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THE ELEMENTS OF LANGUAGE ARTS IDENTIFIED FOR THE ORIENTATION OF INSTRUCTION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "The Elements of Language Arts Identified for the Orientation of Instruction" submitted by Irene Hargreaves in partial fulfilment of the requirements for the degree of Master of Education.

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ABSTRACT

The teaching of language arts is of major concern in education because a student's oracy and literacy affect his progress in most aspects of school curriculum. Yet, it seems that research in teaching and in language arts is of comparatively recent origin. For this reason, it was proposed to review the recent literature of related research in order to identify the fundamentals of language arts, and, then, to design a study to provide some information about teaching behavior addressed to their instruction.

A review of related literature revealed that the fundamentals could be regarded as identifiable elements organized and related by a governing, primary principle. The elements that were emphasized in the literature of related research emerged as language (L), experience (E), the human instrument of reception and expression (I), and form (F)--the LEIF elements of the study. The principle that evolved as governing the inter-relationships of the LEIF elements was composing. Listening, speaking, reading, and writing, referred to in related literature as the arts of language, could then be perceived as combinations of different elemental constituents resulting in different modes of composing.

Because these elements and modes were perceived as the essence of language arts, they were developed in greater specificity as a fundamental structure, referred to in this study as the "Framework of Elements" (FOE Analysis and Synthesis). This structure was

designed to be optimal in economy, simplicity, and power: economical in containing in condensed form the theory of language arts; simple in its reduction to four elements; powerful in its comprehensiveness and its potential for categorization.

A study was then designed to explore the practicality of addressing instruction to the principle and elements that had evolved from the literature, and that had crystallized in the structured framework of elements. Accordingly, data of teaching behavior directed to the language arts were collected from a sample of six subjects by ethnographic observation, interview, and questionnaire. FOE was used to categorize the instructional orientation and assemble it in two major forms, inventory and profile. Four inventories were built: the "actual" instruction oriented to language arts as observed in the classroom; instruction "recalled" and "intended" during interview; instruction "preferred" on a questionnaire. In addition, because the duration of instructional orientation had been timed as it was observed, FOE and time were used as coordinates for graphic profiles which revealed emphases of instruction in language arts.

Implications of importance to education arose from this study. In related literature language (L) was ascribed the essential function of representing experience (E) in ordered, comprehensible forms (F) that enable the child to come to know the worlds he inhabits. Because language has this essential function, teaching behavior addressed to language arts becomes an educational priority. Criteria

needed for designing instruction to optimize ability in composing in language are offered by FOE, the elemental structure that evolved from this study. Thus, the identification of the elements of language arts makes possible the orientation of instruction needed by the young composer to formulate and expand his world view.

ACKNOWLEDGEMENTS

I wish to acknowledge with gratitude the contribution made by many people to this study of the elements and instruction of language arts.

In particular I wish to thank the Edmonton Public School Board and administration for granting me time to pursue the study, the Edmonton Public Schools research branch for facilitating the collection of data for the study, and the principals who welcomed me into their schools.

I am especially grateful to those teachers of the Edmonton Public School System who agreed to be the subjects for the pilot and for the study, who invited me into their classrooms to observe their language arts instruction and willingly participated in the follow-up interview and questionnaire.

Another grateful acknowledgement is made to Dr. Wilma Laing of the Elementary Department of the University of Alberta who steered me firmly past Scylla and Charybdis into the disciplined form of the M. Ed. thesis. My thanks also to Dr. R. W. Jackson and Dr. A. MacKay for their worthwhile suggestions and guidance.

The kindness and assistance of these contributors has made possible the completion of this study.

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The great and golden rule of art, as well as of life, is this: That the more distinct, sharp and wirey the bounding line, the more perfect the work of art . . .

Leave out this line and you leave out life itself: all is chaos again.

William Blake, 1810

CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

Problem

The teaching of Language Arts in school has been continuously criticized during the last decade. Parents and prospective employers demand tangible evidence of progress through a "back-to-the-basics" approach; the universities call for proficiency in writing; control by evaluation is a provincial possibility; language arts curriculum developers rewrite programs.

Although every stakeholder perceives the problem and its solution from a different background, in effect all are expressing a common need: to identify whatever is fundamental to the arts of language and then to teach it.

The answer appears to have a logical simplicity but, in reality, poses two complex questions:

What are the fundamentals of the language arts?

What kind of teaching behavior would best develop ability in the fundamentals of the language arts?

Neither question is easy to answer.

To begin with, research in both teaching and language arts as disciplined studies is of comparatively recent origin. Dunkin and Biddle (1974) regard teaching as "a young science" (p. vii) barely a generation old, and Bennett (1978) points out "the lack of integrating theories concerning teaching" (p. 127). Similarly, it

is only during the last few decades that researchers have begun to concentrate studies on the nature and development of the native language, heretofore taken for granted. In fact, little more than ten years ago Halliday (1967) still found cause to say:

> There is probably no subject in the curriculum whose aims are so often formulated as are those of English language; yet they remain by and large ill-defined, controversial and obscure (p. 80).

The obscurity noted by Halliday resides, also, in an indiscriminate use of terms such as "language", "language arts", and "English". For example, the language arts curriculum taught at the elementary and junior high school levels becomes "English" in senior high school, and, perhaps more correctly, "English Language Arts" for the Alberta Teachers' Association curriculum council. Such confusion makes conceptualization of the fundamentals of the discipline difficult. Elvin (1967) identifies the problem in his foreword to the Handbook for English Teachers 2, Talking and Writing edited by James Britton:

> What do we mean when we say that we teach English? Do we make a distinction between English language and English literature? If so, what sort of distinction is this? And what sort of attention do we give, under either or both headings, to the spoken language?

Twenty years ago the traditional distinction between language and literature collected English into two neat packages for instruction and evaluation. On the one hand "language", identifiable as grammar, spelling and punctuation, could be taught through models and controlled exercises; on the other hand literary selections could be used to identify theoretical components such as characterization,

plot, setting and theme. At the time this seemed to be a satisfactory arrangement.

Why then did James Britton (1967) write: "We do not intend . . . to prolong the life of the time-honoured but dying distinction between 'language' and 'literature' as parts of the English syllabus " (p. xii)?

In Alberta another "time-honoured but dying distinction" was the differentiation between "reading" and "language" taught in the curriculum as separate "subjects", with literature slotted into the elementary timetable as a "library" period. Until recently, the "basal reader" was considered the basis of classroom instruction, and not only at the elementary level. At junior and senior high school levels the basal reader became an anthology of literature, and a separate language text was added to maintain the traditional balance. At senior high school level further additions to the basal anthology and language text were the Shakespearean play and composition of the essay. These were designed to prepare students for critical appraisals of literature in university, should they decide to move on to higher education.

What was the status of "drama" during this period? It had entered the education program as a separate "subject" on the timetable but only in junior and senior high school. While this inclusion gave drama a specialist footing in education, it took the liveliest approach to the language arts out of the curriculum. Unless an individual chose to use the dramatic perspective as a

teaching strategy, drama was left to the "drama teacher". Drama had little standing in elementary school, and elementary teachers of the language arts received no preparation in drama.

Reaction against such practices must have prompted Britton's criticism (1967):

> It is symptomatic of the futility of much of our education that its traditionally predominantly linguistic element has usually been the deadest part of it, whereas to be effective at all it must be the liveliest, the most realistic, the one in which the classroom becomes merely a stage for dramas holding a mirror up to nature (p. xiv).

Moreover, the studies of researchers such as Piaget (1950), Vygotsky (1962), Werner and Kaplan (1967) indicate that language is intimately related to the development of the child. Thus, the nature of the child and his needs must be taken into account by school instruction when it intervenes in the child's continuum of language growth.

Only recently, then, as the innate structure of English language arts is being discovered and related to the developing needs of the child, is the language arts teacher able to respond effectively. As the framework of language arts is constructed by research, the elements of the discipline emerge, and their relationship to the needs of the child becomes apparent. Instruction should then be able to shift direction to meet the disclosed needs.

Indeed, the problem might be regarded as one of articulation, a matching of the fundamental elements of two disciplines, teaching and language arts, for the ultimate benefit of the child. Articulation

is likely to become a problem if the fundamentals of either discipline are not clearly identified and related.

Traditionally, programs of teacher preparation have ensured comprehensive knowledge of the subject to be instructed before relating the principles and practice of teaching to it. However, it seems that the present trend in research is to isolate teaching from the content being taught, with the notion of developing competence in teaching as an end in itself.

Commenting on this trend, and accepting that his point of view might be regarded as "narrow" and "out of keeping with some current opinions on education", McCabe (1979) argues that:

> the evidence still is that teachers need for their own satisfaction to be masters of something to teach . . . a prerequisite for general confidence in teaching (p. 162).

