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ABSTRACT

A study examined how teachers change as they implement a process writing approach. Four questions provided the framework for the study: (1) How do teachers' perceptions of themselves as writers influence their writing instruction? (2) How do teachers at different grade levels implement process writing instruction? (3) What institutional and contextual factors limit and/or encourage the implementation of a process writing instruction? and (4) How do teachers change in attitude, behavior, and teaching approaches as a result of using this innovation? Subjects, four elementary grade teachers in rural northeastern Ohio schools, were chosen from participants in a summer workshop on the process approach who had been nominated by their principals as outstanding writing teachers. Subjects were observed in their classrooms, and they completed workshop documents, questionnaires, and reflective logs during the 8-week duration of the study. Results indicated that teachers' individual ways of approaching a writing task influence how they instruct students to approach such tasks, and those aspects of the process which are easier to implement receive the most attention. Results also indicated that teacher control over the process tends to be substantial, with teachers providing most of the ideas for writing assignments and that teachers implementing this innovation do so with a fair amount of administrative support but with little support from colleagues. (Five figures and three tables are included; and the questionnaire, interviewing instruments, transcripts, observation field notes, sample reflective logs, and student work samples are appended. Fifteen pages of references are supplied.) (RS)

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TEACHER DEVELOPMENT AND CURRICULUM
STUDIES

TEACHER CHANGE AS EXPERIENCED THROUGH IMPLEMENTATION OF A PROCESS WRITING
APPROACH

Co-Directors of Dissertation: Jo Anne Vacca and Richard T. Vacca

A study employing ethnographic research methodology examined how teachers change as they implement a process writing approach. Four questions provided the framework for the study: (1) How do teachers' perceptions of themselves as writers influence their writing instruction? (2) How do teachers at different grade levels implement process writing instruction? (3) What institutional and contextual factors limit and/or encourage the implementation of a process writing instruction? (4) How do teachers change in attitude, behavior, and teaching approaches as a result of using this innovation? Four elementary grade teachers in rural northeastern Ohio schools were observed and interviewed over an eight-week period. Results of the study suggested that teachers' individual way of approaching a writing task influences how they instruct students to approach such tasks and those aspects of the process which are easiest to implement receive the most attention. Teacher control over the process tends to be substantial, with teachers providing most of the ideas for writing assignments. Teachers implementing this innovation do so with a fair amount of administrative support but with little support from colleagues. The study concludes that teachers do change as a result of implementation of a process writing approach, but the changes in their

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teaching tend to be mechanical ones directed largely at day-do-day survival.

Teacher Change as Experienced through the Implementation
of a Process Writing Approach

A dissertation submitted to the
Kent State University Graduate School of Education
in partial fulfillment of the requirements
for the degree of Doctor of Philosophy

by

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June 1988

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Teacher Change as Experienced through the Implementation
of a Process Writing Approach

CHAPTER I

INTRODUCTION

During the past decade, a burgeoning base of research in the field of writing has caused researchers and practitioners alike to view the teaching of composition in new ways. Probably the most significant change in orientation relates to the emphasis upon a "process" approach to writing as opposed to the earlier "product" centered approach. In the past, writing instruction has emphasized the study of traditional discourse modes with students attempting to imitate those models by incorporating the rules associated with each mode in their own compositions. Grammar and usage were of paramount concern to instructors (Applebee, 1986). The more recent approach to writing instruction, a process approach, places less emphasis upon classical models of discourse and greater emphasis upon the student as writer. Students are encouraged to find their own "voices" as authors and to use pre-writing strategies to help them think about what they are about to write. They are expected to revise text, not simply edit it for errors in usage and mechanics. The steps in the process are regarded as recursive, not linear; it is accepted that writers will move back and forth among the stages. Researchers including Elbow (1973), Britton (1975), Emig (1971), Flower and Hayes (1981), and Graves (1983) have

established this concept through their observations of student writers at work.

As a result of the increasing base of research about composition, a new paradigm for the teaching of writing has emerged. According to Perl (1983), "The accumulated findings of basic research into the composing process are beginning to provide rich, new perspectives for the teaching and learning of writing" (p. 20).

The limited amount of information available on actual classroom practice in composition teaching suggests, however, that the use of a process approach is still in its infancy. Glimpses of classroom writing instruction provided by Graves (1978) at the elementary level and Applebee (1981) at the secondary level suggest that students do little real writing in the classroom, that little class time is spent in writing (only 3% of class time in Applebee's study) and that students are seldom, if ever, given the opportunity to revise their work. Despite the enthusiasm created by programs like the Bay Area Writing Project and its many imitators, researchers like Emig (1971) and Britton (1975) contend that writing instruction is still dominated by a transactional approach.

Judith Langer (1984) offers further insight into the nature of literacy instruction in the United States. She states:

Literacy instruction in the United States is structured around a relatively consistent notion of instruction . . . knowledge is conceptualized as a body of information to be transmitted from teacher to student; the role of the teacher is one of organizing that knowledge in as logical

and efficient manner as possible; and the role of the student is one of remembering what has been imparted. (p. 121)

Clearly, the gap between the new composition theory and classroom practice is quite wide; yet, teachers are beginning to use a process approach to teaching writing. Results of the National Assessment of Educational Progress (NAEP) report analyzing trends in writing achievement and instruction over the past decade suggest that changes in writing instruction have occurred, particularly since 1979. Students reported an increased emphasis upon writing instruction in 1984 as compared to 1974; 13-year-olds and 17-year-olds reported more teacher emphasis on prewriting and revision, as well as more teacher suggestions for improvement (Applebee, Langer, & Mullis, 1986).

Graves (1981a) cites the very real need for researchers to focus upon teachers themselves as the central players in this effort to change writing instruction. He states:

So much more is now known about the nature of the process itself, children's development as writers, and the importance of the context of writing that a new focus is needed upon the teacher. Even though much of our research has focused on teachers in the past, we have never actually studied the process of teaching writing. We have never studied even one teacher to know what ingredients are involved in teaching writing. Whereas the case study was the gateway to understanding the writing process and the ingredients involved in it, the same approach is now needed for the teaching process. (p. 106)

Few researchers have examined writing instruction as it occurs in actual classrooms. Florio and Clark (1982), Perl (1983), and Bridge and

Hiebert (1985) analyzed the functions of writing and teachers' perceptions about writing in the elementary school. Florio and Clark's (1982) study provided descriptive data on the kinds of writing experiences provided in a second/third grade classroom and a sixth grade classroom wherein the teachers used a process writing approach. Perl (1983) developed case studies of 10 teachers who were also using a process writing approach and found several recurring themes: (1) the social nature of writing; (2) the connections among reading, writing, and literature; (3) negotiations between students and teachers regarding ownership of writing; (4) the teacher as writer; and (5) the importance of time for reflection upon the teaching of writing. Bridge and Hiebert (1985) examined writing instruction in six different classrooms, wherein only one of the teachers used a process approach. They concluded that children spend little class time on writing activities and that textbooks emphasize grammar drills and not writing experiences. Teachers lack knowledge about writing as a process and assign work representing a product, not a process approach.

The aforementioned studies are, in a sense, product-centered. They focus upon teacher feelings and classroom behaviors as outcomes, not upon the process of change that occurs as teachers modify their feelings and behaviors to accommodate the innovation created by a new approach to writing instruction. A process writing approach represents far more than just a new strategy or technique that can easily be added to a teacher's repertoire. Such an approach to composition teaching and learning

represents a totally new orientation for most teachers and "constitutes a complex shift in attitudes, behaviors, ideas and approaches" (Perl, 1983, p. 21).

In short, when teachers begin to use a process approach, they are implementing an innovation in their classroom. Research suggests that when teachers begin to use an innovation for the first time, a whole constellation of factors influences their ability to initiate change in teaching. Fullan (1982) identifies 15 different factors that affect the implementation of an innovation. He puts these into four different categories: (a) characteristics of the change, (b) characteristics of the school, c) school level factors including administrative support and teacher relationships, and (d) external environment. Problems associated with virtually any of these areas can cause teachers to abandon the use of an innovation at the outset.

For teachers to implement an innovation such as a process approach to composition, they must experience change. Change, like writing itself, is a process that evolves over time. To study teachers as they begin to use this approach involves watching teachers grapple with the many problems that accompany change.

Numerous research projects have examined the effect of change upon schools and teachers. Probably the most famous of these, the Rand Change Agent Study (Berman & McLaughlin, 1975), examined those associated with federally funded innovations in schools over a four-year period. Results of this study and others have identified several factors associated with

successful change projects. Collaborative planning of projects was essential to success, as were effective staff training activities and administrative support. Implementation of projects involved mutual adaptation, i.e., teachers modified their practice to conform to project requirements and project technologies were adapted to the realities of the school setting. In virtually all studies, the initial stages of implementation of an innovation were found to be very stressful and anxiety-producing. According to Fullan (1982), educational change is multidimensional. He suggests that when we ask teachers to change their practice as a result of an innovation, we are asking them to (1) use new or revised materials, (2) use new teaching approaches, and (3) alter their beliefs. He maintains that "all three aspects of change are necessary because together they represent the means of achieving a particular educational goal or set of goals. It is clear that any individual may implement none, one, two, or all three dimensions" (Fullan, 1982, p. 30).

Research by Gene Hall and others at the University of Texas has resulted in the development of a model (The Concerns Based Adoption Model) designed to identify the personal concerns of teachers as they use an innovation. Researchers have identified seven Stages of Concern about the Innovation which can be determined through the use of a open-ended statement. (Newlove & Hall, 1976). Hall (1979) has, in addition, developed an assessment of teacher use of an innovation. The Levels of Use of an Innovation model identifies teacher use of an innovation at

seven different levels. As with the Stages of Concern, Hall has developed an interview designed to identify the extent of a teacher's use of a given innovation.

The research on educational change suggests that it is possible to identify those factors within the school context that inhibit or encourage change, it is possible to identify the extent to which an individual teacher is using an innovation over a period of time, and most importantly perhaps, it is possible to document the kinds of concerns experienced by teachers as they implement innovations. It is clear that there are a variety of means by which the process of change can be documented.

Such a documentation of the change process that occurs as teachers implement a process approach to writing instruction in their classrooms may provide significant information to educators about the problems experienced by teachers as they attempt to take knowledge about this approach from training sessions to the actual classroom. Moreover, it would provide invaluable information about how staff developers may better prepare teachers to implement this innovation, as well as how they might support teachers as they go through the change process. Writing, like change, is a process, not an event. This study will document the process of change in what teachers think and do as they begin to use a process writing approach in their classrooms.

Purpose of the Study

The purpose of this study is to provide descriptive data detailing the ways in which teachers change as they implement a writing process approach in the classroom. According to Applebee (1986),

Process-oriented approaches to instruction offer many advantages over the traditional, project-oriented modes of instruction they are meant to replace; but these advantages cannot be fully realized without a more sophisticated conceptualization both of writing processes and of how to incorporate these processes into instructional programs. (p. 106)

The implication of Applebee's statement is that implementation of a writing process approach is not simple--it requires teachers to make new decisions about teaching and learning; it requires them to use new teaching strategies; it requires teachers to look at their own role and that of their students in a different way. It requires teachers to resolve the conflict between institutional mandates requiring coverage of the curriculum and their own desire to try something new.

In short, to implement a writing process approach teachers must view themselves differently as they plan for classroom change. They must change their daily lesson plans, they must change the materials they use rather than relying solely on the text, and they must change the activities they use to teach writing. As they make these kinds of changes, they must alter the way they think about teacher and learning; the teaching of writing must become more than just the transmission of information from teacher to learner.

Therefore, the purpose of this study will be not only to understand teacher change as exhibited through teaching behavior, i.e., the product, but also to understand what those outcomes represent to the teacher. This study will also examine the ways in which teachers deal with the conflicts that accompany their efforts to implement a writing process approach.

Significance of the Study

While many studies have examined the nature of the writing process, only a few have examined what happens when the process approach becomes a part of elementary classroom instruction. Fewer still have looked at the teacher in connection with this instruction, and these studies have regarded the teacher solely as the director of instruction, not as the implementer of an innovation requiring changes in thought and behavior.

In his discussion of writing research needed for the 1980s, Donald Graves (1981) suggests that "a new focus on the teachers is needed" (p. 202). He goes on to suggest that future studies should document how teachers change in relation to how children change through growth in writing.

According to Bridge and Hiebert (1985),

To change the quality of writing instruction in schools will require a commitment to both preservice and inservice education for the existing teacher population . . . a great gap exists between current writing instruction practices in the school and the practices that researchers and theorists in the field recommend. Intervention programs designed to improve the

teaching of writing must be built on an understanding of the present level of writing instruction in this country. (p. 170)

It is hoped that this study will contribute to our understanding of the complexity underlying elementary writing instruction as it presently exists. The information provided by this study about the changes experienced by teachers as they implement a process approach may have important implications for preservice education as well as for staff development programs for practicing teachers. Through an understanding of the problems associated with implementation of a process writing approach, teacher educators can alert prospective teachers to potential difficulties associated with this innovation; in addition, they can acquaint preservice teachers with teaching strategies for writing instruction which have proved to be particularly effective. Similarly, staff development programs for practicing teachers can provide prescriptive intervention programs intended to address each of Hall et al.'s (1975) Levels of Use about an Innovation. In this way, staff development can be individualized to meet the needs of teachers functioning at various stages. Through an understanding of those institutional and contextual factors that limit and/or encourage use of a process writing approach, school administrators and supervisors can seek to better provide a school environment that supports and encourages change.

Statement of the Problem

The implementation of a writing process approach requires teachers to make changes in the way they view themselves, in the way they think about teaching and learning, in the materials they use, and in the teaching strategies they employ. Studies are needed to identify the ways teachers change, as well as their perception of those changes, as a result of the implementation of this innovation. This study will examine the changes experienced by four teachers in two rural school districts in northeastern Ohio.

Research Questions

The proposed study will attempt to answer the following questions:

1. In what ways do teachers' perceptions of themselves as writers and writing teachers influence classroom writing instruction?
2. How do teachers at different grade levels implement process writing instruction?
3. What institutional and contextual factors limit and/or encourage the implementation of a writing process approach?
4. How do teachers change in attitude, behavior, and teaching approaches as a result of this innovation?

Subsidiary questions related to the research questions include:

- (1) What importance does writing assume in teachers' lives?
- (2) What kinds of attitudes do teachers express towards writing?
- (3) To what extent do teachers' attitudes about writing influence their classroom writing instruction?
- (4) What kinds of writing experiences will students have in these process-oriented classrooms?

(5) To what extent will writing experiences and teacher approaches be similar across grade levels?

(6) What kinds of institutional barriers (administrative mandates, courses of study, textbooks) exist to hamper the implementation of a process approach?

(7) What kinds of support systems emerge in a school to help sustain teachers' efforts in implementation of a process approach?

(8) How have teachers' instructional behaviors changed as a result of using this approach?

(9) What reservations and/or concerns do teachers have about using this method of teaching writing?

Definition of Terms

Process writing approach: The "process approach to teaching writing emphasizes the stages of composing by offering students procedures that will help them in choosing topics, gathering information, organizing their thoughts, composing, and revising" (Gage, 1986, p. 14).

Change: This refers to "any significant alteration in the status quo" (Havelock, 1973, p. 4).

Innovation: This refers to "any change which represents something new to the people being changed" (Havelock, 1973, p. 4).

Implementation: This is a "change in practice after some change has been initiated (adopted)" (Fullan, 1982, p. 55).

Staff development: Refers to "any systematic attempt to alter the professional practices, beliefs, and understandings of school personnel towards an articulated end" (Griffin, 1983, p. 2).

Assumptions of the Study

This study is based upon the following assumptions.

1. Teachers have had particular background experiences at school and elsewhere which have shaped their perceptions of themselves as writers.
2. Individual teachers at various grade levels will implement a process writing approach in different ways and to varying degrees.
3. Certain conditions within the school setting will serve to hinder the implementation of a process approach; some factors will serve to encourage it.
4. Implementation of an innovation creates change in the teacher.

Chapter Summary

While recent research in composition has focused upon writing as a process by examining the behaviors of writers as they compose, little research has examined how a process writing approach becomes reality in the classroom. Based upon the concept that the teacher is the primary agent in the implementation of any educational innovation, this study will examine how teachers change as they implement a process writing approach.

CHAPTER II

REVIEW OF RELATED LITERATURE

Writing and Writing Instruction

Theoretical Models of the Writing Process

The process approach to the teaching of writing represents a recently developed instructional innovation based upon research on the composing process conducted within the last 15 years. This approach developed in response to a growing recognition that continued instructional emphasis upon the errors contained in student products was not resulting in improved student writing. Researchers turned their attention to the problems students encountered as they wrote, rather than looking only at the problems evident in the finished products (Bizzell, 1986).

As early as 1965, Rohman introduced a model of writing which included three steps: pre-writing, writing, and editing. Their three-stage model was based upon the rhetorical arts of invention, arrangement, and style. While this model has been criticized for its linearity, it was unique in that it included a pre-writing step.

In 1973, Peter Elbow described a theory of writing in his influential book, Writing Without Teachers. He suggests that traditional views of writing are based upon a two-step process. He stated, "First you figure out your meaning, then you put it into language" (Elbow, 1973,

p. 14). Yet he goes on to describe this concept of writing by suggesting that writing should be thought of as an "organic, developmental process Think of writing then not as a way to transmit a message but as a way to grow and cook a message" (p. 15). Like Elbow, Murray (1978) emphasized writing as a process involving discovery; he describes the three steps in writing as prevision, vision, and revision.

Murray, like Graves (1975) and Britton et al. (1975), places particular emphasis upon the pre-writing stage in his writing model. Graves refers to this stage as the rehearsal stage; he coined this term after observing seven-year-olds as they prepared to write. Britton et al. (1975) identified a three-stage model of the composition process including conception, incubation, and production. The first two stages, conception and incubation, occur during the pre-writing stage.

Other theoreticians have identified similar configurations of the stages involved in writing. Legum and Krashen (1972) identified four stages in the process: conceptualizing, planning, writing, and editing. Draper (1979) postulated a five-stage model which included pre-writing, formulating, transcribing, reformulating, and editing. Perhaps most important of these models, however, was King's (1978) model which synthesized the findings of many of the major theories. She identified a pre-writing stage, which included all of the preliminary efforts "from the point of intention to write to thinking, planning, organizing, and associating thoughts with language" (p. 198). Her second stage,

articulation, occurred when the writer put thoughts on paper, and included such substages as establishing a stance toward topic and audience, developing a topic, and signing off. Her third stage, the post-writing stage, included self-evaluation, editing, and audience responses and/or evaluation.

Based upon their research, Flower and Hayes (1981) postulated a nonlinear model of composing which divides the process into three main parts: (1) the task environment, (2) the writing process, and (3) the writer's long-term memory. The task environment refers to the immediate context of the writing task, the writing process refers to what goes on in the writer's head, and long-term memory refers to the larger social context for composing and includes the writer's knowledge of various genre (Bizzell, 1986). They suggest that the writer can move from one writing subprocess to another at virtually any time during the process; thus, the process is a recursive one. As Humes states, "The Flower and Hayes model more closely reflects the nonlinear processes of the writer than the earlier linear models. Furthermore, research on the composing process supports reports of this nonlinear model" (Humes, 1983a, p. 5).

For many years teachers of composition were trained in the use of particular writing styles. Early classifications included narrative, descriptive, expository, and persuasive modes which were based upon the imitation of literature which represented these categories. Following World War Two, these models of discourse, based closely upon literary models, began to be questioned. At this time the Conference on Collegae

Composition and Communication of the National Council of Teachers of English concluded that composition instruction should focus more upon language than literature. The need for student expression reflected in the emphases of the Dartmouth College Conference in 1966, as well as subsequent writings by authors such as Elbow (1973) and others led to the development of new classification schemes reflecting the increased emphasis upon language itself and writer self-expression (Ohio Department of Education, 1985).

This new emphasis led researchers to cognitive analyses of composition; this promising new avenue provided a means by which one could understand what goes on in the head of the writer. While early research in this area was rather limited and usually dominated by a case study approach, two extremely significant studies by Emig (1971) and Britton (1975) resulted in the creation of new and different classifications of writing styles.

Janet Emig (1971) conducted her seminal study on the writing of eight high school seniors who were identified as good writers by their teachers. Using a case study approach involving observation of writing behaviors as well as interviews, Emig analyzed the composing behaviors of these students. She found that these students did little pre-planning before writing and seldom outlined. Emig identified two types of writing in which students engaged--reflexive and extensive. Reflexive writing was writing which students decided to do themselves; extensive writing was writing assigned by teachers. She found that students planned longer

and revised more when engaged in reflexive writing than when doing extensive writing.

In a research study with results paralleling those of Emig (1971), Britton (1975) studies 2000 essays from students between the ages of 11 and 18. He identified three kinds of composing processes: the poetic, wherein a student produces literary artifacts; the expressive, where the students explore a subject and their responses to it; and the transactional, where a student conveys information to the teachers. The expressive and transactional modes closely matched Emig's (1971) reflexive and extensive modes. Like Emig, Britton found that the best student writing is usually expressive and few opportunities for such writing are provided in the school setting.

Composition Research on the Stages of the Writing Process

Following the lead provided by Emig (1971) and Britton (1975), composition researchers began to examine the behaviors of writers as they engaged in the stages of writing: pre-writing, drafting, and revising. There are more studies on the planning or pre-writing stage of writing than on any other. In Flower and Hayes' (1981b) study, using protocol analysis, the researchers found that good writers set goals and engage in problem solving during the pre-writing stage and continue to modify these goals as they write. The quantity and quality of goals that are set differentiate good and poor writers (Flower & Hayes, 1980). Research with elementary children conducted by Graves and Murray (1980) indicated

that children engaged in "rehearsal" activities such as making notes about a topic, drawing, etc. before actually writing.

The research about student time devoted to the pre-writing stage provides conflicting evidence. According to Emig (1971) and Mischel (1974), good writers spent little time planning before turning mental images into words on a page. Stallard (1974), however, found that good writers planned much longer than poor writers. Gould's (1980) research confirmed this idea; he found that planning may consume as much as 65% of the writing time for college-educated adults. When writers begin the drafting phase, they often pause to engage in planning. Research by Atwell (1981) indicated that all the undergraduate writers in her study engaged in pausing, but the good writers spent more time in large-scale (paragraph, etc.) planning than in planning at the word or sentence level. Poor writers paused longer for lower-level planning. Studies by Van Bruggen (1946), Matsushashi (1981), and Flower and Hayes (1981b) resulted in conclusions similar to Atwell's in regard to good writers' pausing behaviors.

Other writing behaviors which occur during the drafting phase are translating and reviewing. Translating refers to "the process of transforming meaning from one form of symbolization (thought) into another form of symbolization (graphic representation)" (Humes, 1983b, p. 208). Research by Bridwell (1981) indicates that the greater the sophistication of the writer, the less attention that needs to be given to spelling, sentence structure, etc. during the translation phase. Reviewing

involves looking back to read for a variety of purposes including refamiliarizing oneself with the text, proofreading, and deciding upon revisions. Most writers, regardless of age or expertise, review, but competent writers review in order to make decisions about their writing, while poor writers review for errors (Pianko, 1979) but often read words that are not actually written in the text (Perl, 1979).

Revision refers to editing as well as major textual modifications. Bridwell (1980) suggests that developmental differences in the ability to edit do exist. According to Calkins (1983), children are initially reluctant to make any changes in their writing, but eventually become more able to revise. A study by Sommers (1980) indicated that a comparison of college freshmen and adult writers indicated that adult writers made more large-scale revisions, while student writer revisions mainly involved rewording. Similarly, Faigley and Witte (1981) found that poor student writers corrected surface errors, while advanced student writers and adults made structural changes in the text. Thus, it appears that novice and remedial writers are concerned with the editing of text, while experienced, able writers are concerned with revision.

Theoretical Models of Composition Instruction

In discussing the relationship between theories of composition and actual practice, Donald Murray (1980) makes the following observation.

Theory, however, must return to practice in our field. A writing theory that cannot be practiced by teachers, writers, or students and that does not produce increasingly effective drafts of

writing must be reconsidered. We also have an obligation to show how the theory can be put into practice. (p. 13)

In order to understand the link between theory and practice in the teaching of composition, it is necessary to understand theoretical models of composition instruction and what happens when these models are actually implemented in the classroom. In her discussion of major theories of composition instruction in the NSSE Yearbook entitled The Teaching of Writing, Anne Ruggles Gere (1986) identifies the four models that dominate instruction today. The formalist approach, described by Richard Fulkerson (1979), emphasizes certain internal forms with a particular emphasis upon grammar. William Woods (1981) places composition instruction within the larger context of education research in general; he maintains that two models (one child-centered and the other subject-centered) have dominated American education since the 1800s. He contends that composition instruction has been mainly subject-centered and that instruction has focused upon three areas, rhetoric, logic, and language.

Richard Young (1978) maintains that the "current-traditional paradigm" has represented the predominant mode of instruction during the twentieth century. He states that it is characterized by emphasis upon product rather than process, analysis of discourse into words, sentences and paragraph, and classification of discourse into the traditional categories of description, narration, exposition, and argument. He sees an excessive emphasis upon usage and style and too much concern with

teaching the informal essay and the research paper.

James Berlin (1982) amends the "current-traditional paradigm" to the positivist current traditional paradigm. He suggests that this model has an epistemological basis and demands objectivity on the part of the audience. He states that the writer in this model is required to focus on experience in such a way that the discovery of empirical information is far more important than the discovery of psychological and/or social concerns.

These four models may or may not include the use of a process writing approach. According to Gere (1986), "The term 'writing process' . . . does not describe a model so much as a way of proceeding within that model" (p. 44).

Research conducted as a part of Applebee's National Study of Writing in the Secondary School (1981) suggests that a process writing approach is seldom used as a part of any of the aforementioned models. According to Applebee (1986):

Across subjects and grades the typical writing assignment in American schools is a page or less, first-and-final draft, completed within a day and serving an examining function. Personal and imaginative writing have little place in most classrooms, which focus instead on various kinds of informational writing . . . Given tasks of the sort I have been describing, what of process-oriented approaches to instruction? We found very few of them, in English or any other subject. The typical pattern of instruction was to give an assignment, allow the students to complete it, and then to comment extensively on the students' work. (pp. 99-100)

Evidence collected by Graves (1978) in the elementary school confirms these findings; he found that less than 3% of class time is devoted to writing of any kind. One source from the National Writing Project (cited in King & Flitterman-King, 1986) placed estimates of the percentage of English teachers' using a process approach at between 10% and 20%.

It appears, then, that composition instruction is dominated by a product-centered approach. As indicated by Applebee's (1981) research, composition instruction is content-centered, not child-centered, and places little emphasis upon self-expression. These views are supported by Judith Langer's (1984) description of literacy instruction in the United States.

[Literacy instruction] is structured around a relatively consistent notion of instruction, one that defines relatively clear roles for teacher and student. In this view, knowledge is conceptualized as a body of information to be transmitted from teacher to student; the role of the teacher is one of organizing that knowledge in as logical and efficient a manner as possible; and the role of the student is one of remembering what has been imparted. This view carries with it its own technology to organize the knowledge to be transmitted (textbooks and accompanying exercise material) and to monitor the success of the enterprise (through unit tests and the apparatus of standardized testing). (p. 121)

There is some evidence, however, that a process model of composition instruction may become more common in actual practice. The fact that textbook publishers are beginning to incorporate this model into their composition texts supports this idea and suggests that since 1984 the

major grammar and composition text publishers have begun to label sections of their texts with terms like "pre-writing," "revising," and "editing" and have begun to suggest activities comparable to those recommended in the professional journals. With the adoption of such texts, a process approach to composition instruction may become more a part of the educational mainstream than is presently the case.

Classroom Writing Instruction

There is some evidence to suggest that process approaches do result in improved student writing abilities. Applebee's interpretation of Hillock's (1984) meta-analysis of the findings of studies on composition instruction from 1963 to 1982 suggests that of the four broad approaches described, the presentational (product-oriented, teacher-centered), individualized instruction, natural process (student-centered, activity-based process instruction) and the environmental mode (a structured process approach involving inquiry-based learning), the environmental mode is superior.

Studies by Bruno (1984) and Carroll (1979) also support the use of a process approach. Bruno's study examined third, fourth, and fifth graders' achievement in composition by comparing the use of a writing process method with a traditional textbook-worksheet method. Students in the control and experimental groups were given the same writing sample which was evaluated through holistic grading procedures. Results of the study indicated that a process writing approach was significantly

superior to a more traditional approach at the .05 level of confidence. Carroll's 1979 study obtained similar results. She found that the students of teachers trained in a process approach scored substantially better on a holistically scored writing assessment than the students of untrained teachers.

Conversely, studies by Hayes (1984) and Stoen (1983) were less conclusive. Hayes examined the effect of a nine-week process writing unit on seventh grade students in two English classes. Results of the study indicated that those students in the treatment group did not improve in language ability skills but did maintain their skills in that area and perceived writing to be an enjoyable activity. Stoen examined the effect of a teacher inservice course on the writing skills and attitudes of fourth grade teachers. She found that teachers' participation in an inservice course on the improvement of writing skills was not of significant importance when comparing the writing skills of the students of participants and nonparticipants, nor was it of significant importance when comparing the attitudes of teachers and students toward writing.

While a few studies have compared classroom methods of teaching writing in terms of student achievement, very few have looked at what happens during writing instruction in the school setting. Applebee's (1981) examination of writing practices in secondary schools provides information on the nature of writing instruction at that level, but

Little information is available on how elementary teachers teach writing or on the kinds and numbers of writing activities in which children are typically engaged in elementary classrooms . . . Data on writing practices at different grades in the elementary school and in 'typical' classrooms are limited. (p. 156)

Several studies have examined a variety of different facets of the classroom context for writing instruction. Graves' (1975) study of the writing development of seven-year-old children is probably the best known study of elementary school writing. Graves used a case study approach; he analyzed writing samples and interviewed and observed children as they wrote on both an informal and a formal classroom environment. He concluded that children are given more choices of writing topics in informal environments: girls write more in a formal environment while boys write more in the informal environment. Boys generally do more unassigned writing than do girls, but girls write more than boys regardless of the environment. Probably the most important finding of Graves' (1975) study was that the key determiner of writing process behaviors was the student's writing developmental level.

While Graves' study represented a milestone in research on composition instruction in the elementary school, it still failed to shed much light on the role of writing instruction in the context of a given classroom in a particular school. In an effort to study the context for writing in a given classroom, Florio and Clark (1982) developed a study whereby they looked at the functions of writing as they occurred in a second/third grade classroom and a sixth grade classroom. Through the

use of ethnographic data collection techniques including the use of teachers as key informants, the researchers identified four functions of writing that occurred in the classroom. These included writing to participate in community, writing to know oneself and others, writing to occupy free time, and writing to demonstrate academic competence. Florio and Clark concluded that while there may be a variety of writing functions found in a given classroom, the classroom social context influences the kinds of writing activities which are legitimized within the classroom.

In another study examining actual classroom practice in writing instruction, Bridge and Hiebert (1985) studied the kinds and extent of writing done in six classrooms in two elementary schools as well as the kind of writing instruction provided by teachers. In addition, they examined teachers' perceptions of their writing instruction and the types of activities found in language arts texts. Researchers observed each of the six classrooms three times during the school year, surveyed teachers' perceptions of their writing instruction with a questionnaire, and analyzed seven language arts texts according to the types of writing activities provided. The results of the study indicated that most of the first grade writing activities involved filling in blanks, most of the third and fifth grade activities involved copying sentences in order to correct capitalization, spelling, etc. Fifth grade teachers spent a greater percentage of their time in writing instruction (13.9%) than did first or third grade teachers, teacher concerns about student writing

focused largely upon handwriting, capitalization, punctuation, etc. and only one teacher placed emphasis upon pre-writing, drafting, and revision. Results of the teacher survey suggested that teachers reported that they least often required students to write beyond the sentence level, that they seldom ask students to revise, that they felt poorly prepared to teach writing, and that they themselves seldom write. In their analysis of the language arts texts, the authors found that most of the writing activities suggested in the text required students to copy. Pre-writing activities are seldom suggested and emphasis continues to focus upon grammar and mechanics.

A study by Pettigrew et al. (1981) of the writing instruction of eight Rhode Island elementary teachers resulted in the development of a construct intended to describe the kinds of writing activities which were observed during a year-long study. These activities included rewriting, editing, sharing writing, presenting, giving instructions, reviewing, orienting, evaluating, and writing. A further outcome of this study was the identification of instructional factors which acted as constraints upon teachers' goals in terms of writing instruction. These constraints included administrative procedures, standardized testing, the nature of commercial textbooks, and the lack of resources for training teachers in writing instruction.

In her 1983 study of classroom writing instruction, Sondra Perl documented what happens in a school system where teachers use a process approach to the teaching of writing and worked with researchers in a

collaborative effort to examine classroom practice. Using a case study approach, Perl and her two assistants observed writing instruction at the elementary, middle, and high school levels in the Shoreham-Wading River School District. The researchers interviewed teachers, administrators, parents, and students in the district and met regularly with the 10 teachers involved in the project. Several themes emerged from the research including the social nature of writing, the teacher's role in helping students develop ownership of writing, and the need for teachers to reflect upon their own writing instruction.

Langer and Applabee (1987) examined how content-area teachers implemented process writing in their classrooms. They found that teachers tended to assign writing tasks focusing upon review. They also found that their views about how process writing worked related closely to their beliefs about teaching and learning.

Studies by Gardner (1985) and Nelson (1981) focused upon teachers' reflections about their own writing instruction. They used interviews and observations to study four secondary English teachers in order to understand the teaching of writing from their perspective. In examining teachers' philosophies of teaching writing, their view of themselves in terms of assignments given, grades assigned, etc. Sanders found that three themes emerged from the data analysis: "freedom and control," "uncertainty," and "the teacher's view of a student's mind." Freedom and control refers to the teacher's need to provide opportunities for creativity which conflicts with the need to structure the writing task.

The "uncertainty" refers to teachers' difficulty in assessing student progress in writing. Teachers' "view of students' minds" refers to their tendency to teach students of varying ability in different ways.

Nelson (1981) studied eight writers who were also teachers. By using interviews, observation, and document analysis, Nelson found that the most important factor affecting the success of writers who teach is the type of instructional role model they assume. Less successful writers who teach accept what Nelson calls the Composition Paradigm, a preventive-corrective approach to composition instruction; at the same time they accept the Writing Paradigm, a more process-oriented approach which they use in their own writing, thus creating a kind of professional schizophrenia. Successful writer-teachers (Expert-Practitioners) use a process-generated approach to their own writing as well as to their writing instruction, thus maintaining a consistent approach to both activities. Nelson's findings emphasize the need for teachers to use writers as role models, as well as the need for teachers to act as writing role models for their own students.

Studies such as those conducted by Bridge and Hiebert (1985), Perl (1986), Pettigrew et al. (1981), Langer and Applebee (1987), Gardner (1985), and Nelson (1981) suggest that we are beginning to examine the role of the teachers in a process approach to writing instruction. Through the use of ethnographic methods, researchers can become acquainted not only with what happens in the classroom where teachers use this approach, but what happens to the teachers as they go through the

process of change required to implement this innovation. While the aforementioned studies have looked at teacher perceptions and attitudes, they have not examined the change process as it relates to teachers as they implement a process-writing approach. This study will seek to document the process of change as teachers experience it in their implementation of a process approach to writing instruction.

Summary

This portion of the review of the literature has examined theoretical models of the writing process. Studies about how actual writers engage in the various components of writing have been reviewed. In addition, models of writing instruction have been considered, as have actual classroom studies of process approaches to writing instruction. The need for more studies focusing upon the role of the teacher in writing instruction has been identified.

Teacher Change

Models of Educational Change

According to Havelock (1970), change refers to "any significant alteration in the status quo" (p. 4). While changes in schools may come from many sources, Levin (1976) identifies three means by which pressures for changes in educational policy may occur: (1) through natural disasters, (2) through external social forces such as technology, and (3) through internal contradictions such as when a societal group identifies

a discrepancy between educational values and outcomes. These pressures for change may result in the introduction of various innovations into the schools, which may or may not have lasting implications for the school as an organization.

With the recent educational reform movement, exemplified by reports such as A Nation at Risk (National Commission on Excellence in Education, 1983) and others, pressure for change in schools has escalated. These reports have not ignored the critical role of the teacher in effective educational reform; according to Mager et al. (1986), "The movement itself cites teachers and their work as key to the school improvement effort. The changes that are made will be made by teachers" (p. 1).

In this review of the literature on teacher change, I will briefly overview three general models of educational change in order to identify the larger context within which teacher change must occur. I will then examine teacher change as it occurs in response to innovations and staff development and examine institutional factors that promote and/or inhibit change. Finally, I will briefly discuss teachers' characteristics and attitudes toward change.

Educational change is frequently described in terms of three general models: the research and development model, the social interaction model, and the problem-solving model. The research and development model is sometimes referred to as the theory into practice model, since it is based upon the translation of theory into practice. This model consists of four stages: the invention stage wherein the innovation is

discovered, the development stage wherein the problems within the innovation are worked out, the production and packaging stage, and the dissemination stage. This model focuses primarily upon the developer; the user is regarded as passive (Havelock, 1973).

The social interaction model involves five steps: (1) awareness of the innovation, (2) interest in the problem, (3) evaluation of the innovation's appropriateness, (4) trial of the innovation, and (5) adoption for permanent use. This model emphasizes diffusion of the innovation, which is assumed to occur through personal contact and social interaction. It stresses the role of the user as a communicator and was adapted from research in agriculture and medicine (Havelock, 1973).

The third model, the problem-solving model, consists of six steps: (1) translation of need to problem, (2) diagnosis of the problem, (3) search and retrieval of information, (4) adaptation of the innovation, (5) trial, and (6) evaluation of trial in terms of need satisfaction. This model focuses upon the interaction between the change agent and the user. This model emphasizes the role of the receiver. Within this model there is substantial concern about the feelings and attitudes of users as they become involved in the change process (Havelock, 1973).

These paradigms, however, were based upon the assumption that implementation of the innovation was a "given" as soon as the adoption decision was made. According to Hall and Loucks (1977), considerable attention is devoted to preliminary aspects of the innovation, but "the use of the innovation in the classroom is either attended to briefly or

left to others to document" (p. 264).

According to Hord and Huling-Austin (1986), "It is clear to us and to others that implementation does not equal delivery of an innovation" (p. 96). With this realization of the central role of the classroom teacher in the delivery of an innovation, researchers began to direct their attention to the process of teacher change, which is defined by Fullan (1985) as a process whereby individuals alter their ways of thinking and doing. According to Mager et al. (1986), research on teacher change has developed along two separate lines of scholarship: innovative change and developmental change. The literature on innovative change has been primarily concerned with the effect of innovations on the organization and its members; the literature on developmental change is concerned with teacher change as a result of inservice, career stages, or cognitive-developmental level, etc. Yet, it is difficult to separate these two lines of research, since staff development resulting in teacher developmental change is so often a part of innovations. For example, in their review of the data collected in the Rand Change Agent Study, McLaughlin and Berman (1977) found that: "Successful change agent projects seem to be operating as staff development projects" (p. 191).

Teacher Change as a Result of School-Based Innovations

School-based innovations are usually described in terms of three stages: adoption, implementation, and incorporation, which is sometimes referred to as institutionalization. Adoption refers to the decision to

initiate change; few studies have dealt with this phase of the process. The implementation phase refers to the phase during which the innovation is actually put into practice in the classroom. The incorporation stage refers to the point at which the routines of an innovation are incorporated into daily functioning at the classroom level (Berman & McLaughlin, 1976).

A variety of researchers have examined the nature of change that occurs with the implementation of various innovations. Fullan and Pomfret (1977) have identified five dimensions of implementation in practice: changes in material, structure, role/behavior, knowledge and understanding, and value internalization. In considering why problems arise during attempts to implement innovations, Fullan and Pomfret (1977) state:

The main problem appears to be that curriculum change usually necessitates certain organizational changes, particularly changes in the roles and role relationships of those organizational members most directly involved in putting the innovation into practice. That is, role occupants are required to alter their usual ways of thinking about themselves and one another and their characteristic ways of behaving towards one another within the organization. (p. 337)

Most of the studies of implementation to be discussed here address the fidelity of implementation, or extent to which actual use of the innovation corresponds with intended use (Fullan & Pomfret, 1977). Only the Rand Change Agent Study (Berman & McLaughlin, 1975) addresses the process whereby the innovation is changed during implementation. This

process is referred to as mutual adaptation (Berman & Pauly, 1975).

Gross, Giacquinta, and Bernstein (1971) examined the behavioral change of teachers as a result of the implementation of an innovation whereby the role of the teacher would change from a director of instruction to that of a facilitator. The study assessed the quality and the quantity of implementation through the use of teacher observation assessing teacher performance in terms of 12 behaviors. Results of the study indicated that the degree of implementation was very low (16%) and the quality of use varied depending upon which teacher behavior was being assessed. Those criteria requiring the greatest teacher effort were implemented least effectively; thus, the results suggest that some aspects of an innovation are implemented more easily than others.

Other studies of innovations provide other kinds of information about the fidelity of innovation implementation and continue to support the concept that implementation of all aspects of an innovation is rare. An interesting study by Hess and Buckholdt (1974) examined the extent of implementation of a Language and Thinking program for preschool, kindergarten, and first grade children. For this study teachers were divided into three groups. Teachers in the first group received materials for implementing the program as well as training. Teachers in the second group received training but no materials. Teachers in the third group received no materials or training and were identified as a control group. All participating teachers were observed and assessed in terms of implementation of six components of the program. Results of the

study indicated that teachers in the first group who received identical materials and training still varied substantially in terms of their degree of implementation; there were high, moderate, and low implementers within this group.

The Concerns-Based Adoption Model

The Concerns-Based Adoption Model (CBAM) (Hall et al., 1973) represents a multidimensional model of the change process. This model is based upon the concept that an appropriate innovation is being installed in a given setting and that change is a process experienced by individuals at a personal level. Change involves developmental growth in terms of the individuals' feelings about the innovation as well as in terms of their skill in using the innovation. The model also assumes that a change facilitator is charged with the responsibility of assisting those individuals who are implementing the innovation. In order to be effective, change facilitators must be able to make interventions which assist innovation users as they begin implementation. Three diagnostic instruments associated with the CBAM can be used to explain the change process associated with implementation. The Level of Use Interview (Loucks, Newlove, & Hall, 1975) identifies the extent to which the innovation is being used. Open-ended concern statements (Newlove & Hall, 1976) identify teachers' feelings about the innovation, and the Innovation Configurations Checklist (Hall & Loucks, 1981) identified how teachers use specific parts of an innovation.

Levels of Use of the Innovation

Levels of Use of the Innovation (Hall, 1979) focuses upon the behaviors of the innovation user as they implement the innovation. Eight levels of use have been identified: Level 0, nonuse; Level I, orientation; Level II, preparation; Level III, mechanical use; Level IVA, routine use; Level IVB, refinement; Level V, integration; and Level VI, renewal. Teachers at Level 0 have little or no knowledge of the innovation and no involvement with the innovation. Level I teachers are acquiring information about the innovation and are exploring its value orientation and its demands upon the user. Level II users are preparing to begin using the innovation. Level III users are using the innovation mechanically, i.e., they are focusing their efforts on day-to-day use of the innovation and working to master the tasks necessary for using the innovation. Level IVA users have stabilized their use of the innovation and make few changes in its use. Level IVB users vary the use of the innovation to increase its impact on the clients. Level V users combine their efforts to use the innovation with those of their colleagues. Level VI users reevaluate the quality of use of the innovation, seek to modify it to increase its impact, and continue to explore new goals for themselves and the system. Loucks, Newlove, & Hall (1975) verified these categories through the use of focused interviews with teachers. Fullan and Pomfret (1977) maintain that Hall and Loucks' (1979) concept of Levels of Use represents "the most sophisticated and explicit

conceptualization of the fidelity orientation to assessing degree of implementation" (p. 357).

Many studies have used the concept of Levels of Use as a means of measuring the degree of implementation of an innovation. Watkins and Holley (1975) used the Levels of Use Interview to assess the degree of implementation of an Individually Guided Education (IGE) program in the Austin, Texas, schools. Data were collected in 11 schools which had been implementing IGE for two to three years; additional data were collected in 11 comparison non-IGE schools. The Level of Use Interview was conducted with 134 teachers in these 22 schools. Results of the study indicated that use of IGE varied substantially in both IGE and non-IGE schools. The results indicated that "a sizable number of IGE schools teachers were not in fact individualizing, and many of the teachers in the non-IGE schools were individualizing their instruction" (Hall & Loucks, 1977, p. 269).

Two large-scale studies (Hall & Loucks, 1977) were conducted to determine the existence of variations in Levels of Use of the Innovation. One study involved faculty at 12 colleges and universities who were using instructional modules; the second study examined the use of teaming in elementary schools in Texas, Nebraska, and Massachusetts. Each sample included individuals ranging from those with no experience with the innovation to those with four or more years of experience. Results of the two studies indicated that individuals were identified at each Level of Use in both studies. Fifty-two percent of the users of teaming were

at the Routine Level of Use, while 31% of the users of instructional modules were at the Orientation Level of Use. When Levels of Use were plotted against years of experience with the innovation, results of both studies indicated that more users were at the Mechanical Level of Use in the first year of use than in later years, and the number of users at the Routine Level of Use increases after the first year. Hall (1979) states:

In general, we find that the majority of the users in a stratified sample at any one time will be at a Level of Use IVA, Routine Use. We also know that 60 to 70 percent of the first year users of an innovation will be at a Mechanical Level of Use (LoU III). (p. 12)

A three-year-long longitudinal study of the phased implementation of a revised science curriculum in grades three through six in 80 suburban elementary schools identified how teachers' Levels of Use change over time. Data on Levels of Use were collected in 19 of the schools. Results of the study indicated that after a year and one-half to two years, many teachers were still at a Mechanical Level of Use. This study clearly emphasizes the fact that effective implementation of even a relatively simple innovation requires substantial amounts of time (Hall, 1979).

Stages of Concern about the Innovation

Stages of Concern (SoC) (Hall et al., 1973) represents another key dimension of the Concerns-Based Adoption Model. Through this dimension, teachers' feelings about an innovation are assessed. The concept is based upon the work of Frances Fuller (1969) who examined the concerns of

preservice teachers as they completed their teacher education program. She identified three levels of concern: concerns related to self, concerns related to the task, and concerns related to impact. In terms of teaching, concerns about self refer to teacher concerns about their own adequacy in the classroom; these are often referred to as survival concerns and represent the lowest level of concern. Task concerns refer to "how-to" concerns and methodology as they relate to teaching. The third level of concern, impact concerns, refers to teacher concerns about student learning, i.e., the impact of teaching upon student achievement. These levels of concern are reflected in the Stages of Concern about the Innovation (Hall et al., 1973) conceptualization which consists of seven stages. In Stage 0, the awareness stage, the user reflects little concern about the innovation. At Stage 1, the informational stage, the user is generally aware of the innovation and interested in learning more about it. At Stage 2, the personal stage, the user is uncertain about the demands of the innovation. Users at this level are uncertain also of their ability to meet those demands. Users at Level 3, management, focus their attention on the processes and tasks of using the innovation. Users at Level 4, consequence, focus attention on the impact of the innovation on students. Level 5, collaboration, users focus upon coordination and cooperation with others. Level 6, refocusing, users focus on universal benefits from the innovation. Stages of Concern can be measured through use of an open-ended statement (Newlove & Hall, 1976) or a questionnaire (Hall, George, & Rutherford, 1977). Assessment of

Stages of Concern yields a concerns profile for the user of an innovation, not a single stage of concern. Certainly, however, certain concerns are more intense than others.