It seems that the problem has various facets: even when research has identified the essential skills of teaching and the fundamentals of language arts, there is no guarantee that both will be firmly in place, or that one will be directed to the other. Meanwhile, into the gap that seems to be developing between teaching and language arts have poured various commercial programs which offer a "fit" between identified teaching strategies and material on the one hand, and identified aspects of language arts on the other.

Therefore, in order to safeguard the child's foundation for learning the arts of language, it becomes very important not only to identify effective teaching behaviors but also to ensure that

they are directed to instructing the fundamentals of the discipline.

Related Questions

The problem might be rephrased for further clarification in the following questions:

1. What are the fundamental principle and elements of the language arts?
2. What are the teaching behaviors that address the instruction of the fundamental principle and elements of the language arts?

Answers to these questions are sought through a review of related literature, and by research into the instructional behavior of a sample of six subjects engaged in the teaching of language arts at the elementary level.

Purpose

The problem questions bring into focus the purpose of the study: to identify from related literature the fundamental principle and elements of the language arts; to assemble and order these fundamentals within a framework designed to reveal their elemental constituents and their inter-relationships; to study the teaching behavior of six subjects for insight into instruction that addresses the identified elements.

Definition of Terms

The Principle and Elements of the Language Arts

The term "elements" is used in this study as it is used in

science to denote the irreducible constituents of which a substance is composed. Identification of the elements of English language arts is here considered as prerequisite to describing instruction that is directed to their development. The elemental components of the language arts are identified from related literature as: language (L), experience (E), the human instruments of reception and expression (I), and form (F), hereafter generally referred to as LEIF. The LEIF elements are each described in greater detail in the review of related literature (Chapter II) and in the design of the study (Chapter III).

Principle

The term "principle" is used in this study as it is used in science to denote a natural law which governs the inter-relationships of elements. The over-riding principle of language arts, as of science, logically, appears to be the principle of composing, the "putting together" of the elemental components in various combinations of meaning.

The Language Arts

The arts of language were identified from related literature as listening, speaking, reading, and writing. In this study, each of the language arts is regarded as a mode of composing, in that language is used to process experience. Each art is perceived as effecting through language the composition of new experience with past experience in order to comprehend it. The arts differ from each other in that each may be perceived as a unique combination

of different constituents of the elements (LEIF) identified here as fundamental to all the language arts. These combinations are identified in the description of FOE Synthesis (Chapter III).

To summarize for clarification, the inter-relationship of terms may be stated as a mathematical equation:

Language arts = listening, speaking, reading and writing
= the modes of composing in language
= unique combinations of the LEIF elements

Instruction

For the purpose of this study, the term "instruction" refers to the kind of teaching which is professionally designed for students in the school environment. Using professional knowledge and skill, the instructor intervenes in the child's language continuum with the intention of expanding his ability to use the language arts.

Orientation

In this study, orientation refers to the directing of instruction to the fundamentals of the language arts. Instruction would be addressed to developing the ability to use the LEIF elements effectively in the modes of composing.

The length of time spent in instructing a particular element or mode is regarded as revealing a particular emphasis in the orientation of instruction.

Inventory of Teaching Behavior

An inventory of those teaching behaviors that are addressed to

instructing the fundamentals of the language arts has been made from the data collected from the sample. These behaviors are categorized according to their orientation to the elements. In this way the relationship of the teaching behaviors to the fundamentals of language arts is revealed by the position of the behaviors within a categorized framework of elements (hereafter referred to as FOE).

Profiles of Instructional Emphasis

In this study, "profiles of instructional emphasis" refers to the graphic representations of the instructional emphasis of the six subjects of the study. They are constructed from the data of instruction observed during language arts lessons and its timed duration. Profiles of instructional emphasis are constructed for each subject, each grade and for the total group (Figures 4, 5a, 5b and 6).

Design of the Study

Sample

A sample of six subjects, three teachers of grade 3 and three of grade 6, was drawn from a larger sample of teachers of these grades in the Edmonton Public School system who were participating in a University of Alberta study of teaching behavior in language arts.

Grades 3 and 5 were chosen for this study (and for the parent study) as representing two culminating points of elementary instruction which might be used as a basis of comparison.

Pilot

Two subjects were also selected from the main pool to pilot the instruments and procedures, one teacher of grade 3 and one of grade 6. After piloting, the instruments and procedures were reviewed and revised for use.

Instruments and Procedures

Two visits were made by the researcher to each subject. During these visits three instruments for collecting data were used: the subject was first observed for a day while teaching the group of children; then the subject was interviewed; finally, the subject was requested to complete a questionnaire devised by the researcher.

The instrument constructed by the researcher to categorize the inventory of instructional behavior oriented to the fundamentals of language arts is a framework of elements. The framework of elements (hereafter referred to as FOE) evolved from the review of related literature as an "optimal structure" (Bruner, 1966, p. 1) for language arts. It is used to categorize the data of teaching behavior collected by the instruments of observation, interview, and questionnaire by coding it according to its elemental or model orientation.

Limitations

Certain limitations were imposed on this study to sharpen focus and to control digression.

Of first importance is the limitation of the study to the phonemic and graphemic symbol systems composed and comprehended by the language arts of listening, speaking, reading, and writing. While it is

recognized that the oral/audial symbol systems are generally reinforced by facial, gestural, and whole body movement, these visual symbols, composed and comprehended by viewing and producing, are not researched in this study. This limitation, while excluding also the dramatic movement in mime, does permit speaking in role as part of the study.

A further limitation was imposed in the selection of data. Although each subject's total teaching behavior for the day was observed, timed, and recorded by the researcher, only the instructional behavior which occurred during the language arts lesson is included, here, as relevant to this study. This limitation excludes language related to the content of subjects such as social studies, science and so forth. While such studies would be of interest, they would require major research beyond the scope of this study.

Finally, the tentative nature of the research in language arts instruction needs to be re-emphasized. Because the field research is intended to be exploratory and experimental in nature, a small sample only was selected to pilot and to test the theories and the instruments which evolved from the review of related literature. For this reason any findings arising from the data are considered as applying to the sample only. Nevertheless, it is hoped that such findings may provide insights into teaching language arts and point the direction for future research.

Significance of the Study

The study is significant in that it seeks to:

1. establish the principle of composing as fundamental to child development in the language arts of listening, speaking, reading and writing;
2. identify the elements of the language arts and their relationship to the arts of composing in language;
3. explore the possibility of categorizing instruction in language arts by its orientation to the elements and modes of language arts as identified in this study;
4. gain some insight into instructional emphasis in language arts and the teaching behaviors that effect an emphasis;
5. open up avenues for future research that might effect a harmonious relationship between the teaching behaviors identified by instructional research and the fundamentals of language arts identified in this study.

Overview

I The problem is identified and the purpose and perspective of the study are established.

II A review is provided of the literature related to the fundamental principle and elements of language arts, and to the teaching behavior that is directed to their development.

III The design of the study is described, including the sample, the instruments for collecting and categorizing the data of instruction, and the procedures for research.

IV Procedures for analyzing and collating the collected data of

language arts instruction are described first, and then the individual, grade and total group instruction of the six subjects is described and analyzed.

V The findings of the study are summarized and related to the problem and purpose identified in Chapter I, implications for education are identified, and recommendations are made for further research related to the study and developing from it.

Appendices Examples of the protocol materials of one subject collected by observation, interview and questionnaire, and inventories of the instructional orientation of the total group, actual, recalled, intended and preferred, are provided for reference.

CHAPTER II

REVIEW OF RELATED LITERATURE

Overview

In the first chapter the problem was identified and then re stated as two questions. In this chapter, literature related to these questions is reviewed under the following headings:

- The Organizing Principle of Language Arts
- The Elements of Language Arts
- An "Optimal Structure" for Language Arts
- The Orientation of Instruction

The Organizing Principle of Language Arts

Reference was made in Chapter I to the intimate relationship perceived by psychologists between language and the development of the child.

Among the most influential studies of child development of recent years is that of Jean Piaget. In fact, the Alberta Elementary Language Arts Curriculum Guide (1978) begins by identifying Piagetian stages of cognitive development (sensori-motor, pre-operational, concrete operations, and formal operations) to help teachers realize that:

> School programs should be based on an understanding of what is known about children and the way language functions in their lives (p. 10).

Piaget (1926) views the functions of language as complex, and

regards as "futile the attempt to reduce them all to one--that of communicating thought" (p. 2). Piaget perceives the question: "What does a child tend to satisfy when he talks?" as a problem that:

> is, strictly speaking, neither linguistic or logical: it belongs to functional psychology (p. 1).

In his description of Piaget's theory of developmental psychology, Flavell (1963) says that function, for Piaget, is "an active, organized process of assimilating the new to the old and accommodating the old to the new" (p. 17). He states that for Piaget, these functional characteristics are the essence of intelligence which make possible the emergence of cognitive structures from organism environment interactions. Flavell quotes Piaget as saying:

> Assimilation is conservative and tends to subordinate the environment to the organism as it is, whereas accommodation is the source of changes and bends the organism to the successive constraints of the environment (p. 60).

The biological view of the child as an organism "functioning" in interaction with its environment is central to many theories of cognitive development. Moffett and Wagner (1976) posit:

> At birth the mind of a child is simple, like a cell, and one with the world because it has never had to deal with the world (p. 5).

Werner and Kaplan (1963) perceive "dealing with the world" as a long and difficult struggle for survival:

> Only through arduous and painful effort does the human being progressively conquer his environments and render them increasingly familiar (p. 13).

Moffett and Wagner, as Werner and Kaplan, perceive the newborn in the context of his environment, and at the beginning of a life-long

process of coming to know its meaning.

> As the embryo must integrate the organs and vessels it articulates for fending and foraging in the environment outside the womb, the mind must organize the concepts and statements into which it is breaking thought down for matching it to material and social realities (p. 5).

Werner and Kaplan (1967) perceive comprehension of the meaning of the environment coming as the child begins to differentiate and inter-connect the parts:

> The directedness towards knowing begins to emerge, and the world undergoes a most significant transformation from things-of-action to objects-of-contemplation. In this process . . . objects are given form, structure, and meaning through inner-dynamic schematization activity which shapes and intertwines the sensory, postural affective, and imaginal components of the organismic state (p. 18).

Moffett and Wagner perceive this process as one of analysis and synthesis by which the developing mind composes the parts into significant wholes.

> The mind must synthesize parts into wholes at the same time it analyzes wholes into parts . . . The more differences the mind distinguishes the more relating it must conceive in order to co-ordinate the parts as a whole (p. 5).

Werner, Kaplan, Moffett and Wagner are, in effect, saying the same thing in different words. "Integrate", "organize", "inner-dynamic schematization", "form", "structure", and "synthesize", are activities of composing. Composing may thus be considered as the organizing principle.

According to Flavell (1963):

> The relation of the part to the whole has been a matter of profound interest to Piaget since his

> youth. In his writings he emphasizes again and again the conviction that intellectual operations never exist in isolation from a governing totality, an organization whose laws of composition it is crucial to discover (p. 34).

What appears to be emerging from these viewpoints is that "composing" is the main function on which development depends. The child "composes" his environment in order to comprehend his world and his relationship to it.

Among others, Werner and Kaplan perceive language as facilitating the composing process.

> It is our contention that in order to build up a truly human universe . . . man requires a new tool--an instrumentality that is suited for, and enables the realization of, those operations constituting the activity of knowing. This instrumentality is the <u>symbol</u> (p. 13).

For Werner and Kaplan, the distinguishing mark of language is its function of symbolic representation. For these authors the symbol-system of language is a species-specific apparatus which if acquired, enables the developing organism to structure representations of the environment into its vital field of operation. Man is engaged in building " a human universe", a matrix that he knows and comprehends, and the symbol system of language is his natural and indispensable tool (p. 13).

An answer to the question posed by Piaget, "What needs does a child tend to satisfy when he talks?", is now beginning to appear.

Britton (1970) provides an answer succinctly as:

> The primary task for speech is to symbolize reality: we symbolize reality in order to handle it (p. 20).

Man uses language to compose for himself a familiar, vital field in symbols, a representation of his world, from which to operate. For Britton, language is a highly organized systematic means of representing experience. With the aid of language we "construct, each for himself, a world representation" (p. 31). Moreover, Britton perceives an extension of the function of language open to man:

> Indeed, it is clear that once we see man creating a representation of his world so that he may operate in it, another order of activity is also open to him: he may operate directly upon the representation himself. He may opt out of the handling of reality for a time and improvise to his own satisfaction upon his represented world (p. 20).

"Creating a representation" and "improvising" are activities of composing that enable man to speculate, to re-arrange images in imaginative fantasies, such as Jules Verne's "Nautilus" or H. G. Well's "journey to the moon", that often predict realities.

Moffett and Wagner (1976) offer a comparable insight into the nature of composing in language:

> Comprehension and composition are deep operations of the mind. People are born comprehending and composing because they are part of our biologically given abstracting apparatus by which we make meaning (p. 173).

Moffett and Wagner use the term "discourse" to cover all four of the language arts--speaking, listening, reading and writing:

> To discourse is to compose with language, to verbalize, whether one is at the same time writing down the verbalization or not (p. 13).

For Moffett and Wagner, "the best way to comprehend is to compose" (p. 15).

Schmidt (1973) holds a similar viewpoint:

> His [man's] rationality has enabled him to create, "artificially", civilizations and cultures that have transformed the "natural" environment in which human beings live and children grow up. Thus, man has no fixed Umwelt [literally: "surrounding world]; he is constantly creating and re-creating his own world (p. 63).

For Schmidt, language provides access to this world and its culture, affecting both emotional and cognitive development; deficiency in language development "always involves for the child the risk of missing the specifically humanizing aspects" (p. 62).

Thus, it seems clear, from the review of literature given here, that informed opinion has two emphases:

1. that the child's development depends on his ability to compose his surroundings into his own, unique field of action: a comprehensible "human universe" (Werner and Kaplan, 1967); "a representation of his world" (Britton, 1970); a "synthesis of parts into wholes: (Moffett and Wagner, 1976); "creating and re-creating his own world: (Schmidt, 1973); "a governing totality" with "laws of composition" (Flavell of Piaget, 1963);
2. that the child's developing ability to use the symbol system of language is the essential means of achieving such compositon.

It seems that the child needs to compose his world in language in order to understand and to transcend it.

The Elements of Language Arts

Because the terms "elements" and "principles" belong properly to the discipline of science, it might be profitable to review, briefly,

what Einstein regards as a foundation, a unifying, theoretical basis.

In articles on physics and reality, and the "fundaments" of science (1936), Einstein begins by arguing that the man of science is in a better position than the philosopher to engage in "the critical contemplation of the theoretical foundations" of the discipline; "for he himself knows where the shoe pinches" (p. 290). He continues by connecting "comprehensibility" to "order":

> One may say that the eternal mystery of the world is its comprehensibility. . . the production of some sense of order among sense impressions, this order being produced by the creation of general concepts, relations between these concepts, and by definite relations of some kind between the concepts and the sense experience (p. 292).

Einstein perceives the aim of science as:

> on the one hand, a comprehension, as <u>complete</u> as possible, of the connection between the sense experiences in their totality, and, on the other hand, the accomplishment of this aim <u>by the use of a minimum of primary concepts and relations</u>. (Seeking, as far as possible, logical unity in the world picture, i.e., paucity in logical elements.) (p. 293).

For Einstein, it is essential for the basis of logical deductions to be as narrow as possible. It is an axiomatic base of fundamental concepts and fundamental relations which themselves can be chosen freely. He compares this operation to:

> that of a man engaged in solving a well-designed word puzzle. He may, it is true, propose any word as the solution; but, there is only <u>one</u> word which really solves the puzzle in all its parts. It is a matter of faith that nature--as she is perceptible to our five senses--takes the character of such a well formulated puzzle (p, 295).

What Einstein says of science might be considered as equally applicable to the discipline of language arts. So far, the review of literature has identified composing in language as the primary concept that is fundamental to development. Composing in language might thus be considered as the axiomatic base of the language arts discipline. It might be regarded as the "governing totality" referred to by Piaget, "the logical unity in the world picture" postulated by Einstein.

The work of Moffett and Wagner (1976) appears to re-affirm this position. For Moffett and Wagner, composing in language is "verbalizing experience" which they consider to be the basis of the language arts:

> Defined by communication concepts, language arts is a set of two productive and two receptive activities--speaking and listening, reading and writing--one pair for the verbalization of experience (comprehension and composition) and the other pair for the transcription of speech (literacy) (p. 16).

From this perspective, the language arts (listening, speaking, reading and writing) may be regarded as different modes of composing experience in language. This perspective brings into focus two elements governed by the organizing principle of composing: language and experience. Literature related to each of these elements is reviewed first in order to discover the nature of these elements, and their relationship to each other.