Hall and Rutherford (1975) examined Stages of Concern in connection with a study of team teaching described earlier. Four-hundred and eleven public school teachers from three states completed the Stages of Concern Checklist as it related to their use of team teaching. Sample teachers had zero to four years of experience with the innovation. Results of the study suggest that teachers have identifiable Stages of Concern about team teaching, and that those teachers who have not teamed have Levels 0, 1, and 2 concerns about this innovation. More experienced teachers have less intense concerns about team teaching, and all groups have few teachers with impact level concerns.

In their description of several large-scale implementation projects, Hord and Huling-Austin (1986) describe the Levels of Concern of teachers in various projects at various times. Teachers involved in the implementation of a writing innovation in California exhibited predominantly management concerns after one year. Teachers in Florida who were implementing a math program exhibited fewer management concerns during the second year, but consequence concerns continued to be low. Colorado teachers implementing a new science curriculum showed few management concerns after three years of using the innovation, and consequence concerns slowly began to emerge (Hord & Huling-Austin, 1986).

The third diagnostic component of the CBAM Model is Innovation Configuration (Hall & Loucks, 1981). This refers to the different patterns and forms of the innovation as it is adopted and made operational. An Innovation Configuration Component Checklist specific to a given innovation can be used to record how a given individual is using the various parts of an innovation.

The Concerns-Based Adoption Model (Hall et al., 1973) enables the researcher to understand how individuals feel about innovations and what behaviors they exhibit as they attempt to implement them. The aforementioned studies establish that teachers can be identified in terms of their Level of Use and their Stages of Concern about an Innovation, that teachers' Levels of Use and Stages of Concern change over time, and that it requires considerable time for teachers to become truly comfortable with an innovation.

The Rand Change Agent Study

The Rand Change Agent Study (Berman & McLaughlin, 1975) offers yet another view of the implementation of innovations. This ambitious study, conducted between 1975 and 1979 by the Rand Corporation under the direction of the United States Office of Education, studied 393 federally funded innovative programs implemented in schools throughout the United States. Phase One examined factors influencing the initiation and implementation of local innovations, while Phase Two examined institutional and project factors influencing the continuation of

innovations after federal funding ended. The study examined change in teacher practices, pupil growth, and retention of teacher change after federal funds were terminated. This study focused less on the fidelity of implementation and more on the process.

The Rand Change Agent Study (Berman & McLaughlin, 1975) suggested that for an innovation to be successful mutual adaptation must occur. The three components most often associated with projects in which mutual adaptation occurred included adaptive planning, staff training keyed to the local setting, local material development, and a "critical mass" of project participants. In other words, the design of the project must be adapted to the school or classroom, while the teachers and administrators must adapt to the demands of the innovation. The researchers also identified projects wherein no adaptation occurred in the project or in the setting; this was referred to as nonimplementation. A third type of interaction was also observed. In some situations there was project adaptation without participant adaptation; this one-way process was called cooptation of the project.

According to Berman and McLaughlin (1976), the type of implementation process that occurred depended upon three things: (1) the motivations and circumstances involved in the project's initiation, (2) the scope of the proposed change, and (3) its implementation strategy. Results of the study suggested that innovations involving comprehensive changes were more likely to induce change than did innovations requiring less substantial change.

Staff Development and Teacher Change

One of the most significant findings of the Rand Change Agent Study had to do with the importance of staff development. According to McLaughlin and Berman (1977), "Successful change agent projects seem to be operating as staff development projects" (p. 191). They concluded that the most important factors contributing to the success of an innovative project were the degree of institutional support from district administrators and the implementation strategy used to get the project "off the ground." Results indicated that these two factors were more important than the amount of money spent on a project or the particular methodology employed in the project.

Three aspects of implementation were associated with successful projects; these included local materials development, on-line planning, and concrete ongoing training. According to McLaughlin and Berman (1977), these aspects offer the following advantages:

First of all, they are highly relevant to ongoing classroom activities. They are typically user-identified; through ongoing planning, teachers can play an important role in identifying what their training should be. These strategies are flexible and able to change as needs change. They support individual learning. In short, they seem to describe 'a heuristic model' of staff development. (p. 192)

The authors suggest that the findings of the Rand Study (Berman & McLaughlin, 1975) suggest the need for a developmental view of staff development rather than a deficit view. Districts emphasizing a

developmental view provide funds and authority to principals and teachers, they continue to train principals and involve them in staff development efforts, they establish effective teacher centers, they do not require a standardized district program, they rely on local change agents, and they use release time rather than financial incentives for staff development activities (McLaughlin & Berman, 1977).

Clearly, the results of the Rand Study (Berman & McLaughlin, 1975) suggest a design for staff development programs that will support teacher change. Other studies have provided further support for these concepts. Several studies have established the effectiveness of collaborative planning for staff development. Wood, Thompson, and Russell (1981) describe a study wherein teachers were trained in the RPTIM model (readiness, training, planning, implementation, and maintenance) and given the responsibility for implementing the process in the schools. A similar model used in 50 Detroit schools provides school planning teams with money and an assistance from a university change agent. Sparks (1983) conducted an evaluation of 19 participating schools; 82% of the participants felt that the program had enhanced teachers' knowledge, skills, and communication.

Huberman's (1981) study of the Exemplary Center of Reading Instruction (ECRI) also confirmed the findings of the Rand Study (Berman & McLaughlin, 1975). Huberman (1981) examined the implementation of ECRI in one school using a case study approach. He found that the widespread use of this innovation resulted from "the quality and amount of technical

assistance and sustained central office and building-level support" (p. iii). Principals and helping teachers had been trained in the use of ECRI methods and were particularly helpful to teachers during the first six months of implementation, which prove to be a time of high anxiety for teachers. In this study, like the Rand Study (Berman & McLaughlin, 1975), administrative support, the assistance of local facilitators, and ongoing inservice were found to be critical elements in the design of a staff development program.

Other researchers have tried to identify the kinds of staff development activities which are most likely to produce lasting change in teacher behaviors. In 1980 Joyce and Showers identified five components essential for change based upon the literature in the area of inservice education. The identified components were: (1) theory, (2) demonstration, (3) practice, (4) feedback, and (5) coaching. Showers (1983a, 1983b) tested these concepts with a training application involving 17 junior high school teachers. Teachers were randomly assigned to a coaching group or a control group. Results of the study indicated that coached teachers used the models of teaching presented far better than the uncoached teachers and spent twice as much instructional time at the conceptual and theoretical levels than did the uncoached teachers. Sparks (1983b) examined the effect of three combinations of training techniques upon classroom behavior. Group One teachers conducted two peer observations between workshops, Group Two teachers were coached by the instructor, and Group Three attended the workshops and had no feedback or

coaching. Group One teachers improved more than either of the other two groups. This study suggested that perhaps peer observation is more effective than coaching in changing teacher behavior.

Stallings (1980, 1981) developed a model for staff development consisting of four steps: (1) pretest (observe teachers), (2) inform (link theory and practice), (3) guided practice (provide feedback and assess), and (4) posttest (observe and provide feedback to teachers and trainers). Using this model, she trained secondary school teachers in strategies designed to improve student reading abilities. During the first phase of the model, researchers observed teachers to learn what teachers did to help students in reading and to identify strategies that seemed to work. In the next phase, 26 teachers were trained through participation in five workshops held one week apart and 25 were trained only at the end of the experimental period. In the third phase, teachers were trained to give workshops for other teachers. In the last phase, certain teachers were trained as leaders of programs in their own districts. Results of the study indicated that trained teachers used the instructional activities they were taught and their students made larger gains in reading achievement than nontrained teachers.

Institutional Factors Supporting and Inhibiting Change

Studies of innovations suggest that a variety of factors besides the innovation itself influence the degree to which teachers change. In their review of the the Rand Study (Berman & McLaughlin, 1975),

McLaughlin and Marsh (1979) indicated that four clusters of factors were critical to the implementation and continuation of local innovations; two of the four clusters related to institutional motivation and institutional leadership. Teacher commitment to the project was critical to its success, and the motivation of district administrators, project planning, and scope of the change influenced the level of teacher commitment. Results indicated that administrative support for the project is imperative at the outset, project planning should be collaborative, and intrinsic rewards are more motivating to teachers than extrinsic ones.

Berman and McLaughlin (1978) concluded that the most important factor associated with the successful implementation of an innovation was administrative support from both principals and central office personnel. Stallings (1980, 1981) found that teachers changed most often in schools with supportive principals and clearly defined, collaboratively developed school policies. Cox's (1983) study of factors supporting school change indicated that support from the building administrator, from outside assistants, and from central office staff were critical to the success of the innovation. Little (1981) confirmed the need for collaboration between teachers and administrators in her study of six schools' norms and working conditions which supported school improvement. She found that schools in which teachers and administrators plan, design, and prepare materials together; observe one another teaching; and teach one another the practice of teaching are most likely to encourage school

improvement.

Corbett and D'Amico (1986) identified four organizational conditions which facilitate change--the availability of time, cushions against interference, teacher encouragement and support, and recognition of the need for teachers to incorporate new teaching strategies in their classrooms. Mager et al. (1986) examined how teachers respond to changes in assignment. One aspect involved the examination of support systems used by teachers; the results indicated that teachers use a variety of supports including principals, resource teachers, students, other teachers, etc.

Interestingly, several studies which examine why teachers do not change support Corbet and Di'Amico's (1986) points. A study by Duffy and Roehler (1986) examined why teachers did not implement an innovation intended to increase teachers' verbal explicitness in explaining reading strategies to poor readers. The results of the study indicated that teachers experienced difficulty in turning traditional basal reader skill lessons into strategies; they also found it difficult to explain these to students. Teachers felt constrained by district-level regulations about coverage of the basal text, class size, and pressures from students to move more quickly through the basal text. Finally, teachers found that the implementation required them to disrupt their normal classroom routine; they regarded this as a serious constraint.

In a study by Vacca and Gove (1983) teachers who had participated in a content area reading staff development project were given the Levels of Use

Interview (Loucks, Newlove, & Hall, 1975). Five teachers who were identified as having impact level concerns about the use of content area reading strategies were interviewed and observed in their classrooms. The interviews sought to identify what factors affected teachers' levels of use and their adaptation of strategies. Results of the study indicated that the extent of their use was affected by time pressures, by informal friendship systems within the school, by social political factors in the school, by the existence and nature of the inservice support system, and by the nature of the content taught by the teacher.

In a study by Pettigrew et al. (1981) teachers identified four key factors which affected their goals and decisions regarding the teaching of writing. These factors included administrative procedures, the nature and practice of standardized testing, the nature of commercial textbooks, and the lack of resources for training teachers in writing instruction. Pettigrew (1981) points out that while the first three factors were intended to support teachers' efforts, they really had the opposite effect.

Teachers' Characteristics and Attitudes Towards Change

It is clearly necessary to recognize that while innovations, staff development, and contextual factors can promote or inhibit change, teachers as individuals differ in their ability to accept change. Hunt (1975) contends that teachers differ in terms of conceptual level; this refers to teachers' ways of thinking ranging from concrete to abstract. A study by Showers (1983) found that teachers with higher conceptual levels are more

able to transfer what they have learned from the training session into the classroom. Oja (1980) suggests the need for staff development programs to address teacher differences in conceptual level and to provide training which will promote development in teachers by helping them to move from one level to another. Christensen et al. (1983) suggest that teachers at different career stages have different needs and different levels of adaptability to change and that staff development should address these individual differences.

Teacher attitudes toward change also differ. Doyle and Ponder (1977) suggest that three factors influence teachers' willingness to implement an innovation--the clarity and specificity of the recommendation to implement, the congruence of the innovation, or how well it fits in with the teacher's philosophy of learning, and the cost to the teacher in terms of effort required versus the payoff in terms of student achievement.

Another interesting aspect of teachers' attitudes toward change has to do with their sense of efficacy, i.e., their belief that they can help even the less able students. This concept was first identified in the Rand Change Agent Study (Berman & McLaughlin, 1975). Dembo and Gibson (1985) suggest that teachers who believe that they can effectively teach students regardless of their family background, home environment, or socioeconomic level are more successful with low achievers than teachers who have a low sense of efficacy. They also suggest that it may be possible to improve teachers' sense of efficacy through staff development.

Until recently, many researchers assumed that teacher attitudes need to be changed prior to the implementation of the innovation. A recent staff development model proposed by Guskey (1986) suggests that oftentimes changes in attitude come after the implementation of an innovation. He suggests that staff development which results in changes in teacher practice which lead to improved student learning will ultimately result in changing teacher beliefs and attitudes.

Some support for this model exists in the literature. Studies by Crandall and Loucks (1982), Huberman (1981), and Gersten et al. (1986) support Guskey's view that it is only after teachers implement an innovation for a while and begin to see improved student achievement that their own sense of efficacy is enhanced, which results in changes in attitudes toward the innovation.

Chapter Summary

This review of the literature has examined theoretical models of the writing process, models of writing instruction, and classroom studies of process approaches to writing instruction. The section on teacher change examined models of educational change as well as studies describing how innovations and staff development programs contribute to teacher change.

While studies such as those conducted by Bridge and Hubert (1985), Perl (1986), Pettigrew (1981), Sanders (1985), and Nelson (1981) suggest that we are beginning to examine the role of the teacher in a process approach to writing instruction and numerous studies have examined how teachers change in

response to innovations, no studies have examined the process of teacher change which occurs when teachers implement a process writing approach. No studies have examined the problems teachers face in the implementation of this innovation. Through the use of ethnographic methods including instruments such as open-ended concern statements (Newlove & Hall, 1976) and the Levels of Use Interview (Loucks, Newlove, & Hall, 1975), it becomes possible for the researcher to understand the process of change as teachers experience it in their classrooms. This study therefore will seek to document the experiences of three teachers as they implement a process writing approach.

CHAPTER III

PROCEDURES

Background

In order to understand the behavior of individuals in various situations it is necessary to gain an understanding of how they interpret their own reality. This reality is shaped by our interactions with others (Greene, 1978) and is thus "socially constructed" (Berger & Luckmann, 1967). This suggests that teachers' conceptions of reality are shaped by their interactions with students, peers, administrators, parents, etc. and that in order to understand these personal realities one must observe these interactions as they occur.

Schutz (1967), however, suggested that an understanding of one's personal conception of reality requires more than simple observation.

To understand human action we must not take the position of an outside observer who 'sees' only the physical manifestations of these acts; rather we must develop categories for understanding what the actor--from his point of view--'means' in his actions. (p. 121)

Thus, in order to understand how elementary writing teachers cope with the changes posed by a process approach to writing instruction, it was necessary not only to see what happens in the classroom in terms of teacher and/or student behavior, i.e., the product, but it was necessary to understand what those outcomes represent to the teacher. According to Geertz (1973), researchers must try to gain entry into the conceptual

world of their subjects. Naturalistic paradigms offered the best means by which the researcher could begin to understand the personal interpretations of reality experienced by teachers as they implement the innovation of process writing.

Conceptual Framework

Kantor, Kirby, and Goetz (1981) detailed several reasons for the increasing popularity of ethnographic methodology for research in English education and its particular suitability for research in that area. They suggested that the findings of such research are more readily understandable to English educators, that such research represents a "discovery approach not unlike that encountered when studying literature or writing" (p. 296), and that it occurs in context, much as language occurs in context. The strongest parallel between ethnography and English language arts teaching was that both deal substantially with making meaning. As these authors stated

[Ethnography] provides a methodology which follows the contours of English teaching more closely than other approaches. In being flexible, discovery-oriented, and concerned with the particulars of context, the dynamics of social interactions, and the constructions of meanings, ethnography is appropriate to the study of the multidimensional aspects of language instruction. (p. 305)

Critical to understanding the actor's own construction of reality is the appreciation of the context in which phenomena occur. Clearly, the best place to study teachers' teaching behaviors and students' writing behaviors was in the actual classroom--the natural setting wherein

teaching and learning occur. Wilson (1977) suggested that research has documented the importance of setting and the divergent findings which occur when the same study is conducted in the laboratory and the field. He stated, "Ecological psychologists claim that if one hopes to generalize research findings to the everyday world where most human events occur, then the research must be conducted in settings similar to those that the researcher hopes to generalize about" (Wilson, 1977, p. 247).

Context is a particularly important consideration in the study of school-type tasks such as writing. Clearly, the setting influences the people who live and work in it; the traditions, roles, values, and norms associated with the school setting are crucial influences (Lortie, 1973). Likewise, the context within which students write greatly influenced the type of writing that was done as well as its quality (Florio, 1979). Ethnographic methods made it possible to describe the context in which learning to write occurred. Through detailed descriptions of the writing events which occurred in the classroom, it became possible to understand the complex web of interaction which shapes learning and teaching within the classroom.

According to Sondra Perl (1986),

What ethnographic research does that experimental research does not do is preserve the web of factors and circumstances that make up the complicated process of language learning. Writing is thinking. For an activity so interwoven with the whole of one's mental and social life, ethnography seems especially appropriate . . . a myriad of factors go

into writing that only an ongoing, flexible, and pluralistic sort of research can do justice to. p. x)

Finally, qualitative research represented the most viable means of documenting the processes involved in writing, as well as the process of change. As Bogdan and Biklen (1982) point out, quantitative methods can measure change, but they cannot offer explanations of how or why change occurs; they cannot explain the process of change. A study involving the writing process and the change process could best be understood through a research methodology which focused upon the how and why--the process rather than the product.

Research Plan

This study was designed to explain the changes in attitude, behavior, and teaching approaches experienced by teachers as they implement process writing innovations in their classrooms. Thirty-five area teachers participated in a summer workshop on process writing; the subjects for the study were selected from this group. This section describes the goals and purposes of the summer workshop, the procedure for subject selection, and data collection and analysis procedures. Table 1 visually illustrates the procedures which will be used to answer each research question.

Research Plan

RESEARCH QUESTION	PURPOSE	ASSUMPTION	PROCEDURE
How do teachers perceive themselves as writers?	To describe how teachers view their own lives as writers.	Teachers have had particular background experiences at school and elsewhere which have shaped their perceptions of themselves as writers.	Reflective logs. Documents from workshop. Writing interview.
How do individual teachers at different grade levels implement a process approach to writing instruction?	To describe the similarities and differences in how various teachers translate "theory into practice." To describe and classify the kinds of writing occasions provided students in various classrooms.	Individual teachers at various grade levels will implement a process writing approach in different ways and to varying degrees.	Participant observation. Interviews Student documents. Reflective logs. Stages of Concern Interview.
What instructional and contextual factors limit and/or encourage implementation of a process approach?	To describe and analyze the kinds of instructional concerns which limit and/or encourage use of a process approach.	Certain conditions within the school setting will serve to hinder the implementation of a process approach; some factors will encourage implementation.	Levels of Use Interview. Interviews. Reflective logs.
How do teachers change in attitudes, behaviors, and teaching approaches as a result of implementation of a process approach to writing?	To document and classify teachers' own perceptions of change as a result of this innovation.	Implementation of innovations creates change in teachers.	Structured interviews. Levels of Use. Stages of Concern. Unstructured interviews. Participant observations. Reflective logs. Documents.

The Summer Workshop

During the week of August 12, 1986, 35 teachers participated in a workshop entitled "Basic Issues in the Teaching of Writing." This three-quarter-hour graduate credit workshop was conducted by Dr. Gratia Murphy and Dr. Gary Salvner of Youngstown State University. The two presenters identified their goals for the workshop during an interview with the researcher (see Appendix G). Their goals were to: (a) acquaint teachers with recent research in process writing, (b) help teachers understand process writing through involvement in a variety of writing activities, (c) provide teachers with the opportunity to share ideas, concerns, and techniques about teaching writing, and (d) help teachers learn to assess writing through trait analysis. While acknowledging the difficulties associated with a workshop format, the presenters indicated their general satisfaction with the participants' achievement of the identified goals.

The workshop presenters were also asked to identify information the participants had retained since the end of the workshop one year ago. Dr. Salvner stated, "I hope they believe they can have kids writing." Dr. Murphy hoped teachers were "doing more writing with students, using a variety of activities incorporating different formats, and making writing fun for the kids."

The presenters were asked to identify the kinds of changes teachers would be expected to make as they implemented process writing. Both cited the need for teachers to change the ways in which they respond to student work. Dr. Salvner felt that teachers need to "rigorously assess"

some papers and use others for practice, while Dr. Murphy indicated that teachers need to "rely on their students as peer editors" and "not feel that they have to direct the process, just facilitate it. To turn the classroom into a workshop means giving up some control."

In March 1987, each of the workshop participants was sent an open-ended questionnaire asking them to identify whether or not they were using process writing, the advantages and disadvantages of the innovation, and the changes they had made in their teaching as a result of the innovation (see Appendix A). Nineteen of the participants (63%) responded to the questionnaire.

During March, the researcher also interviewed the principals of the teacher participants. Principals in six elementary schools and three middle schools were asked to nominate workshop participants whom they considered to be excellent writing teachers based upon criteria identified by the researcher (see Appendix D). Seven elementary teachers and four middle school teachers were identified by their principals as excellent writing teachers. These teachers became candidates for participation in the study.

These 11 teachers were contacted by the researcher and asked to participate in the study by being interviewed by the researcher. All gave their consent. The researcher administered the Levels of Use of the Innovation Interview (Lucks, Newlove, & Hall, 1976) to each of the candidates (see Appendix D). This structured interview identified each teachers' extent of use of process writing at one of eight levels of use:

nonuse, orientation, preparation, mechanical, routine, refinement, integration, or renewal (see Figure 1). This interview used branching techniques, open questions, and probes; its validity and reliability have been established through research (Loucks, Newlove, & Hall, 1976). The researcher rated the Level of Use Interviews according to guidelines provided by Loucks, Newlove, and Hall (1976). These findings were recorded on the Levels of Use Rating Forms (see Appendix E). All of the teachers interviewed were at Level 3, Mechanical Use, of the innovation.

Based upon the questionnaire, the principal's nomination, the Levels of Use Interview, and the researcher's knowledge of each candidate, four teachers--one primary, one upper-elementary, and two middle-grade teachers--were tentatively identified as subjects for the study. At this point, a doctoral student familiar with the Levels of Use Interview was asked to rate the tentatively identified subjects' Levels of Use Interviews. This outside auditor confirmed the levels identified by the researcher. At this point, each tentative subject was asked to participate in the study. All gave their consent to be interviewed and observed during the eight weeks of the study and all signed the teacher consent forms (see Appendix C).

The sites for the study were determined by the selection of the subjects. They included two elementary schools and two middle schools in three different districts in northeastern Ohio. One elementary school and one middle school were located in the same district.

0 Non-Use	Not doing anything in relation to approach.
I Orientation	Oriented to change. Have not decided to use process writing but users at this level think about how using process writing practices differs from present practices.
II Preparation	Have decided to use process writing teaching practices. Users at this level gather materials needed to use process writing practices. They are planning how to incorporate it.
III Mechanical Use	Have begun using the process writing practices, often in a mechanical way. Usually very tied to using a practice exactly as it was explained to them, but they are learning about the innovation.
IVA Routine	Have established a level of routine in using process writing practices. Refining use of the innovation
IVB Refinement	Make adaptations within their own classrooms to increase impact.
V Integration	Work with others in using process writing so that coordination of efforts will increase impact.
VI Renewal	Focus on drastic changes or are moving into using new innovations related to process writing.

Figure 1. Levels of Use of an Innovation: Process writing

Adapted from: Hall, G. et al. Levels of Use of an Innovation: A framework for analyzing innovation adoption. The Journal of Teacher Education, 1975, 34, 226-233.

Data Collection

Phase One

During Phase One of the study, the researcher conducted interviews with each of the professors who conducted the summer workshop. Their interview responses were detailed in an earlier section of this chapter. The researcher met with each of the subjects of the study. She explained the nature and purpose of the reflective log and asked each subject to maintain such a log during the eight weeks of the study. Some open-ended suggestions regarding topics for discussion within the log were provided by the researcher. Each subject agreed to maintain a reflective log during the study.

Phase Two

The researcher observed writing instruction in each of the three teachers' classrooms at least once a week for eight weeks (see Appendix I). According to McCall and Simmons (1969), observational techniques "maximize discovery and description" (p. 3). By becoming a participant observer in these classrooms, it became possible to understand the meanings which these teachers attached to particular classroom events and activities. The researcher was able to "see the world as his subjects see it, to live in their time frames, to capture the phenomenon in and on its own terms . . . and build on tacit knowledge, both his own and that of members of the group" (Guba & Lincoln, 1981, p. 193). Moreover, such

observations acquainted the researcher with the classroom context in which writing instruction occurred. The researcher maintained field notes and collected student writing samples for each observation.

Interviews

Interviews were used concurrently with participation observation during this phase of the study (see Appendi. 3). The interviews were more structured in those situations where comparison across subjects was particularly important; the interviews became less structured in those instances where the researcher was particularly interested in the teachers' individualistic interpretations of events. For example, a fairly structured interview was used to obtain information about the teachers as writers, since the researcher was interested in comparing the respondents' backgrounds and memories of themselves as writers. When the researcher followed up classroom observations by asking the teachers to reflect upon or interpret classroom events, however, a much more open-ended format was used. In these instances the subjects could set the agenda for the interview and "provide a picture of the event or thing in question in [their] own words or terms . . ." (Guba & Lincoln, 1981, p. 187). Spradley's (1979) guidelines for the development of ethnographic interview questions aided the researcher in constructing effective questions.

Phase Three

During Phase Three of the study, the subjects were given the Open-Ended Stages of Concern About the Innovation Statement (Hall et al., 1973) (see Appendix F). This required teachers to list the three things about the process writing innovation which most concerned them. The purpose of the instrument was to identify and examine teachers' feelings about the innovation as they begin to use it. The instrument placed teachers at one of seven stages of concern about the innovation. These stages, ranging from lowest to highest, included awareness, information, personal, management, consequence, collaboration, and refocusing (Hall et al., 1973) (see Figure 2). Scoring of these statements provided the researcher with information about the types of concerns the teachers had, as well as "the affective stance the respondent [took] toward the innovation" (Hall et al., 1979, p. 34).

The researcher collected data from a variety of sources. Documents collected during the summer workshop provided information about the teachers' reactions to the workshop. The Level of Use of the Innovation Interview was administered and rated before the study began, but individual teacher responses to questions provided additional raw data. Transcriptions of interviews, observational field notes, and student writing samples yielded yet more information. The Open-Ended Stages of Concern Statements and reflective logs completed the data sources.

- 0 AWARENESS: Little concern about or involvement with the innovation is indicated.
- 1 INFORMATIONAL: A general awareness of the innovation and interest in learning more detail about it is indicated. The person seems to be unworried about herself/himself in relation to the innovation. She/he is interested in substantive aspects of the innovation in a selfless manner such as general characteristics, effects, and requirements for use.
- 2 PERSONAL: Individual is uncertain about the demands of the innovation, her/his inadequacy to meet those demands, and her/his role with the innovation. This includes analysis of her/his role in relation to the reward structure of the organization, decision making, and consideration of potential conflicts with existing structures or personal commitment. Financial or status implications of the program for self and colleagues may also be reflected.
- 3 MANAGEMENT: Attention is focused on the processes and tasks of using the innovation and the best use of information and resources. Issues related to efficiency, organizing, managing, scheduling, and time demands are utmost.
- 4 CONSEQUENCE: Attention focuses on impact of the innovation on students in her/his immediate sphere of influence. The focus is on relevance of the innovation for students, evaluation of student outcomes, including performance and competencies, and changes needed to increase student outcomes.
- 5 COOPERATION: The focus is on coordination and cooperation with others regarding use of the innovation.
- 6 REFOCUSING: The focus is on exploration of more universal benefits from the innovation, including the possibility of major changes or replacement with a more powerful alternative. Individual has definite ideas about alternatives to the proposed or existing form of the innovation.

Figure 2. Stages of Concern About the Innovation

From Hall, G. E., Wallace, R. C., Jr., & Dossett, W. A. A developmental conceptualization of the adoption process within educational institutions, 1973. Austin: Research and Development Center for Teacher Education, The University of Texas.

Data Analysis and Reduction

The aforementioned data were analyzed according to a model identified by Miles and Huberman (1986). This model included data reduction, data displays, and conclusion drawing/verification. As the study progressed, data reduction naturally occurred. As Miles and Huberman (1986) stated:

Data reduction is not something separate from analysis. It is part of analysis. The researchers' choices . . . are all analytic choices. Data reduction is a form of analysis that sharpens, sorts, focuses, discards, and organizes data in such a way that 'final' conclusions can be drawn and verified. (p. 21)

Pattern coding of field notes, interview transcripts and documents represented the first phase of data analysis. Data collected relating to types of writing tasks were analyzed according to a classification scheme conceptualized by Hoskisson and Tompkins (1987) based upon Britton's (1975) categories of writing (see Figure 3).

Causal networks, or visual renderings of the variables in a field study (Miles and Huberman, 1986) were used to illustrate themes identified in the research associated with each of the three subjects. Research questions were clustered and conceptually clustered matrices were developed to organize data collected at each site; meta-matrices were used to compare data across sites (Miles & Huberman, 1986) (see Appendix N). Conclusions based upon the meta-matrices were drawn based upon some of the strategies suggested by Miles and Huberman (1986).

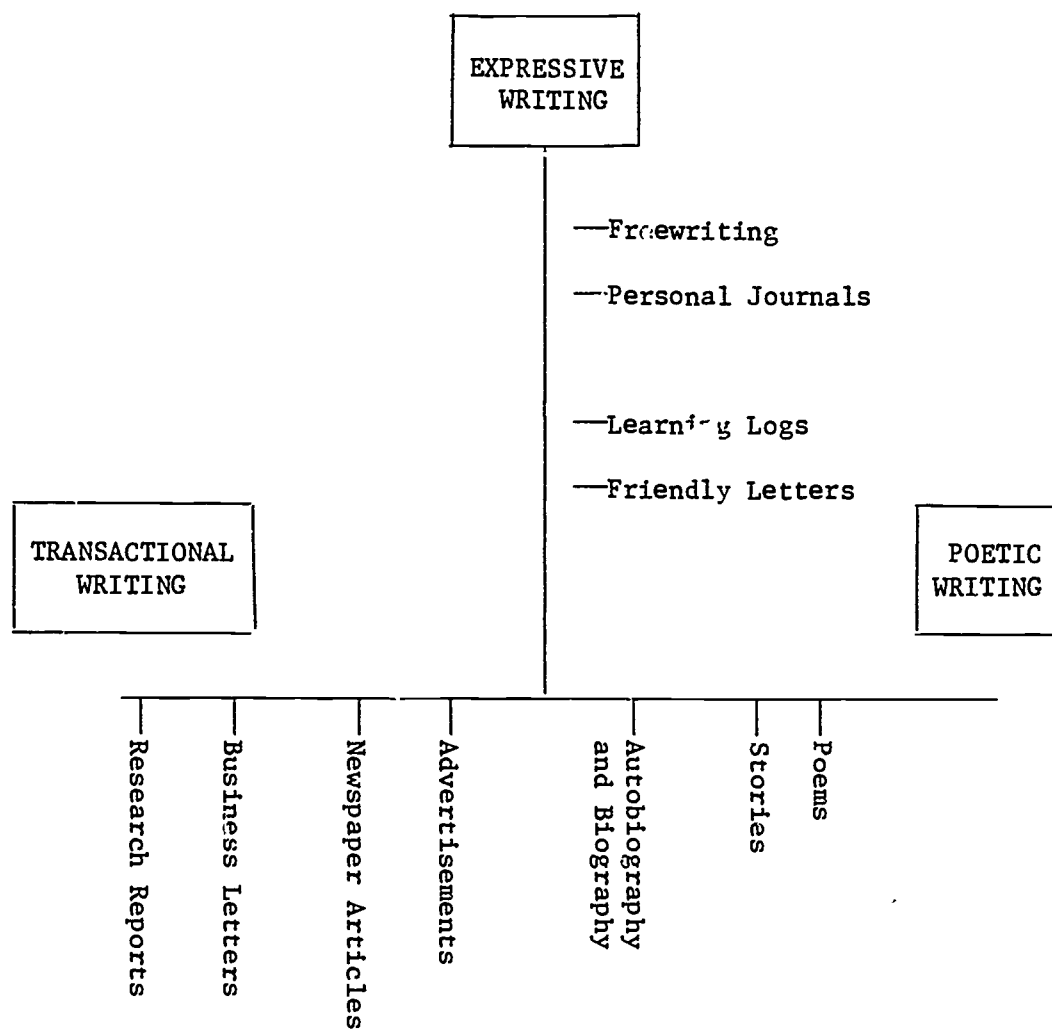


Figure 3. The continuum of Britton's categories of writing with sample writing forms

From: Hoskisson, K. & Tompkins, G. E. Language arts: Content and teaching strategies, 1987, p. 206. Columbus: Merrill.

These included noting patterns and/or themes, making metaphors, building chains of evidence, etc.

In the design of a qualitative study, structural corroboration is necessary. According to Eisner (1979),

Structural corroboration is a process of gathering data or information and using it to establish links that eventually create a whole that is supported by the bits of evidence that constitute it. Evidence is structurally corroborative when pieces of evidence validate each other, the story holds up, the pieces fit, it makes sense, the facts are consistent. (p. 215)

In this study, several methods were used to establish structural corroboration. Triangulation was one method used to achieve this goal. Through triangulation, information is verified by examining data drawn from multiple sources. According to Webb and others (1966), "Once a proposition has been confirmed by two or more measurement processes, the uncertainty of its interpretation is greatly reduced" (p. 3). In their discussion of sources of evidence for triangulation, Miles and Huberman (1986) cited the need to examine contrasting as well as corroborative bits of evidence. Because of the many data-collection sources used in this study, it was usually possible to confirm information on the basis of at least one, and usually two, different sources.

Verification of the data analysis categories was achieved through the assistance of two outside auditors. These auditors, doctoral students acquainted with qualitative research, were given a representative sample of approximately 10% of the data collected. The data analysis categories identified by the researcher were explained to

each auditor. They were then asked to classify each piece of data according to the appropriate category.

A third means of verifying the validity of the information obtained was the use of member check which is described by Guba and Lincoln (1981) as "the backbone of satisfying the truth-value criterion." Each of the subjects of the study was presented with a portion of the section of the study dealing with their views about themselves as writers. The subjects were asked to determine whether or not the information provided was an accurate representation of their views. They confirmed the credibility of the document.

Chapter Summary

This chapter documented the procedures for the study. A rationale for the use of a qualitative methodology was presented. The summer workshop was described, as were the stages in the data-collection process. Data analysis and reduction were explained and procedures for establishing structural corroboration of the data were detailed.

CHAPTER IV

INTRODUCING THE TEACHERS:

THEIR REFLECTIONS ON TEACHING, LEARNING, AND WRITING

Each of the teachers studied will be profiled in this section. The teachers included a second grade teacher, a fourth grade teacher, a sixth grade teacher, and an eighth grade teacher, all of whom taught in rural northeastern Ohio elementary or middle schools. All of the teachers had between 10 and 16 years of teaching experience; three of the four had master's degrees. All of the subjects participated in a summer workshop on process writing and all were identified by their principals as outstanding writing teachers.

In this section the teachers will be described in terms of their own views of themselves. Through interviews, observations, workshop documents, questionnaires, and reflective logs (see Appendixes A, I, J, K, and L) the subjects revealed information about their backgrounds, their beliefs and attitudes about teaching and learning, and their feelings about working with children. In addition, they reflected upon their memories of writing experiences both in and out of school, their view of themselves as writers, their use of the writing process, and their beliefs and attitudes about writing instruction. Through this examination of each teacher's personal conception of reality, a profile of each teacher as a person, a professional, and as a writer will begin to emerge. In this way it will become possible to understand those

beliefs and attitudes which influence each teacher's interactions with the innovation; these interactions will be described in the next chapter.

Mrs. A

Background

At the time of the study, Mrs. A taught second grade in an elementary school of approximately 800 students. She received a bachelor's degree in special education and elementary education in 1971 from a large northeastern Ohio state university and a master's degree in early childhood education from the same institution in 1977. A teacher for 16 years, Mrs. A has taught developmentally handicapped children, third grade, and second grade. She is married to an educator and has two small children.

Mrs. A's aunt, a nun who taught for more than 40 years, helped to inspire her to become a teacher, as did her third grade teacher, Miss V. She remembered visiting her aunt's kindergarten classroom as a preschooler and explained in her reflective log that she thought about becoming a teacher as early as elementary school. She expressed her view of teaching in this way: "I have always enjoyed working with children . . . I love what I do!"

Beliefs about Teaching and Learning

Mrs. A revealed her beliefs about teaching and learning, about children, and about the role of the teacher through many of the different

data collection techniques used. In her reflective log Mrs. A shared the following anecdote:

One of the boys in my class just showed me an excellent story. That's one of the little rewards of teaching. Knowing that a child really learned something or that you've 'turned them on' to a subject is probably one of the greatest perks of this job.

Yet, in another entry she expressed the wish that "just once, I'd like to get the recognition I deserve." Through these two entries, Mrs. A expressed both her joy and her frustration in her role as a teacher.

In her reflective log she described her second graders as "eager, uninhibited learners who spark my enthusiasm." She felt it was essential for teachers to have high expectations for their students, especially when it came to involving them in writing. In one interview she stated:

I think some teachers don't have confidence in kids that they can do it . . . there are teachers that if I said I was doing reports in second grade, they would either think I was crazy or that I must have a good class.

The Teacher as Writer

Memories of Writing Experiences

In our first interview Mrs. A described her earliest memory of writing. It had to do with the mechanical process of writing, i.e., "the endless practice of letters." She remembered a third grade poetry writing assignment as "something I really enjoyed." Her next memory was of writing a tall tale in the seventh grade. She recalled enjoying the

activity but remembered her disappointment at not having her paper displayed in the room. "It really hurt my feelings because I put a lot into it. Looking back on it now . . . there were maybe five or six up, the ones that were the neatest, and my handwriting is not very neat."

During the eighth grade, however, Mrs. A had a "more accepting" teacher who often had students write. She enjoyed writing in the classroom and vividly remembered performing in a play written by the class. "I was even chosen for the lead. It is one of my fondest memories of school."

In our interview Mrs. A recalled doing a great deal of writing in high school and college. In high school there was much "analyzing" of other people's writing. In college her memories of writing were largely negative; "my freshman courses were awful. I didn't really feel as if I got very much positive feedback from my instructors."

She described her frustration with college writing assignments based upon books she "hated to read" and the difficulty she had reacting to these works. She noted that even in graduate school, "If it was something I could write about emotionally or a topic I was really interested in I liked it. But often they weren't."

In the interview Mrs. A revealed one particularly fond memory of a college writing assignment, however. In her children's literature class she wrote a children's book. The professor suggested she try to have the book published. Mrs. A stated, "I never did, but it made me feel good."

View of Self as a Writer

In our interview Mrs. A described herself as being a "relatively articulate [writer]" and stated that "If it's something I enjoy doing, I do it well and with ease." She mentioned that she often wrote newsletters to her students' parents and enjoyed writing a preschool handbook for a college course, but found it difficult to find the time to write for her own enjoyment. Mrs. A did not view herself as a "great writer"; "I don't think there's some great unpublished novel rolling around in my head or anything like that," but she had confidence in her ability to write for school and work-related purposes.

Use of the Writing Process

When asked about her own writing habits, Mrs. A indicated she writes "more with a pencil; I like erasing." Most pre-writing occurs "in her head" and she gives things "lots and lots of thought before starting." When she sits down to write "It's a relatively short process. I seem to be able to do it very easily when I sit down or else it's not going to turn out very well." She does not like to re-write and usually does little editing and revising "or else it doesn't turn out to be a very good paper."

Beliefs and Attitudes about Writing Instruction

According to a questionnaire assessing the workshop, Mrs. A based her teaching of writing on "an experiencing and conferencing method.

Each child then builds on his or her own experience level." She is firmly committed to the use of process writing, maintaining that "at the primary grades there can be no other effective way of teaching [writing] because it allows for individualization and different maturational levels."

From Mrs. A's comments about her philosophy of writing instruction, two themes emerged. First was the need for writing instruction to be individualized and for progress in writing to be viewed as developmental. Second was the need for children to "feel good about what they write." In one interview she stated that her goal for every writing activity is for the children to "have some fun with the assignment. If they feel good about it and have come up with something that's their thought and it's relatively coherent, I think that's a real positive learning experience."

Finally, Mrs. A expressed the belief that one must enjoy writing in order to teach writing well. "I think that if you are not a writer or at least that you feel good about it, you probably won't do a good job teaching it." Thus, Mrs. A tried to convey her positive attitudes about writing in order to make writing an enjoyable experience for her second graders.

Summary

Mrs. A, a primary teacher for 16 years, found teaching to generally be a rewarding profession and defined those rewards in terms of the

satisfaction she felt in helping children learn and/or getting them interested in a particular subject. She had high expectations for her students as writers; she did not feel that the other teachers had as much confidence in the students' abilities as she did.

Mrs. A's memories of writing were a mixed bag of positive and negative experiences, and her feelings about writing were strongly influenced by the type of writing activity required. She vividly remembered those teachers who praised her writing, as well as those who criticized it. Mrs. A did not find writing to be terribly difficult, and indicated that she enjoyed writing but did not have much time for it. She used pre-writing most of the stages in the process and did little revision or editing.

Mrs. A believed that writing instruction should be individualized and that writing should be an enjoyable activity for students. Her chief goal for writing instruction was to have the children "feel good" about their work, as well as to be able to write a "coherent thought." Thus, her goals were both affective and cognitive. She also believed that the teacher must enjoy writing in order to be an effective writing teacher.

Mrs. B

Background

Mrs. B had taught fourth grade in a 600-student elementary school for 15 years at the time of this study. She received a bachelor's degree

in elementary education in 1971 and a master's degree in educational administration in 1984 from a large northeastern Ohio university. Like Mrs. A, Mrs. B is married to a teacher in a nearby district and has two children.

Mrs. B entered college with the intention of becoming a private music instructor. As part of her music education program she taught music classes in the public schools and discovered that, according to a workshop document, she "really enjoyed working with the kids. It was much more fun working with a group of students rather than one-on-one as in private music lessons." So, after four years of music study, Mrs. B changed her major to elementary education. She has never regretted that decision. According to her remarks in her reflective log, "Teaching is the most interesting and challenging of all professions. Working with the kids has been the greatest reward through the years."

Beliefs about Teaching and Learning

Mrs. B revealed her beliefs about teaching and learning, about children, and about the role of the teacher through interviews, observations, workshop documents, and her reflective log (Appendixes A, I, K, and L). In one workshop document discussion of competency-based education, she revealed her beliefs about good teachers and good teaching. She stated that "good teachers always had stated objectives in mind when teaching, planned procedures, materials, used criterion-referenced tests to evaluate, and intervened when a student needs help."

This statement and others supported Mrs. B's philosophy of treating each student as an individual. After one lesson the researcher observed, she indicated her frustration with her inability to adequately address the needs of each child. She said,

It would be nice to be working with small groups rather than the whole class . . . there's always somebody who's not getting the attention they need. It's hard for the kids that are faster because you hold them back, but I don't know how to solve that.

Mrs. B repeatedly indicated the necessity to involve parents in student learning. She found it easy to deal with parents; "Talking with parents frankly about their children's successes and failures comes easy." She held parent meetings during the year during which she informed them of classroom activities. Mrs. B viewed learning as a collaborative effort between teacher, parent, and child.

The Teacher as Writer

Memories of Writing Experiences

Mrs. B remembered her mother teaching her to write name tags and labels for objects as she was starting a kindergarten in their church basement. She did not remember many writing experiences from her childhood; in our first interview she stated: "I remember learning to print more than [I remember] writing for the enjoyment of writing. I don't remember doing that much story writing. I remember writing in conjunction with book reports and with papers, and I loved to do reports." She did, however, recall writing letters to pen pals and

keeping a diary.

During high school, she remembered writing in the "theme course" as a "painstaking" experience. "No one liked to write. I guess we were taught that because of the grammar and everything." Mrs. B did not remember any outstanding writing teachers, but she did remember most of them as "good teachers."

View of Self as a Writer

When asked to describe her view of herself as a writer in our first interview Mrs. B stated:

. . . I wouldn't describe myself as a writer period. I'm not one who will sit down and generate a story or keep a diary, although I wish I would . . . just to keep track of my kids, where they are and that kind of stuff But I'm a reader, not a writer. When I sit down, I read; I don't write.

In school, Mrs. B was good at report writing, but was not so comfortable with creative kinds of writing.

Mrs. B indicated that her attitude about writing was not very positive: "I don't like writing down my thoughts and feelings. I really don't enjoy writing."

Use of the Process

When Mrs. B was required to write for a graduate class she followed a consistent pattern of behavior. First, she stated that she always wrote at an electric typewriter late at night. Prior to writing, she had

the paper "in her head." She said, "At the minute I have the assignment I start thinking about it, and I can't get it out of my head until I've got it down on paper . . ." After completing a paper, she would trade it with another teacher. She said, "We'd proof each other's work and it really helped to have somebody else look at what you're saying" She then wrote a final draft of the paper incorporating the suggestions of the other teacher.

Collaborative work was very enjoyable to Mrs. B. She said, "I am a person who likes to brainstorm with others and does well in that kind of thing. I can generate more ideas feeding off someone else's ideas and vice versa."

Beliefs and Attitudes about Writing Instruction

According to a workshop follow-up questionnaire, Mrs. B advocated a process writing approach because "It helps you focus on varied aspects of a child's writing development--not just grammar, spelling, and presentation aspects." She mentioned in an interview that this method enabled her to "integrate all the skills needed" without directly teaching grammar. "You're not really robbing it [grammar instruction] by doing the writing. I think you are adding to what they know."

In addition, Mrs. B repeatedly expressed her enthusiasm for the trait analytic evaluation method which she used to evaluate student work and to have them evaluate one another's work. She felt this evaluation system provided her with an effective means of assessing student work.

Thus, Mrs. B's philosophy of writing instruction involved emphasis upon individual student progress, integration of language arts skills, and evaluation of student work by the teacher and the students themselves. This philosophy meshed with her comments about good teachers described earlier in this paper: "[They] have stated objectives in mind . . . planned procedures, materials . . . [and] use criterion-referenced tests to evaluate" Thus, her goals for writing instruction were primarily cognitive in nature, with a focus upon mastery of specified abilities.

Summary

Mrs. B, a fourth grade teacher for 10 years, thoroughly enjoyed teaching and working with children. She viewed teaching as perhaps more a science than an art, emphasizing the need for objectives, materials, evaluation, and intervention, but also emphasizing the need to treat children as individuals. She viewed student learning as a collaborative effort between parents, teachers, and children.

Mrs. B's memories of writing were largely negative, but she did have positive memories of writing reports in school. She did not think of herself as a writer and did not particularly enjoy writing. She involved herself in all stages of the writing process, but especially enjoyed writing as a collaborative activity; this enabled her to generate more ideas and to get feedback on what she had written.

Her philosophy of writing instruction included emphasis upon individual student progress, integrating language arts skills, and evaluation of student work. Her goals for writing instruction were primarily cognitive in nature, but not exclusively so.

Mrs. C

Background

At the time of the study Mrs. C was a sixth grade teacher in a small middle school housing sixth, seventh, and eighth graders. She graduated from a large northeastern Ohio university in 1973 with a bachelor's degree in elementary education. She has taught sixth grade for years. Mrs. C is divorced and has no children.