Element One: Language (L)

In his study of the development of thought and language Vygotsky (1934) comes to the conclusion that:

1. In their ontogenetic development, thought and speech have different roots.
2. In the speech development of the child we can with certainty establish a pre-intellectual stage, and in his thought development, a pre-linguistic stage.
3. Up to a certain point in time, the two follow different lines, independently of each other.
4. At a certain point these lines meet, whereupon thought becomes verbal and speech rational (p. 44).

Vygotsky contends that at the point when "the curves of development of thought and speech, till then separate, meet and join", the child discovers the symbolic function of words (p. 33). For Vygotsky, the fusion of sound and meaning in the word makes it the unit for study. To study the phonetic element separately from the semantic is harmful:

> This separation of sound and meaning is largely responsible for the barrenness of classical phonetics and semantics (p. 4).

Cassirer (1944) refers to the point when the child discovers that words represent meaning as "the hunger for names" described by all students of psychology:

> By learning to name things a child does not simply add a list of artificial signs to his previous knowledge of ready-made empirical objects. He learns rather to form the concepts of those objects, to come to terms with the objective world. Henceforth the child stands on firmer ground (p. 132).

Sapir (1921) perceives symbolization as a complex interaction in which the instrument (language) makes possible the product (concept) which in turn refines the instrument:

> The concept does not attain to individual and independent life until it has found distinctive linguistic embodiment . . . Not until we own the symbol do we feel that we hold a key to the immediate knowledge or understanding of the concept (p. 17).

For Sapir, "language is primarily an auditory system of symbols" which can be represented visually in the printed word by "linguistic transfer" (p. 17).

Yuen Ren Chao (1968) offers another perspective on "transfer" and the relationship of the spoken and the written symbol:

> In high antiquity the beginnings of writing were direct symbols of things, later became symbols of spoken words, and then, as writing and reading became more general, the language part is at least partly short-circuited and writing has become direct symbols of things again (p. 196).

Thus research describes both spoken and written language as symbol systems in that the arrangement of the spoken sounds, or the printed letters, represent meaning. For Vygotsky "a word without meaning is an empty sound, no longer a part of human speech" (p. 5).

In an analysis of the historical relationship of thought and language, Cassirer (1944) describes language as the "twin brother" of myth. For primitive man the "word" had a magic function by which he might achieve power over the natural world he inhabited. Cassirer proposes that as man developed spiritual force "the word is understood in its semantic and symbolic function" (p. 110).

Tolkien's biographer, Carpenter, records Tolkien also as relating the symbolic nature of words to myth:

> You look at trees, he [Tolkien] said, and call them 'trees', and probably you do not think twice about the word. You call a star a 'star', and think nothing more of it. But you must remember that these words, 'tree',

> 'star', were (in their original forms) names given to these objects by people with very different views from yours. To you, a tree is simply a vegetable organism, and a star simply a ball of inanimate matter moving along a mathematical course. But the first men to talk of 'trees' and 'stars' saw things differently. To them, the world was alive with mythological beings. They saw the stars as living silver, bursting into flame in answer to the eternal music. They saw the sky as a jewelled tent, and the earth as the womb whence all living things have come. To them, the whole of creation was 'myth-woven and elf-patterned' (p. 43).

Because of his ability to represent the objective world in symbols, Cassirer (1944) calls man "animal symbolicum" (p. 26). Cassirer perceives man's acquisition of a symbol system as a new method of adapting to environment, of living in a new dimension of reality (p. 24). He views the task of language as the objectification and systematization of reality, with knowledge as its aim (p. 117). As Humboldt, whom he quotes, Cassirer postulates that:

> The real difference between languages is not sounds and signs but one of "world-perspectives". . . . Language is the ever repeated labor of the human mind to utilize articulated sounds to express thought (p. 120-121).

For this reason, Cassirer emphasizes that language has a "functional unity" (p. 130); speech has "a productive and constructive rather than a merely reproductive function" (p. 131); one must study the "energy" or process of language instead of merely analyzing its outcome (p. 131). For Cassirer, language is the "Logos" of Greek philosophy, the fundamental identity between the act of speech and the act of thought (p. 126).

Thus, for Cassirer, language is a symbol system, the instrument by which man represents his experience of reality:

> Man lives in a symbolic universe. Language, myth, art, and religion are parts of this universe. They are the varied threads which weave the symbolic nets, the tangled web of human experience (p. 25).

For Cassirer, "physical reality recedes in proportion as man's symbolic activity advances" (p. 25). Cassirer perceives man not as dealing in "things", but as "constantly conversing with himself" (p. 25).

So it seems that man inhabits an interior world of symbols, representations of reality which he has composed in language, and which open the way to cultural richness and civilization (p. 26).

Element Two: Experience (E)

From the review of literature thus far it may be seen that the apprehension of physical reality, either directly through the senses or indirectly through the representations of others, offers man experience of his world, and that the representation of that experience in language helps him to conceptualize a "world-perspective" (Cassirer, 1944, p. 120).

The nature of experience has been a thorny question among philosophers for years. Empiricists take the empirical object as a starting point for the development of knowledge; rationalists argue that the immediate sensory apprehension of an empirical "given" can become an intelligible experience only by the logical activity of the mind.

One description of experience, useful to this study in that it

effects a union of the extremes of empiricism and rationalism, is that of Kant (Encyclopedia of Philosophy, 1967, p. 158):

> The most celebrated statement of this position is that of Kant for whom the manifold of sensory intuition . . . is unified into a world of empirical objects only insofar as it is brought under a priori rules, or categories, of the understanding. Experience in the full sense is thus a synthesis, part given and part made (p. 158).

What is germane to this study in this viewpoint is that the provision of objects for immediate experience is only a starting point in the development of mental skills and abilities related to the perception and understanding of experience.

However, the viewpoint that is philosophically closer to those already reviewed is that of Einstein. While accepting the need for a logical system that would provide a bridge between phenomena and their theoretical principles, Einstein perceives that process as "far beyond the capacity of the human intellect" (p. 226):

> The supreme task of the physicist is to arrive at those universal laws from which the cosmos can be built up by pure deduction. There is no logical path to these laws; only intuition, resting on sympathetic understanding of experience can reach them (p. 226).

As Cassirer, Einstein sees man as engaged in building for himself a representation of reality, a world view, drawn from, but not imitative of, his experience:

> Man tries to make for himself in the fashion that suits him best a simplified and intelligible picture of the world; he then tries to some extent to substitute this cosmos of his for the world of experience, and thus to overcome it. This is what the painter, the poet, the speculative philosopher, and the natural scientist

> do, each in his own fashion. Each makes this cosmos and its construction the pivot of his emotional life, in order to find in this way the peace and security which he cannot find in the whirlpool of personal experience (p. 223).

The way in which reality is experienced is also a matter of concern, especially among drama theorists. In dramatic literature direct, first-hand experience is preferred over indirect, second-hand experience. Way (1966) categorizes direct experience as dramatic, and indirect experience as academic education:

> The answer to many simple questions might take one of two forms--either that of information or else that of direct experience; the former answer belongs to the category of academic education, the latter to drama. For example, the question might be 'What is a blind person?' The reply could be 'A blind person is a person who cannot see'. Alternatively, the reply could be 'Close your eyes, and keeping them closed all the time, try to find your way out of this room' (p. 1)

In the literature of dramatic theory reviewed for this study, first hand experience is generally preferred over second hand experience, especially in the early years in school. Brian Way (1966) explains:

> The second answer leads the inquirer to moments of direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind (p. 1).

For Dorothy Heathcote (1975) the dramatic experience is only the beginning, the starting point for reflection upon the action:

> The drama of the classrooms allows us to employ our own views while experiencing the nature of the tensions so that, in the act of making things happen, we think, wonder, communicate, and face up to the results of our decisions and actions. The most important part seems to me to be the chance to build up the power to reflect on our actions. Without this

> reflection process, the full use of the work is never exploited. This process demands the building of a storehouse full of images and the language with which to reflect (p. 95).

Thus, it appears that the dramatist and the physicist have in common the perceived need of building experiences and of reflecting upon them in order to comprehend their significance. Because it is intimately bonded with experience from early childhood, language shares this need and is instrumental in developing understanding.

Christian Schiller (1967) perceives this process as "doing, talking and writing" (p. 25); his viewpoint is that although experience precedes language, language also shapes experience (p. 19). In support he relates the example of two year old Mary being helped to climb stairs. As she kicks her legs forward the adult assistant counts the steps aloud, and soon Mary imitates the [illegible] with the movements:

> Mary is not counting; but she is growing roots around the first notion of counting . . . and her use of these words will in due course enable Mary to count (p. 19).

Element Three: The Human Instrument (I)

The processing of experience in language brings in to focus another element, the human physical system that is instrumental in the reception, conceptualization, and expression of experience in language.