Mrs. C began college as a sociology major and was dissatisfied with that area of study. She stated in her reflective log that she "began thinking along other lines" and was not sure exactly how she decided to go into teaching. She found it difficult to find a teaching position and worked as a house parent at the county children's home until hired to teach in the school district from which she graduated.

Beliefs about Teaching and Learning

Through the various data collection techniques used in this study, Mrs. C revealed her attitudes and beliefs about her students, teaching, and learning, as well as her view of the role of the teacher. As a teacher, Mrs. C enjoyed "working on [my] strengths and teaching the kids

my strengths," according to our first interview.

Mrs. C expressed limited confidence in some of her students and in her ability to help them. In an interview she described the students in her homeroom: "We write some sentences and we study some grammar, and they still don't know what they're doing I have no confidence in probably 80% of the class." Likewise, in a workshop document she stated: "The other teachers and I agreed that getting the students to rewrite a piece of work can be almost impossible . . . many kids are reluctant to begin, lacking the confidence to write anything, afraid of being wrong."

Thus, Mrs. C was most comfortable teaching those subjects which she considered to be "strengths." She had ambitious goals for her students and her teaching, but lacked confidence in their ability to achieve those goals. Likewise, she was unsure about her own ability to help them attain those goals.

The Teacher as Writer

Memories of Writing Experiences

Mrs. C's earliest memories of writing, described in our first interview, were from fifth or sixth grade. She remembered writing and illustrating horse stories. She particularly enjoyed the "artistic part of it" and believed that her teachers must have "provided an atmosphere conducive to writing." She loved reading "so that provided me with lots of ideas." She also recalled keeping a diary during this time.

Mrs. C reminisced about a paper she wrote in ninth grade addressing the question, "Would you rather be Red or dead?" She recalled writing this paper for a memorable English teacher whom she described in this way:

He was a perfectionist. He was an idealist. He expected a lot out of us. There were a lot of neat things about him that maybe we didn't all appreciate at the time. He taught us to support what we'd say.

View of Self as a Writer

Mrs. C clearly saw herself as a writer. In the first interview she said,

When people say to me they can't write or put their thoughts down on paper I am amazed. It seems easier for me to write things down than to tell something because through the writing process I can revise and edit--it's harder to do that when you're talking.

Mrs. C saw "potential writing things in just about everything I do" and jotted notes on little scraps of paper which could be found all around her house.

She presently is involved in writing both short stories and poems. She is working on a story about her Aunt Emma, "one of the most memorable adults I can remember as a child." She has written much poetry over the years, and has a "drawer full of rejection notices" as well as unfinished stories and poems. Each year she wrote a poem for her class and saved them from year to year to share with her students. Her goal was to some day publish some of her writing.

Mrs. C had a very positive attitude about writing. In a workshop document she stated: "I've always loved to talk and writing became an extension of that love." According to our first interview, she knew that if she ran into a problem in her writing she would be able to "work it through." She did feel, however, that she lacked confidence in her writing ability.

Use of the Process

According to our interview, Mrs. C did most of her writing on vacations or "evenings when I've nothing else to do." She enjoyed writing at her electronic typewriter and usually jotted down ideas or notes to herself prior to actually writing. She typically revised and edited as she went along, particularly when writing poetry. She explained that she sometimes wrote the middle or the ending of a piece first rather than writing sequentially. She goes back and forth between the stages in the process, sometimes doing pre-writing even after the editing and revising step is completed.

Beliefs and Attitudes about Writing Instruction

Mrs. C advocated a process approach and viewed it as a "total teaching method." Mrs. C enjoyed teaching writing but found it to be difficult. She at one point shared the frustration of the other sixth grade teachers who "stay away from teaching writing" but had since changed her view. "It's something you have to practice and try just like

anything else to get better at it."

She had an interesting goal for her students in terms of writing instruction; in our first interview she stated: "I'm trying to teach the kids how to look at something differently. You can always learn how to write something down."

Still, Mrs. C expressed little confidence in her ability to achieve this goal with her students. In an interview she expressed the belief that "some of the kids I have are never going to write and are not going to be able to succeed."

Summary

Mrs. C, a sixth grade teacher for 13 years, defined her goals for her students in terms of their ability to write. She felt she should be able to teach her students to view things differently, not just write things down. Thus, her goal for her students was largely cognitive, but it was certainly a creative goal. She expressed little confidence, however, in achieving that goal with some of her students.

Mrs. C's memories of writing began with elementary school and were quite positive. Mrs. C was not only a writing teacher, but was a teacher who writes. She expressed positive attitudes towards writing although she was personally involved in the frustrations of writing on a regular basis. Writing has always come easily to her and she was well acquainted with the stages in the process. She expressed enthusiasm for teaching writing but found it to be difficult.

Mrs. D

Background

Mrs. D had taught eighth grade in an 800-student middle school for 11 years at the time of the study. She had a bachelor's degree in secondary education from a small northeastern Ohio liberal arts college and was certified to teach French, English, and humanities. She received her master's degree in supervision and curriculum from a large northeastern Ohio university in 1967.

In an interview Mrs. D indicated that as a female growing up in the 1950s she perceived her career options to include only nursing, teaching, or secretarial work. In a workshop document she stated,

I had always enjoyed school, and knew I didn't want to become a farmer like my dad nor a telephone operator like my mother. As my father's only 'boy' on the farm, I had my fill of chores, men's work, and being unfeminine. When a lovely, gracious tenth grade English teacher came along, I decided to grow up like her. This teacher loved the arts, music, painting, sculpture, literature, and French.

Mrs. D decided to major in the humanities, thereby emulating her role model.

Mrs. D found teaching adolescents to be exciting and challenging.

In a reflective log entry about teaching she stated,

I teach kids. I am hired under the language arts umbrella . . . anything and everything magically falls under that scope. Specifically, I teach 13- and 14-year-olds . . . It's an exciting age, in some ways a make-it or break-it age, with youngsters still believing in a 'tooth fairy' and others who

know and have experienced life more than I.

Thus, Mrs. D defined her role as a teacher largely in terms of her students, not only in terms of subject matter.

Beliefs about Teaching and Learning

Mrs. D, an eighth grade teacher, had very definite beliefs about how to teach adolescents and about how they learn. These beliefs and attitudes were expressed repeatedly during the course of the study and have shaped and influenced Mrs. D's views about teaching and the role of the teacher to a substantial degree.

Mrs. D was a very student-oriented teacher, as evidenced by these comments taken from her reflective log: "I teach kids--sensitivity, respect, honesty, responsibility, awareness." In a workshop document she said, "Most children . . . still want to be recognized for what they do well--commenting on ideas or insights is needed for them. 'I can't spell but I'm still OK.' 'She doesn't hate me even if I can't stand English. . .'" She also maintained that "kids are usually not turned on by subject matter, but rather by enthusiastic, challenging, caring adults."

Her goals for teaching these students were consistent with her philosophy--she felt that it was most important for them to learn responsibility and self-discipline, sensitivity, respect, and honesty. Her specific goal as a teacher was stated in this way in the reflective log:

I try to enhance a faith in themselves . . . I would like them to remember eighth grade English with a

little enthusiasm--not necessarily nouns, verbs, etc. but learning. I would like them to have a recognition and respect for the different levels of learning.

She also indicated that for many students there is "no other calm adult-child interaction. If I can provide that type of relationship in some way, I am a success as a teacher."

Thus, Mrs. D defined many of her goals as a teacher within the affective domain rather than the cognitive. Her relationships with her students were important to her. She wanted them to learn about responsibility, sensitivity, and self-discipline, but she also wanted them to "respect learning." She also felt it was important for her to be perceived by her students as warm and caring, i.e., an adult with whom they might have positive interactions and one who would not like them less because of their academic inadequacies.

The Teacher as Writer

Memories of Writing Experiences

Mrs. D did not recall when or if she was taught to write prior to high school. In a workshop document she vividly recalled keeping a daily journal and taking essay tests for her sophomore English class. She remembered the teacher requiring students to analyze their writing with questions like, "Are you accurate?" "Do you know what you're talking about?" and "Who is 'they'?"

View of Self as a Writer

Mrs. D did not particularly view herself as a writer. She indicated in our first interview that she "loves to read" but that she "doesn't like to sit still long enough to write." She is comfortable with writing that is "not creative" such as writing directions or explanations.

In our first interview Mrs. D candidly admitted that "writing is not an activity that I'd really choose to do. I mean I don't just die to write." She mentioned that she simply does not spend time writing and "[the telephone] is still easier than pen and paper when it comes to letters also." In her reflective log she expressed her belief in journals as a "teaching tool and psychological time line" but felt she did a poor job of keeping a log for this study. Likewise she believed she should write to each of her students but did not make the time to do so.

Use of the Process

When asked to write, Mrs. D usually jotted down ideas and then "shoves them away somewhere and pulls them out later." She then "works under pressure" to develop those ideas into a draft and did "just a little bit" of revision of her work. She felt "as long as I can organize it, I'm okay."

Beliefs and Attitudes about Writing Instruction

Mrs. D's beliefs about writing instruction and process writing meshed with her affective orientation to her students. In an interview

she stated that "to teach 14-year-olds one must be fluid and flexible," and this approach "obviously provides that opportunity." Anything from just, "Give me your ideas on this to carrying it through to several steps on . . . an explanatory paragraph." Likewise, the approach allowed her to change assignments "to her mood" or to change a writing topic so that it related to what was happening in the lives of her students.

Mrs. D did not view herself as "the best" writing teacher because she "does not feel that enthusiasm for the creative aspect." She did, however, try to treat writing equally with reading and speaking. She saw it as "just one more facet" of teaching language arts and viewed herself as equally good at teaching each facet, but not especially good or bad at teaching any one.

Summary

Mrs. D, an eighth grade English teacher for 11 years, derived much enjoyment from working with adolescents. Her goals for her students were largely affective; she felt that she should teach her students responsibility, sensitivity, and respect for learning; she felt that she should model positive kinds of adult-child interactions with her students.

Mrs. D's memories of writing began with high school and were neither negative or positive. Mrs. D was not particularly enthusiastic about writing and did not see it as an activity she would choose to do. She did not find expository writing to be very difficult, however, and

generally used the process in a perfunctory way.

She recognized the need to teach writing on an equal basis with the other language arts, but found it difficult to convey enthusiasm to her students for creative kinds of writing. She liked a process-oriented approach because it enabled her to be flexible in her teaching and thereby meet the affective needs of her students.

Comparison of Subjects

In this section, the four subjects of this study were compared in terms of their reflections on teaching, learning, and writing. The researcher sought to identify similarities and differences among the subjects based upon their backgrounds, their views about teaching and learning, and their perceptions of themselves as writers and teachers of writing.

Backgrounds

All of the teachers participating in the study taught in rural northeastern Ohio school districts. Two of the subjects, Mrs. A and Mrs. B, taught in elementary schools. Mrs. C and Mrs. D taught in middle schools; Mrs. C taught sixth grade while Mrs. D taught eighth grade English.

All of the subjects received their teaching degrees during the late 1960s or early 1970s; their years of experience ranged from 10 to 16 years. All of the subjects except Mrs. C had master's degrees, but none

of them had courses in writing instruction prior to the summer workshop. Two of the subjects, Mrs. A and Mrs. D, entered college with the intention of becoming teachers; Mrs. B and Mrs. C had other career plans before switching to teaching. Three of the teachers were married; one was not.

Teacher Beliefs and Attitudes

Each of the four subjects expressed definite beliefs about students, teaching and learning. Mrs. A found that she derived much satisfaction from knowing she had helped to "turn on" a student to a subject. She felt that teachers must have confidence in their students in order to get results. Likewise, Mrs. D enjoyed the satisfaction of helping motivate her eighth graders who were not "turned on" by subject matter, but by "enthusiastic, caring adults." Mrs. B found teaching fourth graders to be "most challenging and rewarding" and believed in treating each child as an individual; this need to treat each child differently was also reflected in many of Mrs. A's comments. Mrs. C, unlike the other subjects, expressed limited confidence in her students and in her ability to improve their writing.

The Teacher as Writer

Memories of Writing Experiences

Each of the subjects of the study had some memories associated with writing experiences during their childhood and/or youth. For Mrs. A and Mrs. B these were a mixture of positive and negative memories. Mrs. A vividly remembered the disappointment of not having one of her better efforts displayed in the classroom, while Mrs. B remembered the "painstaking" effort associated with high school English courses. Mrs. C's and Mrs. D's memories were more positive; Mrs. C remembered enjoying writing in both elementary and high school. Both Mrs. C and Mrs. D expressed admiration for high school English teachers who forced them to analyze their own writing.

View of Selves as Writers

Mrs. A and Mrs. C viewed themselves as writers. Mrs. A enjoyed writing informational materials such as newsletters and handbooks but did not see herself as a writer of novels, etc. Mrs. C, on the other hand, was definitely a writer; she saw "potential writing things in just about everything I do." She was presently involved in writing short stories and poems.

Mrs. B and Mrs. D did not enjoy writing and did not generally write unless required to do so. Mrs. B stated emphatically in an interview: "I would not describe myself as a writer period I'm a reader, not

a writer." Mrs. D, likewise, "loves to read" but did not like to "sit still long enough to write Writing is not an activity that I'd really choose to do."

Use of the Writing Process

All of the subjects indicated that they use a pre-writing step before drafting. Mrs. C and Mrs. D indicated that they usually jotted down ideas before writing, while Mrs. A and Mrs. B did most of their planning in their heads before they actually wrote.

Only Mrs. B and Mrs. C did much revision of their work. Mrs. B had a friend read over her draft and then revised based upon those suggestions. Mrs. C made many changes in her writing and moved back and forth among the stages in the process. Mrs. A indicated that she disliked editing and revision and did very little; Mrs. D did just "a little bit" of revision of her writing.

Beliefs and Attitudes about Writing Instruction

Both Mrs. A, a second grade teacher, and Mrs. B, a fourth grade teacher, expressed the beliefs that writing was developmental in nature and that student progress must be considered on an individual basis. Both expressed enjoyment of and confidence in their ability to teach writing. Mrs. C, however, enjoyed teaching writing, but found it to be "difficult." Mrs. D liked teaching writing, but did not believe she was the "best" writing teacher because of her lack of enthusiasm for "the

creative aspect."

Each of the teachers had different goals for the students in terms of writing instruction. Mrs. A's goals were to have the students "feel good about [their writing] and come up with something that's their thought [which is] relatively coherent." Thus, her goals were both affective and cognitive. Mrs. B's goals were largely cognitive, with emphasis upon mastery of particular skills and/or traits associated with writing. Mrs. C's goal for writing instruction was to have the students "see things differently, not just write things down." Thus, her goal was related to both cognitive and affective development. Mrs. D's goals for her students were predominantly affective; they were not even particularly related to writing instruction. She wanted to "enhance a faith in themselves" and have them remember English class with enthusiasm, not necessarily nouns, verbs, etc. but learning." Thus, she was concerned with their emotional response to her course rather than with mastery of particular content.

Each of the subjects described their use of process writing in terms of their instructional philosophy. Mrs. A stated that process writing "allows for individualization and different maturational levels." Mrs. B felt that it "helped you focus on different aspects of a child's writing development" and it provided a "structure" for her teaching of writing whereby she could "integrate all the skills needed." Mrs. C felt that process writing had given her students "new freedom" from fear of errors and represented a "total teaching method." Mrs. D liked process

writing because it was a "fluid and flexible" approach appropriate to the vicissitudes of her eighth graders' behaviors and moods.

Chapter Summary

The subjects of the study had fairly similar backgrounds; all taught in rural northeastern Ohio school districts and received their teacher's degrees in the late 1960s or early 1970s. All of the subjects expressed particular beliefs about their students and teaching and learning. Mrs. A and Mrs. B believed that teaching should be individualized and that learning is developmental. Mrs. C lacked confidence in some students' ability to learn, and Mrs. D felt that subject matter does not excite adolescents, but that good teachers can motivate these youngsters.

The subjects reflected upon themselves as writers. Their memories of writing were mixed; Mrs. A's and Mrs. B's memories were both positive and negative; Mrs. C and Mrs. D had positive memories of writing and of teachers who inspired them in this area. Mrs. A and Mrs. C viewed themselves as writers and enjoyed writing; Mrs. B and Mrs. D did not view themselves as writers nor did they enjoy writing, but both loved to read. All of the subjects use the stages in the process. All use pre-writing of some type; only Mrs. B and Mrs. C used revision to any extent. Not surprisingly, Mrs. C moves back and forth among the stages in her own writing efforts.

All of the teachers enjoyed teaching writing, but each had different goals for their students. Mrs. A had cognitive and affective goals; Mrs.

B and Mrs. C had predominantly cognitive goals; and Mrs. D's goals were largely affective. Each of the subjects described their use of process writing in terms of their own philosophy of teaching and learning. Mrs. A felt the approach allowed her to meet students' individual needs, Mrs. B felt that it provided a structure for her teaching of writing, while Mrs. D found it to be a "fluid and flexible" approach. Mrs. C identified it as a "total teaching method."

CHAPTER V

THE TEACHERS AS INNOVATION USERS

Introduction

In this chapter each of the four teachers studied were described in terms of their use of the innovation in the classroom. The first section focused upon how the teachers have implemented a process writing approach and documented the classroom writing context, the kinds of writing tasks assigned, and the extent of use of each stage in the process. The second section described the behavioral and affective changes experienced by the teachers, and the third section discussed those contextual factors "beyond" the classroom which supported and/or hindered the teacher's implementation of the innovation.

A variety of data collection techniques assisted the researcher in the effort to learn about innovation implementation. These techniques included structured interviews, i.e., the Level of Use Interview, weekly semi-structured interviews, the Open-Ended Stages of Concern Statement, classroom observations, questionnaires, workshop documents, and reflective logs (see Appendixes A, I, J, K, and L). Each data-collection technique provided a slightly different means of examining the data.

MRS. A

Implementing Process Writing in the Classroom

Classroom Writing Context

Mrs. A has developed classroom routines for writing in her second grade classroom. Students did one writing activity each week; in addition, they wrote in their journals for one-half hour daily. Each student kept a writing folder of works completed during the school year. Students maintained a "Book of Lists" at their desks; these contained lists of colors, family members, holidays, "school" words, and a dictionary of words used by students in their writing. Whenever a student requested the spelling of a word, it was written in this dictionary.

The climate for writing was consistently positive during the weeks of observation. Writing was a joyful activity; laughter filled the room during "writing time." Mrs. A stated in an interview: "I try not to make [writing] a drudgery . . . I try to make it stress free."

Writing Tasks

Expressive Writing

During the weeks of the study, students did many kinds of writing for many different audiences (see Appendix M). Students were involved in two expressive writing activities--pen pal letters and journals.

Mrs. A and a second grade teacher in a neighboring district had arranged for their students to become pen pals. The children corresponded during the school year and met as part of a field trip activity. Students wrote rough drafts and final drafts of their pen pal letters.

Journals represented an ongoing expressive writing activity in this classroom. Topics were always assigned by the teacher, but children were always free to write about something else. In an interview Mrs. A explained: "I give the kids topics for their journals; I know that some people feel they should write down their feelings. I suppose if they were a little older, that might work. At this age they need something to get them started. I can't just say, 'write.'" Assigned topics included "my weekend," "my perfect summer," "teddy bears," "flowers," "April showers," "sports," and "my feelings about writing reports." Mrs. A explained that she had used some journal topics suggested by students, including one entitled, "If you sailed away on an umbrella."

This was the first year Mrs. A had used journals in the classroom. She stated in a workshop document that she was ". . . very pleased with the result. The kids love them, I love them, and the parents' reaction has been favorable. I think the kids write more (volume), better (mechanics) when doing creative writing."

Transactional Writing

During the study, the researcher observed students writing animal reports. The teacher helped these second graders organize their reports through webbing and aided them in using reference books to complete their webs. Reports were written from the webs.

Poetic Writing

Most observed writing activities were of the poetic, or creative, type. During a unit on pigs, children were involved in writing pig stories, pig poems, and pig plays. Students wrote "mother" acrostic poems for their Mother's Day gifts. They also wrote stories using one another's names for the characters. In addition, students created "patent applications" for imaginary inventions and wrote "First It Was a Foot" books wherein they transformed foot outlines into different objects and wrote captions about each one.

Summary

Mrs. A's classroom was characterized by a warm, supportive climate for writing. Students were involved in many kinds of writing, with activities of a poetic nature predominating. They had opportunities to write for different audiences and for a variety of purposes, both creative and informational.

Use of Stages of the Process

Pre-Writing

Mrs. A used the pre-writing or "rehearsal" stage with her students during several different lessons. During the first observation, she "brainstormed" ideas for the children, offering ideas about different kinds of stories they could write, i.e., "funny," "scary," or "true" or "a tall tale" like The Day Jimmy's Boa Ate the Wash. In another observation she provided these second graders with possible story titles for a mouse story. In yet another observation each student drew three classmates' names from a box prior to writing. These children became the main characters in the student's story. In this way, character identification became a pre-writing activity.

The most formal pre-writing activity involved using webs as a precursor to writing animal reports. Children had used webs as a pre-writing activity in the past and were familiar with the concept. The children brainstormed categories of information such as the animal's appearance, habitat, food, mode of travel, etc. They filled in their webs with information from reference books.

Pre-writing activities ranged from informal teacher suggestions to formal organizational strategies such as webbing. These activities were largely teacher directed with children contributing ideas and suggestions. Children were not observed brainstorming ideas on their own but as a part of teacher-led activities or as a response to teacher suggestions or

questions.

Drafting

During the drafting phases observed, children worked intently using a variety of writing implements, including colored pencils and markers. When unable to spell a word, children came to the "dictionary stand," a place in the room where they could obtain proper spellings for unknown words from an adult.

Editing and Revising

Going to the teacher with completed writing was an ongoing activity in Mrs. A's classroom. Children conferred with Mrs. A at her desk. She often laughed or chuckled in response to a piece of writing. She frequently offered content-centered remarks such as "A good beginning"; or "See if you can think of a place for your story"; or "Decide how you want the story to go. Will it be scary, will it be an adventure, or what?"

Mrs. A circled individual misspelled words and told students to erase these words and correct them. She wrote correct spellings above the words. She instructed one student to capitalize names and "cross your Ts." Children were sometimes asked to read their writing aloud to her.

When asked about editing and revising in an interview, Mrs. A indicated that children do rough drafts and final drafts for those

activities that will be displayed. She avoided requiring students to "copy work over" by allowing them to erase words and correct them. She was unwilling to involve students in editing and revising for two reasons. First, she stated, "Copying over I have found time and time again, best students, students with problems, if they have to copy it over, I almost always get a shorter story." Secondly, she felt ". . . if I were to do too much with editing and revising, they wouldn't write as much. Rewriting causes a great deal of stress to children."

Publishing

During the weeks of the study, student writing was always displayed in the room. Bulletin boards contained acrostic poems, Easter stories, and book reports at various times. Students read work aloud to one another regularly; during one observation, children shared their favorite piece of writing for the school year. During an evening parent meeting, children read their own stories aloud to the parents. Students wrote and bound their "First It Was a Foot" books. In addition, Mrs. A sometimes reproduced stories on the copier and sent them home to be read to the parents.

Summary

Mrs. A stated in an interview that she most emphasized ". . . the pre-writing and drafting phases because at this age I think that's the most important thing to do The pre-writing is necessary for them

to have the confidence and the ideas to write, and I think the writing is the important thing." She offered suggestions for editing and revision during conferences and provided many publishing opportunities for students.

Teacher Change

Instructional Changes

Level of Use of the Innovation Interview. Results of the Level of Use of the Innovation Interview (Loucks, Newlove, and Hall, 1975) suggested that Mrs. A's use of a process writing approach was at the mechanical level which was typical of a first-year user of an innovation. During the interview, Mrs. A focused upon the kinds of writing activities assigned as well as upon management concerns associated with the innovation. She mentioned that this approach required much teacher time, particularly when conferencing was used. In the interview she stated: "The weakness [in the approach] is finding enough time to do it and do it well. If I didn't have [parental] help or I had a lot of children with a lot of problems, I wouldn't have time to do it." It should be noted, however, that while Mrs. A described her instructional changes in terms of activities and management issues, she actually had implemented several key aspects of the innovation prior to the study. She had been using conferencing for two years and had been developing her own materials for a similar period of time. In addition, she had involved her students in all stages of the process for several years.

Other data collection techniques confirmed the results of the Levels of Use Interview (Loucks, Newlove, & Hall, 1975). In another interview Mrs. A identified report writing as a second instructional activity she had implemented. She suggested also that this year she was having students focus more upon literary features such as characters.

Another area of instructional change for Mrs. A was in her choice of materials. She did not believe writing could be taught with a text, and for that reason created most of her own activities. She used the language text and incorporated some activities contained therein, but created most of her own writing lessons.

Affective Changes

The Open-Ended Stages of Concern Statement (Newlove & Hall, 1976) provided information about teacher's feelings regarding a particular innovation. Mrs. A's concerns about the innovation were at the "impact" level or Levels IV and V, consequence and collaboration. She was concerned about the impact of the innovation on her students, not about personal or task-related concerns. Specifically, she expressed concern that writing instruction was not a prescribed part of the language arts curriculum. She also maintained that until more teachers in the building learned about process writing, children would not be given the opportunity to write.

Mrs. A revealed other affective responses to the innovation through interviews and questionnaires. When asked about changes resulting from

this innovation on a questionnaire she stated "[One] change is that I feel that what I am doing in writing is important." When asked about the impact of the workshop one year later she stated [The workshop] gave me the confidence that what I'm doing is right . . . and is worth the time."

Summary

Mrs. A's reported changes in instruction as a result of this innovation were limited, but implementation of many aspects of the innovation was superior. Although she was at the mechanical level of use, her implementation of the innovation suggested a higher level of use. Her feelings about the innovation pertained mainly to its impact on the students. The workshop showed her the importance of the writing instruction she provided and gave her additional confidence in the efficacy of this approach.

External Influences Upon Implementation of Process Writing

Influence of the Building Administrator

While Mrs. A stated that her building administrator recently gave her a favorable evaluation following the observation of a writing lesson, further administrative support for the use of the process writing is needed. Mrs. A stated in a questionnaire: "Administrators do not support or demand effective writing experiences in the elementary school." She maintained that administrators could encourage writing and

writing instruction by "building in" class time for sustained silent writing. In a workshop document she offered two suggestions for ways administrators could support the use of process writing in her building: (a) They could make sure writing instruction occurred in every classroom and (b) they could make provision for and become involved in inservice training in process writing. In an interview Mrs. A lamented the fact that "They don't make [writing] a priority. They don't support it because they don't know . . . enough about it."

Other Teachers

While Mrs. A's sharing of ideas with a teacher in a nearby district helped support her efforts to use this innovation, she felt a sense of isolation as she used this method in her building. She expressed concern over the amount of writing her students would be doing in subsequent grade levels, and said in an interview,

Some teachers don't think it's important and they don't make time for it in the curriculum. Teachers need to be made aware that writing is important at all levels and all teachers should be teaching students how to write There is a very small percentage of teachers who actually do writing in classrooms.

Locally and State Mandated Curricula

In an interview Mrs. A indicated that the locally mandated course of study in her district did not provide for writing instruction at all and the state minimum standards for subject time allocations provided little

time for writing instruction. She felt ". . . a little guilty about taking time away from the curriculum. . . to have the children write," and in fact used the time designated for handwriting as the time for process writing instruction. She believed that the state composition competency requirement supported her use of the innovation because if teachers knew their students would be tested in writing, they would be more likely to teach it.

Mrs. A used the language text exercises as seatwork during reading class. While she felt the text supported her efforts to teach process writing, she really did not use it for that purpose. Not surprisingly, she taught writing separately from the subject designated as language. She did not feel particularly pressured to teach to the district's standardized test, but lamented the fact that language was tested solely through fill-in-the-blank items.

Student/Parental Response to the Innovation

One clear and influential source of support for Mrs. A's use of process writing was the students' positive response to her efforts. She repeatedly mentioned in the interviews that the class, "loves to write" and "can't wait to share their writing." At one point she stated, "If you were to poll my class about how they felt about writing, they would all feel really good about it."

While Mrs. A did not directly designate parents as a source of support for her use of the innovation, she did mention their positive

response to her use of journals and other writing activities. She identified the need to explain process writing to the parents, and felt there would not be any difficulties in terms of their response to the innovation.

Summary

Mrs. A did not experience a great deal of support for her use of this innovation. While there was no real resistance to the innovation from the building administrations and other teachers, there was no real support either. Locally developed curricular documents did not support process writing, and no real time allocations for writing were provided. While the state composition competency requirement provided some justification for using the innovation, Mrs. A's chief source of support was the students' positive response to the approach. The positive parental response provided a secondary source of support.

MRS. B

Implementing Process Writing in the Classroom

Classroom Writing Context

Mrs. B's classroom was arranged in an unusual fashion. The teacher's desk was at the back of the room and each student has a mailbox located behind the desk. The chalkboard was covered with student artwork. Two tables, a rectangular one and a circular one, were located

on a large carpet remnant in front of the chalkboard. Shelves containing workbooks, texts, etc. separated the tables from the room "proper."

Student desks were arranged in two clusters of eight and a third cluster of six. Further student artwork decorated the back bulletin board, and two five-foot tall live trees graced the room; one was near the teacher's desk and one was to the right of the student desk clusters. The room was extremely colorful; it was constantly evolving and changing, creating a kaleidoscopic effect. Each week there was a different bulletin board, a different display, etc.

The room arrangement lent itself to writing as a collaborative activity. Students talked to one another about their writing, read one another's writing, and discussed their weekly writing activities with the teacher. The classroom atmosphere for writing was warm and accepting.

Writing Tasks

During the study, students were involved in poetic or transactional writing activities (see Appendix M). No expressive writing activities were observed. Many times a single writing assignment took the entire week.

Transactional Writing

One transactional writing activity was observed: Students wrote reports about sea animals as a follow-up to a class field trip to Sea World. Students used all the steps involved in research-based writing,

including use of reference sources, note-taking, outlining, and actual report writing. In addition, students drew illustrations of the animal upon which they reported.

In an interview Mrs. B commented on report writing with these remarks: "[For many of them] it's not a positive experience So we take it in small steps and eventually they come out with a product, and they realize, 'Yes, I can do that.'"

During the first observation, the teacher provided the topic upon which the children would write, i.e., landing on a deserted island. With the other writing activities, i.e., the poem, the report, and the "mystery object" children were given a form for writing but were permitted some choice within that form. During all of these writing activities, student creativity was encouraged.

Poetic Writing

During the first observation, Mrs. B used a guided imagery lesson requiring students to imagine being stranded on a deserted island. Students closed their eyes as Mrs. B "set the stage" for the writing activity. During another lesson, students were given a "mystery" object inside a paper bag. They were instructed to remove this object from the bag, examine it, and write an imaginary story about what it might be. Mrs. B's goal for this lesson, according to our interview, was to help the children ". . . look at things a little differently, to explore possibilities . . . just stretching the creativity aspect of it." As

part of yet another lesson, Mrs. B read Shel Silverstein poems aloud to the students and then asked them to write their own four-line poems. Students were required to create pictures to accompany their text.

These three writing activities were of a poetic, or creative, nature. During each of them, children were encouraged by the teacher to be creative and/or to use their imaginations. Divergent thinking was stressed as were creative responses to questions related to the assignments.

Uses of Stages of the Writing Process

Several pre-writing activities were observed during each lesson. Mrs. B used guided imagery and brainstorming to involve the students in writing about being stranded on a deserted island. The brainstormed ideas formed the purpose, or main idea, for the story "Island Adventure." The students used a "story planning guide," whereupon they recorded writing ideas. Mrs. B explained how the details generated could be grouped to form a beginning, middle, and ending for the story, as per the Portage County Composition Rubric (see Appendix H).

Individual brainstorming was used with the lesson on the "mystery object." Students were told to use their imaginations to think about the object. The teacher posed these questions: "Could it have fallen from outer space? Could it be in your lunch food? Make it whatever you want it to be. Make notes and do your own brainstorming. Keep your ideas to yourself." After this, the children shared their ideas with one another.

The other observed lesson also included pre-writing activities. In this lesson, Mrs. B read poems from Shel Silverstein's Where the Sidewalk Ends. The children discussed the poems and identified the speakers and discussed the emotions displayed therein. They then read a poem aloud together from their text and began to brainstorm topics for poems.

Pre-writing activities for the sea animal report were equally involved. Mrs. A asked students to visualize their bedrooms and brainstorm items contained therein. The children identified items that could "fit together" and grouped several items under different categories. Mrs. B placed a Roman numeral I next to the category and listed A, B, C, etc. under the examples of each. She then instructed the children to take their sea animal facts, which were written on strips of paper, and construct an outline. She met in small groups with those children who were ready to write reports from their outlines.

Thus, pre-writing activities included individual and group brainstorming, outlining, listening to poetry, and discussion. During pre-writing, there was much student talk and group sharing. Mrs. B acted as a recorder more than a director; she recorded student ideas on an overhead transparency and occasionally commented, but did not dominate the discussion.

Drafting

During the drafting phase of those lessons observed, Mrs. B

circulated around the room, answering students' questions. She appeared to "key in" on those children who did not begin writing or raised their hands because they were "stuck."

Editing and Revising

While editing and revising were not actually observed, Mrs. B indicated in an interview that when the children do a rough draft, "We go back to the rubric . . . before they revise. Then they go to their rough draft and make any changes. Their final copy, of course, is a result of that."

Publishing

The publishing phase, largely in the form of oral sharing of writing, received considerable attention in Mrs. B's classroom. During observed class sessions, students shared their work with one another. However, these class sharing sessions served an evaluative function as well. Students rated one another on each trait of the county scoring on a scale from one to seven (see Appendix H). These traits included purpose (focus), direction (organization), ideas (quality and quantity), and presentation. According to the county rubric, presentation referred to punctuation, usage, and sentence structure. Presentation referred to eye contact, voice quality, etc. in this context. In addition to the reports, the children showed drawings of the sea animals they studied.

The children also shared their poems and illustrations orally. Mrs.

B encouraged the children to listen to and examine one another's work carefully. There was no feeling of the teacher as critic during these sessions, but rather a sense of sharing a valuing of each child's work. Not surprisingly, the children listened attentively and appeared to value one another's work as well.

When interviewed about other ways in which children's writing was shared, Mrs. B mentioned she sometimes shared student writing with parents at conference time, through open houses, etc. The Young Authors Program provided yet another means of sharing student writing.

Summary

When interviewed about her use of the stages in the writing process, Mrs. B indicated she gave the pre-writing stage the most emphasis because you ". . . have to do a lot of preactivities." She stated, "We don't do enough with the editing and revision It is hard for them to look and find their own errors. And I don't know how we can correct that."

She suggested that she placed emphasis on

. . . reading what they wrote . . . they end up writing what they thought they wrote . . . and it's not what they thought they had put down. I guess . . . the main emphasis is to get them to try and read what they write and for them that's editing.

The writing process was a collaborative activity in Mrs. B's classroom. Pre-writing was largely a group activity, as was publishing. The operative work in this classroom was sharing; there was a sense of community and a feeling of the teacher as collaborator or helper. There

were large- and small-group situations wherein sharing could occur, whether sharing of ideas for writing or sharing of completed works. An attitude of acceptance and valuing of one another's work prevailed in this environment.

Teacher Change

Instructional Changes

Level of Use of the Innovation Interview. Results of the Level of Use of the Innovation interview (Loucks, Newlove, & Hall, 1975) suggested that Mrs. B was at Level 3 or Mechanical use. She focused on day-to-day use of the innovation. However, both raters of the interview agreed that several of her responses represented Level 4A, Use of the Innovation, or routine use, wherein use of the innovation was established and few changes were made. It should also be noted that some things Mrs. B was doing to modify the innovation could be classified as Level 4B, Use of the Innovation, or refinement. At this stage the innovation user changes the innovation to further impact client performance. Mrs. B's plans to develop a "kid's rubric" might represent such a modification.

She described students' writing activities in detail and cited "time" as a major difficulty associated with this approach, since the school curriculum required grammar instruction in addition to writing instruction. In mentioning another daily teaching concern, i.e., student grades, she noted that she no longer felt "locked in" to grades as she had before.

Yet, some responses to the interview and other data collection techniques suggested that Mrs. B's use of the innovation may be less mechanical than the interview suggests. First, in other interviews she frequently mentioned her interest in explaining the approach to the parents and providing them with ideas they could use to help their children write at home. Second, she discussed at length how the rubric helped the children identify their own strengths and weaknesses in writing and enabled them to "focus upon an objective." Finally, she described her plans to develop a "kid's rubric" based upon the county competency rubric so that children could more readily evaluate their own work.

Workshop documents, interviews, observations, and other data collection techniques provided further insights into the kinds of instructional changes Mrs. B has made as a result of using a process writing approach. First of all, she indicated in an interview that this year her students have written more than in the past: "Some years, I have to confess, I have done barely little more writing than learning how to do a friendly letter and a thank-you note and maybe an occasional story that had to do with spelling words." However, she also suggested that part of the reason for the increased attention to writing instruction was the fact that the children got through the grammar book quickly and were good writers. She said, "You have to look at your class and be realistic about what they can handle."

Obviously, then, Mrs. B used different writing activities this year than in the past. She suggested that these activities came from a variety of supplemental materials as well as from her own ideas, since the language text used by the district emphasized grammar and very little writing. During the observations, the children were referred to the text for examples of poems and outlines.

Mrs. B mentioned in an interview that her use of the stages in the process had changed, although the "creative thing" in lesson presentation had not. She stated she does more brainstorming than before and it's "a lot easier. It's good to let the kids share what they know already."

Her most significant instructional change, however, related to evaluation of student writing. In a workshop document she stated, "The use of the rubric and arriving at a way to evaluate that was comfortable for me was the main thing I got from [the workshop]". She mentioned that in the past, grading for presentation (mechanics, grammar, sentence structure) was the most important consideration in evaluating student papers. "Now I look for their direction, their purpose, and their use of ideas. I don't feel locked in any longer to a grade for each paper."

Yet, Mrs. B did not limit her use of the rubric to her own evaluation of student papers; she taught her students to evaluate one another's papers by using the fourth grade composition rubric (see Appendix H). She sometimes read examples of student work aloud to students and then asked them to rate the work according to the rubric.

Other times the class wrote group stories and evaluated them in the same way. She explained to the students how she would rate the paper so they knew "how I am looking at their work." She indicated that ". . . to have them involved in that is a help to them, because they feel more confident and it's not that game 'I have to read the teacher's mind; what does she want me to say?'" In addition, she suggested that student understanding of the criteria for evaluation helped them to realize that presentation should not be their sole concern in writing, but was simply one aspect of evaluation.

Affective Changes

The Open-Ended Stages of Concern Statement (Newlove & Hall, 1976) provided information about Mrs. B's feelings as she experienced change through her use of process writing. She expressed concerns at Level 4, or Consequence, which suggested her attention was largely focused upon the impact of process writing on students. She expressed concern that more minutes for writing instruction were not allocated within the school day. In addition, she expressed the view that students need to write in every subject area, not just in language class. Thus, her concerns were not centered on the personal or on managing the innovation, but on the impact of the innovation on her students.

Mrs. B expressed other affective responses to the innovation through other data-collection techniques. In an interview she explained how her attitude toward teaching process writing has changed. "I feel more

comfortable doing it, because I have a tool now." She expressed the view that teachers need a "structure" for teaching writing and that having been given a "format" for such teaching she felt free to try new things and fit the process to her own style. Moreover, she felt that this approach enabled her to "integrate all the skills needed" and thereby teach less grammar.

Summary

As a result of this innovation, Mrs. B has made many changes in her instruction. She was at the mechanical level of use, but approached routine use of the innovation. Her changes in instruction involved more writing instruction, changes in materials, changes in her use of the stages, and, most significantly, changes in her evaluation of student work. She and the students now evaluated writing based upon a specifically identified criteria, i.e., the county competency rubric (see Appendix H) and she had already identified modifications which she planned to make in her use of process writing. Mrs. B's feelings about the innovation related to its impact upon her students; she felt that through what she had learned about the process approach, she knew better how to improve student writing. She felt more comfortable teaching writing than in the past, since she had information about writing instruction she had not before possessed.

External Influences Upon Implementation of Process Writing

Influence of the Building Administrator

While Mrs. B felt that her building administrator was supportive of her efforts to use process writing, during one interview she offered suggestions about how building administrators can help to promote this innovation. First, she recommended they inform parents about the need for children to write, sponsor writing fairs, and emphasize writing at PTA meetings. Second, she cited the need for administrators themselves to know about process writing and to provide their teachers with staff development in this area.

Mrs. B expressed strong opinions about the need for staff development in one of our interviews:

Staff development is crucial. If you have your staff working and thinking in terms of developing writing skills from day one when they enter the building, then it's got to build. You have to get people involved in the [staff development] process.

Other Teachers

Mrs. B felt she had support for the use of process writing from the two other workshop participants in her grade level team. These teachers shared ideas about their use of this approach and provided feedback for one another. In fact, the workshop participants insisted that the newly written language course of study for the building be amended to include

process writing objectives. Mrs. B felt that only when process writing objectives become part of the local course of study and textbooks begin to reflect a process writing approach will more teachers in the building come to use this innovation.

Locally and State Mandated Curricula

As mentioned before, the locally mandated curriculum document in her district now included writing objectives, but still focused extensively upon grammar. She found it difficult to teach both grammar and writing during the 45-minute language period. She said,

I would like to see us focus much less on the grammar than we are forced to do at this time. I don't feel that we should be drilling the children on parts of speech . . . or having them diagram sentences.

She also mentioned that it would be nice to have a one and one-half hour language block, but that scheduling problems in the building would preclude such an arrangement.

Mrs. B felt the state composition competency requirement helped support her use of process writing because it required her school to include writing in the course of study. She did not feel pressured to prepare her students for the locally administered standardized tests, since it was given in grade five.

Mrs. B did not feel the district-mandated language text supported her use of process writing, but it did teach grammar skills effectively. She used the text as a reference occasionally in her teaching of writing,

but hoped eventually she would have a text that emphasizes writing more extensively.

Student/Parental Response to the Innovation

Mrs. B felt student response to the process writing approach has been good. She felt the children were beginning to look forward to writing time and said, "Once the kids don't groan when you say we're going to write today, you know that at least some of their interest has been piqued." She felt the rubric had "freed them up" to be concerned with their own writing improvement rather than comparing grades with others. In addition, some parents had noted that their children were writing more than in past years.

Summary

Mrs. B enjoyed substantial support for her use of process writing. Her administrator was supportive, she had the support of a small group of teachers who were also using this approach, and her students and their parents responded favorably to the innovation. She found the grammar emphasis of the local course of study to be a problem which created a "Catch 22" situation whereby it became difficult to spend a great deal of time on writing. Likewise, the grammar emphasis of the language text did not aid her in using a process writing approach.

MRS. C

Implementing Process Writing in the Classroom

Classroom Writing Context

Mrs. C's old and rather dark classroom contained many examples of student writing. Poem mobiles hung from the ceiling, bulletin boards were covered with student writing, and writing was displayed outside the classroom door. Student desks were arranged in traditional rows; the teacher's desk was on the right side of the room. A large classroom library of paperback books was located at the rear of the classroom.

Students in Mrs. C's classroom wrote at least three times a week and sometimes daily. Students kept journals intermittently during the school year; sometimes students wrote in class and sometimes outside of class. Student work was kept in folders.

The classroom atmosphere was somewhat formal; the classroom arrangement seemed to reinforce this. Students raised their hands to speak and seldom talked among themselves. Yet, Mrs. C had an easy rapport with the students. She often joked with them and they responded with affection and warmth to her comments.

Writing Tasks

During the study, the researcher noted the various types of writing

tasks assigned to students. The students participated in many expressive writing tasks, one extended transactional writing activity, and one poetic writing task (see Appendix M).

Expressive Writing

In her reflective log, Mrs. C described many expressive writing activities assigned to her students over the school year. For example, students kept weekly journals in which they wrote on such topics as "A Day in the Life Of. . ." and "Words Describing you." She explained her assignment of topics in this way: "In the beginning I told them they could write anything in the journals they wanted, but too many of them were just wasting space, so I started giving them topics."

In December each student created a "Me Cube," a tissue box covered with wrapping paper upon which students glued pictures and words describing themselves. Students wrote on topics such as "The Day I Was Born"; "I Seem to be But I Am"; or "I'm Good At . . . I'm Not So Good At . . ." in connection with this activity.

Other expressive writing topics assigned included "Giving vs. Receiving--Your Thoughts"; "The Top Five Gifts You've Given and Received"; "My Three New Year's Resolutions"; "What I Plan to do on My Summer Vacation"; and two final exam assignments. These assignments were: "How I'd Like to be Remembered when I'm Gone" and "If You Had This Year to do Over Again, What Would You Do Differently?"

Transactional Writing Activities

During the study, students spent several weeks writing a class newspaper. Students worked on newspaper stories in groups. They created puzzle activities, book reviews, humorous stories, advice columns, horoscopes, interviews, and other articles. After the stories were revised and edited, two or three students typed the articles and did layouts for the newspaper.

Mrs. C made the following comment about this activity in her reflective log: "I would not have believed how attached you can become to a newspaper. It's like we have created a living thing. It was a lot of work but the kids--most of them--were great."

Poetic Writing

Students were, on one occasion, asked to write about a shopping trip they had taken. During this shopping trip, they bought four items: perfume, a running suit, a calculator, and a hockey stick. They were instructed to answer questions about the person for whom they were buying these things and why. She identified herself as the audience and instructed the students to avoid using the "same old verbs." (A lesson on vivid verbs preceded the assignment.)

A second poetic writing activity required students to write a paragraph conveying a particular mood. Mrs. C gave examples of five

photographs which conveyed a particular mood. Students were then asked to create their own "mood paragraph" to accompany one of the pictures.

Other Writing Tasks

In addition to the expressive, transactional, and poetic writing tasks observed, other grammar-related writing tasks were often assigned. Students were sometimes asked to use particular parts of speech in a sentence. On at least one occasion Mrs. C dictated sentences to the students and asked them to underline the adverbs.

Summary

Mrs. C's students were involved in all three kinds of writing tasks during the study, but expressive writing activities predominated. However, students were involved in a long-term transactional writing activity, i.e., the newspaper unit, as well as several poetic writing tasks. Time was devoted to classroom writing activities which did not involve writing connected prose--i.e., sentence writing related to grammar study. Mrs. C expressed some concern about this grammar study: "I still feel like the grammar and writing skills are not blending as well as I want them to."

Uses of Stages of the Writing Process

All of the stages of the writing process--pre-writing, drafting, editing, revising, and publishing--were observed during the study. The

observations suggested that the different stages were given fairly equal emphasis; Mrs. C., however, felt that pre-writing and publishing were given the most attention in her classroom.

Pre-Writing

Pre-writing often took the form of teacher-led mini-lessons related to a particular aspect of student writing and/or grammar study. For example, before the aforementioned writing assignment on the shopping trip, students discussed synonyms for the verbs, "buy," "say," and "was" and considered how the meanings of each synonym differed. Mrs. C explained how selecting the right verb could help the writer create a better picture in the reader's mind.

A similar writing/grammar tie-in was used prior to the introduction of the unit on the newspaper. Students spent 20 minutes identifying adverbs in the newspaper and discussing the questions adverbs answer. Students wrote paragraphs on any topic and underlined the adverbs.

A third pre-writing activity involved the study of writing models as a means of understanding the writer's mood. Students read and discussed sample paragraphs intended to illustrate how language can be used to create mood. Students then wrote "mood" paragraphs about certain pictures in the text.

Brainstorming and other similar pre-writing activities were not observed during the study. Rather, grammar mini-lessons constituted the pre-writing stage on at least two occasions, and model paragraphs

provided the framework for writing on another occasion. According to one interview with Mrs. C, students were occasionally directed to "jot down ideas" prior to writing assignments outside of class, but this was not observed directly.

Drafting

The drafting stage was observed occasionally, but writing activities were most often given as homework assignments with a few minutes of drafting time provided during the class period. Students were heavily involved in drafting during their development of a class newspaper; however, some worked alone, while most worked in groups. Mrs. C circulated throughout the room helping students as needed.

Editing and Revising

Mrs. C devoted one class period to editing and revising students' newspaper articles. She explained editing symbols and distributed a handout showing sample student writing problems. "Problem" sentences included: "When Paul Combs was little he lived in Italy when his dad worked in the Air Force" and "Goodyear blew up in 1979 and John moved to Indonesia." The students discussed each sentence and suggested appropriate revisions primarily intended to improve clarity. Students continued the editing and revision process in small groups on subsequent days.

Publishing

Many pieces of student writing were published over the course of the year, including the "Me Cubes," student poetry, and, most notably, the classroom newspaper. As mentioned before, classroom writing was displayed in the classroom on a regular basis. Students were not observed sharing their writing orally, but this was mentioned in Mrs. C's reflective log as a classroom activity.

Summary

While all stages of the process were observed in this classroom, pre-writing and publishing were given the most attention, according to Mrs. C. She said,

For the first time this year, I'm giving a lot more [emphasis] to pre-writing . . . I'm trying to do the drafting, editing, and revising, but it's like pulling teeth to get them to do that. So it's the pre-writing and the publishing.

The discrepancy between the teacher's opinion and the observer's could lie in the differences in their definitions of pre-writing; the observer felt that much of what the teacher apparently regarded as pre-writing, i.e., mini-grammar lessons, might not be strictly construed as such.

Teacher Change

Instructional Changes

The Level of Use of the Innovation Interview (Loucks, Newlove, & Hall, 1975) results clearly indicated that Mrs. C was at Level 3, Mechanical Use. She exhibited concerns about day-to-day use of the innovation and most changes made were designed to make this innovation easier for her to use.

Mrs. C's responses to the interview suggested that her concerns centered largely around the "paper load" and her lack of confidence about evaluation of student work. She admitted she has problems keeping up with grading of student work and still worries about including all the parts of speech in her lessons.

Student grades and parental response to those grades were of great concern to Mrs. C. She found that student grades dropped when she required the students to write more rather than "fill out worksheets." As a result of the decline in grades, she has had many calls from parents. These have created considerable anxiety for Mrs. C.

Mrs. C was a classic mechanical user of an innovation. While she stated that she "does see the kids making gains," her personal anxieties and frustrations with the tasks associated with this approach overshadow everything else. At this point she felt overwhelmed by the tasks associated with this approach.

Other data collection techniques provided further information about the kinds of changes Mrs. C has made in her instruction. At the end of the summer workshop, Mrs. C wrote of her plans for the coming school year: "I plan on using writing as my main thrust and teaching English grammar as the need arises. Obviously, that constitutes a drastic change for me in my classroom" Yet, when interviewed, she indicated that at the beginning of the school year she "started writing and put the grammar totally aside." As the year progressed, she incorporated grammar into the teaching of writing. The increased emphasis upon grammar study stemmed from concerns about "covering" the course of study and composition evaluation. At the end of the year she "incorporated writing into" a two-week study of adverbs. Thus, her instructional goals shifted as the year progressed; the original goal was to teach grammar through writing, but later changed to teaching writing through grammar.

Nevertheless, Mrs. C's writing instruction has changed from previous years. In the past, she focused largely upon grammar study in the belief that it would improve student writing. Secondly, she would "just come in and say, 'OK, guys, here's your story starter' rather than use the stages in the process." She stated that now she provides much more time for pre-writing and revision than in previous years. She also has quit using the district grammar text, and instead relied upon a more writing-oriented text which the school will be purchasing next year. She also obtained idea for writing assignments from professional magazines and

journals.

Mrs. C identified the "big change" in her instruction as evaluation of student work. "I'm going for the total effect of the piece of writing instead of each picky thing." She was still "shaky" about the grades she gives on student writing, however, and would like to do more with peer evaluation and response. "I think that would help them to see what we're looking for and be able to be more critical of their own work."

Affective Changes

Stages of Concern About the Innovation. Results of the Open-Ended Stage of Concern Statement (Newlove & Hall, 1976) placed Mrs. C at Level 3, Management Concerns. At this level users give much attention to "the processes and tasks of using the innovation and the best use of information of resources. The focus is on issues related to efficiency, organizing, managing, scheduling, and time demands" (Newlove & Hall, 1976, p. 44).

These results closely paralleled those of the Level of Use Interview; again, Mrs. C was deeply concerned about using the evaluation criteria described in the workshop (see Appendix H) as well as the time required to evaluate student work. She also again expressed concern over parental perceptions that she was "too hard" on the students and expects too much from them by asking them to write rather than fill out worksheets.

Other data collection techniques revealed further information about

Mrs. C's affective responses to this innovation. These comments revealed some interesting insights about how she perceives her own changes in attitudes. In one workshop document she stated, "For years I have seen kids who couldn't write a sentence, let alone a paragraph. Who would have thought that my . . . determination to give them more grammar practice wasn't the answer. Old beliefs die hard."

Mrs C viewed process writing as an extremely powerful innovation. She stated in an interview, "It's not something that's isolated . . . it's a total teaching method It affects everything you teach all day long." Moreover, Mrs. C believed strongly in the innovation and felt it had dramatically altered her feelings about writing instruction. She stated in an interview,

For the first time, I feel like I'm really providing a service for these kids that they are going to need It just makes sense to me that filling out a worksheet is not educating them I can see such a difference in what's happening this year and what has happened in the past, so I know it's the right thing to do.

Summary

As a result of this innovation, Mrs. C has made many changes in her instruction. She taught the stages in the process, used different materials, and evaluated student writing according to the county competency rubric (see Appendix H). All of the data collection techniques substantiated the fact that Mrs. C is a mechanical user of the innovation and is fraught with management concerns focusing on day-do-day

use of process writing. However, she firmly believed that this approach was needed and that her students will write better because she is using it.

External Influences Upon Implementation of Process Writing

Influence of the Building Administrator

Although Mrs. C's building administrator has been supportive of particular projects she has undertaken as part of using process writing, "There are more things we could do." She felt he needed to promote inservice programs and provide a professional library of materials for teaching writing. She also felt that policy decisions should be made in advance about the instructional emphasis upon writing and how students should be graded in the language arts.

Other Teachers

Mrs. C felt virtually no support for the use of this innovation from most of the other teachers in her building. She did not feel that her colleagues accepted the need to use a process writing approach and in fact expected opposition from them because it required additional time, more paper grading, etc. "A lot of people just don't want to take things home," she stated. Fortunately, she had one other teacher in the building with whom she shared ideas, as well as a teacher in a neighboring district.

Locally and State Mandated Curricula

The locally and county developed course of studies mandate the teaching of grammar as well as use of process writing. While Mrs. C did not feel greatly influenced by those documents, she was aware that grammar was addressed in each of them. She did mention she has neglected the district textbook "to the point of guilt" and has totally ignored the workbook that accompanies the series. These documents did not support her efforts to teach process writing, but she felt that the text selected for next year will be more useful. This seemed to concern her far more than the course of study documents.

She felt that the county composition competency testing has been a positive influence since she knows that her sixth graders will have to write in order to pass that examination as eighth graders. She did not express concern about standardized testing which is typically done in seventh grade.

Student/Parental Responses to the Innovation

Mrs. C felt that her students "feel more comfortable about writing," but many of them found the increased emphasis upon writing to be very difficult and "they would rather not do [it] because it is hard for them." She has worked hard to "sell" the approach to parents and help them realize the need for children to write rather than simply fill out

worksheets. Therefore, the student and parental support for the innovation at this point could not be described as overwhelming.

Summary

Mrs. C did not feel a great deal of support for her use of this innovation. There was some support from her principal, but she got minimal support from the other teachers, the students, and the parents. The text materials she has provide little assistance either. The external influences working against Mrs. C's use of this innovation were greater than those working for it. When asked why she continued to use this innovation Mrs. C replied,

For the first time, I feel like I'm really providing a service for these kids that they are really going to need I can tell because I'm getting papers back that are so much better than they were in the beginning of the year I can see such a difference in what's happening this year and what has happened in the past, so I know it's the right thing to do.

MRS. D

Implementing Process Writing in the Classroom

Classroom Writing Context

Mrs. D's classroom was arranged in a fairly traditional way, with rows of five, six, or seven desks. It was extremely neat and conveyed an orderly atmosphere. The room contained a great many books (probably more than 100), most of them paperbacks. Posters lined the walls, and the bulletin boards were attractively decorated with pictures from National Geographic World.

Students wrote in their journals almost every day. Student writing was kept in folders and journals were used for a variety of writing purposes. Students wrote on a variety of topics and were encouraged to generate many ideas.

While Mrs. D had excellent rapport with her students, the classroom atmosphere for writing was fairly formal. Students raised their hands before talking; they were not encouraged to talk to one another. Writing as a solitary activity was encouraged, not discouraged.

Writing Tasks

Expressive Writing

Students wrote a variety of expressive writing activities in their journals. Some topics were assigned; others were not. Some of the

assigned topics described in Mrs. D's reflective log included "I'm Somebody, Who are You?" and "I Hope." Sometimes the students were simply encouraged to brainstorm in their journals, as when they were asked to list 20 adjectives to describe a "wonderful pizza."

Two other observed expressive writing activities involved the use of children's literature with these eighth graders. One assignment required the students to write about any book they liked as a "little kid." A second assignment required them to write about their own siblings based upon the characters in the Judy Blume book, The Pain and the Great One. A third expressive activity required students to write essays in response to famous quotations such as (a) Never try to make anyone like yourself. You and God know that one of you is enough. (b) No one can make you feel inferior without your consent.

Transactional Writing

Two transactional writing activities were observed during the study. Students wrote about the kinds of summer jobs they hoped to get and "filled out" several different kinds of job applications. As part of another transactional writing activity, they were required to write a "how to" paragraph explaining the procedure for completing some task.

Poetic Writing

During one observation students were required to write a descriptive paragraph. They could describe themselves, a Gothic cathedral, or a town

in 2050 A.D. They were instructed to use "adjectives and adverbs" and not be "too broad." Another poetic writing activity required them to create a cartoon character and write a description of it. A third such activity required students to create a picture from a "squiggly line" and write about what they had created. The students created a wide variety of drawings: an ice cream cone, a horse and rider, a camel, a cat, a banana split, and many others.

Summary

The students in this class were exposed to many different types of writing during the study. All forms of writing were observed, but expressive writing predominated. Many of the assignments were extremely open-ended, but students had little difficulty with them. Mrs. D never specified the audience and gave few clues about the form the assignment should take. This apparently was intentional, however, for Mrs. D stated in an interview, "I'm pretty loose about it. All I want them to do is write That class will come up with a variety of ways in which they are comfortable. Many assignments drew upon students' personal experiences. Mrs. D offered a final comment about the writing activities in her reflective log: "Out of all these assignments, I hope each student has found one or two he likes."

Use of Stages of the Writing Process

The Pre-Writing Stage

During this stage, the pre-writing, drafting, and publishing stages of the writing process were observed, and the editing/revision stage was referred to by the teacher. The pre-writing stage received considerable emphasis; the other stages were used to a far lesser degree.

The pre-writing stage predominated in this classroom and was apparent during each writing lesson. A writing lesson based upon the Judy Blume book, The Pain and the Great One, required students to brainstorm words that came to mind when they thought about their younger and older siblings. After hearing the story, students used their lists to write about their siblings.

Another assignment required students to write about famous quotations. Students were instructed to write their ideas at the top of the paper; Mrs. D indicated, "I don't want an essay if you haven't brainstormed first." Likewise, prior to writing a descriptive paragraph for a different assignment, students were again told to brainstorm and "Put ideas at the top [of your paper]. They may be off-the-wall ideas, or ideas you will not use. They may help you to organize." A lesson on filling out job applications required students to brainstorm a list of summer jobs appropriate for 14-year-olds.

Probably the most interesting pre-writing activity required students to draw a picture from a "squiggle." They were then to write a story

about what they drew. Drawing as a pre-writing activity is usually suggested for much younger children, but proved to be quite effective with these eighth graders.

Drafting

During the drafting phase, Mrs. D circulated throughout the room, often commenting upon student progress or answering questions posed by the students. The students typically were reasonably quiet during this time with some talking among themselves.

Editing and Revising

While student editing and revising were not directly observed, the students were assigned homework whereby they were to rewrite one "notebook assignment" and submit it for a grade. They were instructed to rewrite with proper punctuation, spelling, and sentence structure and were told that it would be graded with "trait scoring." Mrs. D explained that she often "holds" student papers, returning them after one week. She then asked them to reread and rewrite their work. She said in an interview, "that seems to work almost better than working in groups and critiquing each other's." She mentioned that students sometimes revised in groups. She felt that this method worked with some assignments, but not with others.

Publishing

The publishing phase was noted twice during the study; students shared their drawings and stories on the "squiggle" assignment orally; on another occasion they read the first sentence of their papers. No other instances of publishing were discussed or observed.

Summary

The pre-writing stage clearly dominated Mrs. D's use of the process, with brainstorming representing the predominant form of pre-writing. Students, however, brainstormed in isolation; they did not share the ideas they brainstormed. Mrs. D expressed the opinion that students often "panic" when asked to share their ideas, which is why they brainstorm alone. She believed that she did emphasize this phase most because she "just wants them to get their ideas down" and "make it as painless as possible."

She perceived her weakness in teaching writing in this way:

I don't actually carry something to a finished production. Part of it is I don't want to discourage them from writing. I think I have a real weakness in actually grading and giving back . . . they're not getting the feedback they need.

She felt she emphasized the "finished product" the least, ". . . for some reason I just work on getting the ideas down."

Teacher Change

Instructional Change

Level of Use Interview. Results of the Level of Use of the Innovation Interview (Loucks, Newlove, & Hall, 1975) suggested that Mrs. D was at the mechanical level in her use of the process writing approach. This indicated that her concerns related largely to day-to-day survival, rather than with more global matters. Most of her interview responses dealt with management concerns or with daily activities. She expressed concern over her inability to provide students with adequate feedback about their writing and indicated that she was fine-tuning her use of process writing on a day-to-day basis, "changing it to [her] mood, to the mood of the day, etc." She also discussed management concerns relating to grading, the amount of time required as a result of the innovation, etc., focusing once again on short-term concerns rather than long-term ones.

Information obtained from workshop documents, observations, and interviews suggested that Mrs. D has made other instructional changes as a result of her implementation of process writing. First of all, she indicated that the workshop had provided her with some new ideas for writing activities and that she now felt freer to capitalize on student experiences for writing assignments. "For example, one of the kids is really bent out of shape about the fact that he can't wear Jams to school. All right, write about it." Mrs. D also used writing journals

with her students now; these journals were used for formal as well as informal writing assignments.

Mrs. D indicated that her writing activities and lessons now begin with brainstorming or free writing. She sometimes had students write first drafts, but occasionally simply asked them to list ideas. Likewise, her use of the editing/revising phase was sporadic; it was given occasional attention. Regardless, she now used the stages in the process more than before.

Mrs. D had also modified her teaching of grammar as a result of this innovation. She stated in an interview: "I don't teach grammar as an end in itself," and indicated that she prefers grammar worksheets with subject matter exercises related to a particular topic. However, Mrs. D did not indicate precisely how she taught grammar, except to suggest that at this point in the year she simply reviewed grammar rather than reteaching it.

Mrs. D did not use the district language text except in a limited way for her writing instruction. During the classroom observations, she used a variety of supplemental materials, including children's literature, in connection with her writing instruction.

Another change in Mrs. D's instruction related to her use of the trait analytic scoring method (see Appendix H) presented in the workshop. She found that using this evaluation technique helped her to assign a "concrete grade" to student work, even though she still believed that teacher comments were the best way to assess writing. She used the

trait analytic scoring technique for evaluating her students' "major writing grade" for the grading period. Mrs. D still found it difficult to "properly respond" to her students' work, particularly since she had a load of 150 students.

Affective Changes

Results of the Open-Ended Stages of Concern Statement (Newlove & Hall, 1976) placed Mrs. D at level 3, Management Concerns. She was most concerned with the tasks associated with using this innovation. Her greatest concern with the innovation was finding time to evaluate student writing according to the trait analytic method. She expressed concern also over her inability to meet the needs of her individual students, stating, "It is hard to be effective with so many students." These results closely paralleled those of the Level of Use Interview (Loucks, Newlove, & Hall, 1975) wherein Mrs. D was most concerned with day-to-day use of the innovation.

Other data collection techniques provided little evidence that Mrs. D experienced much change in beliefs and/or attitudes as a result of this innovation. She felt that the workshop had "reinforced" some things she knew before and reminded her of activities she might try, but had not substantially altered her beliefs about writing or writing instruction.

Summary

Mrs. D made some changes in her instruction as a result of this innovation. Her students were now involved in some different writing activities, they were using journals, and they now used brainstorming extensively. Grammar was approached somewhat differently from the past, and trait analytic scoring was used occasionally to assess papers. Mrs. D was clearly a mechanical user of the innovation, and her affective orientation to the innovation was at the management level. She experienced few changes in beliefs or attitudes about writing instruction as a result of this innovation.

External Influences Upon Implementation of Process Writing

The Influence of the Building Administrator

While Mrs. D found her building administrator supportive of her use of this innovation, she felt much more could be done to support her efforts. She believed that smaller classes were necessary, ". . . so you can actually work one to one with the youngsters." She also expressed the belief that many school administrators are "extremely apprehensive" about being asked to write themselves and are unwilling to make writing "important" to the students. In addition, she suggested that administrators must insist that writing be taught in all content areas and should not be the sole responsibility of the English teachers.

Other Teachers

In a workshop document Mrs. D expressed the view that writing must be taught in all subjects, "from the subtle recognition of the art teacher to the science teacher's essay questions." She maintained that "Bringing other faculty members into the Ivory Durgon of the English department would benefit the students." She also believed teachers from other disciplines should become involved in the assessment of student writing at the county level. She suggested that many subject-area teachers are insecure about writing and must be encouraged to "communicate through the written word." She found that many teachers were also reluctant to have students write because of the time required to grade papers. Interestingly, she also felt that many male teachers perceive writing as the "domain" of the women teachers and are unwilling to take any responsibility for it.

Despite her frustration with the other teachers' lack of support, Mrs. D did exchange ideas and materials with another English teacher in the building. Clearly, however, she did not feel this kind of collaboration was enough; she strongly believed the entire middle school staff, regardless of subject area, must become involved in this effort.

Locally and State Mandated Curricula

Mrs. D's district used a locally developed course of study as well as the county language arts course of study. She did not follow either document religiously; however, "I'm aware of what's in the book, but I'm

not limited by it, nor do I pay too much attention to it."

She viewed the county-wide composition competency test as a mixed blessing; while it has "drawn attention to writing," she felt that all content-area teachers should be involved in this effort. Secondly, she has found that some students who put forth little effort in class were found to be "competent" in writing, while others who "struggle" and work hard failed the test. She felt little pressure associated with locally administered standardized tests, since students are tested at the seventh grade level and not the eighth. She used district-mandated materials according to her own needs; these included a language test and a literature text. Mrs. D supplements these texts with her own materials and built "what [she] considers important" in terms of materials.

Student/Parental Response to the Innovation

Mrs. D was very sensitive to her students' responses to writing; she tried to find activities appealing to them. She found it necessary to adapt to their adolescent mood swings. "If it's a day when everybody's up and excited, they're not going to listen to what they've written on their own." She has succeeded in identifying activities which appeal to these students as well as topics upon which they enjoy writing.

Summary

Mrs. D felt a moderate degree of support for her use of process writing. She enjoyed some administrative support, but felt it could be

greater. She would particularly like greater support from other content-area teachers, but did not get it. She did not feel inhibited by state or locally mandated curricula, testing programs, or materials and expressed little concern for their use. Likewise, her student support is typical of the age group with which she worked; students were not thrilled with writing, but did find some activities enjoyable.

The Findings

Comparing the Subjects' Implementation of the Innovation

Classroom Writing Context

The context for writing varied considerably from classroom to classroom. Students in each of the classrooms wrote on a daily or almost-daily basis. Generally speaking, the classroom atmosphere and environment in the second and fourth grade classrooms were less structured than that found in the sixth and eighth grade classrooms. In Mrs. A's room student writing was prominently displayed all the time; students had writing folders containing all their writing for the school year. The classroom climate during writing time was joyful; there was much laughter, etc. Students wrote at their desks, but they also wrote while laying on the floor. Likewise, in Mrs. B's classroom students were free to talk to one another about their writing since they were seated at tables; they met with the teacher at a round table to discuss their work. The classroom atmosphere was collaborative, the climate one of warmth and

acceptance.

Mrs. C's and Mrs. D's classrooms were somewhat different in terms of context for writing and climate. Mrs. C's and Mrs. D's students wrote almost every day and also kept their writing in a folder. However, the physical arrangement of the rooms was much more structured than that found in the second and fourth grade rooms. The desks were arranged in rows, and students typically raised their hands to speak. The teachers assumed a more directive role than collaborative. The climate for writing was businesslike in both classrooms; the students were given an assignment and they completed it. Writing in these two middle grade classrooms was a more formal, individual activity, while writing in the elementary classrooms observed was more informal and collaborative in nature.

Writing Tasks

Expressive Writing

A wide variety of expressive writing activities was observed during the study (see Table 2). Expressive writing was observed in every classroom except Mrs. B's. Students kept journals in Mrs. A's, Mrs. C's, and Mrs. D's classrooms, but they were used more for teacher-assigned expressive writing activities than for recording personal reflections. Journal topics ranged from "Teddy Bears" and "April Showers" at the second grade level to "I'm Somebody, Who Are You?" and "I Hope" at the

Table 2

Classroom Writing Activities

Teacher	Grade Level	Expressive	Transactional	Poetic	Grammar Related
Mrs. A	2	Journals Books Letters	Reports	Poems Stories	
Mrs. B	4		Reports	Poems Stories	
Mrs. C	6	Journals "Me" Cubes Assigned Topics	Newspapers	Poems "Mood" Pieces	Sentences
Mrs. D	8	Journals Assigned Topics	"How-to" Paragraphs Job Applications	Stories Descriptive Paragraphs	

eighth grade level. Other expressive writing activities observed included letter writing at the second grade level. Expressive writing at the sixth and eighth grade levels almost always required students to respond to a topic. Examples included: "Giving and Receiving--Your Thoughts," "My Three New Year's Resolutions," and "Write About a Book You Liked as a Little Kid." Expressive writing predominated in Mrs. C's and Mrs. D's classrooms.

Transactional Writing

Transactional activities (see Table 2) were observed in every classroom. Mrs. A's second graders wrote animal reports and Mrs. B's fourth graders wrote sea animal reports after visiting Sea World. Mrs. C's sixth graders wrote a class newspaper complete with advice columns, book reviews, and horoscopes. Mrs. D's students wrote "how-to" paragraphs and filled out job applications. With these activities students in all classrooms were required to do a particular form of writing, but had some topic choice within that form.

Poetic Writing Activities

Poetic writing activities were observed in all of the classrooms (see Table 2); in fact, they predominated in Mrs. A's and Mrs. B's classrooms. Activities consisted mainly of stories and poems. Mrs. A's students wrote pig poems, pig stories, and pig plays as part of a unit on pigs. They also wrote acrostic poems, books, and many stories on a

variety of topics. Mrs. B's students wrote stories about being stranded on a desert island and about a "mystery object." They also wrote poems and accompanied them with illustrations.

Mrs. C's and Mrs. D's students wrote more sophisticated forms of poetic writing. Mrs. C's students wrote stories and poems, but were also required to write a paragraph which conveyed a particular mood. Mrs. D's students wrote descriptive paragraphs and created stories from "squiggly lines."

As with transactional writing, students were permitted some choice of topic within a particular framework. For example, they were required to write a poem or a descriptive paragraph, but could select their own topic within that framework.

Other Writing Tasks

In addition to the expressive, transactional, and poetic writing tasks, other grammar-related writing tasks were observed in Mrs. C's room. Students were often asked to write a particular part of speech in a sentence or underline a given part of speech. In Mrs. D's room grammar work was assigned as homework, but was not observed.

Summary

A variety of context for writing were observed in the study. They ranged from informal contexts at the elementary grade levels to increasingly formal ones at the middle grades. Expressive writing

activities were observed in three of the four classrooms and included journal writing, letter writing, and a variety of assigned topics. Expressive writing predominated at the middle grade levels. Transactional writing was observed at all grade levels and activities included writing reports, newspapers, and how-to paragraphs. Poetic writing was observed at all grade levels, but predominated at the elementary level. More sophisticated forms of writing occurred at the upper grade levels. Grammar-related writing activities were observed in one classroom (see Table 2). Topics for all forms of writing were usually assigned by the teacher, but students sometimes were given choices of topic within a particular form.

Use of Stages of the Process

Pre-Writing

In all of the classrooms, the pre-writing stage of the process received the most attention (see Table 3). All four of the subjects stated this, and it was confirmed during the observations. Mrs. A's pre-writing activities ranged from informal teacher suggestions to formal techniques such as webbing. Mrs. B's students did much pre-writing; it was always done with the entire group participating in brainstorming. Mrs. C used grammar mini-lessons and composition models for her pre-writing; brainstorming was not observed. Mrs. D's students jotted down words, drew pictures, and jotted ideas before writing. However, students did this on their own; they did not share ideas.

Drafting, Editing, and Revision

While the drafting, editing, and revision stages were observed in each classroom, editing and revision got little attention overall (see Table 3). Mrs. A addressed these stages through conferencing with her second graders; they did some editing and some revision. Editing and revision were not observed in Mrs. B's room, but she mentioned that students sometimes revised evaluating their writing in terms of the rubric (see Appendix H). A whole-group lesson in revision was observed in Mrs. C's classroom, while editing and revision were not observed in Mrs. D's room.

The general explanation for these teachers' lack of attention to editing and revision related to the difficulty of teaching these skills and the students' dislike for them. Virtually all of the teachers stated that they need to devote more attention to this stage, but they were unsure about how to do this.

Publishing

The publishing stage was observed in all of the classrooms (see Table 3). It usually consisted of having students read their stories orally to the entire group; this was observed in every classroom. In some instances, actual publishing occurred; Mrs. A's second graders "published" books, while Mrs. C's sixth graders published a newspaper for the school. Writing was regularly displayed in Mrs. A's and Mrs. C's classrooms.

Table 3

Classroom Use of Stages in the Process

Teacher	Grade Level	Pre-Writing	Drafting	Editing/ Revision	Publishing
Mrs. A	2	Teacher Suggestions Webs	X	Individual Conferences	Oral Sharing Displayed Writing Books
Mrs. B	4	Group Brainstorming Outlining	X		Oral Sharing
Mrs. C	6	Grammar Mini-Lessons Composition Models	X	Group Editing Sessions	Published Newspaper Displayed Writing
Mrs. D	8	Individual Brainstorming	X		Oral Sharing

Summary

The pre-writing, drafting, and publishing stages were observed in every classroom (see Table 3). The pre-writing stage received great attention in all classrooms and took many forms: webbing, brainstorming, grammar mini-lessons, and composition models were all used as pre-writing activities. Editing and revision were observed in only two classrooms. Conferencing was used as a precursor to editing in one classroom; in the other, the class participated in a large-group editing activity. Publishing was observed in every classroom. Oral sharing was the most common type of publishing, but students published books in one classroom and a newspaper in another. Classroom writing was displayed regularly in two classrooms.

Teacher Change

Instructional Change as a Result of Innovation Implementation

Level of Use Interview. All four of the subjects of the study were at Level 3, Mechanical Use, of the innovation. All were concerned with day-to-day survival as they tried this new way of teaching writing. Their concerns were related primarily to management; every subject mentioned difficulty with finding the time to evaluate student writing. Mrs. A, for example, described the changes she had made in her use of the innovation in terms of scheduling modifications and changes in activities. While Mrs. B also was concerned with mechanical concerns,

she also offered some responses which placed her at Level 4, Routine Use. This was evidenced from her responses which related to changes intended to increase the impact upon student writing abilities. Mrs. C was probably the most "classic" mechanical user; she was experiencing great frustration with the paper load, with grading policies, and with her own level of confidence. Mrs. D had similar concerns; she found it difficult to find the time to evaluate student work and stated that she changed her use of the approach on a day-to-day basis.

Extent of Instructional Change

Two of the four subjects, Mrs. B and Mrs. C, felt their teaching had undergone radical change as a result of using this innovation (see Figure 4). Mrs. B's students did much more writing, used the language book far less frequently, and did many more pre-writing activities. Her biggest change, however, related to use of the scoring rubric (see Appendix H). She has found it much easier to evaluate student writing with this guideline, and she taught her students to evaluate their own writing based upon this document. The chief problem she has found in using process writing was the difficulty in finding time to teach grammar as well as writing in the time allocated for language.

Likewise, Mrs. C has changed her instruction substantially as a result of this innovation (see Figure 4). While she still incorporated grammar study, she gave it less attention now and has stopped using the district grammar text completely. She also has her students use the

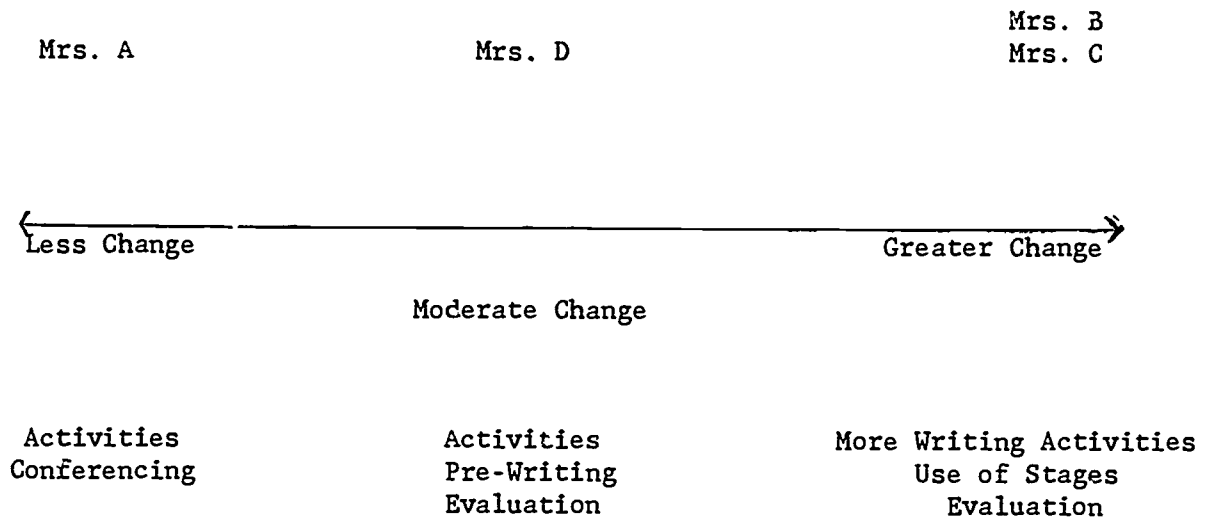


Figure 4. Extent of teacher instructional change as a result of process writing implementation

stages in the process, especially pre-writing and revision. Like Mrs. B, her biggest change has been in the evaluation of student writing. She found that the rubric has enabled her to focus less upon presentation and give more emphasis to other concerns.

Mrs. A and Mrs. D, on the other hand, have made fewer changes in their teaching as a result of this innovation (see Figure 4). Mrs. A has taught a considerable amount of writing in the past, and defined the changes in her teaching in terms of activities. For example, she used journals for the first time this year, and this was her second year using conferencing. She has also shifted more emphasis to having students understand literary features of stories which were emphasized in the language book, and she had not stressed in her writing instruction.

Mrs. D, likewise, has also made some instructional modifications as a result of this innovation; her students are writing journals this year and she has added some new activities. She used brainstorming and/or free-writing now before every assignment. She taught a limited amount of grammar and used the district language text minimally in teaching writing. She also used the rubric for evaluating student work.

Thus, implementation of this innovation has created major changes in Mrs. B's and Mrs. C's teaching, while the changes in Mrs. A's and Mrs. D's instruction were defined mostly in terms of changes in activities (see Figure 4). All of the subjects involved their students in more pre-writing than in the past. All the subjects cited the use of the rubric for evaluation as a change, but only Mrs. B has taught the

students to evaluate their own work with the rubric. None of the subjects use the district text extensively in teaching writing.

Affective Changes

Results of the Open-Ended Stages of Concern Statement (Newlove & Hall, 1976) indicated that two of the subjects, Mrs. C and Mrs. D, were at level 3, Management Concerns, in regard to their affective response to the innovation. Both expressed frustration with their inability to keep up with evaluation of student work. They both expressed a desire to assess writing according to the trait analytic method presented in the workshop, but found it very hard to do.

Mrs. A and Mrs. B, however, expressed "impact level" concerns about the innovation; Mrs. A was at Levels IV and V, Consequence and Collaboration, and Mrs. B was at Level IV, Consequence. Both were concerned with the impact of the innovation on the students, not with personal or task-related concerns.

Summary

All of the subjects were at Level 3, Mechanical Use of the Innovation. Their concerns related largely to management, and particularly to time for evaluating student work. Two of the subjects, Mrs. B and Mrs. C, felt that they had experienced radical instructional changes as a result of the innovation; students did more writing, used the stages in the process, and used the language book less frequently.

The biggest change related to evaluation of student work. The other two subjects, Mrs. A and Mrs. D, made fewer instructional changes. They identified these modifications in terms of changing writing activities.

Two of the teachers, Mrs. A and Mrs. B, experienced affective change related to the innovation. Both expressed "impact level" responses to the innovation; they were concerned with student achievement, rather than with personal or task-related concerns. The other two teachers, Mrs. C and Mrs. D, expressed management level concerns with the innovation which were consistent with their levels of use of the innovation.

External Influences Upon Implementation of Process Writing

The Building Administrator

While all of the subjects felt that their administrators support their efforts to use process writing, every one of them felt that the principal could be doing more to promote use of the innovation (see Figure 5). They particularly cited the need for the entire school staff to be involved in writing instruction. Mrs. A suggested that administrators promote activities like sustained silent writing and make sure that writing instruction occurs in every classroom. Mrs. B believed that administrators need to know more about process writing and need to inform parents of its importance. Mrs. C felt that a professional library containing materials to support process writing instruction is needed. Mrs. D, an eighth grade teacher, felt that smaller class sizes are necessary and that administrators themselves are uncomfortable with

writing and therefore are afraid to promote writing instruction.

Every teacher emphatically stated the need for every teacher, regardless of subject area, to be provided with inservice training in the teaching of writing. Three of the four teachers studied were using this innovation in isolation; they had but one other person with whom they could share ideas. Mrs. B was the only teacher who felt a high level of support from the other teachers. Many of the teachers expressed frustration that their efforts to teach writing would go "down the drain" in subsequent years since little writing instruction was offered in other grade levels. Only one teacher, Mrs. C, felt that the other teachers in the building would be unwilling to try the innovation; the other subjects simply felt that the other teachers needed information on the approach.

Locally and State Mandated Curricula

While the county-wide course of study provides for process writing instruction, many of the locally developed courses of study only mandate grammar instruction. This was true for three of the four teachers; while some expressed guilt and/or concern about neglecting grammar instruction, they seemed to cope with the problem by giving little attention to the course of study document. Likewise, all of the subjects found it necessary to ignore the district language and/or grammar text and rely upon teacher-made materials. All of the subjects mentioned problems with

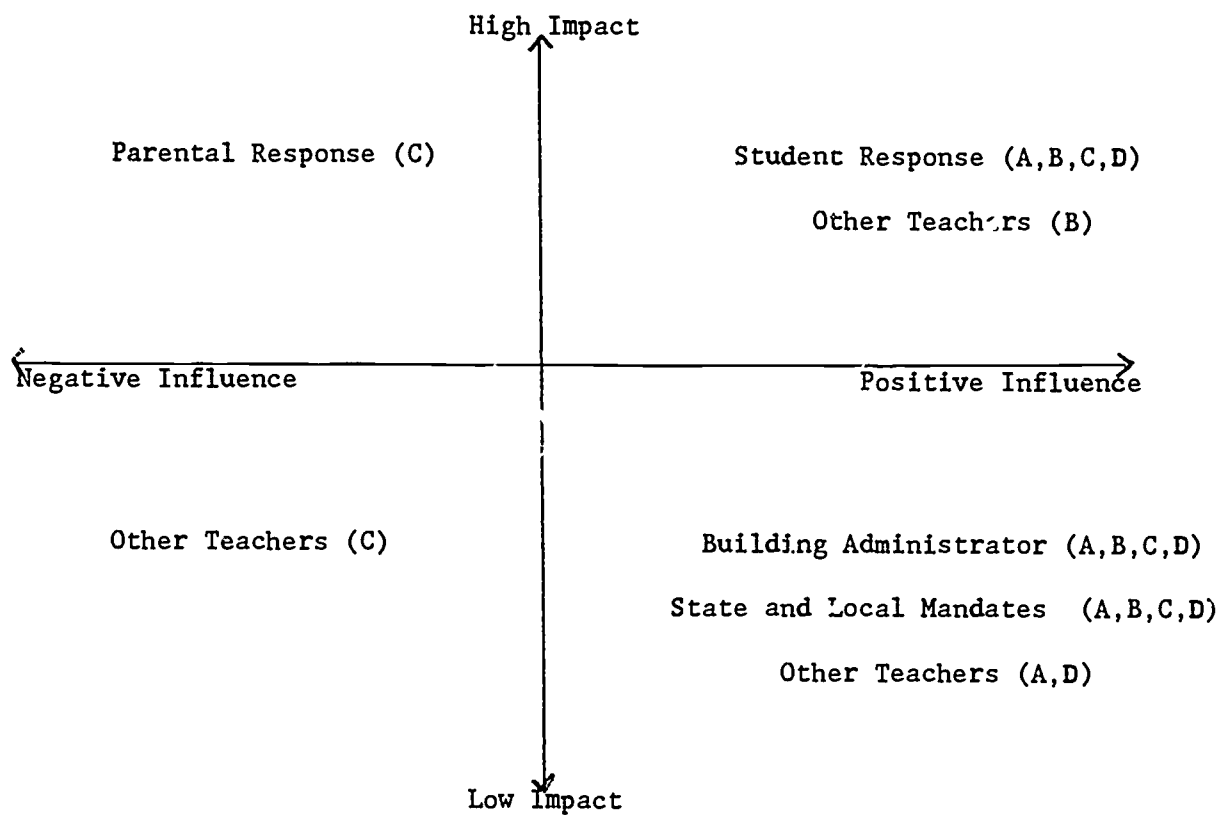


Figure 5. External influences upon implementation of process writing.

the small amount of time allocated to language during the school day and all of the teachers felt that the countywide competency test helped to support their effort to teaching process writing since it directed attention at writing. None of the teachers felt pressured to teach particular content because of standardized testing.

Student/Parental Response

All of the teachers have found student response to writing to have been fairly positive, with Mrs. A's students, the second graders, and Mrs. B's fourth graders exhibiting the most positive responses. Mrs. B has found parents to be supportive of these efforts, also. Mrs. C, however, has encountered difficulty with parental response to the innovation since students' grades have gone down as a result (see Figure 5).

Summary

Figure 5 summarizes the extent of impact and type of influence of each of the aforementioned factors upon implementation of this approach. All of the subjects felt administrative support for the innovation, but all felt that this support could have been greater. Their efforts were made largely in isolation, and all of them felt that the entire building staff must become involved in using process writing with the students. Local curricular mandates such as courses of study and textbooks offered little support for this innovation in most cases. Student support for the innovation was fairly strong, and "kept the teachers going" with the

innovation at all grade levels. Lack of parental support and negative responses from other teachers helped to impede Mrs. C's efforts to use the innovation.

CHAPTER VI

FINDINGS, CONCLUSIONS, AND IMPLICATIONS

The purpose of this study was to provide descriptive data detailing the ways teachers changed as they implemented a process writing approach. While there is a limited base of research information about the nature of classroom writing instruction, none of the existing studies have examined the role of the teacher as the central player in the unfolding drama of innovation implementation. This study documented the experiences of four elementary teachers as they began to use process writing for the first time in their classrooms. Through the examination of workshop documents, questionnaires, and reflective logs maintained by the subjects during the study, the researcher gained qualitative information about the change process experienced by each teacher. Teacher interviews and classroom observations, however, enabled the researcher to vicariously experience the process of change as it unfolded. Information obtained from these varied data collection techniques vividly illustrated how teachers translated theoretical understanding of process writing into actual classroom practice and experienced the transformation from teacher to "process writing teacher."

The process by which teachers changed through implementation of process writing will be described in the following section. The first section will detail the findings of the study; these will be categorized under the major themes of the study. The limitations of the study will

be explained, as will the conclusions. The final section will describe implications for practice and for further research.

Findings

The findings are categorized under each of the study's major areas of inquiry. Because this was a qualitative study, one must be extremely cautious in deriving generalizations from the findings discussed. Each of the findings below is accompanied by a brief explanation and/or discussion.

The Teacher as Writer

Finding 1: Teachers' perceptions of themselves as writers differed depending upon the type of writing task.

Results of this study suggested that the teachers were generally reluctant to consider themselves "creative" writers, but were comfortable and confident in thinking of themselves as functional writers. They mentioned that they easily wrote directions, handbooks, parent newsletters, and papers for graduate classes, but generally found other forms of writing, i.e., expressive and/or poetic writing, to be difficult. Interestingly, the one teacher who was a "creative" writer of stories and poems had the strongest view of herself as a writer.

Finding 2: Particular teachers and school writing experiences were important sources of influence upon teachers' development as writers.

Three of the four teachers studied identified particular classroom teachers who had influenced their development as writers. All of the

subjects had vivid memories of specific classroom experiences, whether in elementary, middle, high school or college which helped to shape their attitudes toward and perceptions of writing.

Finding 3 In their own writing, teachers spent more time on some stages of the writing process than on others. They tended to view the process in a linear way.

The teachers in the study generally devoted far more time to pre-writing and drafting than to editing, revising, or publishing. All of the teachers involved themselves in pre-writing whether through "head planning" or jotting extensive notes. Most did little editing or revising, although one did some peer editing with a colleague. They viewed the process in a linear way; they moved from one stage to another in a lockstep manner.

Finding 4: Teachers perceived process writing differently depending upon their beliefs about teaching and learning.

Teachers' perceptions of what process writing was tended to coincide with their personal belief systems about teaching and learning. Mrs. A believed a process writing approach allowed for "individualization and different maturational levels," which reflected her developmental view of how children learn. Mrs. B felt her workshop training in process writing provided her with a "structure" for teaching writing skills. Likewise, her view of effective classroom instruction emphasized setting objectives, planning procedures, and evaluation. Mrs. C viewed process writing as "a total teaching method" whereby one could help children master those skills necessary to become a good writer. This meshed with

her content-oriented instructional emphasis. Mrs. D considered process writing a "fluid, flexible" approach which could easily be adapted to the vicissitudes of her eighth graders' daily moods. This coincided with her very child-centered, affectively oriented approach to teaching.

Thus, each of these teachers defined this innovation slightly differently. Mrs. A generally viewed process writing in terms of the learner, as did Mrs. D. Mrs. B and Mrs. C perceived this approach more in terms of skills and/or content to be mastered.

Finding 5: Teachers' goals for writing instruction differed based upon their perceptions of process writing and their personal beliefs about teaching and learning.

Mrs. A and Mrs. D expressed instructional goals which were largely affective in nature, coinciding with their child-centered instructional philosophies. Mrs. B and Mrs. C identified goals which were more cognitively oriented and which placed more emphasis upon skills mastery.

Finding 6: Teachers who are themselves writers tended to use all the stages in the process in their own writing and to view the process as recursive, not linear.

The teacher in the study who was a writer used all the stages in the process in her own writing, giving substantial emphasis to editing, revising, and publishing. She frequently moved back and forth among the stages.

Finding 7: The classroom writing context in the elementary grade classrooms differed from that in the middle grade classrooms.

Writing environments in the elementary classrooms emphasized freedom of movement and informal student-teacher and student-student interactions. Physical arrangements in both rooms encouraged an informal

atmosphere for writing; students wrote at tables, desks, or even on the floor. Both rooms provided a rich variety of stimuli for the writer; they were replete with colorful bulletin boards, interesting displays, and attractive artwork.

Middle grade classroom environments for writing were much more formal than the elementary grade classrooms. Students were expected to stay in their seats, and interactions between students and teachers were formal and limited. The physical arrangement of the room reinforced this atmosphere; desks were arranged in rows and students wrote only at their desks. While bulletin boards were attractively decorated in these rooms, displays and student artwork were not evident.

Finding 8: Teachers at all grade levels assigned a variety of writing tasks, incorporating expressive, transactional, and poetic types of writing. Topics for writing were almost always assigned.

Three of the four teachers studied assigned all three types of writing activities. Expressive writing activities included journals, letter writing, and other assigned topics; expressive writing predominated in the middle grades. Transactional writing activities included reports, newspapers, and "how to" paragraphs. Poetic writing included stories, poems, and descriptive paragraphs. These kinds of writing predominated at the elementary level.

In all classrooms observed, teachers almost always assigned writing topics, whether for expressive, transactional, or poetic writing. Journal topics were assigned in all three of the classrooms where they were used. Teachers always assigned a particular form of writing, i.e.,

a poem, a story, or a report, but students could select their individual topic for writing within that form.

Finding 9: Teachers gave more instructional emphasis to pre-writing and publishing than to editing and/or revising.

The teachers in the study used a wide variety of pre-writing strategies and gave this stage in the process substantial emphasis. Students did a minimal amount of editing and revising in these classrooms, and it received much less attention than pre-writing and publishing.

Finding 10: The teachers in this study were at the mechanical level of use of the innovation. Their stages of concern with the innovation ranged from management level to the consequence/collaboration level.

These teachers were largely concerned with day-to-day management concerns associated with implementation of this innovation. The most frequently mentioned concern was "time"--time to teach process writing, time to have children write, and time to evaluate student work.

Two of the teachers in the study expressed affective concerns about management of the innovation; these were consistent with their "mechanical" level of use of the innovation. However, two other teachers expressed impact level concerns, meaning that their concerns focused upon the influence of the innovation upon their students. Their stages of concern were generally higher than would be expected for first-year innovation users.

Finding 11: Teachers who reported minimal to moderate change in instruction as a result of process writing defined these changes largely in terms of changes in writing tasks or activities.

Those teachers whose modification of instruction was quite limited most often cited changes in student writing activities as indicative of how their teaching had changed. They described new ideas for writing topics, etc. rather than changes in other areas such as evaluation, etc.

Finding 12: Teachers who reported moderate to extensive change in instruction were using the trait analytic composition evaluation system described in the workshop.

The two teachers who felt their writing instruction had changed the most had their students involved in writing with much greater frequency than before implementing this innovation. Prior to this, students had much less actual time-on-task involvement in writing connected prose, and were more involved in grammar lessons and fill-in-the-blank writing activities. Those teachers who felt their instruction had changed substantially now evaluated student writing with a trait analytic approach. Their attitudes about trait analytic scoring were extremely positive; they felt this approach helped them to make their evaluation of student work less subjective. In one classroom, students evaluated one another's writing with this method.

Finding 13: Teachers who reported moderate to extensive change in instruction as a result of this innovation indicated that their students used the stages in the process more than in the past.