The term "human instrument", here, refers to the physical organs and the neurological system essential for processing experience, as it relates to language. Thus the term includes sensory appa-

hension, mental processing, and the expression in language of experience.

The immediate encounter with the environment is made by physical organs which contact external reality; a neurological system transmits the "contact" to the brain where it is "apprehended" as sensations of touch, taste, smell, sight, or sound. Britton (1970) refers to the incoming data as a continuous stream:

> What the senses encounter moment by moment is a stream, an unbroken continuum (p. 22).

This stream, for Britton, becomes a verbally organized fabric of representations of many kinds including images directly presented by the senses, images that are interiorized experiences of sight, sound, movement, touch, smell and taste (p. 29). Britton posits that verbal organization becomes possible only when the child aided by actions begins to discriminate the sounds of speech. He does this by watching and listening, using the human instruments of seeing and hearing. Discrimination of sight and sound increases differentiation, and therefore categorization, of experience (p. 37). According to Britton, coordination of the organs of voice develops as the child begins to play with sounds, with articulation, intonation and stress:

> By the time they are about six months old they play with and 'practise' sounds that are new to their repertoire and this self-imitation leads on to deliberate imitation of sounds made or words spoken to them by other people--or of words overheard from other people's conversations (p. 38).

What the child is putting into practice is the complex combination

of organs which produce "voice", described, here, by Fromkin and Rodman (1978):

> The production of any speech sound (or any sound at all) involves the movement of an airstream. Most speech sounds are produced by pushing lung air out of the body through the mouth and sometimes also through the nose . . . The majority of sounds used in the languages of the world are thus produced by a pulmonic egressive, airstream mechanism. All the sounds in English are produced in this manner (p. 67).

Voice is the human instrument for expressing the phonemic symbol system; handwriting is the main instrument for expressing the graphemic symbol system. Handwriting involves not only discrimination of the shapes of letters but also the motor coordination of hand and eye.

Loss of any of these organs does not necessarily deprive the composer of input or output. The blind compensate for loss of sight by using touch and the symbol system of Braille. The deaf compensate for loss of voice (through loss of hearing) by using a symbol system of hand and finger movement. Deprivation of one symbol system can be overcome by the institution of another.

In the case of Helen Keller touch and smell replaced sight and sound as sensory instruments. Her compositions (1905) reveal the importance to her of these two senses:

> All my early lessons have in them the breath of the woods--the fine, resinous odour of pine needles, blended with the perfume of wild grapes . . . I felt the bursting cotton bolls and fingered their soft fiber and fuzzy seeds; I felt the low soughing of the wind through the cornstalks, the silky rustling of the long leaves, and the indignant snort of my pony as we caught him in the pasture and put the bit in his mouth. Ah me! How well I remember the spicy clovery smell of his breath! (p. 42).

Thus the sensory organs make physical contact with the environment and serve as outposts of the neurological system. But the sensory contacts made by the organs are apprehended, experienced, conceptualized, and stored in the brain.

During the last two decades neurologists such as Penfield, Luria and Sperry, through their observations of patients with mental disorders, have made considerable progress in locating the various functions of the brain. The language activities of listening, speaking, reading, and writing have been identified as mental processes of the left side of the brain, the dominant hemisphere for right-handed people. Global perception of self and the vital field, which characterizes composers in fine arts such as music, painting, sculpture and drama, is thought to be the main function of the minor right hemisphere. However, Luria (1973) while reiterating "that each hemisphere makes its own particular contribution to the construction of mental processes" (p. 163) adopts a view he regards as confirmed by Sperry's observations of split-brain patients (1967):

> any complex mental function is effected by the combined activity of both hemispheres (p. 163).

Neurologists' findings have given rise to much psychological speculation and popular comment as scientists in the field, such as Blakemore (1977), make the lay public acquainted with the known functions of the brain:

> The dominant side, usually the left, talks, writes, does mathematics and thinks in a logical serial way; the minor right side recognizes shapes and faces, appreciates music, puts on its owner's clothes, and works in a global intuitive fashion (p. 165).

As Luria, Blakemore emphasizes the marriage and harmony of the two halves interconnected for complementary functioning by the corpus callosum. Blakemore also has a caveat for those who believe that the development of the right hemisphere is being neglected while the left is over-developed in educational systems:

> It so happens that the special mental territories of the minor right hemisphere--spatial perception, pictorial recognition and intuitive thought--are not easily amenable to conventional education, nor is it clear that they would benefit from years of formal instruction. Systems of education (and this applies to every culture) seem designed to develop and exploit the powers of the hemisphere that is dominant for speech, for those powers depend most on factual knowledge and prolonged training.
> The ripening of cerebral dominance is one of the most important processes in the maturation of the brain . . . To ignore the special role and particular educational needs of the dominant hemisphere, and to encourage the minor side to take charge may produce deleterious consequences in behavior (p. 167).

The perspective on composition offered by these observations is one of balance. Skill in language necessary for composition is an analyticial, logico-grammatical left brain activity; however, the activity of <u>form</u> relies on the gestalt vision of the right brain. Skill supports art through the lateral co-operation of the corpus callosum when both hemispheres are called into play by the motivating, energizing activity of the frontal lobes, "an apparatus essential for the creation of active intentions or forming plans" (Luria, 1973, p. 318).

It seems, therefore, that the whole brain is responsible for the synthesis of elements that occurs in the process of composing.

Element Four: Form (F)

Uppermost in the review of literature thus far has been the frequent recurrence of words and phrases related to the concept of composing: plans, cosmos, world view, human universe, governing totalities and so forth. Such words presuppose an organic form, a framework which supports and coordinates the components in an ordered harmony. This is the element identified as form.

The concept of form emerges, then, from the literature, as the structural element of the composing process, the unity which gives coherence to the content of selected experience and language meaningfully inter-related within its shape.

For Bloom (1956) this structural element is the product of synthesis:

> a process of working with elements, parts etc., and combining them in such a way as to constitute a pattern or structure not clearly there before (p. 162).

Bloom cautions examiners "not to emphasize elements of the product to the neglect of global qualities, which after all, may be more fundamental" (p. 174).

Much as been written on the nature of form in many symbol systems such as music, painting, dancing, mathematics as well as the oral and written language systems which are the focus of this study.

Strunk (1959) advises the would-be composer to choose a suitable design and hold to it:

> A sonnet is built on a fourteen-line frame, of five-foot lines. Hence, the sonneteur knows exactly

> where he is headed, although he may not know how to get there. Most forms of composition are less clearly defined, more flexible, but all have skeletons to which the writer will bring flesh and blood. The more clearly he perceives the shape, the better his chances of success (p. 10).

Organic form, like the skeleton, provides an intrinsic shape which supports and orders the other elements. Form may be considered as the framework within which the content of experience is shaped and given meaning, or as the order which organizes chaos into a cosmos of simplicity and beauty.

How does form emerge to unify and organize what at first appears unrelated and incoherent? Mystery writer Agatha Christie (1972) explains how her story begins to take shape:

> If one idea in particular seems attractive, and you feel you could do something with it, then you toss it around, play tricks with it, work it up, tone it down and gradually get it into shape. Then of course you have to start writing it. That's not nearly such fun--it becomes hard work (p. 8).

Herein lies the importance of the symbol-system. Language is part of the shaping process which culminates in externalization by the expressor instruments in written (or spoken) symbols.

Listening, speaking, reading and writing are activities concerned with the meaning of a composition. Perception of the inner form of a composition "informs" the mind and makes the meaning clear.

Blake (1818) who was both poet and engraver perceives form in composition as evidence of greatness:

> The great and golden rule of art, as well as of life, is this: That the more distinct, sharp and wirey

> the bounding line, the more perfect the work of art, and the less keen and sharp the greater is the evidence of weak imitation, plagiarism and bungling . . . The want of this determinate and bounding form evidences the want of idea in the artist's mind, and the pretence of plagiary in all its branches . . . Leave out this line and you leave out life itself; all is chaos again (p. 384).

Art-critic, Clive Bell (1958) also affirms the importance of form. He identifies the artist by "the concentration of energies on the one thing needful--the creation of form" (p. 30).

In a recent and comprehensive philosophical analysis of composition (given as the Alexander Lectures at the University of Toronto in 1952) R. S. Crane identifies a forming principle as operating in much the same way in all arts. Reflecting on his own precomposition activities, Crane distinguishes two different types. In the first instance, arduous research produced only an inability to compose even the first sentence. The second instance, occurring on fewer occasions and after much the same preparation, was characterized by everything falling into place in an inevitable order (p. 141).