The teachers whose instruction changed most extensively indicated that in the past they simply assigned topics or gave students story starters and told them to "write." They now used the stages in the

process, especially the pre-writing stage, involving the students in brainstorming and other activities intended to activate thinking before writing. They also involved the students in some publishing activities, as well as editing and publishing. While these stages were not used a great deal, they were used more than before implementation of process writing.

External Influences Upon Implementation of Process Writing

Finding 14: Teachers cited building administrators, other teachers, and state and local mandates as low-impact sources of support for use of process writing.

The teachers in the study generally felt that building administrators, other teachers, and state and local mandates such as competency testing supported their efforts to implement this innovation, but did not have an extensive impact on this effort. Teachers described their building administrators as supportive, but felt their principals could do more to promote use of process writing.

Finding 15: Teachers cited student response to the innovation as a high-impact source of support for their use of process writing.

All of the teachers in the study regarded their students' responses to the innovation as the force that kept them going in their effort to use process writing. They felt the students wrote better and felt better about writing as a result of the innovation.

Finding 16: The teachers in the study identified staff development as a critical need for teachers in their buildings.

Every teacher in the study mentioned the pressing need for building-wide staff development in the teaching of process writing. With one exception, they generally felt that the other teachers in the building were uninformed about process writing and needed to learn about the approach.

Summary

These findings indicated that teachers' views about writing and writing instruction reflected their larger views about teaching and learning. These views were influenced by their perceptions of themselves as writers and their own writing behaviors. They also suggested that teacher-writers differed from other teachers in terms of their writing behaviors.

The findings also indicated that process writing was implemented somewhat differently in different classrooms, but many commonalities existed. Classroom environments for writing differed, but the types of writing tasks did not. Teachers were generally using the innovation in a mechanical way and were concerned largely with management issues. Teachers who experienced minimal change tended to be using new ideas for writing, while those who changed more extensively had students writing more, involved them in more stages of the process, and had changed their evaluation of student writing.

Teachers cited building administrators, other teachers, and state and local mandates as low-impact sources of support for their use of the innovation. Student response to the innovation was viewed as a high-impact source of support. Teachers felt that their external support for use of the innovation would be much greater if other teachers in the building knew more about process writing and were using it in their classroom.

Limitations

1. The focus of this study was limited to four subjects, two elementary teachers and two middle school teachers, who were implementing a process writing approach. All of the teachers taught in rural northeastern Ohio schools and were selected on the basis of their participation in a summer workshop on process writing, principal nomination based upon specific criteria, and Level of Use of the Innovation Interview (Hall, 1975) results.

2. The researchers visited each subject's classroom at least once a week for eight weeks for observations and interviews. These occurred during the last two months of school, often a hectic time for teachers and students. Additional information about teacher change as a result of process writing implementation would probably have been gathered had the researcher been able to spend more time talking to and observing each teacher.

3. The teachers in the study were probably not typical teachers. Three of the four had master's degrees, and all were frequently involved in staff-development activities.

4. All of the subjects were acquainted with the researcher. While the researcher had no professional authority over the teachers and had never observed any of the teachers in the classroom prior to the study, it is possible that their knowledge of the researcher may have influenced their behavior.

Conclusions

This study was designed to examine how teachers changed as a result of implementation of a process writing approach. The conclusions will be addressed in terms of this study, as well as in terms of their relevance to other pertinent research studies. All of the conclusions discussed below could readily be cast in the form of hypotheses.

1. Writing did not appear to play an important role in the lives of most of the teachers participating in this study.

Writing was an important activity for only one of the teachers studied. The others believed they should write, but simply did not make the time for writing. They expressed feelings of guilt at their failure and offered ideas about instances when they should write, but admitted that it was just something for which they did not have time. This supported Bridge and Hiebert's (1985) survey results which indicated that elementary teachers seldom write.

2. Teacher attitudes about writing varied considerably but did not influence classroom writing instruction.

Teacher attitudes about writing varied considerably and ranged from active dislike to indifference to enjoyment. Yet, those teachers who disliked writing generally required as much writing as those who enjoyed it. Teachers expressed little or no enthusiasm for creative kinds of writing, and were reluctant to view themselves as writers because of this. They were somewhat less uncomfortable with informational writing. Even so, they assigned their students many different kinds of writing assignments; in fact, they assigned less informational writing than other types. While these teachers were not enthusiastic writers themselves, they were committed to teaching writing in spite of that fact.

3. Teachers' personal writing behaviors and "mentor" teachers influenced their delivery of classroom writing instruction.

The teachers exhibited personal, idiosyncratic writing behaviors. They used the process differently; they had different patterns of behavior they tended to adhere to in their own writing. Likewise, teachers delivered writing instruction in different ways. They emphasized different stages of the process instructionally and directed students to do certain things in their writing which may have been reflective of the teachers' own writing behaviors. For example, most of the teachers emphasized the pre-writing stage over the editing/revising stage in their own writing. Likewise, they emphasized the pre-writing stage over the editing/revising stage in their instruction. One teacher usually collaborated with a friend when she wrote; she stressed a

collaborative writing atmosphere in her classroom.

The teachers, whether consciously or unconsciously, seemed to emulate the instructional posture of the writing teacher they best remembered. Mrs. A remembered her third grade teacher making writing "fun." One of her instructional goal was to make writing "fun" for her students. Mrs. C fondly recalled a writing teacher who "expected a lot out of us." Likewise, Mrs. C expected a great deal from her students. Mrs. D unabashedly admitted wanting to be like her high school English teacher, "a lovely, gracious English teacher . . . who loved the arts" This may explain why Mrs. D tended to incorporate the arts, i.e., art and literature, into her own writing instruction.

Teachers had particular beliefs about and theoretical orientations toward writing instruction which were reflected in their instructional behavior. The study suggested that teachers view process writing in different ways and their beliefs were based upon their already-existing schema about teaching and learning in general. This supported Doyle and Ponder's (1977) study which suggested that teachers' willingness to implement an innovation is dependent upon the congruence of the innovation, or how well it fits in with the teachers' philosophy of learning. Likewise, this study suggested that teachers have particular theoretical orientations to writing which are reflected in their instruction. Some expressed a skills/grammar orientation, some had a more holistic orientation, and some combined these two orientations. Those teachers with skills orientation tended to emphasize the molecular

aspects of writing instruction such as grammar, punctuation, spelling, etc. Those with a holistic orientation emphasized ideas over form. It is possible that teachers could be placed on a continuum based upon their orientation to writing instruction. It might also be possible to develop an interview similar to Gove's Theoretical Orientation to Reading Interview which identified theoretical orientation to writing instruction.

Teacher-writers appeared to have different beliefs and attitudes about writing than teachers who do not write. They also appeared to implement process writing differently from other teachers. For example, the teacher-writer in the study used all the stages in the process in her own writing, as well as in her instruction. Her instructional goal differed from that of the other subjects. While she expressed the most positive attitudes about writing, she expressed great frustration in teaching writing. Her attitude was reminiscent of Nelson's (1981) research which suggested that some writers who teach adopt the Composition Paradigm, a preventive-corrective approach to composition instruction, at the same time they accept the Writing Paradigm, a process-oriented approach which they apply in their own writing. This creates a kind of professional schizophrenia which would understandably result in frustration.

4. Teachers' implementation of this innovation showed few variations based upon grade level.

Most aspects of innovation implementation were fairly uniform across grade levels. Teacher control over the process was substantial at all

levels, but was perhaps a bit greater at the sixth and eighth grade levels. Teachers assigned writing topics at all levels and instruction tended to be teacher-centered.

Types of writing experiences were consistent across grade levels; the majority of teachers assigned all three types of writing activities: expressive, transactional, and poetic. Poetic experiences predominated at the elementary level, while expressive activities were most often assigned at the middle grades. This refuted Emig's (1971) and Britton's (1975) view that few opportunities for expressive writing are provided in the school setting. Students in this study were involved in many kinds of expressive writing activities.

The study indicated that the teachers involved their students in those aspects of the innovation which were most amenable to teacher control. For example, students were never observed brainstorming in small groups; brainstorming was most often a large-group, teacher-led activity. Likewise, peer editing was not observed; either the teacher held a conference with the child and identified student errors, or the teacher directed a large-group session on editing.

The fact that teachers almost always assigned topics for writing provided further evidence of their control over the process. Regardless of the type of writing activity--expressive, transactional, or poetic--students usually wrote on one of the topics assigned. Students were sometimes given a choice of the form of writing, and occasionally could select a particular topic within a given form. Topics for journal

writing were usually assigned.

This conclusion supported research suggesting that one problem plaguing writing teachers was the issue of "freedom versus control," i.e., teacher difficulty with structuring writing tasks while also providing opportunities for creativity (Gardner, 1985). It also supported Graves' (1975) finding that children are given more choices of writing topics in informal environments. The children in this study generally wrote in fairly formal environments and had limited choices of writing topics.

The study indicated that the teachers readily implemented new writing activities in their classrooms; for example, most of the teachers began using journals in their classrooms during the year after the workshop ended. Likewise, teachers used the pre-writing stage in the process extensively and in a variety of ways. These included brainstorming, guided imagery, and several other techniques. They also used the publishing stage, primarily in the form of oral sharing. Little editing or revising was observed during the study. This supported Bridge and Hiebert's (1985) survey of elementary teachers which indicated that students were seldom asked to revise their work. Further support for this conclusion was provided by Gross, Giacquint, and Bernstein's (1971) study which indicated that teachers tended to favor the easiest-to-implement aspects of an innovation over the more difficult ones. Thus, it was not surprising that most of these teachers emphasized pre-writing over editing and revision, since helping students edit and revise is far

more difficult than involving them in brainstorming or the pre-writing activities.

5. Teachers who implemented more difficult aspects of the innovation changed more than those who implemented easier aspects of the innovation.

Certain instructional behaviors were associated with greater degrees of teacher change than others. Teachers who experienced less change simply used new writing activities or modified instruction in some way. Teachers who reported the most change indicated that they had their students write more than in the past, they involved them in more stages of the process, and they evaluated writing differently. Thus, greater degrees of change during the first year of use were associated with more difficult-to-implement aspects of the innovation such as evaluation and use of several stages of the process.

6. Teachers in buildings where process writing was implemented building-wide had more sources of support and experienced more change than teachers who implemented the innovation in isolation.

Teachers who were not implementing the innovation in isolation viewed other teachers as a high-impact source of support for their use of the innovation, while those who implemented process writing in isolation saw other teachers and building principals as a low-impact source of support. Berman and McLaughlin (1978) and Stallings (1980, 1981) found that teachers changed most often in schools with supportive principals. It is probable that schools where principals were actively supporting the innovation would have more teachers involved in its use. Such principals would ensure that teachers were provided with staff development

opportunities and materials for implementing the innovation. They would also help to ensure that textbooks and curricular documents reflected the instructional emphasis of the innovation. If they provided this kind of leadership for innovation implementation, teachers would find it easier to change and principals would be regarded as higher-level impact sources of support for the implementation of the innovation.

Implications

This study was intended to provide information of interest to researchers as well as practitioners. Therefore, implications for practice as well as for research will be detailed in this selection.

Possible Implications for Practice

1. Develop ways to involve teachers in writing and thereby help them develop identities as writers.

The teachers in the study, with one exception, did not write and expressed little enthusiasm for writing. Teachers themselves need to become involved in all the stages of the writing process, especially the editing and revising stage. It is unrealistic to expect children to revise their work if teachers themselves will not do so. Involving teachers in the process will sensitize them to the struggles of students and enable them to act as models for their students. It could also help to offset the isolation they often experience; developing a "community of writers" or a network of writing teachers would give teachers a purpose

for writing and communicating through writing.

2. Assist teachers in developing an awareness of their beliefs about the nature of writing and how these influence their instruction.

Just as it is instructive for teachers to be made aware of their beliefs about reading instruction, it would be useful for teachers to examine their implicit beliefs about the nature of writing. Such an examination could allow them to critically examine their instructional approaches in light of their beliefs about writing and thereby look at how and why they do what they do in writing instruction.

3. Aid teachers in loosening their control over the instructional processes associated with writing instruction.

Dr. Gratia Murphy, director of the summer workshop on process writing, stated that her goal was to get teachers to "give up some of their authority" by "relying on students as peer editors." She stated that "it is hard for teachers to give up as sole dispenser of information. To turn the classroom into a workshop means giving up some control." The first-year users of this innovation maintained substantial control over the writing process. Through staff development, teachers need to continue to be encouraged to give students further empowerment over their own writing by modifying the classroom environment, allowing students to select their own writing topics, doing small-group brainstorming, using peer editing, etc.

4. Provide inservice training in ways for teachers to involve students in the editing and revising of the process.

Teachers in the study gave little attention to editing and revising. Teachers need to be provided with a variety of strategies whereby they

can help students improve their writing through the use of editing and revising. Strategies incorporating large-group, small-group, and peer editing sessions would be useful, as would information on conferencing as a means of providing feedback on student writing.

5. Provide staff development on evaluation of student writing and ways for teachers to handle the paper load associated with process writing.

Teachers in the study, particularly those at the middle grades, expressed concern about how to best evaluate student writing. Staff development focusing upon evaluation techniques as well as "short cuts" to handling the paper load could help to allay teachers' concerns about evaluation as well as their difficulties with the time required to assess student work.

6. Provide school-wide staff development in process writing for teachers as well as administrators.

Every teacher in the study cited the need for the entire teaching staff to be involved in implementation of process writing. They felt that other teachers were generally unaware of the innovation, but would be supportive if their knowledge base were greater. By involving the entire teaching staff in this innovation, teachers could provide support for one another. Likewise, building principals could become a more important source of support for teachers if their familiarity with the innovation were greater.

7. Encourage administrators to support teachers' efforts to implement process writing.

The teachers in the study suggested many ways in which administrators could support the use of process writing. These included: (a) providing time for sustained silent writing, (b) ensuring that writing instruction occurred in every classroom, (c) becoming involved in inservice training, (d) informing parents about the need for children to write, (e) providing a professional library of materials on process writing, (f) making policy decisions about instructional emphasis upon and evaluation of writing, (g) limiting class sizes, and (h) requiring content-area teachers to provide writing instruction.

8. Provide on-going sustained support for teachers' implementing process writing through informal sharing sessions.

Teachers need the opportunity to share ideas and discuss problems as they implement an innovation. By holding sharing sessions periodically, teachers could develop a network whereby they might feel a greater sense of support for their use of the innovation. Through such sessions, staff developers might identify potential inservice topics related to process writing.

Implications for Further Research

1. Expand the study to include additional teachers' implementing process writing in other instructional settings and/or different grade levels.

This study examined how two elementary and two middle school teachers in rural northeastern Ohio school districts changed through

implementation of process writing. By including teachers in large urban schools, for example, it would be possible to compare the experiences of teachers in the two settings. Likewise, by involving high school teachers in the study, it would be possible to compare the changes experienced by teachers at each grade level, and thereby develop a better understanding of the problems associated with innovation implementation at the different levels.

2. Examine how teachers' own writing behaviors impact classroom instruction.

Results of this study suggested teachers' own use of the writing process and writing-related behaviors were sometimes reflected in their instructional behaviors. It would be interesting to study teachers' personal writing behaviors in greater depth and then observe classroom writing instruction for parallels between the two. Such a study might consider: Do teachers' writing behaviors differ depending upon the type of writing task? Do they encourage different kinds of writing behaviors in their students?

3. Develop an interview or other instrument designed to identify teachers' theoretical orientation toward writing instruction and study how teachers' theoretical orientations are translated into practice.

This study suggested that teachers hold different beliefs about the nature of process writing and writing instruction. Another study might determine the feasibility of identifying teachers' theoretical orientation to writing instruction according to a continuum similar to the top-down, interactive, or bottom-up models of reading instruction. It could also examine how teachers with the various orientations actually

teach writing.

4. Study a group of teacher-writers as they implement process writing in the classroom.

Of the four teachers in this study, only one considered herself a writer. It would be instructive to consider how teacher-writers implement process writing and to compare their implementation with teachers who are not writers. Do teacher-writers involve students in more stages of the process? Do they have different goals for writing instruction?

5. Compare teacher change in buildings with school-wide implementation of process writing with that found in buildings where teachers implement the innovation in isolation.

Such a study might examine the extent of teacher change experienced by teachers' working together to implement process writing to those who are implementing the innovation in isolation. Would collaborating teachers within a building have a more consistent view of the nature of process writing? Would they feel a greater degree of support? Would they experience more change than teachers in noncollaborative atmospheres?

6. Study teachers' preferences regarding process writing staff development program content during their first year of innovation implementation.

Such a study could provide information about teacher needs during the first year of innovation use. What aspects of the innovation are teachers finding difficult to implement? What forms of staff development would best address their needs? Would formal or informal frameworks for content delivery be most effective?

Appendix A

"Basic Issues in the Teaching
of Writing" Questionnaire

"BASIC ISSUES IN THE TEACHING OF WRITING" QUESTIONNAIRE

Would you please respond to the following questions?

1. One of the main emphases of the summer workshop on "Basic Issues in the Teaching of Writing" was upon the use of a process approach to the teaching of writing. Are you using a process approach to the teaching of writing this year? If so, how long have you been using this approach? Are you using approaches to the teaching of writing similar to those described in the workshop?

2. How comfortable are you in using a process writing approach? What advantages and/or disadvantages have you identified in using this approach to writing instruction?

3. What changes have you made as a result of using a process writing approach? (These could include changes in your approach to the students, less emphasis upon writing products, changes in evaluation of student work, etc.)

4. Additional comments: _____

NAME _____

Appendix B

Principals' Criteria for
Nomination of Exemplary Writing Teachers

CRITERIA FOR NOMINATION OF TEACHERS

1. The teacher gives students many opportunities for writing.
2. The teacher involves the students in activities such as brainstorming before they write; he or she may involve students in working together to revise or edit after the writing is finished. The teacher may hold individual conferences with students regarding their writing.
3. The teacher has the students write for different audiences. This may mean that they are writing letters, journals, new stories, etc.
4. Teacher evaluation of student writing focuses upon content, not just on grammar and punctuation errors.

Appendix C

Teacher Consent Form

TEACHER CONSENT FORM

Teacher Change As Experienced Through Implementation of
A Process Writing Approach

1. I want to do research on how teachers change when they begin using a process approach to the teaching of writing in order to complete the dissertation phase of the Ph.D. program.
2. My proposed study has been reviewed and approved by the Human Subjects Review Board of Kent State University. I need volunteers to take part in the study and would like you to consider participating. This is entirely voluntary and you will not be penalized in any way for not volunteering. Your involvement will last for approximately eight weeks, from March through April, 1987.
3. You have a right to full and complete information regarding this project. If you decide to participate you are free to stop at any time without penalty of any sort. Information on University policy and procedures for research involving humans can be obtained from the Human Subjects Review Board, care of Dean Wenninger, telephone 672-2070. You will receive a copy of this consent form.
4. For this project you will be asked to do the following:
 - 1) Be interviewed by the researcher.
 - 2) Allow the researcher access to a log which you will keep during the time of the study.
 - 3) Permit the researcher to observe your teaching of writing once a week for an eight week period.
5. You will experience no discomfort, risk or chance for personal/professional embarrassment as a result of participating in this project.
6. The benefits of your participation will be two-fold: 1) participation will add to your knowledge base concerning how teachers change as a result of using a process writing approach and 2) participation will contribute to the body of literature in the field.
7. The data gathered will be kept confidential and personal anonymity will be maintained.

8. I and others listed below will answer any questions you may have regarding procedures or any other aspects of the study.

Barbara Singleton, doctoral student: 297-1436
Dr. JoAnne Vacca, faculty adviser: 672-2292

9. I have been briefed by the project director in detail on this project and understand what my participation will be with the understanding that I may withdraw at any time.

Date _____ Subject's signature _____

Teacher Development &
Curriculum Studies



AUDIOTAPING CONSENT FORM

Teacher Change As Experienced Through Implementation of
A Process Writing Approach

In consideration of enhanced personal understanding and of furthering educational progress and research and assisting in the gathering of information for this dissertation project on teacher change as a result of implementation of a process writing approach, I hereby give my consent to be audiotaped.

I understand that I have the right to review the tape and at this time indicate that:

I wish to review the tape.

I waive review of the tape.

Date _____

Signature _____

Appendix D

Levels of Use of the Innovation
Interview

INTERVIEW

Are you using a process writing approach?

IF YES

What do you see as the strengths and weaknesses of a process writing approach in your situation? Have you made any attempt to do anything about the weaknesses?

Are you currently looking for any information about a process writing approach? What kind? For What purpose?

Do you ever talk with others about a process writing approach?

What do you tell them?

What do you see as being the effects of a process writing approach? In what way have you determined this? Are you doing any evaluating, either formally or informally, of your use of a process writing approach? Have you received any feedback from students? What have you done with the information you got?

Have you made any changes recently in how you use a process writing approach? What? Why? How recently? Are you considering making any changes?

As you look ahead to later this year, what plans do you have in relation to your use of a process writing approach?

Are you working with others (outside of anyone you may have worked with from the beginning) in your use of a process writing approach? Have you made any changes in your use of a process writing approach based on this coordination?

Are you considering or planning to make major modifications or to replace a process writing approach at this time?

How do you work together? How frequently?

What do you see as the strengths and the weaknesses of this collaboration?

Are you looking for any particular kind of information in relation to this collaboration?

When you talk to others about your collaboration, what do you share with them?

Have you done any formal or informal evaluation of how your collaboration is working?

What plans do you have for this collaborative effort in the future?

IF NO

Have you made a decision to use a process writing approach in the future? If so, when?

Can you describe a process writing approach for me as you see it?

Are you currently looking for any information about a process writing approach? What kinds? For what purposes?

What do you see as the strengths and weaknesses of a process writing approach for your situation?

At this point in time, what kinds of questions are you asking about a process writing approach? Give examples if possible.

Do you ever talk with others and share information about a process writing approach? What do you share?

What are you planning with respect to a process writing approach? Can you tell me about any preparation or plans you have been making for the use of a process writing approach?

Can you summarize for me where you see yourself right now in relation to the use of a process writing approach?

Appendix E

Level of Use of the Innovation
Interview Rating Sheet

Tap #:
Date: / / 75

Site:
I.D. #:

Interviewer:
Rater:

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Level	Knowledge	Acquiring Information	Sharing	Assessing	Planning	Status Reporting	Performing	Overall LoU
Non-Use D.P. A	0	0	0	0	0	0	0	0
Orientation D.P. B	I	I	I	I	I	I	I	I
Preparation D.P. C	II	II	II	II	II	II	II	II
Mechanical Use D.P. D-1	III	III	III	III	III	III	III	III
Routine D.P. D-2	IVA	IVA	IVA	IVA	IVA	IVA	IVA	IVA
Refinement D.P. E	IVB	IVB	IVB	IVB	IVB	IVB	IVB	IVB
Integration D.P. F	V	V	V	V	V	V	V	V
Renewal	VI	VI	VI	VI	VI	VI	VI	VI
User is not doing:	ND	ND	ND	ND	ND	ND	ND	
No information in interview:	NI	NI	NI	NI	NI	NI	NI	

Figure 5: LOU Rating Sheet

Is the individual a past user? Yes No

How much difficulty did you have in assigning this person to a specific LoU? None 1 2 3 4 5 6 7 Very much

Comments about interviewer --

General Comments --

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Appendix F

Open-Ended Stages of Concern Statement

DIRECTIONS

The purpose of the open-ended question on the next page is to determine what people who are using or thinking about using innovations are concerned about at various times during the innovation adoption process.

Please respond in terms of your present concerns, or how you feel about your involvement or potential involvement with the innovation of a process writing approach. We do not hold to any one definition of this innovation, so please think of it in terms of your present concerns about your involvement or potential involvement with a process writing approach.

Thank you for taking time to complete this task.

RESPONSE SHEET

WHEN YOU THINK ABOUT A PROCESS WRITING APPROACH, WHAT ARE YOU CONCERNED ABOUT? (Do not say what you think others are concerned about, but only what concerns you now. Please write in complete sentences, and please be frank.

(1)

(2)

(3)

Please place a check by the statement that concerns you most.

Appendix G

Workshop Leaders Interview Transcripts

Telephone Interview
 Gary Salvner
 6/2/87, 10:20 a.m.

1. Could you describe for me what some of your goals were for the workshop this summer?

One was to give teachers a basic understanding of what we have learned about writing based upon the research of the past 10 years. Also, to help them to understand the process and how it works.

A second goal was to help them understand the rhetorical context of writing--audience, purpose--which was reflected in some of the activities they did.

A third goal was to have them understand the relationship between assessment and instruction.

2. Could you explain how well you felt these goals were achieved?

I was generally satisfied. In a workshop like that it's a rush. Just by announcing something one time it may not be heard or understood. So my goals for these things are not too ambitious.

3. About one year has passed since the workshop ended. What kinds of things do you hope have stuck since the workshop ended?

I hope they see writing as something they can teach, not mysterious or unteachable. I hope they believed they can have kids writing.

4. What kinds of changes would you expect teachers to have to make to implement a process writing approach?

They would need to get from underneath some of the mystiques surrounding the teaching of writing. Many teachers work under the misconception that grammar is the way to teach writing.

Second, they would need to realize how writing is assessed and evaluated and understand how to respond to student work in their own classroom. They need not evaluate every piece of writing. Teachers feel anxious about this and there is lots of public anxiety regarding this also. Some papers can be rigorously assessed; some just can be practice. I like the idea of teaching with a 'portfolio' approach whereby the student writes a variety of pieces and chooses from them those they wish to submit for a grade.

Telephone Interview
Gratia Murphy
5/11/87, 8:25 a.m.

1. Could you describe for me what some of your goals were for the workshop this summer?

Some of my goals were to have teachers think about ways to increase student writing; to get them to share ideas, perceptions, concerns, and techniques on teaching writing; to provide them with information on research on writing and suggestions on teaching writing; and to help teachers see how student work could be assessed.

2. Could you explain how well you felt these goals were achieved?

The workshop gave teachers the opportunity to feel that they were not alone. There is little opportunity, the way schools are structured, for teachers to have concensus on their work. The information presented was not as important as their sharing on the teaching of writing. They were pleasantly surprised they could come to agreement on the assessment of writing papers.

3. About one year has passed since the workshop ended. What kinds of things do you hope have stuck since the workshop ended?

I hope they are doing more writing with students, including helping students during the process; I hope they use a variety of activities incorporating different formats--not just the 500 word essay, for example, and I hope they are making writing fun for the kids and doing many innovative things.

4. What kinds of changes would you expect teachers to have to make to implement a process writing approach?

They need to give up some of their authority and rely on their students as peer editors, they need to see that writing is a series of rewritings, and they need to stand back and let kids work through the process and not feel that they have to direct the process, just facilitate it. They need to encourage kids as readers of their own papers. It is hard for teachers to give up as sole dispenser of information. To turn the classroom into a workshop means giving up some control.

Appendix H

Rubrics &
Trait Scoring Guides

Portage County
TRAIT SCORING GUIDE
FOURTH GRADE

PURPOSE

HIGH:

The writer understands the assignment and fulfills it. Focus is maintained on the main idea of the essay, and the writer shows an awareness of audience stated or implied in the assignment.

MIDDLE:

The writer attempts to fulfill the assignment but does not always maintain a clear focus on the main idea. There may be an awareness of the audience, though it may not be consistently developed or appropriate.

LOW:

The writer does not understand the assignment or ignores it; as a result, the essay is either totally off the topic or merely repeats; rather than develops, that topic. There is no evidence that the writer is aware of an audience. The work is a loose collection of ideas or details, making no point.

DIRECTION

HIGH:

The essay has a clear beginning, middle, and end, and its pattern of development is interesting and effective. Transitions are often smooth and somewhat varied. The paper has a sense of paragraphing in that main ideas and details are clustered together appropriately.

MIDDLE:

The essay starts well but may be flawed by weak organization or lack of closure. Development may be somewhat illogical, and if transitional words are used to hold the details together, they are often repetitious. The paper has little sense of paragraphing.

LOW:

The writer does not help the reader get into the subject, and the paper stops abruptly. There is a noticeable lack of organization, causing the reader to wonder where the paper is going. The writing seems choppy since few, if any, transitional words are used. The paper has no sense of effective paragraphing.

IDEASHIGH:

The essay has creative, imaginative ideas in sufficient quantity to develop the topic well. There is a feeling that the ideas chosen are important to the writer, and those ideas are supported by sufficient details to make them understandable and/or convincing.

MIDDLE:

The ideas given by the writer to develop the topic are acceptable and appropriate, but are also limited or uneven. As a result, parts of the essay may be well done while others are incomplete or faulty. The writer's use of ideas strikes the reader as limited in imagination or creativity.

LOW:

The essay has very few ideas or generalizations, so it is vague, abstract, and unsupported. The reader feels the writer has no feeling about or interest in the topic.

STYLEHIGH:

The writing in the essay strikes the reader as interesting and appealing. Its vocabulary is varied and expressive, especially in describing words, and there may even be figurative language used. Sentences are clear and may go beyond simple S-V-O structures. The point of view adopted by the writer is consistent, and pronouns are substituted appropriately for nouns.

MIDDLE:

The language in the essay is fairly predictable, unvaried, and somewhat limited. Instead of surprising the reader with its vocabulary, for example, the paper relies on overused adjectives (it's "nice"), and the sentence structure is repetitive and marked by an over-reliance on similar, basic patterns. There is a limited, but appropriate, use of pronouns.

LOW:

The writer uses few, if any, descriptive words, and there is no attempt to use figurative language or to be aware of what language can do. Short, primer sentences, often run together indiscriminately, make for a sameness of language. Pronouns are inconsistently or erratically used, sometimes even within one sentence.

PRESENTATIONHIGH:

The essay is relatively error-free in simple and compound sentences, but not necessarily in more complicated or varied sentence patterns. There are a few errors in usage and few serious violations of punctuation, capitalization, etc. beyond what appear to be slips of the pen. Misspellings, other than occasional careless errors, occur only in words that are hard to spell.

MIDDLE:

The essay contains some errors, but they do not confuse the overall meaning of the piece. There are occasional errors in sentence structure, but the writer still demonstrates an overall awareness of how to put sentences together correctly. There are some errors in punctuation, capitalization, and usage beyond careless mistakes. There are some spelling errors and/or violations of spelling rules.

LOW:

The essay contains so many errors in sentence structure and usage that the reader has difficulty interpreting what the writer means. Basic punctuation is omitted or haphazard, resulting in fragments, run-on sentences, etc. There are many spelling errors, even if often-used words.

PURPOSE
(Control of topic/awareness of purpose, audience)

High

1. Writer understands and fulfills assignment.
2. Focus on main point.
3. Awareness of audience stated or implied in assignment.

Middle

1. Attempts to fulfill assignments.
2. Focus drifts.
3. Inconsistent or inappropriate sense of audience.

Low

1. Misinterprets, ignores assignments.
2. No point made.
3. Loses focus.
4. Little or no awareness of audience.

Qualities Included:

1. Addressing of topic (purpose, audience).
2. Focus of essay.

DIRECTION
(Organization)

High

1. Effective organization (introduction, development, closing).
2. Good transitional words and phrases.
3. Logical grouping of ideas.

Middle

1. Adequate organization (predictable opening, development, lack of or ineffective ending).
2. Few or mechanical transitions.
3. Unclear or illogical sense of development.

Low

1. No organized pattern (no introduction, skimpy development, unsatisfactory ending).
2. No transition between ideas - reader confused.
3. Erratic occurrence of ideas.

Qualities Included:

1. Sense of organization (beginning, middle, end).
2. Transition between ideas.
3. Logical grouping of ideas - sense of paragraphing.

IDEAS
(Originality, insight)

High

1. Quantity of ideas sufficient to develop.
2. Quality of ideas -- related, original, specific, creative.

Middle

1. Quantity of ideas limited or uneven; some points unsupported.
2. Quality of ideas predictable, expected, though acceptable and appropriate.

Low

1. Quantity of ideas poor - ideas unsupported, generalized.
2. Quality of ideas - vague, inappropriate, unrelated.

Qualities Included:

1. Quantity of ideas - sufficient to develop topic.
2. Quality of ideas - creative, surprising, appropriate.

STYLE
(Inventiveness, manipulation of sentences)

High

1. Sentence structure clear and varied.
2. Consistent, honest point of view.
3. Vocabulary varied, expressive, appropriate.
4. May include figurative language.
5. Effective pronoun use.

Middle

1. Sentence structure mostly S-V-O.
2. Little variation in sentence openings.
3. Language may be inflated, self-conscious.
4. Vocabulary limited, expected.
5. Some pronoun use.

Low

1. Short, primer sentences.
2. Choppy, or unbalanced constructions.
3. Vocabulary limited, repetitious, basic only.

Qualities Included:

1. Nature, varied sentence structure.
2. Appropriate vocabulary.
3. Sense of language awareness.

PRESENTATION
(Correctness)

High

1. Relatively mistake-free.
2. Sentence structure correct.
3. Few errors in usage.
4. Spelling generally correct, consistent.

Middle

1. Occasional errors not distracting to reader.
2. Most sentence structures correct.
3. Some errors in usage.
4. Spelling typical of "average" work.

Low

1. Many errors make reading difficult.
2. Obvious, distracting errors in usage.
3. Many spelling errors in simple words.
4. Sentence syntax hard to follow (run-ons, fragments, fused patterns).

Qualities Included:

1. SENTENCE STRUCTURE (fragments, run-ons, sentence structure confused).
2. USAGE (S-V agreement, pronoun reference, modifiers, homonyms, verb tense, correct word choice).
3. MECHANICS (punctuation, capitalization, indentation).
4. SPELLING

ARETE
4th GRADE SCORING RUBRIC
May 1985

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BS 10-85

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Portage County
TRAIT SCORING GUIDE
EIGHTH GRADE

PURPOSE

HIGH:

The writer has a clear sense of what the purpose and audience specified in the topic area are, and the work focuses successfully on a major point. The stance adopted by the writer is consistently and appropriately handled. If asked to do so, the writer goes beyond the personal to demonstrate a larger purpose and makes the point of the essay effectively.

MIDDLE:

The writer attempts to address the purpose and audience specified in the topic, but the essay may drift from its major point and the intention of the writer, while present, may be vague. The point of view adopted by the writer may shift somewhat. If the writer has been asked to go beyond the personal he or she may lose sight of the larger point being made in the work.

LOW:

The writer misinterprets the topic, ignores the purpose and audience specified in the topic, or gives no evidence of making a point in the essay. There is no consistent or focused point of view, and the reader is left wondering if the writer had an intention or purpose for writing at all. The writer ignores an invitation to go beyond the personal, if the topic asks him or her to do so, and the essay simply recounts the personal with no larger purpose or point being made.

DIRECTION

HIGH:

The essay moves the reader along in an organized way, getting the reader into the subject through an introduction or opening, developing the ideas completely enough that the reader is not left with unanswered questions, and ending satisfactorily with a sense of closure. Although they may be used somewhat mechanically, enough transitional words and phrases are used to help the reader move from point to point. A good sense of paragraphing (evidenced by logical grouping of ideas) is present.

MIDDLE:

The reader can follow the essay, although a somewhat predictable opening, rather skimpily developed body, and a lack of or an ineffective closing mar its sense of wholeness. There are few transitions, and when they do appear, they are

mechanical, simple, and often redundant. Ideas may be grouped illogically, forcing the reader to make connections between them. Although the reader is led along by the writer, there is the feeling that something is missing.

LOW:

The paper has no discernible organizational pattern or structure, contains no introduction to get the reader into the subject, presents unconnected ideas, and ends abruptly and unsatisfactorily. Ideas occur erratically, with little or no sense of logical grouping, or they may repeat themselves. The reader is not assisted with transitional devices, so the paper leaves questions in the reader's mind of where it is going and how.

IDEAS

HIGH:

The ideas in the essay are specific, varied, related to the topic, and in sufficient number to support the essay adequately. In addition, the reader responds to the ideas because they are creative, surprising, and original.

MIDDLE:

The ideas in the essay are acceptable, but predictable and rather ordinary and expected. Some points may be well supported, while others are limited in their development or explanation, and are therefore unconvincing. The paper seems uneven: at times acceptable and developed, at other times, incomplete or skimpy or confusing.

LOW:

When and if ideas are incorporated, they are inappropriate or repetitious, vague, or completely unrelated to the topic being discussed. Most of the time the paper remains generalized. Any ideas are supported by too few details, which usually are unclear and confusing.

STYLE

HIGH:

There is a real sense of the individual writer at work, because the language used is personal, honest, and appropriate. There is little or no evidence of inflated, overdone, or self-conscious writing. Sentences are varied and include complex and compound structures, and a pleasing variety of sentence types and patterns makes the reading delightful. The vocabulary is vivid, effective, natural and appropriate to the topic. There may be figurative language used.

MIDDLE:

The style of a middle quality paper may be marred because of padding, ineffective repetition, or inflated, self-conscious vocabulary. Although there may be some complex structures, most of the sentences are arranged in an S-V-O fashion, with little variation in sentence openings. Vocabulary is sufficient to express the ideas, but limited, somewhat expected, or inappropriate for the topic.

LOW:

The writer has a limited vocabulary and there is much repetition. Vocabulary may be inappropriate to the subject under discussion. Because the sentences are primer style (mostly S-V patterns), the paper reads in a choppy, disconnected and decidedly immature way. There is little, if any, sense of sentence rhythm or balance.

PRESENTATIONHIGH:

An assignment that is evaluated as high is one that is relatively mistake free. The sentence structure is generally correct, even in varied and more complicated sentence patterns. There are few errors in usage (e.g., subject-verb agreement, pronoun usage, etc.) by present standards of formal written English. There are no serious violations of punctuation, capitalization, indentation, use of numbers conventions. Misspellings occur only in words that are hard to spell. The spelling is consistent; words are not spelled correctly in one sentence and misspelled in another.

MIDDLE:

An assignment that is evaluated as middle is one that contains a few errors in some areas, but they do not detract from the overall meaning. The sentence structure is generally correct, but there may be occasional errors in more complicated patterns: errors in parallelisms, subordination, consistency of tenses, reference of pronouns, etc. There are a few departures from conventional usage, but not enough to obscure meaning or to become very noticeable or distracting to the reader. There are some violations of punctuation, capitalization, indentation, abbreviations, use of numbers conventions. There may be several spelling errors in hard words and a few violations of spelling rules, but no more than one finds in an average paper.

LOW:

An assignment that is evaluated as low contains sufficient errors to detract from the overall meaning. There are so many errors in sentence patterns and basic usage that the reader has difficulty interpreting what the writer means. Basic punctuation is omitted or haphazard, resulting in fragments, run-on sentences, etc. There are many spelling errors, particularly in often-used and simple words.

PURPOSE(Control of topic/
awareness of purpose,
audience)**High**

1. Clear sense of purpose/audience specified in topic.
2. Focus on main point.
3. Goes beyond personal (if asked to do so) to make point.

Middle

1. Attempts to address purpose/audience specified in topic.
2. Focus drifts.
3. May lose sight of "larger" purpose.

Low

1. Misinterprets, ignores assignments.
2. No point made.
3. Loses focus.

Qualities Included:

1. Addressing of topic (purpose, audience).
2. Focus of essay.

DIRECTION

(Organization)

High

1. Effective organization (introduction, development, closing).
2. Good transitional words and phrases.
3. Logical grouping of ideas.

Middle

1. Adequate organization (predictable opening, development, lack of or ineffective ending).
2. Few or mechanical transitions.
3. Reader feels something missing in development.

Low

1. No organized pattern (no introduction, skimpy development, unsatisfactory ending).
2. No transition between ideas - reader confused.
3. Erratic occurrence of ideas.

Qualities Included:

1. Sense of organization (beginning, middle, end).
2. Transitions between ideas.
3. Logical grouping of ideas - sense of paragraphing.

IDEAS(Originality,
insight)**High**

1. Quantity of ideas sufficient to develop.
2. Quality of ideas - related, original, specific, creative.

Middle

1. Quantity of ideas limited or uneven; some points unsupported.
2. Quality of ideas predictable, expected.

Low

1. Quantity of ideas poor - ideas unsupported, generalized.
2. Quality of ideas - vague, inappropriate, unrelated.

Qualities Included:

1. Quantity of ideas - sufficient to develop topic.
2. Quality of ideas - creative, surprising, appropriate.

STYLE(Inventiveness manipulation
of sentence)**High**

1. Sentence structure varied, rhythmic (includes complex and compound sentences).
2. Personal, honest writing.
3. Vocabulary vivid, appropriate.
4. May include figurative language use.

Middle

1. Sentence structure mostly S-V-O.
2. Little variations in sentence openings.
3. Language may be inflated, self-conscious.
4. Vocabulary limited, expected.

Low

1. Sentence structure primer (S-V).
2. Choppy, immature style.
3. Vocabulary limited, repetitious, basic only.

Qualities Included:

1. Nature, varied sentence structure.
2. Appropriate vocabulary.
3. Sense of language awareness.

PRESENTATION

(Correctness)

High

1. Relatively mistake-free.
2. Sentence structure correct.
3. Few errors in usage.
4. Spelling generally correct; consistent.

Middle

1. Occasional errors not distracting to reader.
2. Most sentence structures correct.
3. Some errors in usage.
4. Spelling typical of "average" work.

Low

1. Many errors make reading difficult.
2. Obvious, distracting errors in usage.
3. Many spelling errors in simple words.
4. Sentence syntax hard to follow (run-ons, fragments, fused patterns).

Qualities Included:

1. SENTENCE STRUCTURE (fragments, run-ons, sentence structure confused).
2. USAGE (S-V agreement, pronoun reference, modifiers, homonyms, verb tense, correct word choice).
3. MECHANICS (punctuation, capitalization, indentation).
4. SPELLING

ARETE
8th GRADE SCORING RUBRIC
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Appendix I

Observation Field Notes

Mrs. A

MRS. A
Observation #2
4/21/87, 9:00-9:30 a.m.

I came to Mrs. A's room at a different time from the usual in order to observe students doing their journal writing. The students entered the room and two of them began to pass out calendar folders which contained run-offs of the months of the year. Two other students passed out papers to one another and placed them in a folder with two sections labeled "graded" and "not graded." The classroom was very orderly.

Mrs. A asked the students "What's for lunch?" The students told her that it was chicken nuggets and pizza something. Mrs. A flicked the lights off and the kids got quiet. Mrs. A walked back to her desk. The students were quiet and seemed to know just what to do. The students came up to show her stuffed animals and just to talk.

She said to the students, "Don't let me forget to send out new permission slips for our field trip. We need new ones. I need to know which parents are coming."

The announcements were made on the public address system. They related to issues concerning lunch money, the menu, and named the citizens of the day. Students rose to say the pledge. Shannon handled the lunch count. Lunch choices were announced and students stood and counted off, depending upon their choices.

Mrs. A stood at her desk and announced, "Your books came in. I'll pass them out today when I get a chance." Several students were named in regard to the upcoming talent show. They were Tara, Kristen, Judy, Katy, Lindsey, JoAnna, Shannon, and Kelly. The students were very quiet. Mrs. A told them to "Do your calendars please." She then instructed them to pass these in.

Mrs. A then stood at the board and drew five lines on the board with the line-drawing thing. She dated the top of it "4/21/87." She told students to put their tryout slips for the talent show in the "not done" side of their folders. She also reminded students to bring their socks in at lunchtime.

Then it was "flouride treatment" time. Students passed out little cups of flouride and students swished. Mrs. A said, "While you do that, I'll pass out book orders and books. Please save your cafeteria trays for our plants."

Mrs. A - Observation #2 (continued)

OC. While this part of the observation was not related to my purpose, it reminded me of the many "housekeeping chores" that go with teaching and the amount of time that these things take up.

Mrs. A then began the journal lesson. She said, "I think you will like today's topic. We may have done it before. It is something you all know lots about and have strong feelings about--teddy bears. You had one, or have one, you may sleep with it--now I'd like you to write about it. Maybe you have a Teddy Ruxpin or want one. You can draw a picture of one if you want."

Nicholas raised his hand and was called upon. He said, "I went to the ox roast. There was a contest--a putt putt had to hit a car in a hole. If you did it three times, you'd win. I won a big white teddy bear with a star in its hand."

It was now 9:23. The kids used pencils, markers, whatever. Mrs. A sat at her desk. The kids came to the desk to ask about spellings of words and she wrote them down. Some children came just to "tell stories," many of which were related to the topic at hand, some were not. When Mrs. A wrote a spelling it was in their personal dictionaries. At this time also, Mrs. A caught up on work that she did not have from some of the students. She said, "Nicholas, did you finish your story with three people?" "Carrie, I need your character story."

The students wrote for about 15 minutes. Mrs. A told them that when they were finished they should take out language and phonics books.

OC: Mrs. A has her students write every day. She explained to me that "creative writing" takes place during the time when handwriting is supposed to be taught. She explained to me that the students usually share their stories by reading aloud, whether journal stories or others. She mentioned that even the poorest readers love to read their stories aloud, and expressed the belief that "reading and writing go hand in hand." She explained that the students do not have to write on the assigned topic, but that most do.

MRS. A
 Observation #5
 5/12/87, 9:18-9:55 a.m.

I entered the room at 9:18. Written on the board was the word "school" on three lines. Mrs. A began by saying, "I put your journal topic on the board. We wrote about this a long time ago. You can write anything you want about school. But remember I'm the one who writes out your report cards and who decides if you go on to third grade." (Students laugh.) The students began to write. Some used pencil, some used crayon, some used marker. Several came up to share their work and/or to ask for spellings, etc. During this time, Mrs. A sat at her desk.

After about 15 minutes, Mrs. A stood up in front of the class again. She said, "Listen, children. I'd like you to pass in your calendars. I'd like to get started on our language today."

OC: I noted that several students were wearing buttons they had made during class. Written on the buttons were acrostic poems, names, and other forms of poetry.

She then said, "OK. Are our brains working this morning?"

At this point the principal came in to speak to Mrs. A for just a few minutes. Mrs. A resumed talking.

"Many of you got information on animals. You chose animals. For this and next week we will do reports and have no language or phonics work. Did I see a silent cheer?"

OC: This comment was typical of Mrs. A's sense of humor and exchanges with her students. The children were obviously pleased that they will do reports instead of phonics and language.

"We did webs for book reports. You'll be pretty much on your own. Work at your own pace. Everyone will finish at different times. What is the point of doing the web?"

"To learn something about your animal. If you just write what you know, will you learn anything?" The students responded with a 'no.'
 "You'll also learn what?" One student answered, "How to write a report."

Mrs. A - Observation #5 (continued)

"A web is fun to do. It helps organize your thinking and plan out what you're going to do. You can do it in crayon or marker. We did webs for book reports. Put the animal's name in the middle. Ask me right away if you cannot spell it. Use big construction paper. Don't worry about reading yet. At this point you just need to know how to spell the word. Put the animal's name in the box or circle in the middle."

"OK, next step. After this, for today only, don't worry about spelling. Work quickly. Put down what you want to find out. Katie, what do you want to find out?" Katie responded with, "What they eat." "We'll put down one word. What else do we want to find out?" One student responded, "Where they live." "What's the official word for that?" Another student responded with "Habitat."

"What else?" Another student responded with the question, "Are they a mammal?" Mrs. A said, "Classification." "I'm going to stop here. You're doing these on your own. I want appearance, habitat, eat, and classification and you can add others. When you do research you may find 'extra' things. Just add it to your web."

By this time, Mrs. A had drawn a web on the board that included these strands: what it eats, size, what do its parents do, appearance, classification, where they live, how they travel.

She said, "Make up your web when you are finished. Leave room underneath so you have room to write your research. Write this in pencil. Think about what you want to know."