Crane explains the second type of composing as an "intuitive glimpse of a possible subsuming form--a shaping cause" which exerts a generating and objective power over every aspect of the composing process culminating in an ordered whole. Construction, technique, and content are innate and belong (p. 141). For Crane, the artist has this intuition of form which is capable of directing whatever he does with his materials in a particular work. In fact, form is seen as controlling in an immediate way the act of construction itself:

> It is more than a general intention, more than a "theme", and more than an outline in the usual sense of that word; it is, as I have said, a shaping or directing cause, involving at the same time, and in some sort of correlation, the particular conceptual form my subject is to take in my essay, the particular mode of argument or of rhetoric I am to use in discussing it, and the particular end my discussion is to serve: I must know, in some fashion, at least these three things before I can proceed with any ease or success (p. 141).

Crane explains that he calls it a "shaping cause" because it generates procedures that he cannot escape as long as he is committed to the writing:

> It exerts, that is, a kind of impersonal and objective power, which is at once compulsive and suggestive, over everything I attempt to do, until in the end I come out with a composition which, if my execution has been adequate, is quite distinct, as an ordered whole, from anything I myself completely intended or foresaw when I began to write, so that afterwards I sometimes wonder, even when I applaud, how I could ever have come to say what I have said (p. 142).

Thus the artist's conception of form, as that of the psychologist and the scientist, postulates an inner vision which comprehensively takes into consideration every aspect of the evolving composition, and interweaves the components in intricate, inseparable, and harmonious relationships.

Or, as the poet put it even more felicitously:

> Oh body swayed to music, O brightening glance
> How can we know the dancer from the dance? (Yeats, 1928, p. 127).

An "Optimal Structure" for Language Arts

From the review of literature related to the organizing principle and elements of the language arts the fundamental form of

the discipline is beginning to emerge as the base on which to build the body of knowledge of the language arts with greater specificity.

According to Bruner (1966) such a body of knowledge is essential to developing a theory of instruction for a discipline, if the knowledge is to be grasped by the learner. He describes such a structure as "optimal" in that it contains the fundamental set of propositions from which a larger body of knowledge can be generated:

> A theory of instruction must specify the ways in which a body of knowledge should be structured so that it can be most readily grasped by the learner. "Optimal structure" refers to a set of propositions from which a larger body of knowledge can be generated . . . the merit of the structure depends upon its power for simplifying information for generating new propositions, and for increasing the manipulability of a body of knowledge (p. 41).

The advantages of developing an "optimal structure" become apparent: economy and simplification enable the theorist to present the bare fundamentals clearly and powerfully, and inter-relationships among the fundamentals are visible within the structure. Such a structure puts knowledge within reach.

Bruner's justification for developing an "optimal structure" accords well with the overall purpose of this study. It relates to the concern of this study for the orientation of instruction to the fundamentals of the language arts for the benefit of the child:

> What I have said suggests that mental growth is in a very considerable measure dependent upon growth from the outside in--a mastering of techniques that are embodied in the culture and that are passed on in a contingent dialogue by agents of the culture (p. 21).

While recognizing that there are a multitude of models

available for language and symbolic systems, Bruner proposes that:

> much of growth starts out by our turning around in our own traces and recoding in new forms, with the aid of adult tutors, what we have been doing or seeing, then going on to new modes of organization with the new products that have been formed by these recodings. We say, "I see what I'm doing now", or "So that's what the thing is." (p. 21).

Bruner perceives such new models as forming increasingly powerful representational systems:

> It is this that leads me to think that the heart of the educational process consists of providing aids and dialogues for translating experience into more powerful systems of notation and ordering (p. 21).

It is for this reason that Bruner maintains that:

> a theory of development must be linked both to a theory of knowledge and to a theory of instruction, or be doomed to triviality (p. 21).

For these reasons, it might be profitable to summarize and clarify the findings of the review of literature in the form of an "optimal structure", a framework of elements, which would clearly reveal their inter-relationship and the organizing principle of composing. Such a framework is, therefore, developed for use as an instrument in this study (Chapter III).

The Orientation of Instruction

Thus far the review of related literature has been concerned with finding a theoretical base for the language arts by identifying what is fundamental to the discipline. Answers to the first of the problem questions posed in the introductory chapter now begin to appear.

The fundamental principle of language arts is perceived as composing. The elemental components of the composing process may now be identified as language, experience, human instrument, and form (LEIF). Various combinations of the LEIF constituents may now be viewed as the arts of language: listening, speaking, reading, and writing. Each of the arts may be regarded as a mode of composing in language. An "optimal structure" for language arts has emerged.

However, what still remains to be answered is the second problem question:

What are the teaching behaviors that address the instruction of the fundamental principle and elements of the language arts?

The answer to this question is not so easy to find from a review of literature because of the dichomotization in related research.

At one end of the spectrum are researchers who focus attention on "teaching behaviors" which they perceive as common to "effective teaching"; at the other end are researchers who are concerned mainly with the theoretical base of the discipline.

In between the two extremes are two kinds of researchers: the curriculum researcher who starts from the language arts position but is concerned with how the arts of language are learned, and the instructional researcher who starts with teaching behaviors but is beginning to advocate their relationship to curriculum.

Among the former are curriculum researchers such as Britton and Moffett. For example, Moffett and Wagner (1976) start from the

principle that is fundamental to this study:

> Human beings are born composers. By drawing off traits of the world and rearranging them according to some mental order, people constantly compose reality (p. 8).

Moffett and Wagner perceive composing as being short-changed in teaching probably because it is harder to teach. In particular they identify oral composing as being neglected:

> Most striking are the bias and incompleteness of what schools have called language arts or English. Despite some innovations it is still not four-way. It is heavily biased against the productive activities of speaking and writing . . .. Producing language is more difficult to learn to do because it is more creative than receiving language. By the same token schools find it harder to teach . . .. Composition, furthermore, virtually never includes oral composition such as improvisations and small-group discussions, which may provide more opportunities for practicing how to put thought into language and may be just as effective as writing itself (p. 17).

Moffett and Wagner (1976) adopt the position of student-centered language arts. They view the child as starting school with an oral vocabulary and syntax that is sufficient for his needs to comprehend his world. They perceive the need for instruction to extend the child's experience and oracy, and to effect the transfer from oracy to literacy:

> Whereas thought can be matched with speech in a great and creative variety of verbalization, speech can be matched with print only according to fairly fixed conventions of spelling, punctuation and other typography. These conventions comprise truly new information; one is not born knowing them . . . In some way these have to be taught (p. 173).

Curriculum researchers Fillion, Smith and Swain (1976) have moved even further toward instructional research. They contend

that if there are universals of language learning then it should be possible to identify "universal principles of language instruction" (p. 741).

> Can a set of universal principles or considerations be found that should guide all teachers involved with language (which we consider probably means all teachers)? (p. 741).

The researchers postulate that:

> It appears reasonable to expect linguistics, psycholinguistics, sociolinguistics and the study of language acquisition to have a common theoretical base . . . And if there are universals of language learning--or general statements that can be made about how language is learned--then it should also be possible to discover some useful universals of language instruction, a set of guidelines or statements which would provide a basis for mutual understanding and debate among language teachers (p. 741).

Instructional Research

Part of the problem of orientation, identified in the introduction, is the combination of a sound understanding of the theory of language arts and child development with up-to-date knowledge of teaching behavior.

This problem seems even more acute when it is viewed from the perspective of the instructional researcher who is turning to curriculum. Because he is a generalist seeking teaching behavior that will serve all disciplines, the instructional researcher is likely to be up-to-date in teaching behavior, and, probably, theories of child development, but is less likely to be abreast of the latest developments in curriculum theory. Perhaps more importantly, he is even less likely to have applied himself to fitting the instructional

behavior to any curriculum.

In the preface to their work on teaching research, Dunkin and Biddle (1974) express the belief that:

> the study of teaching is the heartland of the research effort that should govern education (p. vii).

To this end, they have summarized the methods, concepts and findings of observational research in classrooms, reviewing "somewhat less that 500 studies" (p. 3) in the process.

Although the authors reject the notion that the concepts and findings offer a panacea for teaching effectiveness, nevertheless, they cautiously advise that research has uncovered:

> a number of new and useful concepts that teachers can apply to the understanding of their classroom (p. 4)

During the last decade many of these concepts and the associated behaviors, with the addition of illustrative, protocol materials, have become the basis of programs in teacher preparation, as, for example, the theory portion of phase I of the teacher preparation program of the University of Alberta. The handbook for the course draws on the findings of researchers such as: Gage (1968), Fortune (1967), Flanders (1970), Harris (1968), Hunter (1968), Hiller (1969), Kounin (1970), Rosenshine (1970), Ryans (1960), Soar (1966), Spaulding (1965), Taba (1965), Wallen (1966), Wright and Nuthall (1970) and others. The concepts and behaviors identified by the researchers relate to broad categories such as: classroom management, organization for instruction, lesson organization, role, teacher language, using student ideas, praise and corrective feedback

and questioning techniques.