The kids began to write. Mrs. A walked around the room addressing students whose hands were raised. The students did their boxes in crayon. Mrs. A then indicated that she would open the "dictionary stand." One boy came to her desk to get a word. She then addressed the class: "Your webs don't have to look like mine. There's no right or wrong. It's yours. John mentioned 'speed.' That may not be for all of you. Or vision. If you know something special or want to add something special, feel free to do that. If you know a true story or factual information and want to add it in, please do."

"I'm looking for a book and don't be afraid to come up."

Mrs. A - Observation #5 (continued)

OC: One student came up to me asking how to spell "protect."
I was struck by how independently these second graders were able to develop their own webs. They seemed quite comfortable with using them--probably because they had used them in the past.

"I can see you are at different points. What do animals eat?" We have koalas, raccoons, birds, and sea lions. If I've seen your web and you are ready to do your research, get a book and write your research underneath. Doing a good web will make research much easier."

The children came to Mrs. A to show their webs and get help finding things in the research materials. The children sat on the floor helping one another.

Mrs. A said, "I need you to fold your web in half. I need two paper passers. I have an animal crossword puzzle and a fact sheet. Put webs in pocket folders. Keep research books at your desk. Don't be frustrated if you can't find all the information in one place. Please work quietly."

MRS. A
Observation #5 Comments

1. Students again were directed to write on a subject identified by the teacher in their journals. Journal time seemed to be a well-established part of the classroom routine. Students seemed comfortable with the procedure.
2. Mrs. A's explanation of webs was quite effective. She emphasized that webs can be "fun to do" and can help to organize your thoughts. She also indicated the need for webs not to be simply formulaic, but to be able to be modified to include "extras" about different types of animals. She also encouraged students to make webs "their own"---"They need not look like mine."

MRS. A
Observation #6

This visit, the classroom was arranged differently from the past; it was in a square. Mrs. A told me that pen pals from another class visited last week. Mrs. A sat at her desk to complete early morning tasks; she asked, "What besides tacos is there for lunch?" "You can work on your calendars. Get permission slips out."

At this point Mrs. A showed the children a butterfly she had made from tissue paper. She said, "I need to think of a place to hang my butterfly. I need a magnet to hang it on the board."

"Taco people, please stand." They counted off to 17. "Toasted cheese, three."

"John, take this to the office. I'll take your permission slips first."

"What I want you to write about in your journals is how you felt about writing reports. I will close the dictionary stand."

During this entire time, Mrs. A sat at her desk. She said, "Katy and Nicole, bring your permission slips for the walk. I have all the slips for people who brought them today."

(1:12-9:19) Mrs. A showed me the forms for pet visits. She also showed me pen pal exchange crafts that students made.

9:22) During this time, the children continued to write. "Put your journals right here on the table. Then I'll give you the rundown on what we are doing today." She showed me kids' reports and noted that one new student "didn't write nearly as much as 'her kids' or know the story form."

"OK, Ben. Now, let's show Mrs. S how well we work. I'm not putting assignments on the board. If you don't have your report finished, work on it. Let me check the rough. If you are not done with your 'First It Was A Foot' book, work on it. If you are done, work on your rough-draft letter to a pen pal. It will probably be the last letter of the year. You'll need addresses for pen pals over the summer. We will put it on good paper later and put a sticker on it."

Mrs. A - Observation #6 (continued)

"What do you do first?" A student responded with "The report."

"In your letters, talk about your summer plans or last week's visit. If you are done with everything, do your paper plate puppy, paper plate fish, or the word 'find.' Good paper for the report is up here."

"Ben, I'll look at your rough draft right now."

The children worked at their seats and on the floor on various projects. "I need the 'Way of the World' people at my desk."

The children worked hard on a variety of activities. I walked around the room where children were writing--some on the floor, some at their seats.

In a postscript to our interview, Mrs. A stated, "The teacher must have confidence in the children and their ability."

Mrs. B

MRS. B
Observation #2
4/23/87, 10:10-11:00 a.m.

I entered the classroom early and sat down. The kids were reading aloud from the language book in a section on the card catalog. Mrs. B asked the students some questions about the card catalog and asked, "Is there anyone who has never used card catalog in the library?" One boy raised his hand. "Brian, you will get to use it."

Then she explained that the next page was on the Atlas. She asked one student to "reach behind you and get the Atlas. What maps are in this?" She held up the Atlas for the students to see. She explained that it contained a community map and a political map. She suggested that students look at this in their free time.

On the back bulletin board I noted that there were different displays than there were the last time. The theme for the display was oceans and there were colorful pictures of fish, samples of shells displayed on a table, and netting with starfish hung up on the walls.

At 10:17 Mrs. B told the students that they would need these items on their desks: language books, fact sheets, paper, and pencil. The kids got out their materials. She said, "Table I, nice transition. Thank you for doing it quietly."

She repeated twice that students needed language books, fact sheets, paper, and pencil. She instructed the students to close their eyes and visualize their bedrooms. She told them to imagine that they were standing in the doorway looking at everything. She then called upon Tim. She said, "Tim, name something in your room." He replied, "A TV." She called on Angie who mentioned a bed. Shannon mentioned a radio; Melissa mentioned a dresser. Kristy mentioned a telephone; Mark mentioned trophies.

She then said, "Open your eyes now. Think of some different responses." Melissa mentioned a trunk; Matt mentioned a lamp; other students mentioned clothes, stuffed animals, Barbie houses, computers (Amy), chairs (Maggie), plaques (Rod). She then said, "Who haven't I called upon?" One other student mentioned a guinea pig; Stephanie mentioned a toybox; Jason mentioned posters; Lester mentioned a hamster; and Keith mentioned an alarm clock.

As students mentioned these examples, Mrs. B listed each one on an overhead transparency. She responded to Keith's offering by saying, "That's a good thing to have." Tim mentioned a racetrack; Angie mentioned curtains. Mrs. B stated, "I need at least one response from everyone." Other students mentioned football, and a fishing pole.

Mrs. B - Observation #2 (continued)

Mrs. B then said, "We have enough to start." She read the list aloud to the students. She asked, "Can we find anything to fit together?" She pointed to the words "desk" and "dresser" and asked, "What do we call these?" One student responded with "furniture." She then put a Roman numeral I in front of the word furniture. She said, "Under this we will list all the things we can." Students began to yell out "lamp" and "radio." Mrs. B said, "We'd better do this one at a time." She listed each item with a letter in front of it like this?

- A. TV
- B. Dresser
- C. Lamp
- D. Radio
- E. Chair
- F. Trunk
- G. Bed
- H. Desk

Several students were yelling out answers. She instructed Danny to "stop talking out." She then asked, "What can the next category be?" The kids got quiet at this point. One student identified "toys" as the next category, listing it as Roman numeral II. Underneath it in outline form she listed A. Racetrack, B. Barbie house, C. Stuffed animal.

She then asked the students, "What is the purpose of this?" and "What am I doing?" She did not really wait for an answer but went on with the list adding D. Football and E. Toybox. She then asked, "What could the title of this report be?" One student answered, "Things in my bedroom." She mentioned that she could go on and add more.

She asked, "What other categories could you have?" One student mentioned "electronic things" and Mrs. B mentioned that TV, computer, and phone could be listed under this. She asked, "Is there another?" One student mentioned "Animals" and guinea pigs as going under that category.

She then told the students to "Take your facts and make your outline. Decide what to call the categories. Remember to indent the left margin for your first main idea. In the book you'll find another copy of an outline. Set it up so it looks like this. I need the hands of those who have done outlines. You can begin writing. It need not be in sentences."

Mrs. B - Observation #2 (continued)

Approximately nine kids came up to her for help. "If you need help with your outline, I'll be around. These have to be indented A, B, C. Don't write in complete sentences."

A group of five kids clustered around her. Some students were talking and some were writing. She said, "You can have a third category for miscellaneous."

There was a constant stream of students who came up to her. The students had piles of facts at their desks that they worked with. She reminded the students that these would be "short mini-reports." Mrs. B circulated around the room helping those students who were having difficulty. She directed one student to call one Roman numeral "physical characteristics." She likewise told another to call Roman numeral I "bike safety."

OC: The class was noisy, but it was what I'd call purposeful noise. Mrs. B really helped many, many children in a short space of time. This seemed to be difficult for the children, even though they had their facts grouped in piles according to categories.

She instructed the kids to put their facts in any order they wanted. As the students came to her for help, she told them things like, "You need periods" or "This is kind of sloppy. What are you going to do about it?"

As the noise level increased, Mrs. B asked for less talking. She knelt down at one child's desk in order to be at eye level with her. She told the child to just "put in the interesting facts."

She then announced that she needed to meet with everyone whose outline was completed at the round table. There she told the group of about nine kids to look at the outline and "begin writing based on the outline. The main topics for Roman numerals 1, 2, and 3 will become topic sentences. She had one girl read her first Roman numeral. It was "How cable cars run." She told her to change it to a sentence and to start her paragraph explaining how cable cars run. She said, "All facts become sentences to go underneath the topic sentences." She told them that Roman numeral 2 would form a second paragraph. She said, "Write your report right from the outline. Change your facts to sentences."

OC: Writing a formal outline requires lots of high-level skills in terms of classifying, paper placement, etc. Then taking them from outline to writing is also difficult. Kids must go from phrases to sentences to paragraphs. This is hard stuff for lots of kids.

Mrs. B - Observation #2 (continued)

Using another student's paper, Mrs. B suggested that the first sentence could be "My report is about _____ and what it looks like. After that, it is easy. It has a pink nose, etc." One student asked, "What if you only have two facts?" Mrs. C said, "Then you will have a short paragraph. If you have a 'stray fact,' you can combine or put it with another group."

"Now let's start. It's hard to make that first stroke. Use regular-sized paper."

Another teacher entered the room and Mrs. B spoke to her briefly. Six new kids came to the table at Mrs. B's suggestion. "If you are ready to write, come on back." Finally, she stated that time had run out. "If you have met with me, begin writing. If not, we'll meet tomorrow."

OC: I was very impressed with Mrs. B's use of small-group assistance, taking the task in stages, so to speak. She gave lots of individual help in those groups.

MRS. B
Observation #2 Memo

1. Again, you cannot help but be impressed with Mrs. B's classroom. And, already it is different from last week. This week there is a bulletin board on the ocean containing netting with real starfish on the walls.
2. Mrs. B's use of praise is noteworthy and effective.
3. Even in this lesson, guided imagery had a place (close your eyes and see your bedroom). Again, there was a strong emphasis upon brainstorming as a collaborative effort, not a solitary one.
4. Small-group work facilitated the effort, breaking it into "stages" for the kids.
5. This time the assignment was factual, i.e., report writing.

MRS. B
 Observation #4
 5/13/87, 10:20-11:00 a.m.

I entered the room at 10:20. Mrs. B was seated in a small chair near one of the student tables. She wore a dark blue skirt with a white blouse, black hose. The children had their Social Studies books open and were reading aloud from the books.

The front bulletin board was covered with pictures of starfish, coral fish, etc. Then at 10:22 there was a fire drill. I went outside with the class.

When we all had returned from the fire drill, Mrs. B instructed the students to clear off their desks. She said, "Those who are reporting, clear your desks. We'll talk about this work briefly before we get started. This is the rating scale. Let's review the process a little before starting. Put your name on it."

"It will be a little different from stories. For purpose, ask did they follow the assignment? Did they choose an animal and include information about where it lives? These will vary. Did they report on the animal?"

"For direction--Was it well organized? Was it in logical order or a hodge podge? Ideas--instead of new ideas, did they give us enough information? Presentation--How did they present? Eye contact, not burying their heads--Is their voice clear?"

"Low is 1 or 2, medium is 3, 4, 5, and high is 6 or 7. Put the name of the person on the paper and put your name at the top."

OC: I found Mrs. B's adaptation of the rubric for this reporting session to be very interesting. I thought she really adapted it well, and by having the kids rate one another, their familiarity with the instrument increased substantially.

"Melissa H. volunteered. She will go first. Don't write while she is reading. Then I'll give you time to mark. Add your numbers for the total. You, too, will give a report, so be fair. Sherry, hold her poster."

Melissa read her report on penguins rather haltingly. It contained many large words which she mispronounced in some cases. The oral reading took about 10 minutes.

When she was finished, Mrs. B told her to "explain your illustration." She explained that each part had a number on it and it "tells where they live."

Mrs. B - Observation #4 (continued)

Mrs. B asked, "Which of the penguins did we see at Sea World?" They identified those.

She then said, "It's time to mark. Mark yourself, too, Melissa. Did she stay on penguins? Was it well organized? Did she have enough information? Did she have good eye contact? Was her voice clear? Could you understand what she said? Don't reveal yours. Put the total at the side. Give Melissa a nice hand for a good job and for going first."

Then Tony got up to do his report on the Great White Shark. He read it orally with ease. Mrs. B said, "Tony, show us your illustration. How does it use the dorsal fin? For what purpose? What is the lateral line for? I forgot to ask if anyone had questions for Melissa. Any for Tony?"

One student asked, "What does a shark eat?" Tony answered, "Fish, other sharks, dolphins, dogs, and cats."

Mrs. B said, "Take a couple seconds and fill in your thing for Tony. Give everyone a chance to total things up. Let's have another volunteer. Amy and Angie can hold the picture."

This student read clearly and well about the stingray. Mrs. B said, "Take time to fill out the rating sheet. Are there any questions for Melissa?"

One student asked, "Do they sting people?" She replied, "Only if you step on them or pull their tail. They are often on shore."

Mrs. B said, "We have someone very anxious to tell about the hump-backed whale." Tara read her report on humpbacked whales. When she was finished Mrs. B said, "Tim, Christy, I'm waiting for you. I am well aware of time. Take a couple minutes to do totals for Tara. Keep your sheets in your desk. You will need it tomorrow."

OC: This sharing session involved presentations by all of the students. They each were rated according to the rubric and interacted together, asking questions about the reports.

MRS. B
Observation #6
5/21/87

I entered the classroom at 10:27 a.m. Mrs. B was reading to the students from Where the Sidewalk Ends, sitting on a desk at the front of the room. She read "The Crocodile's Toothache" aloud to the students, explaining that "These poems all tell a story." She asked, "Did you hear any repeated lines?" The students responded with "More or less." Mrs. B explained a reference to Captain Hook in the poem by saying that he was "one of Peter Pan's enemies." The students were intent upon listening; Mrs. B asked if they wanted to "come up around." They pulled their chairs around. She then read them "Jimmy Jet and His TV Set."

She said to the students, "I thought you didn't like poetry." They replied, "We didn't know it was this fun." "This is a poem about Paul Bunyan. Do you remember the legend about Paul Bunyan?" The students responded affirmatively. Mrs. B read the poem with great expression. That one also has a repeated pattern for "says Paul." She then read "The Edge of the World" aloud.

She said, "We have a poem in our book, too. On page 273 it says that poems do tell a story. Look on with someone if your book is not nearby. They do show us the world." The students read the poem aloud. "Most poems have a speaker. one who does the talking."

At this point Mrs. B put one child next to her with her arm around him. "The poems I read have one speaker." As she read aloud, the children read along silently. "Notice the picture. I'll know you are ready when you are quiet." She read the poem. "Were there repeated phrases? What feelings did the speaker show?" The children generated, "loving, nice, and happy."

"This poem is gentle. Stephanie, read the next part. We'll read aloud the poem thinking about the feelings of the speaker." They read it aloud together.

"We're going to try to write one four-line start to a poem." One student said, "We don't know how."

"I know. That's why we are going to do this."

"Some of you are afraid. Brainstorm. What kinds of thoughts might you use?" The children suggested dreams, animals, fish in the sea, stars on Mars."

Mrs. B - Observation #6 (continued)

"Does it have to rhyme?" "No." Another student suggested, "birds in the sky" as a topic. "Concentrate on writing ideas." At this point one boy shared the poem, "Dreams," by Langston Hughes which he had learned. "Put down your first ideas."

"Table 5 is already working. Good job. Tomorrow we will look at some pictures."

One student asked, "Can we copy?" "It would be best if you copy from inside your head. How about dreams of summer?"

One student said, "I'm dreaming about the end of school." "Read it aloud. Get a start. You can add to it tomorrow."

"I promised you five minutes outside. Table 1, thank you. You can go out." At this point the class was over.

MRS. B
Observation #6 Memo

1. Mrs. B effectively developed "anticipatory set" for this poetry lesson by generating enthusiasm through the reading of Shel Silverstein's poems. The children loved the poems.
2. Mrs. B always exhibits concern for affective needs of kids. "Some of you are afraid." She effectively acknowledges their fears, puts her arm around the child . . . "Thank you. You can go out." Emphasis on "feelings" in poetry.
3. She used brainstorming in a rather limited way this time . . . less free-wheeling than I've seen before. I do not particularly know why the start to the poem was for four lines . . .
4. Classroom atmosphere for writing is very warm and supportive; kids are not afraid to fail.

Mrs. C

MRS. C
Observation #2
4/22/87, 12:20-1:00 p.m.

I entered the room about 12:20. Mrs. C began the class by reminding students that they had homework. "You had eight sentences. I asked you to write five of your own. You had to underline the adverb. Exchange these papers and put your name at the bottom of the paper you are evaluating." Mrs. C called upon students to identify the adverb in each sentence. She went over this assignment very quickly, and gave the correct answers to incorrect responses. She then reviewed the correct answers for the students. She stated that "four of the eight had 'ly' endings." She then directed the students to turn their papers over the back. She instructed students to share the five sentences they had written. Some were "We really liked the boat" and "I've finally been beaten." She asked students to identify the verbs and adverbs in these sentences. Another sentence that was read was "That's a very bad thing to do." Students then asked questions about misspelled words and adverbs that were not underlined. She said, "I think words should be spelled right, don't you?" She told one student to underline the adverbs "for him." "Are there any other questions?" This aspect of the lesson ended at 12:27.

She then walked over to her desk and opened the grade book. She told the students that they would receive one point for just bringing in the newspaper. She called out each student's name and recorded whether or not the student brought in the newspaper. She introduced the lesson by explaining to students that she was trying something she had never done. "We're still working with adverbs. Look at how the newspaper is divided up; use this format to look for adverbs. Next week we will try to publish a small newspaper. We will work as a team."

"I have confidence in your writing skills, but one weak area is in revision. We will be dividing into groups and I will award points, grading as usual. I'll have more things to hand out to you on Monday."

"You don't have to have a complete newspaper. This one's about Bobby Knight and basketball. You may enjoy it." She said this to a student as she handed him a section.

"The reason I chose the newspaper is that it fits into our study of adverbs. What questions do adverbs answer? How, when, where, to what degree?"

Mrs. C - Observation #2 (continued)

She explained that reporters try to keep these in mind. "If there was a report of a flood, you'd think of how, when, where the flood happened. The answers to these questions would usually appear in the first paragraph. You need to try to answer these questions. Look for adverbs while answering these questions. Words like 'very' indicate to what degree."

Mrs. C explained to the students that she had read two articles from the Rec'rd Courier. One was about President Reagan. She read the first article and asked students what adverbs they heard. They identified "now" as indicating when, "forward" as indicating where, "on" as indicating where, and "ahead" as identifying where. She stated that "these are examples of adverbs which answer these questions." She read another article and asked students to identify the adverbs which included "currently" and "previously." She asked, "Are you catching on to it?" She then instructed the students to read carefully to skim for words ending with "ly," and reviewed other "odd" adverbs such as "too," "not," and "again."

She instructed the students to look at the first paragraph of a given article. She said, "I'll put the adverb on the board under the right category. She listed the categories on the board thusly:

HOW	WHEN	WHERE	TO WHAT DEGREE
recklessly	Sunday	today	unusually
severely			repeatedly
			necessarily

Students identified these words, and Mrs. C asked them what category they belonged under. She then put them under the proper category. One student identified Santa Barbara, California, as an adverb describing "where." Mrs. C explained that it was the name of a place and thus a noun. She asked students to help her spell "necessarily," saying, "I need help. How do I spell it?" When one student spelled it, she said, "I knew that!"

Then a student yelled out, "There's a wasp in _____'s coat!" Mrs. C said, "OK, let's let him out." She opened the window and the wasp flew out.

OC: I thought it was interesting the way Mrs. C tied adverbs into the concept of the lead story of the newspaper. It is not something I would have thought of doing, but it seemed to provide an effective tie-in. I did wonder how she fits all this into her concept of a process writing approach. Where does grammar fit in?

Mrs. C - Observation #2 (continued)

Mrs. C then explained the homework assignment. She said, "Let me tell you what I want you to do for homework. Make up a short paragraph about anything. Pick a topic, but don't copy it. Underline all the adverbs. This is getting you in practice."

"What are the criteria for being hired as a reporter?" The students mentioned a knowledge of shorthand, grammar, and spelling ability. Mrs. C mentioned that if you are not a good speller, you can always go to a dictionary. She told the students to just pick a topic and gave "lotto" as an example. She said, "Keep in mind your questions. Totally make it up. It doesn't have to be real long. If you have your own idea, OK. Look through the paper to get ideas."

One student asked, "Can we do a want-ad?" Mrs. C said "yes. In a want-ad you might write about babysitters, pianos, or having a house you want to rent." She provided an example using the adverb "exclusively." "It's easy to whip out an adjective and then use an adverb. Try to write interestingly. This is due tomorrow. Then we will talk about the three groups we will form. You can write in pencil. That is fine."

She said, "If I were the editor, how would it need to be handed to me? It will need to be proofread and it must be legible. Any other questions?"

She then said that she'd read to the students for seven minutes. "It's not the greatest book I've ever read to you." After reading, she explained that the book was due at the library and that she would tell the students the ending the next day.

MRS. C
Observation #2 Memo

1. This lesson, like the last, involved an integration of grammar study with the study of writing. However, this particular lesson focused upon a more functional type of writing assignment-- writing a newspaper story.
2. Mrs. C clearly addressed the revision area in this lesson, telling the students that they would be involved in group revision efforts. This corresponds with her comments in her interview with me where she stated that she wished to work more with the area of peer revision.
3. The discussion of editors and reporters was quite good. The students got a feel for the requirements of jobs involving writing.
4. Mrs. C continues to read aloud to her students in their language class.

MRS. C
 Observation #4
 5/5/87, 12:30-1:00 p.m.

When I entered the room, Mrs. C was reading aloud from a children's book entitled Me and My Little Brain. Most students listened quietly, while some read to themselves. I noted that mobiles were no longer hanging from the ceiling. She stopped reading at 12:30.

OC: I noted that Mrs. C has an excellent voice and reads with excellent expression. I also noted that this is a different book from what she read before. I think she changed books. Need to ask her about his.

Mrs. C then began regular class proceedings. She said, "Anyone have anything else that is finished? Tomorrow is the absolute, total, unequivocal deadline. Hank and Mark, what page does yours go on? Margaret, the first, doesn't it?"

She said, "Your questions are due tomorrow. How many already have got responses? How would you like to have school 12 months of the year, man-on-the-street interviews . . . I'm so excited about this. Many of you have done editing and revision. I decided we'd do some together."

"Earlier we went over these symbols. (She wrote on the board and drew a line through it.) If you want to get rid of it or to add write 'We at a taco salad.' A carat. Put a circle around capital letter 'We ate taco salad.'"

"I have one question about the interview. It must be exact words unless they say something questionable. You must have everything tomorrow and ready to hand out Friday. Spelling I just circle it or put 'sp.' This [] means indenting. Punctuation I might circle that."

"I've run it off. This is what we will proofread and have typed to go in the paper. Use pens to make corrections. Make sure it reads fluently. Would it sound better if arranged differently . . . punctuation, capitalization."

"If you have a question or suggestion, feel free. We've all been in groups proofing with good examples to do together."

"Read #1. Anything you think sounds funny when, when, . . . Could combine these two together to make it less bulky?" Students offered correction. Students suggested that the second "when" be replaced by the word "while" in the sample "When Paul Combs was little he lived in Italy when his dad worked in the air force."

Mrs. C - Observation #4 (continued)

"Number 2 (see attached). How many grandchildren? She has a lot. That's interesting. Can we leave out not counting herself? We don't need that. Let me say this about typing. If you type numbers, type numbers throughout or write out numbers throughout. What about three nephews . . . What to do with it?"

"They need to decide whether to write out numbers in words or not. In social studies one digit is typed but two digits are put in numbers. Are we in agreement on this? Harold, you want to do this. The editor would do this and pass it on to typists. They don't get a grade, you do. Who can give me a good sentence? Let's swing to these two rows. Is anyone else going to participate?"

OC: Mrs. C's use of the term "editor" in this context was revealing. The students have been dividing up the work during this unit on the newspaper according to the real kinds of jobs found in a newspaper.

"Number 3. John, did you realize how interesting your life has been? This paragraph needs lots of work. Tell us the story, John. You were born and lived in Jackson till 1979. In 1979 you moved. That's not what this says."

"In 1979 we moved to Indonesia. Goodyear blew up in 1979 and JW moved to Indonesia." "He was then transferred (is a good word). This word is used often. Sends? I think transferred is good. Relocated? Let's vote (2). In 1979, due to an explosion at Goodyear, they were transferred to Indonesia," responded one student.

Mrs. C says, "I don't like 'due to an explosion.'"

The next sentence read, "Then they went to the Phillipines." Mrs. C said, "Why don't we just say, 'I've visited Hong Kong, Argentina, and Singapore. His father has also worked in the Phillipines.'"

"What can we say?" Several students raised their hands. They finally decided upon: "John has also been to Hong Kong, Argentina, and Singapore."

On number 4 Mrs. C said, "My problem is that he died before he disappeared. Also, it sounds like he won the war himself." Students suggested some changes in these also.

Mrs. C ended the class by saying, "I have some others that need to be revised. Proofread your story. It all has to be in tomorrow."

Mrs. C - Observation #4 (continued)

OC: While this activity seemed difficult for some and involved much teacher direction, it did seem to sensitize the students to one another's writing. The focus of these revisions was largely upon meaning and conveying the meaning.

MRS. C
 Observation #6
 5/19/87, 9:00-9:45 a.m.

In the back of the room were dioramas made for book reports. Students entered the room and sat down. Mrs. C said, "OK, folks, get in your seats; I've graded all the models. Since we're so close to the end of the year, take them home. I didn't get grades for Steve S., Dwayne, or Ryan.

During this, one girl was passing back papers. "For today, you had a content review. Before we collect these, let's discuss please. Could I have your attention? Close your books."

"Which stories were most suspenseful?" she asked. Six or seven kids raised their hands. The discussion diverted to Louis L'Amour movies on TV, a four-episode series of Ann of Avalon, and 45/59 Wonderworks. "You might enjoy seeing that even if you haven't read the books."

"Of all the stories can we agree on the most suspenseful?" Students mentioned "The Pharmacist's Mate" and "Caught in the Grip of Stone." "It is hard to pick just one."

"Do you feel stories with suspense are better and more interesting than others?" "Ryan, I don't think eating a mushroom is suspenseful."

"I have a question. This is off the record. As I've looked around at some of the books . . . Do you think the books you read affect the way we act in society? If we limit ourselves to reading one kind of book, for example, The Dollkeeper, couldn't it have a negative effect on our society? TV affects us that way. If you only read certain types of books, wouldn't it make everyone kill with chain saws? If that's the only kind of story, it will have a bad effect. Have you heard the expression 'garbage in, garbage out?'"

She then mentioned the TV show, "The Burning Bed," wherein someone imitated what was on that program. "We can't say one book affects everyone the same way. If Brian reads horror stories all week, will he come back with a chain saw? If no one has an imagination, it wouldn't help. If it's not really real, it won't affect you. If you are intelligent enough to read it, know that it is not real."

"I just want you to think about what you read. Some have read much adult literature. Since you are advanced readers, maybe it's a moral issue. If you saw younger people reading these books . . . Come back in 30 or 40 years . . . see how you turned out."

Mrs. C - Observation #6 (continued)

"Before we read the story is a concept review. At the end of the story are the questions. Let's review terms found in the questions at the back.

1. What is the mood of the story . . . what it feels like, the atmosphere.
2. What is figurative language? Beyond literal meaning . . . gives new effect to something. Main purpose, what is it? Try to teach a lesson, get your attention, make money, entertainment changes the point of view. There are lots of reasons you are required to write.
3. What about audience? Does it make a difference? You write smaller words for little kids. One eighth grader used profanity. If you are writing a story for sixth graders, it is different than for a science journal.
4. Characterization is the way the author describes a character or creates it. Can tell you right out. There are all kinds of ways to create a character.
5. Flashback is part of a story that happened earlier like an interruption. Usually it tells something more about the story.
6. Inference is finding out information through hints.
7. Plot is what happened; the pattern. What is the purpose of it? To get something accomplished, it unfolds and takes care of the conflict. It need not be external; it could be internal too.
8. Simile uses like or as to compare two things--underlying meaning.
9. Connotation is the feeling surrounding a certain word.
10. Tone is how the author feels about the story. Let's read together 'You're Better Off Dead.'

The students read orally. They diagramed a sentence on the board briefly. Mrs. C told them to "Answer the questions on 268-69. This is the last content review."

The kids began working on their papers. Mrs. C passed back the papers. "We will have a Unit 4 test tomorrow. Would you remember to get book reports before you leave?"

Mrs. D

MRS. D
 Observation #2
 4/20/87, 12:50-1:30 p.m.

The eighth graders entered the room about 12:47. They clustered by the heater. The windows were open, revealing the beautiful scenery surrounding the school. The green board was covered with assignments: "8-3 p. 445-446; Definitions 8-6, due Tues. p. 447; 8-4 Def. p. 447; 3/30 Comic cartoon; 4-1 Personification #1, #2; 4/6 Book Reports." The students trickled in and took their seats noisily. Mrs. D stood in the front-center of the room.

Mrs. D read a list of names. "These people did not turn in definitions. Get them back here so you can get credit for them," she said. Mrs. D passed out folders to the students. "On the board you will see four assignments and dates for the same on your journals. If you've been absent, please do these."

The students opened their folders which were the two-pocket variety. I looked through one student's folder which contained workbook assignments, book reports, writing responses to quotes, papers entitled "I'm Somebody, Who Are You?" and "What I Hope." Most papers contained lists at the top entitled "Brainstorming."

Listed on the board were five quotes. Mrs. D stood in the front of the room and referred to these as she explained the assignment. She said, "There are five quotations on the board. Write an essay on one of the five. Choose one. Be quiet. I'd like your ideas at the top of the paper or write a couple, just listing ideas, ideas and reactions at the top. You could analyze one. I want to have YOU think these through without hearing others' ideas. I don't want an essay if you haven't brainstormed first."

At this point the fire-drill bell rang. Everyone left the classroom to go out to the front yard of the school. The students came back into the classroom and began to work. The five quotations were as follows:

1. Never try to make anyone like yourself. You and God know that one of you is enough.
2. Every time you open your mouth to talk, your mind wanders out and parades up and down the words.
3. We are what we do; consequently, excellence is not an act but a habit.
4. If you have a choice and do not make it, that itself is a choice.
5. You will never stub your toe standing still, neither will you get anywhere.

Mrs. D - Observation #2 (continued)

OC: No mention of length was made. I never knew if she wanted a full essay, one paragraph, or three paragraphs. I thought these topics were pretty difficult; also, the concept of essay as a literary form was never addressed. Do these kids know what the term "essay" means?

Mrs. D wrote several things on the back board, i.e., "Textbook-465 SV, 469 Mechanics, 474 Indef., 475 Mechanics." The students were quiet and intent on their assignment. They looked back at the assignment and wrote quietly. One boy came back to the desk to ask a question about make-up work.

Finally, Mrs. D began to walk around the room about 1:18 p.m. She asked how many were writing about Number 1? She suggested that with that topic they may choose to take a tongue-in-cheek approach or write a serious essay. Four students indicated that they were writing on this topic. No one wrote on Number 2, two on Number 3, and one on Number 4. Ten students were writing on Number 5.

OC: The introduction to this assignment was quite perfunctory. What happens with these papers? Do the kids ever share or read aloud? She seems to use certain parts of the process almost exclusively. Also, kids brainstorm ALONE. Seems to be less sense of community here than with Mrs. B, for example. Also, definitely not a story-type assignment.

Mrs. D walked out the door with a paper at 1:22 p.m. She came back and stood in the back left corner. She gave feedback to one student on his paper, saying, "What you are saying is good, but you are coming at it backwards." She stood again at the front of the room in the middle.

OC: Writing with an "examination function" is what this assignment reminded me of--far different from the previous assignment I saw which focused far more upon personal experience. There was minimal teaching and really minimal interaction with this one.

During the last five minutes, Mrs. D talked to the students about a variety of things. She told Matt to "Write some ideas and do some brainstorming." She told him he should have had not one procrastination. She also said, "I think you should do 'We are what we do.'"

Students began taking out their grammar texts and working on the assignments indicated. Mrs. D instructed them to pass up their writing folders. Students who did not finish were to take home their papers and finish them.

MRS. D
Observation #4
5/4/87, 12:50-1:40 p.m.

When I entered the room Mrs. D was instructing the students to get into their seats. She told them to put the date at the top of their papers and write down several ideas for an ideal summer job for a high-school student of this age. She instructed them not to put Geauga Lake, but to be specific with five or six ideas for an ideal summer job.

She stated, "You might zero in on a career or a job leading to that." She then instructed Duncan and Christy Salisbury to turn around. She also told the students that they would need to know their poems for Tuesday.

She then told David to "Please empty your cud of gum." The students began to talk. She asked David to "Quickly read down your list of ideas." His list included lifeguard at The Wave, working in the woods, driving tractor, hauling wood. Mrs. D noted that "It is hard to talk and chew gum."

Kristy's list included sugarbushing, lifeguarding, and babysitting with kids, and working with zoo animals. Tony mentioned carpentry or "something like that." Steve mentioned being a mechanic at a motorcycle show, a golf caddy, a lifeguard at Hiram Pool, or working with kids at Portage Play and Learn or busboy at Chicken Manor. Laura mentioned working at Geauga Lake waterslides, babysitting, taking care of animals at Sea World. Laura mentioned working at the hospital; Mary Jo mentioned that she could work at her dad's office, work on a horse farm, or pick corn at Pochedly's. She also mentioned doing yard maintenance and/or landscaping. Josh mentioned running errands, working at McDonalds, or digging holes. Suzette listed salesclerk in a department store or gift store, working at Jellystone Park or an amusement park, being an animal trainer, grocery bagging, or drying cars in a car wash.

At this point Mrs. D instructed the students to turn to page 388 in their texts. She asked them to read on page 388 about summer job applications. She had Jason read the "Think and Discuss" questions. She had them discuss these questions: "How do you find out the pay?" Students responded with "Ask the person to whom you are applying." She asked the students what they expected in the way of pay. Most said, "Minimum wage." She indicated that it "depends on different factors."

She asked the students to mention the kinds of skills they might have that would help them get jobs. They mentioned foreign languages, working on cars, working on farms, computers, typing, golfing, and taking care of animals, babysitting. She asked Lori Peters to read

Mrs. D - Observation #4 (continued)

aloud from the text. Mrs. D asked, "Should you use family members for references?" She advised them to use people they have known one year. She recommended that they all learn their Social Security numbers.

"Look at page 390, 'Preparing for an Interview.' Would you wear flipflops and shorts to a Geauga Lake interview? What about shorts? They are not proper except in some instances."

"I have applications for you to look at. Don't write on them. Look them over. They are for "Amalgamated Conglomerate" in Hiram. Number 2 gives a listing of skills used on many jobs--artistic, AV, bookkeeping, dining hall, certified river, electronics, painting, keypunch, lab assistant, chemist, lifeguard, water-safety instructor, Aurora Inn, Treadway, printing. On the back are certain responsibilities. You must also report illnesses."

"Pass these up and I'll show you another one. This is an application for a local factory or machine shop. It has a little different approach. Salary desired--you'd better be realistic. Education--grammar school, high school--mention four years of science, or four years of math. What skills that you have may be used? Have you been convicted of a felony? What should be some good reasons you want the job? You need to give information on your background and former employer and your reason for leaving. Don't say you didn't get along with the boss. What if you worked at a certain place and wanted a different job or you are just tired of frying food and would like this more?"

"What are some of the advantages of Burger King or McDonalds? What can you learn from working at these places?" One student responded, "Getting along with people." Another said, "How to be responsible." A third answered, "How to make change."

OC: My entire impression of this was that it represented teacher dialogue with some minimal student involvement and input. The students answered the questions in a somewhat perfunctory, detached way.

"Note that in the next section you must list any physical or medical impairments. Notice that at the end you must sign off with the statement indicated."

Mrs. D then passed out yet another application. She said, "You must fill this out. It will be graded on my first impression. You will need to make up some information apropos to a summer job. Make up a Social Security number with a 3-2-4 digit sequence."

Mrs. D - Observation #4 (continued)

Fill this out. Then write about how to obtain the job you brainstormed. Think about the questions to ask, the questions to answer, and what to wear."

"Tomorrow are the poems. Those hoping I won't call on you may be surprised."

At this point students talked. Mrs. D interjected that, "If you've been a club officer, that's part of your leadership and list it."

Jason asked, "For education, is this supposed to be realistic?" Mrs. D said, "Put eighth grade level down."

MRS. D
 Observation #5
 5/11/87, 12:45-1:30 p.m.

The eighth graders entered the room and began to sharpen their pencils. On the board these words were written: "Due Friday: Rewrite one of your notebook assignments/ink, one side of paper, etc." Students were rather noisy. Mrs. D stood in the middle of the classroom.

Mrs. D said, "You guys figure out a way to go to the bathroom when you leave the cafeteria." About six students were standing looking for pencils, etc.

Mrs. D shut the door and the students got seated. She took out the grade book and handed out pencils. She mentioned that she knew there had been a band celebration at 11:15 and they got a first at the district competition.

Students were still talking noisily at 12:55. A car with a loud muffler went past. Mrs. D stated, "Turn to page 35 in the text." She stood at the front of each row and passed back folders. She said, "There's a synopsis of books. We're going to read these. Kristy S, will you read those?" Kristy read it.

Students discussed the meanings of the words "whispering winds" and "melancholy." She said, "Turn to page 74. Tom, will you read the information about Gulliver's Travels?" After Tom read it, she asked, "What other eighteenth century book is a satire?" One student answered, Treasure Island. "No." Alice in Wonderland was volunteered by one student. Jason read aloud the next synopsis. Mrs. D asked, "Has anyone read Wizard of Earth Sea?" A couple students raised their hands. "Anyone read Susan Cooper? The Gray King and The Moon is Rising and Silver on the Sea."

"Now turn to page 154 to read excerpts from Cheaper by the Dozen. Duncan, read the Barbara Jordan excerpt." Mrs. D continued to have students read various synopses on different pages. They also read synopses of The Mixed-Up Files. After Mrs. D asked if anyone had read the book, one student replied, "I've tried to read to five chapters and then I quit."

Another student read the synopses of Johnny Tremain on 265. "This is a book you read in fifth grade."

Mrs. D - Observation #5 (continued)

Mrs. D said, "OK, page 305. Diane." Diane said, "I don't have that page. It's ripped out." Mrs. D said, "OK, 304 to 307." Diane said, "I don't have that either." Mrs. D said, "How did you do 305 for homework?" Diane then read the synopsis on 305 which was for A Gathering of Days.

Mrs. D then pointed out other synopses which were contained in the book. These included Ray Bradbury's Dandelion Wine, Natalie Babbitt's Tuck Everlasting, and Dragonwings. Mrs. D explained that dragonwings "is based on an account of a Chinese guy who improved the design of the Wright Brothers' plane. She then posed a question to the class: "Who is Madeline from your reading? Yes, she is the little girl in the orphanage or convent school."

"Who is Curious George? What's so special about him?" A student responded, "He's always in trouble."

"Why do little kids like him? Raise your hands and shut your mouths." "They relate to him."

"Who is Sam I Am?" "Dr. Seuss."

"Who are the Berenstains? What was your favorite from when you were a little kid?" The students responded with, "Red Fish, Blue Fish, Inside, Outside," "Sesame Street," "pop-ups," "The Pencil Dog," "The Very Hungry Caterpillar."

Mrs. D continued to call upon the students, asking them to name their favorite books as children. Students mentioned The Night Before Christmas, The Berenstain Bears. She then said, "Guess what your assignment is."

"Write about any book you really liked as a little kid. As a kid, you didn't read the book just one time. Why did you like reading it over and over?" Students responded with, "So I could memorize it" and "So I could look at the pictures until I knew it by heart."

"How did it help your language development?"

They responded with, "It helped us learn to read, understand complete sentences, learn about the poetry of words, etc."

Ryan stated, "I had one book about horses on an island I loved."

Mrs. D said, "That's why when I assign it and you reread it, the more you get from it. It is the same with movies. If you get a book you really like, you reread it."

Mrs. D - Observation #5 (continued)

Jason said, "The first time I looked at the pictures, the second time the story and then I'd fit the two together."

Mrs. D stated, "Don't forget Cinderella, Snow White, Rose Red. Take out a sheet of paper. It is May 11. First of all, get quiet. Be sure you have a title. Underline it. Duncan, shut your mouth. Write in your journal about your favorite book."

The students were really noisy. Mrs. D singled out several girls, telling them to "get busy." "Kids, you have 10 minutes to get writing. Holly, put your M&Ms on my desk." Finally, they got quiet and down to work.

"Your assignment for Friday is to choose an assignment. Rewrite it with proper punctuation, spelling, and sentence structure. I'll use trait scoring. Write in ink on one side of the paper. This is a final copy." The students wrote until time to go.

Appendix J

Sample Interviews

Mrs. A

Mrs. A #1

Barb: Two questions: (1) Some of the kids you fixed their spelling; some you didn't. Any particular method to that madness?

AI: OK. Two things. In the beginning if they were done, and I didn't have many kids there, I did the editing. The other one is, if I couldn't read it easily, I did it.

Barb: That's what I thought was going on. Ok. Based on time factors, and then if you couldn't figure it out--clarity--that's exactly what I thought. But I want to be sure that I understood. Will they be rewriting it? Are you going to have them or not, and why?

AI: I don't usually because if I start that early in the year, I get shorter stories because they don't want to be bothered copying it over.

Barb: OK. That's good. That's on here somewhere. So that prevents . . . you get more volume from them if you don't have them rewrite.

AI: That's right. At this age. Now, the mystery egg stories that we put up, if we're going to display anything, we do rough drafts. Often, though, rather than copy it over, I make the corrections in pencil. All they have to do is rewrite it and erase mine rather than copying over. Copying over I have found time and time again, best students, students with problems, if they have to copy it over, I almost always get a shorter story.

Barb: OK. That's interesting, cause that's something that . . . I'd be interested to see if that holds true at other grade levels, or if that's more typical with the younger kids. It was real interesting to me to see this age, cause I'm not as accustomed to . . . and there was a lot of informal sharing.

AI: Honest to God, I'm glad Mrs. Klein comes, cause they are usually not this quiet. It's really usually noisy because they are sharing and

they're reading and laughing, and all that business. And I don't really know . . . the only thing I can think of it was because you were here.

Barb: And that might . . . eventually that'll probably . . . they won't pay attention. But, yeah, that's kind of typical I think at the beginning when they have a stranger. But, that thing went really neat; I thought they really liked it.

AI: They did like it. They really liked it. I basically got the idea from them a couple of the kids had been doing that, and I thought well, maybe that's just something kind of fun for them to do. Also made them concentrate a little more on characters. You know, at second grade I don't really do too much of the dissecting; we're just going to write a good beginning, you know, that kind of thing. And because all the kids are at different points, that's why the conferencing is so good. But the kids have been enjoying doing that, and I thought, well, I'll give it a try, and we'll see what happens, and they did enjoy it. And it's too bad you're not here for the sharing, because they love to hear each other.

Barb: That was another question I wanted to ask you--Will they read them out loud to each other.

AI: Yes. Or they have the option of me reading it if they choose not to read it themselves.

Barb: OK. One thing that I mentioned in there that I'd like you to do if you get a chance, and I think you might have already done some of this in the workshop, and I xeroxed your papers from the workshop where she had to keep little journals--I didn't tell you at the time, but I kind of had in mind a long time ago who I was going to ask to do this, so

I do have those and, and eventually you're going to have to tell me how long you've taught, when did you graduate from Kent, when did you get your master's, that kind of junk, so if you want to write some of that in there, that would save me from having to interview you about it which would take less time on your part. OK. Today I want to talk to you about yourself as a writer, how you feel about yourself, what you think about writing, that kind of thing. Would you describe for me how you typically go about completing a writing assignment that you might have. Let's say you're taking a class; they assign something. What's your kind of way of operating when you're asked to write.

AI: I always do a rough draft, but--and this has held true for me from the time I went to high school. I had a fair amount of writing experience in high school. I went to a girls' Catholic high school; I was in the college prep tract. I was not in an honors class or anything, but we did an awful lot of it. We did a lot of analyzation; analysis of other writing, that sort of thing. And, typically, this pattern's followed through. I either seem to be able to do it very easily when I sit down, or else it's not going to turn out very well. That doesn't mean I don't do some rewriting, but basically I get my ideas down and they flow, and I don't have to do a lot of editing and rewriting, or else it doesn't turn out to be a very good paper.

Barb: OK. Where, and when, and how do you write? Tell me a little bit more about the environment you like to write in.

AI: I need it to be quiet. Time of day doesn't really matter. Two hints that I got from a girl I went to high school with. One was to read

each sentence--if I'm stuck--read each sentence before I go on to the next one, and that does really help me. Also, skipping spaces, which sounds kind of silly, but you know I can't remember a teacher ever saying to skip spaces when you write so that when you rewrite you don't have to do the whole thing.

Barb: What do you like to write with--pen, pencil, do you care? Does it make a difference?

AI: Doesn't matter. I think now I have a tendency . . . I think I write more with a pencil; I like erasing. I don't like to rewrite either. I don't type, an I don't like having to do the plan apart. I like once I have it done, I have it done, and I'd just as soon hand it in to somebody else to type.

Barb: OK. That's good. You've mentioned some of your high school writing experiences. Could you tell me about some of the writing experiences you might remember from your childhood. They can either be at home or in the school setting.

AI: I remember writing poetry in third grade, because I had a teacher who liked poetry. She did not have us write it. I wrote it at home. I really enjoyed that. I remember writing tall tales later on. But I remember mine not being put up, and it really hurt my feelings, because I put a lot into it. Looking back on it now, there was a class--I was probably in a class of about 50--I went to parochial schools. And there were maybe five or six up, the ones that were the neatest, and my handwriting is not very neat. So, it wasn't as if anybody really inspired me. I enjoyed doing it. I enjoyed reading, still do.

Barb: You mentioned high school. What about college? Any particular . . . ?

AI: I hated writing in college. I absolutely hated it.

Barb: Why?

AI: I don't know. Well, that's not exactly true. Later on, when I did papers--and I suppose this is even more graduate school--if it was something that I could write about emotionally, I liked it, or a topic I was really interested in. But often they weren't. My freshman courses I thought were awful. I didn't really feel as if I got very much positive feedback from my instructors. I got negative, but even that wasn't very personal. You know, it was kind of . . . of course, I went to Kent; there were a lot of people; I understand that. I took a drama course and a literature course, both of which I thought I would enjoy, and I hated what we had to read. So it was difficult for me to react to it. And then I always felt like I was giving them what they wanted to hear instead of what I wanted to do. I wrote a Kiddy Lit book; I loved that.

Barb: What did you do that for?

AI: Kiddy Lit class. And she told me I should try having it published, and I never did but it made me feel good.

Barb: OK. How do you view yourself as a writer? How do you think about yourself as a writer--if you do at all; and I don't think most of us do that a lot. But, when you think about yourself as a writer, what would you say your strengths and weaknesses are?

AI: I think I'm relatively articulate. If it's something that I enjoy doing, I do it well and with ease. You know, we have to write newsletters, that sort of thing. For one of my college classes I

wrote a preschool handbook--if you will. I enjoyed doing that. So, you know, I don't think that there's some great unpublished novel rolling around in my head or anything like that.

Barb: Do you like writing?

AI: I do like writing.

Barb: When I said to you I need you to keep the journal, besides your first reaction, "Oh, God, just one more thing to do," what's your gut reaction to that?

AI: My true gut reaction is I would like to write about my feelings, but I probably won't, because I know you personally.

Barb: Oh. OK.

AI: But I do like writing. You know, it's one of those things I really don't mind doing, but I don't make the time for it.

Barb: I would like you to write about your feelings, OK? I know that it might be easier in a sense to write them to a stranger. You see, I was thinking the opposite, but I know what you mean; it's sometimes easier. But, if you can get comfortable doing that, that'd be neat. What do you think about teaching writing? How do you feel about teaching writing as opposed to writing on your own?

AI: Can I go back to the other question?

Barb: Sure. Go ahead.

AI: I write a lot of letters in my head. I am absolutely the worst letter writer as far as actual corresponding. But I write a lot of letters in my head. Must just be a way of working through . . .

Barb: Do you actually write them then?

AI: No.

Barb: You just write them mentally. That's neat. Before you go to write a

paper, do you then do that also? Is it pretty well mentally written?

AI: Yeah. Cynthia Ryland's talked about that several times, and I think in a lot of ways I am much more like she is in that when I actually sit down, yes, it's a relatively short process. But I give things lots and lots and lots of thought beforehand. And that's even true of newsletters here, or anything, anything that I can remember doing. I like to think it all through so that when I sit down, it just kind of comes.

Barb: That should . . .?

AI: Yes.

Barb: OK. How do you feel about teaching writing?

AI: I like teaching writing. I really do. You mean the creative writing, the independent writing.

Barb: Yeah, what I saw today with the journals.

AI: I hate teaching the mechanics of writing. You know, "This is how we make the letter 'B'." I hate that. But, the kind of writing that I do here, I enjoy. I try not to make it a drudgery. I feel lots of times that in my experience it was made a drudgery, and it shouldn't have been made a drudgery. I try to make it stress free, because I think it should be stress free. That's another reason why I don't do a lot of rewriting. I think that causes a great deal of stress to children. And so, I try to make it a fun thing. I think it's fun to teach, and I think most of the kids feel it's a fun thing to do.

Barb: If I had to say one thing about what I saw today about . . . just a gut reaction, and I wrote it in my notes, there was a real joyful feeling. I mean, I did not get the feeling of fear or threat.

There was laughter, so much laughter. And that is the one thing that struck me about the whole . . . there was so much laughter, from the beginning with your suggestions about the mischief, their reaction was so positive and laughing. And from many of your responses as to what they had written were chuckles. And that's the one thing that was kind of my overall impression--that this was a very joyful experience.

That you were having a pretty good time with it, and they obviously were. And even in watching them react to their own writing, a lot of that again. That was neat and probably pretty different from how a lot of kids experience writing, and a lot of us experience writing. Do you think your feelings about writing have influenced your teaching of writing and, if so, how?

AI: Yeah. I think if--and I believe this, unfortunately, but I believe it about teaching too--I think if you are not a writer or at least that you feel good about it, you probably won't do a good job teaching it. Now, I suppose some people who came with really bad experiences might have negative feelings themselves about it but make it a positive experience for the children. But I really think you have to enjoy it for the kids to enjoy it. I think that. I believe that. Because it's not cur and dry. You know, 2 plus 2 is always 4. But if I tell someone to write a story, I'm not going to get the same thing, even with the same motivation, even if I made it very narrow, I'm not going to get the same thing from a group of children. You know, each child's going to be different. That's the other thing. I think somebody has to be pretty comfortable with variation and flexibility

and even something sort of off the wall. I get things like that that are technically not what I had intended, even in as broad a spectrum.

Barb: As you gave like today?

AI: Yeah. Today. But, if they feel good about it and have come up with something that's their thought, and it's relatively coherent, I think that's a real positive learning experience.

Barb: OK. Very good. Anything else you want to say about that part of it? You know, the influence of your feelings and attitudes on your own instruction.

AI: Well, I'm concerned about that, because I think writing is important. I think there's lots of people who aren't comfortable with it. And so, I think that many children don't have the writing experience that they should. I think of just kids in here. You know, one little boy that wrote, let's see, five pages, ok, both sides. He's a Title I student, and I mean he is a Title I student. Now, it's no accident that he's here. I'm not sure he'd always get that experience, and he certainly needs it. I think if you were to poll my class--and I don't mean this to pat myself on the back--but, I think if you were to poll my class and ask them how they felt about writing, they would all feel really good about it. But I think if you follow these same kids through for two more years and ask the same question, I think it would change.

Barb: And why do you think it would change?

AI: Because their experiences are different. Because the people who are teaching writing are different. In some cases they don't think it's

important and don't make time in the curriculum. That's the other thing--there isn't really time in the curriculum. So, I guess if it isn't important to somebody, they don't make the time for it.

Barb: That's one of the issues I plan to talk to you more about, based even on your response to the questionnaire. You made some comments like that in there, and I want to talk about those in another interview, maybe next time. I don't know which time. We're going to talk about those things--and you can be thinking about this--that support you in this effort. Those things institutionally, I guess you would call it, in the structure, in the whatever, outside structure, the school, the district, the county, whatever--that you feel support your efforts and those factors that tend not to support your efforts. That's one of the things I want to check out.

Barb: We talked a little bit about this before. It seems to me that most teachers kind of feel an obligation to kind of teach the grammar and and/or cover the language itself, as well as teach the process writing, those who are doing this. Do you, what do you think? Do you think that's an accurate observation?

AI: I think that's an accurate observation, but for me that's not a problem because a lot of times you use the language as a seatwork activity, the grammar part of it, the skill section. And that's fine.

Barb: It works out.

AI: It works out real well.

Barb: OK. Describe for me a little bit about how you manage to cover the text and teach the writing.

AI: Well, it depends on the class. This year we've really come a long way. There's a lot of hard workers in here. Ability-wise they run the gamut, but I have, for the most part, kids who work very hard. Basically, I teach them two separate areas, and if you were to ask the class, I'm sure they wouldn't see it as one subject.

Barb: Yeah, you said that to me earlier.

AI: But, basically I use the language as a seatwork activity into reading groups and that sort of thing, and creative writing is my writing slot.

Barb: OK. And you do that in handwriting?

AI: In handwriting.

Barb: As I told you, I don't have these transcribed, so I have to kind of . . . OK. Do you feel that your text, the language text that you have, supports your effort to teach writing?

AI: I do, yeah. I think it's . . . but I don't think you can teach the process of writing with any kind of text.

Barb: Ok. You want to elaborate on that?

AI: Because I don't think it's a cut-and-dry kind of thing. I think it's very subjective. I think it should be creative. And I think it should be flowing. And I think you have to take the class and let them run with it. You know, it isn't on Monday, September 24, we're going to do this, which will lead us to this on September 25. I don't think it's like that.

Barb: How do you feel about having to teach both the grammar and the writing itself? Do you perceive this as a problem, or doesn't it bother you?

AI: It doesn't bother me, but I don't think you should use writing to teach grammar.

Barb: OK. You want to elaborate on what?

AI: I think that the most important thing about writing, besides having the kids write, is having them feel good about what they write. And if you spend 15 minutes going through and making all the corrections in red, or if you take it home and go through all that and then bring it back the next day and tell them, "OK, have to do this over because these were mistakes." And if you approach it from that area, I don't think they're going to have very positive feelings about it. So I think it depends on how you handle it. I also feel--well, besides the fact that I think writing is developmental--so sometimes what you're asking them to do grammatically, they're not really capable of doing yet anyway. I also read or heard somewhere that they write the way they talk and think, which is often

several years above the skill that they're able to produce for you on a worksheet or whatever. They can write conversation. But I think for the most part we're asking an awful lot of second graders to be able to remember quotation marks and commas and periods and where they go. so, what I really think is that it'll come, it'll come with them as they go through their writing.

Barb: . . . external factors that might influence your writing instruction. Maybe at the local level, at the state level, too. OK. Describe for me how the course of study--and I don't know whether you use your own building course of study or the county course of study. Describe for me a little bit how it influences your writing instruction, if it does? Do you feel any obligation to cover all the stuff that's in their course of study?

AI: I never use their course of study.

Barb: OK. That's fine. Apparently, you're not pressured to do so.

AI: No. In that, you know, we have to match it up, and I suppose if it ever came to that, we would. I can't believe I'm not covering what I need to cover. The kids are obviously learning and because I guess it would be an innovative approach, it kind of runs the gamut as far as what writing was. I doubt that . . . usually writing doesn't get real high priority in things like that.

Barb: Exactly. We . . . it's in the county one and we try to give it emphasis, but one thing that I found it's very hard on paper to give it emphasis. I mean, we say, and I think we say some stuff about the stages or something, but when you get right down to it doesn't look that overriding, and yet we wanted it to be central.

AI: Well, I think what happens is people who aren't comfortable with it or don't know enough about it, or whatever, go to books. And what do books do? They give them worksheets. You know, you want to write a letter, you rewrite the letter that's in the book, or you fill in the blanks, or you, you know, whatever. But it doesn't teach kids

how to write a letter.

Barb: Yes, that's right. OK. What impact, if any, has the writing competency program had upon your writing instruction?

AI: Well, the workshop, I really enjoyed it and ideas, the big thing it did was show me that journals are not only workable in a classroom, but necessary. As far as competency goes, to be honest with you, I don't worry about it so much at this level. But having graded the task, you know, looking at it from that standpoint, I really feel very strongly about the writing program. Now, I felt strongly before, but I don't think that you can put these kids in a fourth grade and expect them to write, or worse yet, don't do anything after fourth grade, and then at eighth grade or tenth grade all of a sudden, expect them to come up with these marvelous essays when they haven't done anything but fill in the blanks for a couple of years. They're not going to learn how to write unless they write.

Barb: OK. What about your standardized testing? Well you give the Iowa

AI: Yeah, well, right now we give the Cogat but before that we gave the Iowa. I'm not real happy because the way they test language is to fill in the blank. And sometimes kids are very good writers and very effective writers, but it's a fill-in-the-blank, and they don't do as well. Oddly enough, when I took my ACTs, that was the area I did the worst in, and I was shocked, cause I was always a really good writer. But it was not . . . I wasn't tested the way I was used to, you know, writing and learning.

Barb: When you taught, when you used to give the Iowas at this age level

did you feel pressured to teach the components that were included on that test?

AI: Yes and no. They're covered in our reading book, and they're covered in our language book. And all it is is difference in format. So I usually gave the seatwork, and most of the kids responded. Because they knew what was there. It's just a matter of learning format, I think, for most of them.

Barb: OK. In terms of the test?

AI: Yes.

Barb: OK. Do you feel that things like your standardized testing and the competency testing support your efforts or interfere with your efforts?

AI: I think the competency testing will support them only because people will be aware that they are going to be tested in writing, and then maybe they will do more. And if it does nothing else, then it's worth it. I'm not sure that that's the best way to go about it, but if it makes people do it, then at least it's accomplished some objective.

Barb: OK. Yeah, I agree. In a sense, it's forcing something down people's throats, and I have a little bit of a problem with that.

AI: OK. But some people, if that isn't the situation, they won't do it.

Barb: They won't even . . . OK. What are some of the ways--you kind of addressed this once before on that written questionnaire, cause I remember your answer made a big impression to me, or on me. What are some of the ways administrators can support teacher efforts to use a process writing approach?

AI: Well, first off, just to, to support writing in the classroom. I would like to see them do that. I would like to see them involved in making sure that it's happening in our classroom, you know, iron hand in a velvet glove is kind of, you know, go in if somebody is doing writing, support that; suggest it; have workshops; have inservices. I think a lot of people think that because they either aren't comfortable with it, or they simply don't think about it. And you do have to make time. And if they would do that, then I think it would happen. And I think that's where it has to start. I really feel that the administrators have to kind of take the bull by the horns and have inservices and say, "Look, we really think this is important; do it in your classroom," and support the efforts of the people who do it.

Barb: Why do you think a lot of teachers don't--and you've really kind of alluded to some of these things already.

AI: I think basically, well, several reasons. First off, if you're not comfortable, if it is something, because it's not contrived, you can't follow something A, B, C, you have to feel comfortable with it when you do it. I think your attitude has a lot to do with it. I think if teachers feel good about it and positive, the kids will also. If the teachers don't, then the children won't. Again--this is where the administrators can come in--I think that oftentimes the administrators don't give it top priority. So teachers don't worry about it either. And, you know, teachers haven't had any writing experience. I think they aren't quite sure how to go about giving . . . I think some teachers don't have confidence in kids, that they can do it. You

know, I think they think it's, I mean, there are teachers that if I said I was doing reports in second grade, they would either think I was crazy or that, well, you must have a good class.

Barb: I thought about that even as you were doing it.

Exactly. in truth of fact, when I did my units I ran the gamut.

Barb: Yes, you said that.

AI: And I graphed it out. And, I mean, I run the gamut. So, I think I have hard workers for the most part, but as far as ability wise, I don't have.

Barb: That's interesting because it brought to mind something. You remember a long time ago you gave me sample which I still have and I showed them in a workshop. I'll never forget that. And I said these were done by second graders. And there were two or three teachers that said to me, "They must be an awfully good class." Like you said, you run the gamut. I think take some of them to the lower kids and label them so that I know just to prove the point that it is possible. And I think that expectations have so much to do with it. Any other things you can think of that may prevent teachers from using this? Maybe either your mentioning things, partly their own attitudes.

AI: Time is a big thing. It's hard to find time. One of the nice things about second graders is I have some leeway in the curriculum. You know, first grade teachers, I can see where some first grade teachers would not have the time to it. Just because they feel so pressured in so many other areas. Even in third grade that comes up again. You

know, and I think timewise, some people simply don't have the time. And, again, this is where administrators, and even on the state level could help, is to build in time. They want suggestions,

Barb: You told me that--"Are you listening to me?"

AI: But I really feel that way, and I think, and I can understand it, I've taught it. I understand how you feel, you know, to get everything in. So time would be real good, good way of fostering it. You know, maybe it could even be like the SSR kind of things, school-wide writing time. That would certainly be worth . . .

Barb: Helping to promote. Anything else you can think of either at the building level or . . .and you really pretty much leave it to this-- but if anything else pops into your mind prevent people from . . . at any level?

AI: I think attitude, support from the administrators, and time are the three big factors. I can't think of anything . . . I suppose parents. You know, if you get parents in here who don't understand what you're doing and don't support your efforts, you could run into some real problems.

Barb: That's a good point.

AI: You know, particularly if they're community leaders and feel that you know, a piece of writing should look perfect with everything done, you know, every period, comma, question mark, where it belongs, that will be, you know, if people don't agree with you, you'd have some real tough times in supporting your efforts.

Barb: Do you feel that you get adequate administrative support?

AI: I don't worry about it. I have enough confidence in what I do. Truthfully, no. Not because . . . I don't think it's because they don't support it, simply they don't know. I happened to choose this year . . . I chose creative writing for my evaluation, and it was a very positive experience.

Barb: Good.

AI: But, otherwise, they don't know what's going on in here at all. And I think that sometimes the showboaters get, you know, bring in the live elephants and everything's wonderful. And you need to get down at the grass roots level, cause there's people doing just as much as I do, if not more, and nobody knows, because they're quieter. And even then I don't, I'm not really good about running and saying, "Look." So, no.

Mrs. B

Barb: This particular interview is just going to be about you as a writer. And it won't take probably more than 15 minutes. Ok, could you describe for me how you typically go about completing a writing assignment that you might be given for a class?

BI: A college class, professional class, well, that's usually involved in writing some sort of paper, so the first step is to do the research. So that's where I go; I head right for the library and start using the Xerox machine so I don't have to sit in the library all day.

Barb: My kind of woman.

BI: And I come home and start highlighting areas in the articles I want to read, and from there--of course, it depends on the topic--if it's a single topic, I go to Kappan first and research that. That's my first stop always, and from there other education journals.

Barb: Tell me what happens--what's your style of writing? Do you just sit down and write it? Do you take notes? What do you do?

BI: It's been a while since I wrote one. What I do is read the articles first. That's the first step. And as I'm reading, I highlight things that I think are pertinent, and then what I do is list those things--make a list--of all those details I want to include when I write, and with the page numbers and everything so I don't...I do all that as I go along so I don't have to keep going back and searching. I've got it down to a science in that area. And then I just start from there, block it into the format that's wanted, and just start writing. And sometimes if I'm lucky, I can think of something original to say and sometimes practically the whole paper is something that someone else has thought up.

Barb: Do you typically revise after you've done a first draft, or not typically?

BI: I usually do, but what I do is give it to someone else to read.
That's easiest for me.

Barb: That's your way.

BI: And it's usually Elaine Reynolds. She and I, when we were both going, would share papers. As soon as we were ready, I'd switch with her and she with me, and we'd proof each other's work, and it really helped to have somebody else look at what you're saying. So I would more or less do it that way, have someone else read it and then if they made notes or questions, then I would address that in the paper and clear up any parts that were not distinguishable as to what I was trying to say. That type of thing. And then from there I would just go ahead and write. I write at the typewriter.

Barb: That was my next question--where? when? and how?

BI: I usually write at the typewriter.

Barb: Any particular time of the day, or don't you care?

BI: Late night is the only time I can work. I'm a late-night person when I'm doing papers, and they're always usually at the last minute. I will have it in my head though long before that. I'm a head planner.

Barb: That was one of the things I was going to ask you. Do you think about it a lot?

BI: At the minute I have the assignment I start thinking about it, and I can't get it out of my head until I've got it down on paper, but it usually just kind of comes to fruition at that point when it has to; but I've been thinking about it all along and know pretty much what I want to include.

Barb: Ok. That's the kind of thing I wanted. Could you tell me about some of the writing experiences you remember from your childhood--and these

can be at home or at school.

BI: I remember very few actually. We didn't have young authors and those types of vehicles when I was in school. I'm sure . . . I remember the printing process . . . I remember learning to print more than I do in the later years writing for the enjoyment of writing. I don't remember doing that much . . . story writing. I remember writing in conjunction with book reports and with papers, and I loved to do reports. But I am not a creative person, and so for me that's why I did so well in school, because it was always "Do a report on this," and I could always do that. But if someone said, "Think of a project" or something, then I was lost. I was a very left-brained person going through school, in that way. I wanted to know what was wanted, and I didn't want to play "read my mind" games. I wanted to know what the teacher wanted, and I would produce it. But I didn't like to create on my own. Now I think everybody says, "Oh, Kempner's creative," but I'm not. I never had a creative thought in my life. It's just that now I can see other things and change them and add my own creativity to it. But, myself, I'm not creative.

Barb: I would disagree.

BI: It's just that I can look at other people's things and say, "well, I can do something with that."

Barb: I would say that what you did with your lesson today was very creative, because you took something that you learned the rubric essentially and integrated it into an ongoing kind of thing which to me I thought it was very creative use of that rubric. The bottom line is that rubric is pretty dull and dry. You made it interesting. You

made it, I thought, meaningful.

BI: But, see, I never would have thought of the rubric on my own.

Barb: Well, no, but that's OK.

BI: But, see, that's the beauty of this kind of work. You can use work from other people and integrate it into your own style and still come up with the same objectives.

Barb: But I thought it was real effective, because it keeps the kids' minds on their work.

BI: Well, they have to focus on what their objective is.

Barb: Even at the very beginning point of the whole lesson. OK. What about anything from home that you remember in terms of writing?

BI: I'm sure I kept a diary at some point, probably when I was 11 or 12 and heading into that boy-crazy stage. But after that I wasn't into that kind of introspective thing in high school. I was very busy at that point in my life. So I had more of that "girl-crazy" and "so and so talked to me today" kind of thing, kind of pre-puberty, and then once into puberty I was on and working outside of school and everything, so I didn't really . . . I wasn't into that kind of stuff at that point. I grew up kind of quickly at that point in my life.

Barb: Do any of your teachers stand out in your mind as far as writing instruction?

BI: Not writing per se. They stand out in my mind as being good teachers, as giving me the opportunity to enjoy school. But I don't remember specific writing experiences with teachers. In high school I do, of course, because everybody had the theme course, you had to do that. But then it was a hassle to do it. It was just very painstaking and very . . . no one liked to write. I guess we were taught that

because of the grammar and everything.

Barb: OK. Describe how you view yourself as a writer. What are your strengths and weaknesses?

BI: Well, because I don't write for my own enjoyment really, I just . . . I wouldn't describe myself as a writer period. I'm not one who will sit down and generate a story or keep a diary, although I wish I would. Because, just for my own benefit, just to keep track of my kids, where they are and that kind of stuff. I wish now that I would have started that kind of activity earlier on. But I'm a reader, not a writer. When I sit down, I read; I don't write.

Barb: When I asked you to do that journal what was your gut reaction, and besides one other thing to do, I know that had to be . . .

BI: Yeah, that was the first thing--this is something else to do. And in my mind I was thinking "I'm going to have to do this immediately, every day, right after school, before I leave here.

Barb: You've already thought of the time and everything?

BI: Yeah, or I won't get it done. That's what I'll have to do.

Barb: Do you dread it, when you think about it?

BI: In a way, yes, cause I don't like writing down my thoughts and feelings. I'm not that way. I just kind of keep everything inside. So that'll be a challenge for me. It'll be a challenge to see if I can make myself do that.

Barb: I accept that.

BI: I might; I might not.

Barb: OK. Any particular strengths or weaknesses . . . you mentioned you don't see yourself as being a creative writer, more as a factual one.

- BI: I like working with other people, though, on a creative writing endeavor.
- Barb: OK, that's interesting.
- BI: I am a person who likes to brainstorm with others and does well in that kind of thing. I can generate more ideas, feeding off someone else's ideas, and vice versa. And then that way, if I have to make up a unit or anything like that that deals with the classroom-- whether it's making units or coming up with a topic for a prompt or whatever--if I can talk to somebody else and start generating ideas that way, that I enjoy. But I'm not a singular working person. I like to work with other people.
- Barb: Yeah, it was interesting to me that you said you have Elaine. That collaborative kind of . . .
- BI: Yeah, I need that personally. That's just the way I work best.
- Barb: How do you feel about teaching writing?
- BI: Oh, I think it's an absolute must, and we haven't done nearly enough of it, and I haven't done enough of it personally.
- Barb: Do you like it, though? Do you enjoy it?
- BI: Yes, and I think I'm going to enjoy it more the more I get into using this process. I'm kind of fitting it to my own style. I think that I'll do much more next year than I've done this year. This year initially when we started, it was like those of us who went to the workshop were saying, "Have you done anything yet?" "No, I haven't done anything yet." You know, we went to this, and we should be doing this, but as you get into the beginning of the year, there are just too many other things to concentrate on. So as the year has gone by, and May was approaching, and we knew we were going to

be testing these kids on writing, we all started making ourselves get more involved in creative writing. Now, Ginny Caliver is very creative. She's an artist, and she, I think, has picked that up and she's done more, I think, on a daily basis just with creativity and creative writing. And the rest of us . . . we're more . . . we kind of more had to make ourselves do it. But now that we have the kids are starting to look forward to it, which makes me think "OK, we're on the right track here." Once the kids don't groan when you say, "We're going to write today," you know that at least some of their interest has been peaked.

Barb: How do your feelings and attitudes about writing influence your teaching of writing? Do you think that they do, first of all, and if so, how?

BI: Well, the attitude that I really didn't know how to teach writing keeps you from doing it. And so once you have the format to kind of, to use as a tool or whatever, then you have a tendency to free yourself up to go ahead and try a few things. And I think that's what this has done for me. And, really, in the end for me, again going back to that right-brain thing, I need some structure to it. And before when you're teaching creative writing, it was just, "Let's write a story about whatever," and then you get the stories and you don't get anything more than a feeling. Is it a good story or is it a bad story? With this you can key into what are proper writing processes and help the kids to know what that is, too. And so in that way, I think . . . it's changed my attitude in that I feel more comfortable doing it, cause I have a tool now

Barb: OK. Thanks a lot. That's that.

Barb: Like I told you, I don't have my transcriptions of things, so I know what we've talked about, but this just give a little more depth. Okay, it seems to me that most teachers I'm observing for feel an obligation to teach grammar and/o cover the language text as well as teach the process writing approach. Do you think that that's a correct observation?

BI: I think yes to a point. I don't feel that we should be drilling the children at this stage on parts of speech. I don't think we should necessarily be having them diagram sentences. I don't think they're ready for that skill at this point in life. I understand the reason for exposing them to it, but beyond that, I don't think it's necessary. I think it's more important at this stage for them to learn to use complete sentences, to identify misspelled words that they . . . and to learn new vocabulary to add to their speaking vocabulary. And I would like to see us focus much less on the grammar than we are forced to do at this time because of our curriculums, the way they're set up.

Barb: OK. And by the way, next week we're going to talk about state, local kinds of curriculum requirements and the competency, that whole ball of wax. OK. Describe for me how you manage--cause I think you told me once you have worked with the text--how do you manage to juggle these two things? What do you do? How do you handle this as a teacher?

BI: The grammar and then the writing aspect? Well, it's one of those things where one thing's got to suffer if you're working on the other. There's no other way to do it. So you have to say "I'm going to take

out one day a week and we're going to write no matter what." You just have to say "I won't cover something in the grammar text." Or you have to say "I guess we're not going to get to writing." It depends on what you're . . . it depends on your class, too, in a lot of cases. If you have a class that loves to write, you'd be silly to spend all your grammar and never really let them have that opportunity. And, so, I think it's just a "catch 22"; you have to . . . you're supposed to do both and you have to make a decision, and I think the easiest thing, I know a lot of teachers just have their kids keep journals, and that's an excellent way to get them to write. And we try to integrate, too, to get more writing within the other areas, the content areas. So, that helps them, too, to pull those writing skills together. so, even though you're saying we teach an awful lot of grammar, you are teaching writing during the day even though it's not "writing."

[child comes in]

Barb: So, in other words, I think what I'm picking up from you--and correct me if I'm wrong--you pick and choose with the language book, which is fine. Do you ever--and I think I already know this, but I'll ask it anyway--do you integrate the two in terms of, you know, do you find opportunities to integrate the grammar and the mechanics and all that with your writing lesson?

BI: Oh, sure, because once you're doing your brainstorming, you're initiating some ways to write, first of all, okay. When they start writing their details, there, again, it's a form of organizing for them. They're beginning to organize their thoughts, and then to

turn those into sentences. you know, it builds on itself. I don't know what else to add to that.

Barb: Do you feel that your book--and I don't know what book you have--that your text materials support your efforts to teach writing, the language book that you have?

BI: No, but when we chose that book, our reason we were getting rid of a book that was about 25 years old at that time, and we were looking at that point in time for a really highly structured, good grammar text. And that's what we bought. And we got what we paid for. But since that time, now the impetus has changed from the grammar to the more creative aspects of writing and communication, and you know all the . . .you hear all the reports about how these kids are coming out of school and they can't communicate, and they can't fill out job applications, and they can't write generally, so now we're going to see a lot of textbooks being published that address that issue. So I'm looking forward to that, cause that I think will help solve part of the problem.

Barb: OK. How do you feel about--this "catch 22" as you put it--how do you feel about having to pull from here and neglect this and to do this, and why do you do it the way you do?

BI: Well, I don't like having to do that, but there's only so much time in the day. Ideally, it would be nice if we had, scheduling-wise, a full language block of time every day, like an hour and a half, where we could combine reading and language arts, and spelling into a whole block, and just integrate those few subjects all together. But that's

never going to happen, at least not in our school, because we just can't schedule . . . you know, as far as schedule work that kind of thing out.

Barb: That brings me to a question. Is the language period?

BI: Yes.

Barb: OK, cause different people are robbing from different places to do this, and I was just curious, cause one person uses handwriting--a lower grade person is robbing handwriting.

BI: To do this?

Barb: To do that. And everybody seems to be, at the elementary level, robbing something in terms of time, and that might not even be the right way to phrase it, but that's essentially . . .

BI: Well, if you look at it in that way, you're not really robbing it, because if you say I'm not teaching grammar, you are if you're teaching writing.

Barb: That's right. And you're prioritizing.

BI: Yes. So you're not really slighting one or the other. You're integrating all of the skills needed. As a writer, you're going to be using those same grammar skills. You're not going to be looking at each sentence and saying "Where are my nouns? Where are my verbs?" But you are using those to communicate and using the correct usage. And by hearing what they're writing, they're learning correct usage in syntax. So it's all really . . . you're not really robbing it by doing the writing. I think you're adding to what they know already. And this class I have this year was good in grammar. They happened to be.

Barb: Were they really?

BI: Yes. They caught on to grammar most of the time and we had very little trouble. Now, I knock on wood when I say that, cause I know if I gave them the test today on nouns that they forgot that as we going through it, we went through our language grammar book a lot faster this year than I have in past years.

Barb: That was fortunate.

BI: And, so it was like, "Wow, I can go ahead and do some writing." Where some years, I have to confess, I have done barely little more writing than learning how to do a friendly letter and a thank-you note. And I was lucky to get that in. And maybe an occasional story that had to do with spelling, spelling words or something like that. So this is an unusual year for me. I don't expect to have another one like it, as far as my writers go. So you have to look at your class, too, and be realistic about what they can handle.

Mrs. B #5

Barb: Usually we think of the writing process as consisting of several phases; roughly, like, prewriting, drafting, editing, revision, and publishing. In your opinion, which of these stages do you give the most emphasis to in your teaching.

BI: Well, you have to do a lot of preactivities. I guess I would emphasize that.

Barb: Why?

BI: Just to get the idea of what you want.

Barb: OK. So that they understand . . .

BI: They understand the assignment, so as far as the assignment would go, I guess we'd spend the bulk of our time there. We don't do enough with the editing and revision. That is hard for the kids.

Barb: OK. That was my next question. Which do you give the least emphasis to and why?

BI: I guess that would be the two. The editing and revision. They do a rough draft, but when they look at it, they don't see the same things that I see, of course, and it's, I think that's hard for them, to look and find their own errors. And I don't know how we can correct that.

Barb: OK. Do you find it hard to teach, too?

BI: Yes, because, especially with something like spelling, they don't know that it's misspelled, and so they don't identify that as a problem. We place a lot of emphasis on reading what they wrote. Cause many of the kids at this stage, the brain works faster than the hand still, and they'll end writing up what they thought they wrote

you give to teachers using this for the first time?

BI: I would say to be kind of laid back about it. Don't get uptight about the fact that you're using this document. The rubric when you first see it is kind of, you know, intimidating. You get the idea, how am I going to address all of these things? But, I would like to see a scaled-down version of the rubric other than what we have maybe and then start simple, would be my advice. In each area pick one that you want to focus on. And since I use it with the kids, I would start with the kids and have it like, "We're going to learn to use this together, because it's a new tool for me, and it's a tool for you to see if your writing is as good as it could be." And I would go from that basis. I would suggest they use it with the kids, not just themselves, unless they, you know, in the primary I don't know if that would work. That's for the intermediate level. Primary you'd have to do it yourself. I would suggest, too, that they share with parents what they're doing. That's an important thing that I didn't have the chance to do this year, but I will be doing next year, so that parents can help with the writing skills at home and know how you're arriving, emphasizing the fact that we have to experience the problem with the kids' learning to write and being able to communicate, and that's the whole purpose of this thing. And that's what you have to keep in the back of your mind. That's your goal; the ultimate goal is to improve their writing skills, communication skills. And that makes it seem more worthwhile. I don't know what else I'd say other than that.

Barb: That's fine. OK.

Mrs. B #6

Barb: . . . this approach for about a year now, you probably have on occasion needed some kind of help or assistance. Describe for me where you go to get help in terms of using this kind of thing.

BE: Well, I don't envision myself needing any help with it, frankly. If I would have, I would have called you.

Barb: OK. From the workshop last August, what things do you feel have stuck with you the most from what you got from there?

BI: The use of the rubric, focusing on those areas more closely for myself, arriving at a way to evaluate that is comfortable for me. I would say that's the main thing that I got from it.

Barb: OK. If you were . . . let's say that we were to have a one- or two-day follow-up workshop to the workshop. Let's say, this summer, for example. What things would you want to see be addressed if we were to have a follow-up workshop? What could have been covered more completely or, you know, that kind of thing?

BI: Well, if we . . . Gee, I don't know. I would like to see how other people are using it.

Barb: OK.

BI: That would be helpful for me. Now, everybody gets this information, and they all take it to their own area, and you wonder how it was processed by them and how they're using it, and so a sharing of ideas for me would be one way to do it.

Barb: That's interesting. OK. And that answers the next question. If you were to give advice, or say you were asked to do a workshop in this building on this approach. What kind of advice or suggestions would

and then when they go back and read it they're surprised, too, when they see it's not what they thought they had put down. So that would be, I guess that would be the main emphasis is to get them to try and read what they write, and that would be, for them, that's editing.

Barb: OK. You've really answered all my questions. What about publishing and really, in a sense, this is publishing, what they did today, you know. Do you feel . . . you did young authors . . . and they share. Any other ways they might share their work besides oral reports and young authors? For example, anything else that comes to your mind?

BI: Well, you can always make a classbook. And we have opportunities for sharing the work, then we have open houses and parent conferences, and we share with parents, that type of thing.

Mrs. C

Barb: OK. What I wanted to ask you today is could you describe for me how and why you selected these two lessons that I've observed and kind of what were your goals with each one? They can be general. I don't need a list of objectives.

CI: OK. Well, one thing, we're wrapping up coverage of grammar. And we studied verb tenses and pretty much we've studied about verbs, and so adverbs is probably the last part . . . oh, no, that's the one we did today; forget that. As an extension of tenses and all that kind of stuff I wanted to show them that in their writing by using something other than just an ordinary verb, they could bring their writing to life. And since I've been reading to them throughout the year, and we've talked about some authors that we liked better than others, I've been pointing out to them, why do we like some authors better than others? And we've talked about, you know, the choice of words that they use. So that's the reason why I did the thing on verbs and vivid verbs. And, the thesaurus I feel is a very important tool, so I was able to bring that in to that lesson, too, because some of them I've noticed--we have dictionaries in the room; we have 10 really nice dictionaries, but we only have one thesaurus. And this is the first year that I've used it so much, and the kids have asked, "Can I use it?" They even come to class and ask if they can use it. So they're beginning to know that it is a tool that they can use with their, so it was kind of twofold, the reason why I did that lesson. As far as the adverbs, then, the adverbs are probably the final part of speech, possibly interjections. I don't know if we've touched those yet. But,

I want to cover the adverbs. And, then, I haven't done much with conversation writing, conversation also. We're going to be doing some of that later on too. So that's why I'm kind of wrapping up the grammar, and I told my class that I want to spend the last few weeks on their writing and trying to improve on that. And the grammar will be included in their exam, but I still want to stress the writing to them and show them the importance of that.

Barb: OK. Could you tell me . . . oh, what about . . . OK, you mentioned the adverbs and the newspaper lesson. Any particular reason you chose to do that unit? We talked a little bit about it.

CI: Well, I'm using some ideas from that new book that we're going to be using next year. . . And that was something that was suggested. I've never done it before. But I thought, "Gee, this would be a good way to get into this newspaper unit that I want to get started on." So, I decided to try that. It wasn't as great as I think it could have been, but it wasn't as bad as it could have been too. So, I don't know if I would always introduce a newspaper lesson like that, but they seemed to catch on. The problem I found with it was some of the words I questioned. You know, some of the ones I wasn't 100% sure of, and I hate to just say, "No, we won't use that one, cause it's not clear," you know, and the fact that they were looking and identifying some was a good point. But, I tried to do it with the next class, and it didn't work; it was a real bust, you know, so maybe it would work with some classes and not with others.

Barb: What about the lesson on the shopping trip? How do you feel that one went?

CI: That's a good class, and I think that they handled it . . . I still have not evaluated the papers, so I can't tell you what the finished product is. But, I liked it; I thought it was fun; and I liked the fact they prepared for it. That class always comes prepared for whatever you ask them to do. And they had done some research on the . . . they had used the thesaurus. And, again, they are not available to them, so I thought that was something that they did take the time to look that up. And I'm sure that when I read the stories that some of them will be done real nicely. So, I felt okay about that one.

Barb: Tell me how either of these lessons might differ from writing lessons you did before using the process approach if, indeed, they were.

CI: I don't think I used to use a process approach. I think I used to just come in and say, "OK, guys, here's your story starter," and I'd . . . that's about as far as I went. And as I look back on that now, that just seems so . . . remember, I told you about my girlfriend who I would share some things with, and she would say, "I couldn't do that," you know. And now that I look back on it, I think, "yeah, that is kind of an impossible thing to throw at somebody." And as we took that writing class, and she would ask us to write on something, and I'd think, "Gees, I can't think of anything to say about this." So, the process approach does work out better, because even though my process approach kind of has been like one lesson where I've given them the writing assignment at the end of it. I still think it works out much better to give them something to work with and something to go by

rather than just come in and say, "OK, guys, this is it; go to it."
And, no wonder they never wrote. They didn't have any idea of what we wanted of them.

Barb: And, would you describe for me--today's Tuesday--and I kind of know . . .

CI: This is Wednesday . . . please don't make . . .

Barb: OK. Kind of describe for me your week in here with the class that I observed. I know you did the newspaper today. What did you do Monday and Tuesday, and tell me what you're going to do for the rest of the week.

CI: Tuesday, yesterday we had a field trip, so we didn't do anything Tuesday. And, Monday . . . you want me to remember what we did Monday. Well, we'd still be working with adverbs.

Barb: OK.

CI: So, that's basically . . . can't remember exactly what the . . . oh, yes, it was. I dictated some sentences to them, and the reason I did that was because that's another skill that they need to develop, and they hate it, and so I dictated the sentences and then they had to identify the adverbs. We talked about adverbs first; we had done that. And, underlined them. And then I gave them five adverbs and asked them to write their own sentences using those adverbs. And as I asked them to write their own sentences, I always asked them more than just your basic, ordinary, boring sentence. And I'm trying . . . maybe that's not enough to say, to just say, "OK, guys, give it all you've got, and make these sentences terrific." Maybe that's not enough, but then we share some in class, and you can identify that some have more thought to them than others. And whenever I give them a job to do,

something like that, I try to make it . . . I want them to make their sentences clear enough so that there would not be a doubt. Like, for example, today in the newspaper a couple of the words were questionable and I wasn't sure. I tell them, "Make sure that you're sure that this word is being used as an adverb," so that there's no doubt about it. I try to go for that. That doesn't always work out. Because otherwise, for example, when we've done lessons on verbs; the form like "to do" and all that, we don't study that in sixth grade. And a lot of times if they're not paying attention, they end up making these really complex sentences that have all kinds of verbs in them and verb phrases and things that really don't stick to sixth grade. And it's not that . . . I tell them in their writing I want them to be creative and not be limited, but when we're doing grammar I'd like them to be sure so that they know, "oh, yeah, this is being used as an adverb, and it's not being used as something else." You know, cause our English language is so complicated, and there's so many different usages for different words, and I try to get them to narrow it down so that they're sure. That doesn't always work, but I try to go for that.

Barb: OK. Today they did the newspaper, tomorrow you're going to divide them into groups and talk about their responses.

CI: I'm going to run of . . . I've got some handouts there that show them the three groups we're going to be divided up into. The lesson says to just divide them up, but it would only seem logical to me that those who who want to be involved in a--I don't know--in an artistic endeavor like if they were going to do the . . . it seems like that some would

be better equipped for that than others. I don't exactly know how I'll do this about dividing them up. But I have some handouts and then we're going to discuss the roles that they'll be divided up into. And I'm going to lay the groundwork for the beginning of this newspaper thing, and we'll probably read out loud some of the things that they wrote for today.

Barb: Oh. OK.

CI: Cause they like to share their things out loud. They like to do that.

Barb: OK. Good.

CI: I won't make them. If they don't want to, I won't make them, but they can if they want to.

Barb: OK. Today we're going to kind of talk about some of the factors outside the classroom that may influence your teaching and the first thing I wanted to ask you about a little bit was your course of study, and I honestly don't know, do you guys use the county course of study, . .

CI: I do.

Barb: . . . or do you use your own? You do. OK. Whatever. It doesn't matter. OK. Would you describe for me a little bit about how the course of study influences your writing instruction, if it has?

CI: I wouldn't say this year that it has, because I've been . . . I started out with just writing and kind of putting the grammar totally aside. And I just started out with just having them write based on a couple of paperback books that I had that had examples in it. And then I incorporated grammar into that and the course of study I know that next year we need to incorporate the course of study the numbers and everything into it. And I think I'll follow it more closely. But this year since it was kind of a trial and error, I wouldn't really say that it has influenced me that much. Because this is my thirteenth year, and I pretty well know what's in there, you know, and so just kind of . . . and that new English book has influenced me a lot too. I've used that. Which, you know, that's , that goes along with the course of study pretty well too, so it's sort of half and half I guess. .

Barb: So you don't feel . . .

CI: I don't whip the course of study out and go through it, and page through it and say, "Oh, yeah." I don't do that.

Barb: You don't feel terribly stifled by that?

CI: Probably should, but I don't.

Barb: No, I'd rather you didn't. OK. What impact, if any, has the writing competency program had on your writing instruction?

CI: I think it's been good, cause it's given me something to go for. It's given me a goal to go for, even though sixth graders don't take the test until they're in eighth grade. But I've talked to them about it because, let's face it, until that, we really weren't testing them for what they could do as far as writing goes, and it was sort of put on the back burner someplace. We didn't really, honestly, I mean, I've heard teachers talk for years now, even in my own building, as far as writing goes, we give them a creative writing assignment, but we never grade it because you're not supposed to grade creative, and I think that was our little "out." You know, we didn't have to grade it because how do you grade creative writing? Well, now that they're starting to test for that and you're starting to find, well, there are ways to grade for it, and there are specific things we need to look for, and so I think it's given us something to reach out. I think it's helped a lot.

Barb: What about standardized testing? Do you worry about covering the kinds of things that'll be on the Iowa, for example, and I know it's not until seventh grade, but do you worry about that sort of stuff at all?

CI: Hmm-mm. No.

Barb: OK. That's fine.

CI: Again, I probably should, but I haven't.

Barb: You don't feel that interferes. Good. OK. What are some of the ways

that administrators can support teacher efforts to use a process writing approach? What kinds of things would you like to see administrators do to help in this effort to teach more writing and to use a process writing approach?

CI: I think it would be nice if they were to make available possibly inservice, give it more credibility. As we took those classes and I came back to my principal and I explained to him about the class, I still have never had the feeling that that has been presented to the rest of the teachers so that they will . . . and I know that, I guess the seventh and eighth grade teachers have talked about it, the English teachers, but it's never been presented and given the importance in which it was given when we had the class, and so I'm not sure that everybody feels the necessity to do that. And I think it would be nice if they did provide an inservice or they did provide a time that we could talk about that and discuss those kind of things. That's one thing. Another thing with this particular newspaper that I'm doing, Gary was very supportive of that and provided the paper and all, which it's going to take a lot of paper, you know, and he said that that was okay. And, so he's supportive of any kind of ideas that I do like that, so, but there are more things we could do, I think.

Barb: Any other things you can think of that you'd like to see the administrators at whatever level do?

CI: Possibly more, more books and things purchased that could be like we've used before. Although we, I have seen very old copies of like Writers Digest and we get Learning, and sometimes they have, you know, things like that. My principal is good about

letting us choose a text but, again, since I was the only one that took that class and do the writing thing, if more of us would have been exposed to it and in on the idea of what text to get, that might have helped. So maybe building up some kind of professional library in our building. I just recently asked if this floor could have--and I was specifically thinking of all the wonderful papers these kids have been writing and like the pictures they've done-- I asked if we could have some kind of display case on the second floor, totally not expecting that to happen. And he said, "I think that's a great idea." And he's going to see about getting us a display case for sixth grade--not just artwork, but, you know, papers and things like that to be proud of that we could just display. So I thought that was kind of neat. So that's being supporting of what we're doing.

Barb: What do you think keeps teachers--and, you know, you can refer to any kind of things, either the kinds of things we've talked about just in this past thing, you know, administrative support, whatever--but what kinds of things do you think keep teachers from using this approach? The bottom line is probably in this building you're more isolated than even my other three people in terms of having anyone else in the building who's doing it, you know? What do you think keeps a lot of people from trying these kinds of things or getting the kids to write more even?

CI: Time and grading of the papers and lack of interest. I mean, I seriously question whether some of the people really think that this is really going to come about, that this state is really going . . .

I mean, even though we've started the testing, I still, there are still teachers among the teachers that I talk to that really aren't familiar with it. They really don't know what that was all about. And so, that's part of it. It is a lot of . . . it doesn't only take a lot of time, but it's still hard to master the process of grading the papers, and how do you do that? And I'm still faced, even though I've taken the class and I helped grad the papers, every set of papers I go home with I think, I get real, I get nervous about "am I going to grade these correctly? Am I going to grade these in a way that I'm really giving credit for what I should give credit for?" And, so, if I feel that way, having taken the class, I can imagine how other teachers feel about that too. So, I would say that. And a lot of people just don't want to take things home. And, obviously, I take things home every night to grade.

Barb: OK. What keeps you doing this, with the factors of time, you know, the kinds . . . the changes you had to make in your own teaching. I mean, it takes a lot of effort.

CI: For the first time, I feel like I'm really providing a service for these kids that they are really going to need. I mean, it just makes sense to me that filling out a worksheet is not getting it, it's not educating them. And, they are having to think; they are having to support what they think; they're having to scim over stories that they've read and write or compile ideas in order to write. And I just think it's happening, and it's right; it's the right thing to do. And I can tell because I'm getting papers back that are so much better than they were in the beginning of the year. And I

really think it's building confidence in them; it's sure building confidence in me, cause I can see such a difference in what's happening this year and what has happened in the past, so I know it's the right thing to do.

Barb: . . . writing process, teaching it. Usually we think of the writing process as consisting of several phases--prewriting, drafting, editing, revision, and publishing. In your opinion, which of these stages do you give the most emphasis to in your teaching, and why?

CI: For the first time this year, I guess I'm giving a lot more to prewriting. I never did that before. I would have to . . . this sounds really terrible, but the most that I'm giving the most emphasis on . . . I'm trying to do the drafting, editing, and revision, but it's like pulling teeth to get them to do that. Those kids who already have those skills do it on their own, and those kids who don't have those skills. So, it's the prewriting and the publishing. And, you know, I've taught those other skills in between, hoping that the kids on their own would do those, but they don't. And I have given lessons in those. But the real good kids know how to do that and don't want to be taught that, cause they already know how to do that.

Barb: That's a good point.

CI: So, the two ridiculous ones, the first one and the last one, and the in-betweens are not getting as much. Because, like I said, for my exam those kids who I'm going to give them the prompt, and we will talk about that and then some kids are going to sit down and write it and hand it in that day. And I'm going to say, "No, guys, I don't want it until tomorrow; I want you to work on it." And they will not touch it again, and hand it in the next day. They just will not go through that process. Because their own expectations are not that high.

Barb: OK. And the last question, really, you pretty much answered--which stages are most difficult to involve the kids in, and why?

CI: Those are the three stages in between--the drafting, the editing, and the revision.

Barb: OK. And you said that the individual differences . . .

CI: It seems like that I'm finding they're either really, really low or really, really high, and the ones . . . yeah, there's not a lot in between. They either know the skills already and they can do that on their own. And I guess I'm talking about my two classes, my two English classes. The one class is very, very low, and the other class is very, very high, and it showed up in the newspaper thing. You know, most of them were able to do those skills pretty well by themselves. Some of them asked me for help, but for the most part, they either have the skills or they don't have them; they don't want to work on it.