Because the research is still active and coming in, such programs must needs be flexible and open to change on an ongoing basis, but without losing worthwhile, well-established theory. For example, the ethnographic studies of student teachers by Doyle (1977) on the relations between environment and behavior have recently provided insights into the way teachers respond to reduce the complexity of the classroom. Doyle's identification of the teaching behaviors of chunking, differentiation, overlap, timing, and rapid judgment could prove equally as useful to teachers as Kounin's identification of the behaviors of withitness, overlappingness, smoothiness, and group alerting in the process of group management (1970), or Flander's identification of directness and indirectness of teacher influence in relation to classroom climate and warmth (1967).

While some researchers are pessimistic about the value of their findings, Flanders (1977), whose research spans the last two decades, points out the comparative progress achieved in this time:

> For oldtimers like myself the progress may be more remarkable than dismal because we can remember, the state of affairs two decades ago compared with today's scene (p. 19).

Flanders sees as cause for optimism the development of computer programs for handling data, new testing designs, improved techniques for analysis, and mathematical models for comprehending data. Nevertheless, Flanders does quote Rosenshine as saying:

> This review is an admission that we know very little about the relationship between classroom behavior and student gains (p. 20).

Flanders asks:

> How does one answer a Dutch student who asked me in Nijmegen, the Netherlands, on May 1972, "My doctorate committee wants to know why I propose to investigate classroom interaction when Rosenshine has shown that teaching behavior does not affect student learning?" (p. 20).

As others, Flanders is concerned with the problem: What kind of knowledge do we seek? He proposes as an answer "Knowledge that fits together" within a contextual framework with fixed parameters (p. 22).

However, in his review of instructional research, Zahorik (1979) comments on the inability of process-product studies to discover effective teaching behavior because the quantitative methodology used fails to "capture the complexity and meaning of classroom life" (p. 8).

> Heretofore, the quantitative methods of the psychologist were used to study teaching. There was a heavy reliance on coding behavior according to a preconceived set of categories, and, in the case of process-product studies, on paper and pencil achievement tests (p. 8).

Zahorik refers to new methodology of research as yielding greater insights:

> Now, the qualitative methods of the anthropologist are beginning to be used. These include case studies, participant observation, interviewing, full participation, and other ethnographic techniques aimed at interpreting classroom life from the point of view of the teacher or the students (p. 8).

In their study of instructional research, MacKay and Oberg (1979)

account for this change to new methods of research as an increased awareness of the complexity of the teaching process:

> The processes involved in both teaching and planning are more complex and confounding than had been assumed. The research methodology employed in both fields of research has evolved to accommodate this realization. In addition to stimulated recall and simulation games, we are now using ethnographic and anthropological techniques that enable us to capture the richness and diversity of the teachers' task (p. 11).

The participant observer method of research, referred to by Zahorik, was used by Yinger (1978) who describes it in more detail:

> Ethnographic descriptions of teaching were collected as the investigator functioned as "participant observer" in the classroom. The observer's role most frequently took the form of sitting quietly at a spot in the classroom offering full view of all activities, taking written notes and recording as much of the action of the classroom (focusing on the teacher) as possible (p. 12).

If the situation became particularly complex, Yinger used the strategy of focusing on the teacher's behavior, only recording the behavior of the students as they interacted with her. Yinger also used the technique of interview to discover the teacher's thinking about planning.

It would appear, then, that the development of new methodologies for researching teaching is part of a growing awareness of the complexity of the teaching process. Rigid procedures appear to be yielding to more flexible approaches which might yield greater understanding of classroom interaction and its human variables. That this stage has now been reached seems to prove that the research of instruction during the last twenty years has been valuable

and productive.

A Curriculum Context for Teaching

While an "optimal structure" for the teaching discipline still remains elusive, some researchers have begun to turn their attention to the theoretical models already established for curriculum, in the expectancy that such structures might also provide the needed framework for integrating teaching behaviors. Such a shift appears to be part of a growing awareness that teaching as a behavior is best observed in two natural contexts: the classroom and the curriculum it is designed to instruct.

Two recent studies which emphasize the classroom and the curriculum context of instruction are Curriculum Theory and Classroom Realities (Zahorik, 1979), and Curriculum Plannning and Instructional Research: Prospects and Proposals (MacKay and Oberg, 1979).

Zahorik (1979) proposes that a closer relationship between the fields of curriculum theory and instructional research would "greatly benefit classroom practice " (p. 1). Zahorik perceives curriculum developers' concern with research as mainly "to validate the elements and relationships which they identify as a major aspect of their work", while, on the other hand, there are individuals who are engaged only in instructional research (p. 4).

> Curriculum people are not researching classroom life, but others have been for some time. These individuals belong to the field of instructional research (p. 4).

Zahorik identifies two thrusts of instructional research: one to provide descriptions of the classroom process; the other to

examine the relationship between classroom process and classroom product (p. 7). He identifies as new the research of learning activities in relationship to time, and teachers' planning (p. 9). Zahorik regards all the research that has been done on classroom life in recent years as important and useful for curriculum theorists, but he emphasizes that:

> The research that is beginning to be conducted on learning activities and teachers' planning may be especially useful to curriculum theorists because these are curriculum topics. What is happening is that instructional researchers have moved into what is an apparent void and are beginning to conduct research on curriculum (p. 11).

Zahorik perceives each field of curriculum theory and instructional research as having strengths to be shared and weaknesses to be reduced by a closer relationship: curriculum theory is seen as theory rich but data poor; instructional research is regarded as assuming a value-free, neutral posture while curriculum theory is value-oriented; curriculum theory has a complex view, while instructional researchers have a simple view of the teacher-learning process. Thus, each field is perceived as viewing teaching from a different vantage point that is advantageous to the other (p. 12-14). However, in the main, Zahorik maintains that "curriculum theory could profit from a knowledge of classroom life" (p. 15).

What, then, is the main contribution that curriculum theorists have to make? Zahorik perceives it as theory itself:

> Instructional research has amassed considerable data about many facets of teaching and it seeks to examine

> these findings in experimental settings, but it has developed few or no unifying theories to guide either the descriptive research or the experimental research. If instructional research is to move forward it needs carefully developed theory and the hypotheses that emerge from it. Curriculum theorists might well be of service to instructional researchers by helping them to develop this theory (p. 18).

What Zahorik perceives as emerging from the close relationship he advocates is a practical or realistic curriculum theory that can only benefit the schools (p. 19).

The findings of MacKay and Oberg (1979) reinforce and underscore much of what Zahorik has to say. They perceive little, if any, overlap between the two fields of research at the present time:

> Our thesis is that to date there has been little overlap, that the research on teaching has consciously ignored important curriculum variables and that it is time for the two areas of research to come together (p. 1).

After a summary review of the findings of research of the "Modern Era" (1957 to the early seventies), MacKay and Oberg conclude that "the level of sophistication is gradually improving" (p. 6), and that a fairly large body of research has emerged in the last three or four years, research that is well reviewed in the work of Rosenshine and Furst, and Dunkin and Biddle. However, MacKay and Oberg perceive that during this period little attention was paid to curriculum variables or issues:

> The long search for generic teaching skills which has now, fortunately, been portrayed as a search for the Holy Grail was one manifestation of the belief that teaching was, in some important ways,

> separate from subject matter, objectives, issues, and curriculum materials. As one looks back over the research the heavy influence of process researchers is evident. Curriculum content, materials, and objectives--however defined--were usually not focussed on by researchers (p. 7).

It appears that a shift in focus has begun to take place only during the last few years with studies on teacher thinking some of which have been reviewed by Clark and Yinger (1977). Clark and Yinger's review is regarded as noteworthy in that:

> it absorbs what would otherwise be called curriculum research into research on teaching (p. 8).

It seems that researchers of teacher planning, Jeffares (1973), Pylypiw (1974), Oberg (1975) and others are necessarily concerned with curriculum planning (p. 10). MacKay and Oberg go so far as to state that:

> the effectiveness of any given teaching behavior depends on, among other things, the particular curriculum in operation (p. 13).

The statement is important in that it reveals a shift in the position of teaching research. Curriculum is no longer viewed as so much material to be processed while identifying independent "generic teaching skills" (p. 7); teaching behavior is now perceived as depending on curriculum needs, among other things. Teaching behavior is being placed in context, the context of curriculum as it operates in the classroom.