Barb: That's fine.

CI: Well, I know, but I'm not real happy with that answer. That's the ~~truth, but I'm not~~ happy with it.

Barb: But I think you need to be realistic. I mean, you know, you need to address reality. That's the whole part of it, to find out what really happens. OK. This next part's going to be on staff development or inservice, that kind of thing. After using this approach for one year, you probably have on occasion needed some kind of assistance or help. Describe for me where you go for help in using this approach.

CI: I talk to other teachers who'd used the approach also, talked to Lee Urkle, talked to Judy Hendershot. Those are basically the two that

I feel the most comfortable with. And Judy Hendershot, probably because we took the class together. And, so I talk to her, and I know she's trying to do writing, too. So, I talk to somebody else who uses the approach also. And, hopefully, you talk to somebody else who has failed, so you don't feel so bad. You don't want to talk to someone who's totally successful at it.

Mrs. D

Mrs. D #1

- Barb: Today, as I mentioned, like I said, what we're going to talk about has to do with yourself as a writer. Could you describe for me how you typically go about completing a writing assignment that you might be given for a class?
- DI: Me?
- Barb: You.
- DI: Oh. Oh, dear.. If I were given a topic, I usually would write down some ideas, and I usually shove them away somewhere, and I pull them out later. Writing is not a . . . writing is not an activity that I'd really choose to do. I mean, I don't just die to write. However, I also feel as long as I can organize it, I'm okay.
- Barb: Tell me a little about where, when, and how--you've told me a little bit about the how--where and when do you like to write, for example? Do you have a certain place?
- DI: No, because I don't usually write just for entertainment.
- Barb: Alright. Any particular time?
- DI: I only write--what't the term--I don't write for creative--utilitarian.
- Barb: I would say the same. Do you write like at the last minute, in the dead of night, do you plan it out over a long period of time? What's your style?
- DI: Since I haven't really been writing a lot, I haven't had a lot of requirements. I would say usually when I . . . now when I do have to produce something, I do have the time that I can say, "Oh, Gees, I've got to have that in in a couple of days." And, so, I write down some ideas, and then I work under pressure.
- Barb: OK. Last minute.
- DI: Yeah. Definitely.

Barb: Everybody does it a little bit differently. What about revision? Do you typically get it down, do you change it, do you revise it or not? You know, some people . . .

DI: I do, yeah.

Barb: A lot, a little bit, what do you think?

DI: Probably just a little bit.

Barb: OK. Can you tell me about some writing experiences you might remember in your childhood either at home or at school?

DI: Other than the routine English class assignments, the only, the only real writing references I can think of like would be high school. And, Trudy Dyer had us keep a daily journal.

Barb:

DI: I mean, it was an observation, our daily observation, she didn't call it a journal. We used to describe what she wore to school. A couple years later, the way she told me some of the things the way I described them, I thought, "Oh my gosh, I didn't do that, did I?" But that was, you know, it was . . . and she used to always hound us literally, and we'd say, "Well, they say this, and they say that." And she'd always, you know, "Who's they? Who's they? Tell me who they is." So I can remember that kind of thing coming from her. That analyzation of "are you accurate?" "Do you know what you're talking about?" And, "Who is they?"

Barb: My next question, do any of your teachers stand out, would she be . . . I mean, I've heard you talk about her in terms of writing.

DI: Very definitely.

Barb: How do you view yourself as a writer? Do you think of yourself as a

writer?

DI: No, not really, no.

Barb: Alright. But how do you feel about it? do you feel comfortable when you're asked to do a writing assignment?

DI: As long as it's not creative. I'm more comfortable if you say, "Write down your ideas," and I can list them. Probably your journal that you did for me will not be paragraphs. It will be "topic," "ideas," "topic," "phrases." And that's fairly easy for me, but there's very little creativity in what I do.

Barb: What would you say your strength would be, perhaps more like kinds of things?

DI: Umm-hmm.

Barb: OK. Any other weaknesses or any other strengths, for that matter, that come to your mind in terms of how you feel about your writing?

DI: I don't like to sit still long enough to do that.

Barb: That's kind of my gut feeling here

DI: I mean, if we're going to be creative, I'm going to do it some other way. But, I don't feel uncrushable about having to prepare something or to talk to somebody about something or to explain something through writing. Like, if you asked me directions to California, it wouldn't bother me to sit down to write it, this, this, this, and this. I'd feel very comfortable about it.

Barb: You don't feel threatened by it?

DI: No.

Barb: For example, when I mentioned the journal, besides the fact that it's one more thing to do, which I think is everybody's immediate reaction, did you feel dread when I suggested that?

As long as she doesn't make me write paragraphs, we're okay.

Barb: How do you feel about teaching writing?

DI: I don't feel I'm the best writing teacher in any way, shape, or form.

Barb: OK. Why not?

DI: Because I don't feel that enthusiasm for that creative aspect, you know, like Fred really gets through with that enthusiasm for expressing yourself in writing. And I don't feel that enthusiasm myself.

Consequently, it doesn't come through in my teaching. On the other hand, I treat it equally in my mind anyway, with reading, with speaking. It's just one more facet, and some people are good at that facet, and some people are adequate at that facet, and some people will choose the other two facets before they'll touch it. I feel mine are probably equal across the board. I don't feel I'm good, exceptionally good, in anything or exceptionally poor in anything.

Does that mean I'm mediocre?

Barb: I don't perceive that. How do you--and you've already really answered this question, but you can think about it if there's anything you want to add--how do your feelings and attitude about writing influence your teaching of writing? Well, you just made one comment that you don't feel terribly enthused about it, but nevertheless you see it as one of the . . .

DI: Well, like today's assignment. They had an assignment using that Judy Blume book. It has always been successful, and I was a little more lenient with those kids in letting them talk and stuff than I usually . . . some assignments they're given the topic, and they're given then their textbook work. And then I go back and work at my

desk on something. But that assignment is always one that they're inclined to want to share.

Barb: Oh, sure.

DI: And they . . . and tomorrow we'll go on into it with another aspect.

Barb: What are you going to do tomorrow? I did want to ask you that.

DI: I think . . . What was I going to do tomorrow? One of the things I want to do is to have some suggestions from the papers, like, some of them use quotes, like Tome came up and asked, "How do I write 'peas'," you know, instead of please. You know, how can I use that kind of thing? I want to get a couple suggestions on different examples they used within their stories. And a couple of the titles they used. And then I would really like--I don't think anybody picked up on it today--I would really like to have them reverse the coin tomorrow. And if they wrote about a younger sibling, then I'd like them to write about themselves as an older sibling, or vice versa.

Barb: You think most of them just wrote on one or the other today? And I got up and walked around and I thought I'd look at those papers.

DI: I think they did. Because a couple of them were really into what they were writing.

Barb: Yeah. The kids really seemed to respond.

DI: And I'd like to have them exchange papers a little bit, but they've already been doing that. I mean, you saw that.

Barb: Yeah, that goes on it seems every day. It's been real interesting to see.

DI: But they like that.

Barb: It's fun to know those kids can relate to that. It's kind of a

universal . . . and the book with the story was . . . Do you think they'll be revising this, or will this probably just go in their folder for maybe teaching?

DI: They have two assignments from last week and then, let's see, that class was

I think I only have a two-hour class. What I want to do is have them revise one of four or five assignments and turn it in for a letter grade.

Barb: So they may or may not be depending on their own choices?

DI: Right. And depending on the time, now I won't be able to do that with this class, but I really would like to take one more day with that particular assignment. By the time next Monday rolls around, they won't be as excited about it as, you know, today and tomorrow. And like Wednesday I have them do a group thing of revising. The group--working as a group--works with some assignments, and with other assignments it doesn't work well at all.

Barb: You mean a whole group, or do they . . .

DI: Reading each other's and analyzing and grading and critiquing, you know, that kind of thing.

Barb: One of the things that I've noticed in all four classrooms--two, four, six, and eight--is that the teachers in all four feel an obligation to teach the grammar and/or cover the language arts text in some way, as well as do what you're doing--the process writing approach. Do you think that that's a correct observation?

DI: I think it's a correct observation. I don't feel that I teach grammar to the end in itself. Sometimes I feel I teach grammar . . . okay, that's one concrete way that I can get put 1/3 of the grade in, and it's an objective grade; it's not a subjective grade whereas writing is more a subjective. So I use workbook sheets only when not only are we doing nouns, but it's subject-matter oriented. I have one worksheet on nouns that talks about the bluejay and its development and that kind of stuff. So I refuse to use worksheets that are just worksheets in an end to themselves. And that's one thing I liked about when we bought this Harcourt-Brace book was this was one of the few textbooks that had any subject matter, and now the exercises are subject-matter oriented. You know, some of them are "Okay, punctuate these clauses correctly." And that seems to me a waste of time. I'd rather see exercises where some information from science is detailed within the context of using adverbial clauses.

Barb: OK. Would you describe for me a little bit about how you managed to cover the language text as well as teach the writing, and maybe give me an example. I do know--you did explain to me--how they're reviewing and so they're doing homework, and that's kind of . . . and I haven't seen that in class which is fine, because we know those particularly well. But, how did you do that? Did you do a lot of grammar at the beginning all at once? Have you worked it in with . . . How have you

managed to . . .

DI: The book is set up so that it has strands. Our textbook has a strand of grammar with a strand of . . . each chapter has grammar word building, writing, short stories, all in one unit. So, I generally follow the book. Granted, I don't feel I'm bound by the book. But I usually try to pick up the grammar along with these other activities.

Barb: So, for example, you didn't break down as years and years ago people did, and I know I did a long, long time ago, you know, six weeks of grammar, six weeks of literature.

DI: No, this is set up so it's all meshed together.

Barb: It's meshed together.

DI: Now, sometimes I think that I would just like to . . . with these eighth grade kids I feel that all I'm doing is reviewing grammar, and those kids who are ready to synthesize it all will pick it up from that review. Those kids who maybe missed out in seventh grade maybe are never going to get it. You know, well at least they're going to have a review, but I'm not going to waste my time teaching it and knowing that on this particular piece of paper they know how to capitalize everything.

Barb: Which is an important quality.

DI: Yeah, it just, you know, okay. Because they turn around the next day and write an essay in which they haven't capitalized anything. And that's a wasted exercise then the day before. I'd rather pinpoint how it looks on that writing, piece of writing, than I would the worksheet.

Barb: OK. And do you sometimes pull mechanics or grammar lessons from their

own writing?

DI: Not usually. I guess if you had to ask me my primary emphasis with writing is not so much the grammar as getting them free enough to feel like they can write some ideas. What I will pull, like last year, essays written by kids from last year or the years before that were particularly good on that particular topic and read them to them so they get some ideas flowing.

Barb: Kind of a modeling.

DI: Yeah. So I guess grammar is important, but it also just incidental to that.

Barb: Do you feel that your textbook that you have or any other--now, you don't use a lit book anymore cause of the . . .

DI: Yeah, I do have a lit book.

Barb: Oh, yeah, you do have a lit book, that's right; you told me.

DI: I have a reading book, and I have a literature book. And we used it once a week per semester. I haven't used it for about six weeks, nine weeks maybe. Now, as soon as we finish this grammar, then the rest of the year I will spend probably with the literature book, except the class you're watching is going to listen to MacBeth.

Barb: Oh, that's right.

DI: One or two week, the one-week session, too.

Barb: OK. Do you feel that the text materials that you have, whatever they might be--basically, the language text that you just showed me, your lit text, and even those other things you showed me yesterday which, by the way, I sent for--do you feel that the text materials that you have support your efforts to teach writing as a process

approach kind of thing?

DI: Yeah, but I have assimilated all of them; I've acquired all of them, except for the text and I was on the text committee. So if I were a new teacher coming in here, I would have a different opinion to what I have now.

Barb: You want to talk a little more about that? What do you mean you've assimilated them?

DI: I've built what I consider important. I have the worksheets that I consider . . . you know, there are sections on analogies in the textbook. There's one three-page section, or two-page, and I have a lot of worksheets that go along with that analogy, cause I think analogies are important. It's sort of a fun activity, because it's a thinking process activity. But that kind of activity I'll spend more time on than I will nouns and verbs. And I have several worksheets like that or things that I've developed or things that I've written or things that I've acquired that I'll use that are not nouns, verbs, adjectives and adverbs. But, rather, I suppose you'd call them higher-level skills.

Barb: Also, by the same token, I would assume that you have over the years decided which writing topics, for example, work, which don't work, and built your own program.

DI: Right. And some of them I change from year to year, depending on the mood of the class, depending on what comes up. But, yeah, I can walk into a classroom and pull out an assignment quickly, yes.

Barb: Just because you've had the experience to . . .

DI: But I still feel I'm weakest in writing with the kids. I really feel that . . . and I don't know if it's my emphasis on writing or if it's just the nature of 14-year-olds. I still feel that's an area where I produce the least. But I also don't know how to judge it by myself. You know what I'm saying? Maybe I'm overlooking some things. So as you're observing, . . .

Barb: That's almost a contradiction because you're doing probably more writing. I know, more writing than probably most eighth grade teachers in the county.

DI: See, I have no feel for that.

Barb: Oh, yeah.

DI: That's interesting.

Barb: And, here's what I think is interesting: that you're going ahead doing something about which you feel so much ambiguity. You know, with lack of confidence, yeah.

DI: Do a lot of the teachers . . . see, I have a hard time when I go to county meetings or when I listen to other people I keep thinking that there's more emphasis on grammar in other schools and that area it's hard for me to get a good perspective on because I keep thinking "How can people still just hug to worksheets and grammar?" They do. That's interesting.

Barb: And I also want to try to tell you what I'm asking.

- Barb: I was . . . by the way, I thought that was a wonderful idea.
- DI: I should have brought some more; I should have brought some books in to get some ideas going, cause they came up with a couple more in seventh period class.
- Barb: Oh, did they? I still thought it was really clever.
- DI: Do you remember the one where the digger digged the hole?
- Barb: Oh, yeah, Mike . . . is that the name of it?
- DI: Mike Mulligan and Maryann.
- Barb: They really seemed to enjoy it, and I thought it was a really neat assignment.
- DI: That's something I should have . . . in fact, I should have almost made it a two-day and had them after yesterday go home and pull the stuff out. Maybe they will have, because that class is conscientious enough and interested in it.
- Barb: They're a neat class.
- DI: Yeah, although they had track meet last night.
- Barb: They were . . . I tell you, yesterday just reminded me . . .
- DI: That was the class that yesterday had a cake. Jason Ternowski's mom brought in a cake for the band and course kids who participated on Saturday. So those kids had come not only from having a party,
- Barb: They were high, and it reminded me . . . and plus there's something about that time of day, too, that I think is hard. But, it just reminded me of those eight fives I had; they were so smart. You couldn't challenge them enough, but boy, getting them to settle down. You know, by the time you get them settled down, the period's over.
- DI: And they've accomplished more than three classes.

Barb: Well, that's true, so it was purposeful, it's purposeful noise. It isn't chaos or anything. But I thought is that's so frustrating for a teacher. It's just that age, though.

DI: Just to get them all into the john. I mean, I know those kids had to go to the bathroom.

Barb: Oh, I'm sure they did. Yeah, it's just that age, you know, it's so, so different.

DI: And, was it Friday, they all came in chewing gum, and I made them all spit it out, and it became a big joke. And so yesterday I see I have some carry-over on that.

Barb: Yeah, you had several.

DI: And I'm not, I'm not sure what I'm going to do about it, but anyway, go ahead.

Barb: Oh. What I wanted to ask you is first you had them read those synopses of those books. Were they ro . . . I wasn't sure if they were to write a synopsis particularly or just . . .

DI: I didn't care. But what I did do was change horses in the middle of the stream there, because usually when I do that assignment it's a book that you like from the time you were old enough to have one read to you clear up through this year. And they got so excited I thought, "Hey, let's just keep the little kids' stuff." And so really, rather than using what I did do from the textbook I should have brought in some and read a couple or, oh, you know, "You remember this one," and just done elementary and then read the ones from the book and have them do something five through eight or something.

Barb: I still thought it was good. They weren't concerned at all about

what to write, cause I asked Jason here.

DI: Isn't he a neat kid?

Barb: Oh, what a neat kid.

DI: And Ryan . . .

Barb: That kid is nice too.

DI: Oh, those two kids. And then Joshua Klinuk who's the kid who sits in front of Jason. Josh wears a little chapeau sometimes. And Ryan and Jason, Ryan and Josh, well, all three of those kids, it's all they can do to keep a seat, because they've got so many other activities going, and they don't like to do this.

Barb: Andy, yet, this kid, his hand's in the air every second.

DI: Oh, yeah, and they always are willing to participate in class. I can count on them bringing insights. Like Jason, I mean, you know, Jason, how much better were you on the answers that I wanted?

Barb: Oh, yeah, and this guy, I said, "Now I'm not sure," I said, "Are you supposed to write a synopsis or, does it have to be a synopsis?" I guess is what I wasn't sure. He says, "Oh, no. no, it's just for our writing journal." You know, no problem.

No, he wasn't . . . none of the . . . obviously, no one ever asked you; I just missed that.

DI: No. I think it's because usually I'm pretty loose about it. All I want you to do is write.

Barb: and they're comfortable with that.

DI: And they're comfortable with that. Because that class will come up with a variety of ways that, with which they're comfortable. They're not held back by the writing.

Barb: And they need that freedom.

DI: Yeah, and besides I get these inane questions, you know, "What do you want us to do?" "Write." OK. Here's the given.

Barb: And too often, well, that's conditioning.

DI: "What do you want?" "What do you want?"

Barb: Yeah, "How long?" OK. This is just going to be real quick. Usually we think of the writing process as consisting of several phases-- prewriting, drafting, editing, revision, and publishing. And you and I have talked about this more than with any of the other people, but we'll just briefly review. Which of these stages do you feel you give the most emphasis to in your teaching, and why?

DI: The first.

Barb: OK. The prewriting, and why?

DI: I just want them to get their ideas down. I feel as if you have the ideas, you can easily flow into something that's finished. Now, I may be wrong. But I also know that Snook next year, as long as I can give the idea, Snook's going to zero in on pulling it all together for them. I'm counting on him doing that. But I think, you know, the 14-year-old age, if we can just . . . and I'm not talking just about the class that you see. Maybe I'm reacting more to the other classes that always have a hard time getting any ideas. And I'm trying to make it as painless as possible.

Barb: Do they usually brainstorm? Like, if you . . . do you sometimes brainstorm as a group and sometimes individually, mostly individually, how do you usually structure?

DI: As you notice, it's very difficult to do anything in a group discussion.

Barb: Especially yesterday, yes.

DI: No. Just generally. Consequently, we don't brainstorm much as a group. In the fall maybe I'll put out some ideas, but it's really very controlled brainstorming if I do it as a group. And then I usually zero in on, "Write down some ideas on your paper." And not too often will I have them share those ideas, because they seem to panic on that a little bit. Sometimes we'll share the ideas.

Barb: Oh, they don't particularly want to . . .

DI: For example, I did one with a cartoon, comic strip character with that class. You know, "Write down five or six comic strip characters whom you identify with or like. All right, now tell me a couple of them." Well, we can do it, but sometimes that frightens some of the kids when I'm trying to get the ideas down.

Barb: Which stage or stages do you give the least emphasis to, do you think, and why?

DI: Probably the finished product.

Barb: OK. Why?

DI: Again, I guess I want them to get as many ideas down and try to do some organizing, but we go from project to project rather than actually zeroing in on one project that we're going to eat and digest and bring to a finish. And I'm not sure that's right. I mean, every so often I'll question my technique, so I should be pulling something else out and redoing it. Now, yesterday's assignment for Friday, I'm having them pull something out and redoing it. I want them to choose something that they have done before. And I could see myself switching

gears and just working on emphasizing the finished project, product. But for some reason I just work on getting the ideas down. "Let's get some ideas down; let's put them in some organized . . . let's write an organized paragraph; tell me what you said; say it; tell me what you're going to say; say it; tell me what you said."

Barb: Do you think, you know, in analyzing why you haven't focused on that-- and I don't think it necessarily matters--but, does it . . . one of my questions here: which stages are most difficult to involve students in and why? And, do you think that that has anything to do with it?

DI: Probably. And probably here again I'm not reacting to the 8-1 class, cause they would come off with a finished product that would be very pleasing to grade, easy to grade, you know. But I'm reacting probably to my morning classes that--a finished product? A pen? I can't write in pen. That's a hassle; I'd just as soon get them to get some ideas down, because I think they struggle so much; it's fighting to get ideas down.

Barb: Do you think they would react real negatively to doing the revision and the editing?

DI: The morning classes, yes. They absolutely, they have a very difficult time seeing. Now, if I were a different, if my approach were different and the second half of the year all we worked on was the finished product, it would probably evolve to that at a point. But I'm not sure I'd want that hassle.

Barb: OK. Yeah, I'm looking at the kids' reaction as well as your own. Do you feel somewhat uncomfortable in dealing with that whole bit?

DI: I guess what it boils down to when I walk into this classroom in the morning to be able to cope with 14-year-olds and their and their frustrations, I had better be as fresh as possible, and so I do jump around a little bit, I suppose. And that's why, though.

Barb: Sure. And I think this age group is unique. No, I mean it, and I don't think people who have never done it with this age realize how incredibly hard it is.

DI: My view . . . I conceive of my job as being as fresh as possible, being able to cope with their idiosyncracies at this point. Putting up with their discipline variations, and being as consistent as I can possibly be.

Barb: And like I told you before, I can. . .

Appendix K

Sample Workshop Documents

Mrs. A

These people ~~molded~~ helped to mold me into the teacher I am today. I became a teacher because of them and an almost innate ability to instruct others. I truly love what I do and do it well.

August 14, 1986

I The scoring rubric is most valuable to me. I now feel as if I have some objective criteria to assess a piece of writing. Also I have something tangible to show to or explain to parents. I have always explained my philosophy but parents seem to zero in on the presentation of the writing. The rubric gives me

I am still concerned with 2 things. The first is a more clearly defined set of criteria for second grade. What can I expect of a child of 7 or 8? The second is how to ~~have~~ have teachers of all grade levels involved in teaching writing composition?

It would be beneficial for us to divide in groups by the level we teach to discuss assessment, characteristics

of the students' writing, ideas and
concerns.

August
~~August~~ 15, 1986

I haven't quite mustered my usual
enthusiasm for the year yet. Since I
have had my children ^{at the} beginning
of the school year ^{has brought} ambivalent
feelings. On one hand I am sad
about leaving my own children, on
the other I am excited about meeting
my students.

Second graders are eager un-
inhibited learners so they spark my
enthusiasm. This year I plan to
capitalize on those qualities plus
encourage writing by having them
write journals. I am looking forward
to reading what they write.

I have always believed in doing
as much independent writing as possible.
This year I have some standards on
which to base my evaluations, also
because of the assessment tools we've
learned about here, I will be better
able to focus the students' writing
on a particular trait. Hopefully
by June most students will be
able to write a "solid" piece.
I took this course to help me

to improve my teaching of writing. I
hope that I will do that so the students
will learn to write better; to have
fun doing it.

Mrs. B

Aug 14
yesterdays assessment activities were
of great value to me. The rubric
is especially helpful to allow me to
focus on what it is I should be
looking for in a piece of creative writing -
I fully intend to use it as I evaluate
papers in my classroom this year. The
rubric could also be used with parents
to show them the type of evaluation
used for a writing piece. I would
like to have more practice using and
evaluating student samples. I'm sure
that by using this process of evaluation
I would better communicate to my
students also.

I would like to have some exposure to
the holistic style of evaluation.

Aug 15

I am planning to include in our curriculum this year many more writing experiences than I have used in the past. Now that I have some background in evaluating writing samples, I think I will be much more inclined to let my students write more freely in class. My only problem will be keeping up with the writing so that I can provide the feedback and encouragement that I know is needed. I expect that over time I will become more comfortable with the process, as my students will. Two other teachers from my grade level are here at the workshop, together I know that we can have a good writing program started in our school.

Mrs. C

8-15-86

The issue of changing the thrust of Language Arts being taught with a major emphasis on grammar to a composition based form is going to pose a problem in our middle school.

I suppose the bulk of the opposition would come from other teachers who were not involved in this workshop or have not been given a chance to hear the new findings. ~~Seeing~~ ~~the~~ ~~facts~~ that teaching grammar chapter by chapter does not enable a child to develop the skills needed to write and express himself. For years I have seen kids who couldn't write a sentence let alone a paragraph! Who would have thought that all my regrouping and determination -- give them more grammar practice wasn't the answer? Old beliefs die hard.

If it would become possible to convince the teachers of the need for more writing I'm not sure it would be an easy task to get them to agree on the way to assess and evaluate. I can hear the groans already.

Unfortunately many teachers in my building teach in a partial vacuum. With that being the case, initiating such a

18-15-86

revolutionary idea would without a doubt pose problems.

For example, if I stress writing in my classroom and make grammar important but not foremost and give grades accordingly, what kind of consistency is there when the grade cards come out? Parent A may question Parent B about the grades his son received and a discrepancy in policy exists. I believe those discrepancies should not exist but should be ironed out between administration and teachers before hand. We're talking about changes in teaching styles and more work. We all know how much resistance comes with the need for change.

This resistance is a substantial problem. What leadership can the administration provide in attempting to see these as positive changes?

Mrs. D

Reasons for taking workshop!

Tuesday

Personal problems!

Logistics - how to teach writing to 150+ students and "grade" within a day and still be a survivor yourself!

8th graders require some type of grade - be it A, B+ or comments - all of which take time.

as a classroom teacher who is required to give competency tests, I need to know/learn what I am doing.

just what is holistic grading - your definitions - Am I glad this student has thoughts other than buy? - How do I encourage ideas in this grammar-perfect girl's writing

How do I judge the success of my writing program? What is the normal % of good writers? What is good?

Wednesday

How did I ~~learn~~ learn to write?

I do not recall when or if I was taught how to write. As a sophomore in high school our English teacher ~~we~~ required us to write daily observations and, of course, essay questions on tests were a "pain"! At some point, I

realized that I ~~must~~ ^{was} have be my papers were again organized and grammar free enough to receive a decent grade but other than that, I don't remember.

Reading was my love - and I guess it still is. Does that mean I had a good reading teacher - and that my writing instruction as a youngster was nil? "Who knew?" AT-T is still easier than pen and paper when it comes to letters, also.

Newspaper - signed style
 spelling sentence

(^{Why?} How Did I Choose Teaching?)

Was a product of the 50's - what else was there - nurse, secretary, teacher. I had always enjoyed school, knew I didn't want to become a farmer like Dad nor a telephone operator like Mother. As my father's only "boy" on the farm, I had my share of chores, manure and burg inferno. When a lovely, gracious 10th English teacher came along, I decided to grow up like her. I loved the arts - music, painting, sculpture, literature, French. My teaching Certificates in French, English, Humanities! What does one do with a teaching Certificate in Humanities

Appendix L

Sample Reflective Logs

Mrs. A

kids lined up. I need a
quiet cup of coffee!

4/21/87

I had always been apprehensive
about doing journals w/ my class. I
finally took the plunge. This year
I have been very pleased w/ the
result. The kids love them. I love
them; the parent's reaction has been
favorable. Also I think the
kids write more (volume);
better (mechanics) when doing
creative writing.

4/22/87

No time

4/23/87

One of the boys in my class
just showed me an excellent
story. That's one of the little
rewards of teaching. Knowing
that a child really learned
something or that you've
turned them on to a subject

Mrs. B

to ruin the house so that all of the ~~money~~ profits from the farm could be used to keep the farm prospering. ~~to~~

When I decided to go to college my dad sold some land to Ohio Edison to pay my tuition. I was the first and only person in the family who had gone beyond high school and I think they would have done anything to get me there.

Even though I was just an average student, they were still supportive every step of the way.

When I came home to discuss my idea about changing my major ~~they~~ I didn't know what reaction I would get. It was always my mother's dream to have a musician in the family. She had a beautiful soprano voice herself and had never had the opportunity to use it in her career. I know that she was deeply hurt when I gave up music as a career but neither she or my Dad did anything to discourage

Mrs. C

5-7-87 I would not have believed how attached you can become to a newspaper. It's like we have created a living thing. It was a lot of work but the kids — most of them — were great.

5-12-87 - My reading class read a play The Parasite's Mate. We read under literary terms about how an author creates a mood with words or can include a picture to support the mood of a story. I asked the class to write 2 paragraphs creating the mood of their choice. It could be happiness, sadness, terror, etc.

They created some pretty good moods. Two students didn't understand my directions 7 points possible.

Mrs. D

May 28

Attainments for the year:

1. I survived 7-5's — my homeroom definitely has a different value system from mine — and a different vocabulary — Generally, I think they respected mine. — That's all I can ask. — But anyone who needs to recognize that he/she doesn't know lower/middle class America ought to spend a week w/ me. We with an education have already separated ourselves from them.

2. Memorization — I still think it is important for students to memorize. That's something — an ability which needs refinement but which no one can take away from one. The 85 lines they each learned are interesting but what is more important is stretching that memorization capacity. I should have them do it more, most learned:
 - "Casey Jones"
 - "Casey at Bat"
 - "Paul Revere's Ride"

3 Poetry -

Ran out of time for excellent C Day
Lew's essay: What is Poetry Good For
(title is incorrect)

Did do. Paraturno - worked well

4. Need to re-ramp book report procedure.

Poor response this year.

Appendix M

Student Work Samples

Mrs. A



My pet's name is TIFFINEY

He/She likes to eat PIZZA

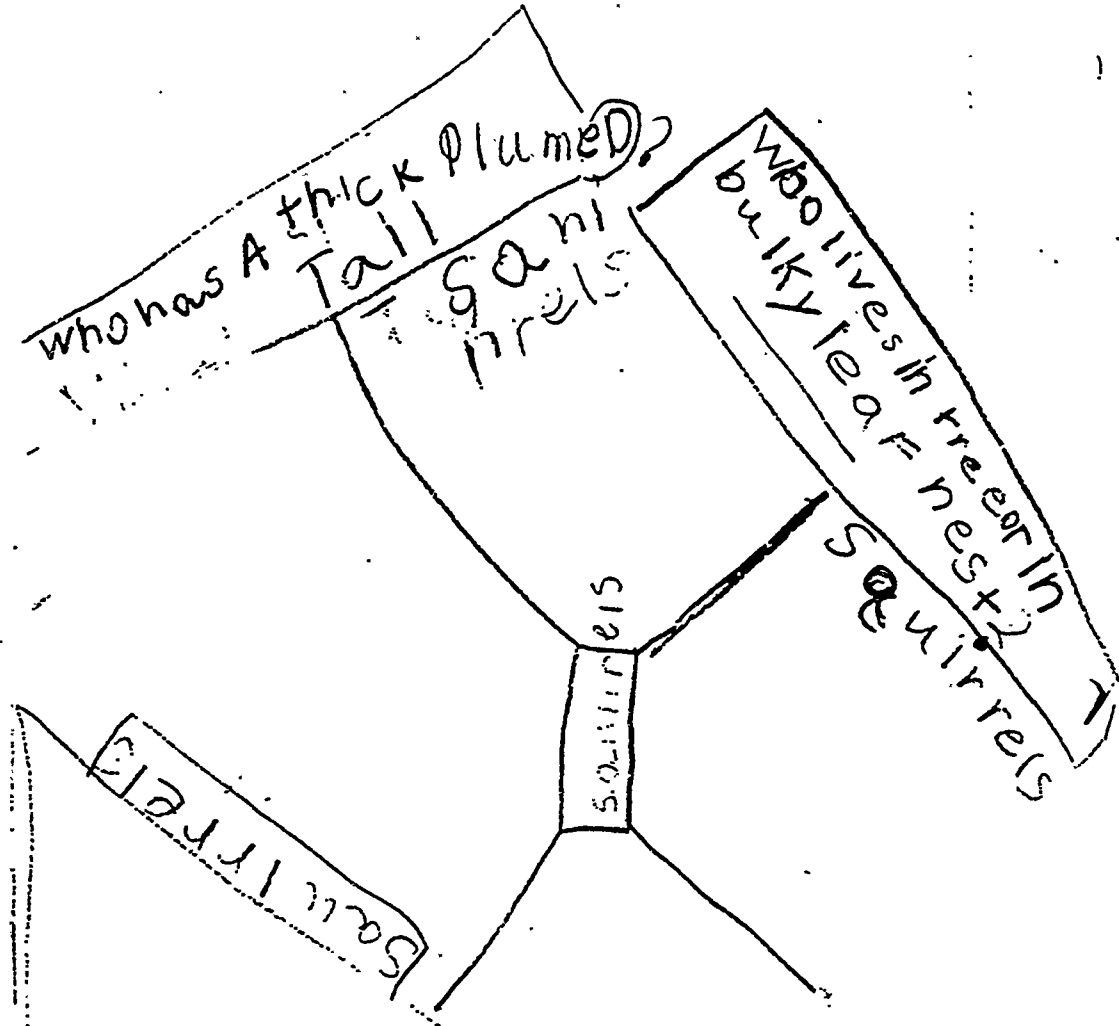
My pet lives in the house

He/She likes to Chase Birds and Rabbits

He/She does not like to take a bath

Draw a picture of your pet on the back.





What small animal
live throughout
the year?

Squirrels

1 Squirrels eat nuts

2 Squirrels are two Feet Long.

3 A Squirrels a mammal

4 Squirrels live in trees.

5 Squirrels live high up in
the tree A squirrels A Plum

ed tail squirrels live
in bulky leaf nest A squirrels

is active throug

h out the year.

What Do Animals Eat

D - - - - -

5.20-87

I like writing
reports they are

fun to do. I

did my report on
a redwing black

bird. I like writing
the best in school

I don't like
any thing els

Patent Application

Name _____

Address _____

City _____ State _____ Zip _____

Invention Name: Smoker Stopper

Function: You would press one button and a hand would come out and take the cigarette out of the persons mouth and I would press another button and it would be in the trash.

Reason for development: Because I hate it when my men smokes.

Signature

Apr 130 1982

Date

4/30/87

Mrs. B

A Dream about A Trip To Tahiti

One day Beth Kristen
 and Scott took a trip
 to Tahiti when they were
 there Kristen picked up
 a clam and dropped it
 on Scott's head Scott
 said OUCH I hate
 clams and Beth said
 that's not very
 nice how would you
 like it and Kristen
 said please don't do
 that to me and Beth
 whispered to Scott
 lets go swim in the
 sea and get a clam
 and say to Kristen
 we won't drop a clam
 on your head and
 Scott and Beth said
 to Kristen we won't
 drop a clam on your
 head and Kristen
 said ok and
 and Beth and Scott said

Colors

by Melissa



There are
Colors different
Kinds purple,
blue and many
more.

Shannon

The Bobcat

My report is about the Bobcat. A Bobcat isn't much bigger than a housecat. They are only 15 inches high to the shoulders. It has long legs that usually weigh 15 to 25 pounds. They also have dark spots on their coats.

Bobcats eat other animals, like rabbits, squirrels, gophers, and other small animals.

A bobcat is a North American Wildcat. It can live in a forest or in a desert.

I got my information from these sources,

Our Country Today (social studies)
World Book Encyclopedia

Ten-
OI

Ahoy there, Sea Hawks, we are on a voyage to find a sunken treasure. To the people that want to know my name, it's Captain Bird. I brought a lot of food for our voyage so we'd better get ready so we can find the Lost Treasure.

The next day, we set off to sail the Seven Seas to find the Lost Treasure. Until we got hit by a big wave and it knocked our ship and it nearly capsized. I said "Abandon ship!" "Abandon ship!"

We swam for our lives, until I heard one of my men scream, "Ship!" We swam to a sand, I counted my men and a hundred and thirty had died, I told the rest of the men to stay together.

I told all the men to go and find shelter. After several days had gone by we cut down trees and made a boat to get off the island and get safely back home. When we got home we were greeted with food and flowers, and by our families, who given up

OI

hope of our ever being seen by
them again.

The

End

At first

Island Adventure

It all started when I was on a plane to go to Hawaii. Startling me the pilot that we were going to crash. He said to get our parachutes out of our chairs. I hurried and put it on. We all took turns bailing out. I was the last one to jump. It was an hour or two before I became conscious again. At first I didn't know how I got there but then I realized that I was in a plane crash.

Then I looked around and noticed an unfamiliar suitcase. I went to open it up and something shiny caught my eye. It was a key that had an Indian head on it. Then before I could blink natives surrounded me.

They took me as a prisoner. Then they said the key was theirs. I either had to give it to them or they would kill me.

So finally I gave it to them and they let me go.

Then I was walking and I saw a huge tropical rain forest. I had millions of animals. Such as parrots, lions, and elephants, and such delicious fruit. ^{a grove} Gum

They all taught me how to live there, so I never wanted to go home, until a boat came and

Mrs. C

Jane

X5

Jane Gordon this is your lucky day!
You have just won a chance to shop at
Gordon's limits, to find, purchase, or
whatever you would like.

When I got to the store I started
looking around. I first smelled a wonderful
magnificent, scent. I found where it was
coming from. I bought the bottle of
perfume and went on. I went to the clothes
section and bought something great. I
bought a running suit. I figured
that someday someone would appreciate it.
I went on to the sports section. I bought
a hockey stick so if I ever get robbed
I have something tolobber the person
with. I then bought a calculator, so
I can get on my math.

When I got home I took out my
new calculator. it was broken. My perfume
was all over the car seat, and the hockey
stick was broke. I went to get my
running suit and it had a hole in
it! OK. Well!

Cute! It
sounds like one of my
shopping trips.

Vertical text on the left margin, possibly a date or page number, partially obscured and difficult to read.



+5

Ry

I'm in deep trouble. Yesterday I was in the mood for adventure. So I took my wife's diamond necklace and pawned it. Then I took the money and bought the craziest things. So first I went to S. cotlockes and bought an Air Jordan sweatshirt. I put it on then started to sprint. By the time I got back I smelled terrible. Next thing I knew I had purchased some perfume and sprayed it all over me. Once again I purchased something. This time it was a calculator. I can use it to calculate how far I ran. And finally there came a time to get the hockey stick. This can be used to protect me from my wife. Because you know, I'm in really deep trouble.

The End

I love it the way you
 Especially the way you
 tied it together at
 the end!

LOCAL LINES

Volume I No. 1 Rootstown Middle School

May 8, 1987

Rovers Overtake Wildcats in Boys Jr. High Track

by: Aimee Veon and Sarah Boyd

In Wednesday's triangular track meet at Rootstown, the Rover boys overtook the Mogadore Wildcats 90-10. Bill Madlem took first in the 100 yard dash and the 220 dash. Chris Thorn took first in the shot put and discus. Jeff Olderman took first in the hurdles and Tom Plecko took first in the long jump. Eric Fredrick took first in the 880 run. Matt Barna took first in the 440 dash. Bob Black took first in the mile run. The Rovers also beat the Wildcats in the 440 and mile relays, taking them to a 90-10 victory.

The third team in the triangular meet was Garfield. While overtaking Mogadore we were trailing behind Garfield, but we couldn't quite catch up with them. The final score was 70 -27 with Garfield winning.

Before Wednesday's meet we asked Coach Baker a few questions.

"Why did you decide to become a track coach?"

"I like coaching and types of athletics," answered Coach Baker.

"Do you feel they were ready for the last meet?"

"Yes they were ready because they are in shape, they just got beat," replied Coach.

"Do you feel they could do better then they are doing?"

"Yes! Some people can do better than they are. I feel this way because the people who can do better are not putting forth all their effort. Some people do not want to work," he replied.



This newspaper was prepared by Mrs. Ross's English class. (Mr. Baker) We completed this in our regular English class time in Room 215. We originally started with the study of adverbs but expanded very much.

It took us much time and patience to get everything in order. We put in a lot of our energy and we hope you appreciate it. We hope you enjoy!

Nightmare on Elm St.



... mae 2



VICTIM IN A FEVER

Rootstown - On Monday the 27th of April there was a serious bicycle wreck on Elm Street. Mr. Freddy Krueger was riding down Elm Street when his bike gears went out of control. He rushed down the road and then hit Mr. Rowe who was jogging. He kept going and hit Mrs. Savage who was walking her dog. He hit the dog and hit a tree.

All four were rushed to the hospital with minor injuries except Mr. Krueger and the dog. The dog is in a coma.

Mrs. Savage and Mr. Rowe are both suing and Mr. Krueger is in nightmares over the situation.

OUR FIELD TRIP

It was fun at the McKinnley Museum. It was very exciting, educational, and enjoyable. We got to see the McKinnley's furniture, playroom, toys, kitchen, record players and carpeting.

We learned how they died and how President McKinnley could have been saved by using a new drug, Penicillin. They didn't use it because they weren't sure what would have happened. It encourages people to learn more about them.

Also, while we were there we saw Mr. McKinnley's tomb and Ida McKinnley's tomb too.

Also, we saw the planetarium and learned about dinosaurs. We learned about how dinosaurs might have become extinct. Here are some examples the movie showed us how they might have died out:

- 1) Self suicide
- 2) Volcanic ashes
- 3) Ran out of food

We saw the science room.

There was a sweeper that weighed people, engines, and we worked with different sorts of things.

We also saw how a pendulum would knock over a peg every 8-10 minutes because of the earth's equalliberium.

BY: Scott Cole

Scott Cole

WHEN YOU GROW UP

6th Grader's Futures

by: Amy S., Steve S.

The year is almost over and it's time to move on to 7th grade. But before we go I'd like to drop some predictions on fellow classmates. Of course it's all in fun.

John Petro will grow up to be a professional wrestler.

Paul Combs will be a famous baseball coach for Hot Stove.

Mark Kibler will grow up to be a comedian in a funny club.

Harold Stalnaker will be a professional boxer, the type that packs Easter eggs.

Hank is going to be a plumber, he is going to work on dope pipes.

Andy Cogbill is going to star in a Sci/Fic movie. He will play an alien.

Becky Baker will grow up to be a Country music singer.

Sue Biltz will grow up to be a hair styler for the Navy.

Bear Healy is going to buy a cologne factory.

Kevin Bice is going to be the first person on Earth to wear Apple Computer underwear.

Mrs. Ross will fund an old folks home by paying rent!

Mr. Baker will star in the hit movie for 2 year olds called "Patty Cake Patty Cake, Baker's Man".

Mr. Hurd will sell his whole crop to the Pinesol Company.

Mrs. D

64

... 17: ..



4. 20

Everytime you open your mouth to talk, your mind wanders out and parades up + down the words.

If you have a chance and to not make it, that, in itself is a choice

GOOD
- IN
MIND

mess words
UP
mixed words
daydreams
TONGUE TWISTERS
WRONG WORDS
QUESTIONS
you make up your mind
wandering

- Whenever you're thinking of something else and you've been told to talk about a question or some other sort of communication, your mind wanders a little or a lot. Your words get tangled because you're thinking of something else or you didn't hear the question.

- Your mind then tries to retrace the rest of the question in which you probably missed. When it says "parades up and down your words," it means when your mind wanders off and someone asks you something your brain is thinking of one thing while your ears are telling you another.

What the phrase says is that when don't want to ~~hes~~ anything, you do and you don't no how to put words to it.



Say someone gives you a choice, between doing your homework and getting an "A" or not doing your homework and end up with a big fat "F". Now you thought about it and decided to forget about it and do neither. This is probably what you're thinking...: If you don't do neither you're really doing your homework and end up with an "F". No! See, if you don't do any of those choices, you're not thinking about it or usually you don't even care. So you see that is a choice because you made a choice not to pick a choice. Figure that out!!?

~~Homework~~ choices not doing
~~Homework~~ not thinking
 GOING OUT grades ★

The Terrible, Horrible, No-good, Very Bad Day

at 6:00 A.M. in the morning my alarm clock radio went blasting on with one of my least favorite songs. It was so loud I jumped and hit my head on my bunkbeds. I just laid there, not quite sure what had happened.

When I took my shower there was no hot water.

When I got ready to leave for the bus stop, I tripped and dropped my books. Then I had to run to get to the bus on time.

When I got to school, I opened my locker and everything fell out.

During school, I got three late passes and felt like crawling under a rock.

In the way home I tripped while walking off the bus. Everyone laughed. Then I discovered I forgot to bring my homework home.

When I finally got home, I found that my cat tripped over an antique lamp. It was definitely broke. My parents were gonna be fur... I.

✓
Green Eggs and Ham | Larry

May 11

Neat book - funny
 Neat how Sam I Am
 always tried to get the
 other dude to eat green
 eggs and Ham.

How Sam I Am ended
 up everywhere he did
 then in the end

how he tries the green
 Eggs and ham, and how
 much he ~~is~~ liked them.

I liked the book
Green Eggs and Ham
 because it was neat how
 Sam I Am always ended
 up where that other guy
 did, and asked him if
 he wanted any green eggs
 and ham.

Sam I Am asked that
 guy if he wanted the green
 eggs and ham where ever.

Appendix N

Metamatrices

THE TEACHER AS WRITER

TEACHER	GRADE LEVEL	MEMORIES OF WRITING EXPERIENCES	VIEW OF SELF AS WRITER	PERSONAL USE OF PROCESS
MRS. A	2	POSITIVE/ NEGATIVE	POSITIVE/INFORMATIONAL WRITING	PRE-WRITING "IN HER HEAD" LITTLE EDITING & REVISION
MRS. B	4	NEGATIVE	"A READER, NOT A WRITER"	PRE-WRITING "IN HER HEAD" COLLABORATIVE REVISION
MRS. C	6	POSITIVE	"SEE POTENTIAL WRITING THINGS IN EVERYTHING I DO"	PRE-WRITING JOTS NOTES EXTENSIVE EDITING AND REVISING MOVE AMONG STAGES
MRS. D	8	INDIFFERENT	"WRITING IS NOT AN ACTIVITY I'D CHOOSE TO DO"	PRE-WRITING JOTS NOTES LITTLE EDITING & REVISION

BS-4/88

TEACHER REFLECTIONS ON TEACHING, LEARNING & WRITING INSTRUCTION

TEACHER	GRADE LEVEL	CONSTRUCT FOR STUDENTS	CONSTRUCT OF LANG., TCHNG., & LEARNING	PHILOSOPHY OF WRITING PROCESS INSTRUCTION	GOALS FOR WRITING INSTRUCTION	DOMAIN OF GOALS
MRS. A	2	HIGH EXPECTATIONS DEVELOPMENTAL GROWTH INDIVIDUALIZATION	HOLISTIC	EXPERIENTIAL DEVELOPMENTAL INDIVIDUALIZED	ENJOYMENT COHERENT, ORIGINAL THOUGHTS	AFFECTIVE/ COGNITIVE
MRS. B	4	HIGH EXPECTATIONS DEVELOPMENTAL GROWTH INDIVIDUALIZATION	SKILLS AQUISITION	DEVELOPMENTAL SKILLS INTEGRATION EVALUATION EMPHASIS STRUCTURE FOR TEACHING	SKILL MASTERY	COGNITIVE
MRS. C	6	DIFFERENTIATED EXPECTATIONS LOW SENSE OF EFFICACY	SKILLS AQUISITION	"A TOTAL TEACHING METHOD"	"LOOK AT THINGS DIFFERENTLY"	COGNITIVE/ CREATIVE
MRS. D	8	"RESPECTS" STUDENTS SENSITIVE TO AFFECTIVE NEEDS	HOLISTIC	"FLUID, FLEXIBLE APPROACH" ADAPTABLE TO STU- DENT MOODS	"ENHANCE FAITH IN THEMSELVES"	AFFECTIVE BS - 4/88

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