MacKay and Oberg take the issue even further by making proposals for curriculum to become an important part of research (p. 16):

> curriculum scholars should make very special efforts to break through the barriers separating them from the people who do research in teaching . . . If social psychology à la Flanders neglects curriculum issues then it may be up to curriculum workers to make the first move across the boundaries (p. 17).

The two authors of this paper conclude by calling on the Canadian Association of Curriculum Studies (CACS) and the Canadian Educational Research Association (CERA) to participate in a joint committee whose first aim would be "to prepare a prospectus for research and development in curriculum" (p. 18).

It would appear that the marriage of curriculum and teaching is being arranged.

Focus of the Study

The review of related literature seems to indicate that language arts has much to offer to a curriculum-teaching partnership. The review reveals that language arts curriculum might, indeed, be capable of providing a theoretical framework which could meet the needs of instructional research. Such a framework would be able to organize, at the same time, not only the multiplicity of specifics that constitute language arts curriculum but also the array of teaching behaviors that instructional research has identified as important to the teaching-learning situation. In fact, from the literature, it might be argued that instructional behavior can be structured only through the curriculum being instructed; that, indeed, teaching is best studied in the context of curriculum as it is put into practice in the classroom.

The principle and elements which might form the base for an organizing structure for language arts have, thus, already emerged from the review of related literature. The principle of composing in language is perceived by research as essential to child development, and the elements of language (L), experience (E), human instrument (I), and form (F) have been identified from the literature as fundamental to composing in language. These elements and principle offer the opportunity for building an optimal structure for language arts such as is described by Bruner and advised by Einstein. Such a structural framework would be optimal because it would be a crystallization of language arts theory organized and categorized by its fundamental elements and principle. The specifics that constitute the curriculum as well as the teaching behaviors that address the use of listening, speaking, reading, and writing in the classroom could be categorized together within its fundamental frame of reference.

CHAPTER III

DESIGN OF THE STUDY

Overview

From the review of related literature there emerged a theoretical perspective on the fundamentals of language arts, their relationship to the development of the child and the articulation of curriculum and teaching. What is described next is the design of the study developed to research the empirical application of the theory that evolved from the review of related literature.

The review of literature found answers to the first problem question:

> What are the fundamental principle and elements of the language arts?

The study was designed to explore the practicality of addressing instruction to the principle and elements that seemed to be crystallizing into a theoretical structure. Although the scope of the study was limited to six subjects, nevertheless, the study was expected to supply insights related to the second question:

> What are the teaching behaviors that address the instruction of the fundamental principle and elements of the language arts?

Sample

The study began with preparations for selecting a sample from

the "Quest" project currently being conducted by the Centre for Research in Teaching (CRT) of the Faculty of Education at the University of Alberta in cooperation with the Edmonton Public School Board. Because Quest included an investigation of instruction in language arts at grade three and grade six levels, permission was obtained, as a graduate student engaged in thesis research, to develop a smaller, independent study that used some of the subjects who were already participating in Quest. Then permission was obtained from the cooperating school system, and a small sample of six subjects was selected.

Criteria for Selection

Two major criteria controlled the selection of subjects for the sample. First, it seemed economical and profitable to select subjects whose teaching behaviors were being coded on the Quest observation schedule so that two sets of data would be available on some subjects for future comparison at the Centre for Research in Teaching. The data already collected by the Quest coders was then surveyed in order to meet the second criterion, subjects who were presently emphasizing composing in language in their program. By selecting such subjects it was hoped that the incidence of behaviors oriented to optimizing the fundamentals of language arts would be maximized for observation, and provide a rich source for inventory.

Minor criteria were the selection of teachers in equal proportion and from grades three and six. The particular grades were selected for study, as in the parent project, because the present

system of educational grouping makes grades three and six culminating points of instruction in the child's continuum. Equal numbers were selected to provide for grade comparison as an extra finding of interest to the study.

No attempt was made during selection to balance socio-economic or sex factors as these were not considered essential to the primary purpose of the study. Neither was the treatment factor in the design of the parent study regarded as conflicting with the aims of this study. If the teaching behaviors developed in the Quest workshops were oriented by the subjects of the sample to the fundamental principle of composing and the LEIF elements they would be added to the inventory of such behaviors and be categorized within the framework of elements (FOE).

Although these criteria were established for the selection of subjects, they were modified by other practical considerations: the willingness of the subject (and the subject's principal) to participate in a second study, and the need to avoid overloading some subjects who were already participating in more than one study.

By these criteria and the practical considerations, six subjects were selected to participate in the study, three at each grade level. At the same time two subjects were selected, one at each level, to pilot the instruments and the procedures for collecting data.

Development of Instruments

In this study instruments were designed for two different purposes: the collection and the categorization of data.

Data-collection Instruments

Three types of instruments were used to collect the data of behavior oriented to the fundamentals of language arts: observation, interview, and questionnaire.

Observation: The purpose of observing each subject in the natural, classroom situation was to collect the data of teaching behavior oriented to the fundamentals of language arts, and to record the time duration of such behavior in order to build a profile of instructional emphasis in language arts for each subject

The methodology employed by the researcher was ethnographic The participant-observer model described by Yinger (1978) was followed. The researcher of this study sat quietly in the classroom taking written notes of everything that she observed, focusing on the behavior of the teacher, and only participating in classroom activities as occasion offered. Students' behavior was recorded only as they interacted with their teacher, but no attempt was made to evaluate the effect of the teaching behavior on the students, as the evaluation of effect is not part of this study.

The total teaching behavior of each subject across one whole day was observed. Subsequently the portion which related to the teaching of language arts was identified for use in this study. This procedure ensured that no aspect of language arts instruction

was omitted. This was a necessary precaution especially at the grade three level where 60-70% of daily instruction is in language arts. Each instructional behavior was noted as observed and its duration timed in order to provide for constructing profiles of instructional emphasis (Figures 4, 5a, 5b, and 6).

A coded copy of the observation data of one subject together with an explanation of the coding is included as an example (Appendix A)

A categorized inventory of the observation data of the total group is included as the "actual" inventory (Appendix D).

Interview: The interview was conducted on the second day, either during the noon hour, after school, or during the subject's preparation period. The duration of the interview was approximately 30-45 minutes.

The purpose of the interview was to provide the subject with an opportunity to describe how she taught composing in language, to recall her best composing venture, and to formulate future plans for composing.

A set of questions to be posed during the interview was prepared in advance by the researcher. The researcher aimed at getting the subject to do the talking while, at the same time, keeping the interview purposeful. The researcher, as interviewer, reminded each subject at the beginning of the interview to answer from personal experience. This directive was intended to preclude the subject's giving "right" responses aimed as "assisting" the research.

Other questions were improvised as the interview proceeded in order to explore and clarify avenues related to the study that were opened up by the responses.

Each interview was recorded on audio-tape. A transcript of one of the interviews, and a copy of the questions that were prepared in advance is included in Appendix B. A categorized inventory of the interview data of the total group is included as the "recalled" and "intended" inventories (Appendix D).

Questionnaire: The response of one subject to the questionnaire is provided as an example (Appendix C).

The purpose of the questionnaire was to provide the subject with the opportunity for reflective response. The subject had been observed in action spontaneously interacting with students, and had responded spontaneously to questions posed orally in an unrehearsed interview situation. The questionnaire invited a different response, that of thoughtful, written answers to questions designed to elicit the subject's concept of composing in language and the instruction to be directed to it.

In order to give each subject time to answer the questions the researcher usually substituted for the teacher in class for as long as was needed to complete the questionnaire.

The questions of the questionnaire were carefully designed by the researcher to gather information about each subject's understanding of the principle and elements of the language arts, based on the research. Efforts were made not to disclose the findings or

research.

The questionnaire was presented in two parts, A and B. Part A was designed to discover how the subjects defined the concept of composing in language, what modes they included in the concept, which modes they emphasized most in teaching, and whether they regarded composing in language as an educational priority. (Summaries of the responses to Part A of the questionnaire are provided in Tables 1 and 2.) Part B of the questionnaire was designed to discover which instructional behaviors the subjects preferred, as a group, to orient to composing in language. For this choice a number of instructional behaviors were presented in a scrambled arrangement to preclude leading or biasing. The subjects were asked to rate each behavior on the criterion of how much the behavior would help a student to compose in language, "much" or "little". A summary of the responses to Part B is provided in the "Preferred" Inventory (Appendix D). Also, a summary of behaviors rejected by group consensus is provided (Table 3).

The questions of each part were constructed for specific purposes related to the study.

For example, in Part A, questions 1-6 were directed to the familiar landmarks of listening, speaking, reading, and writing, to gain some information as to whether each of these arts was perceived as a composing activity, and which had greater educational priority for the subject. Question 7 was particularly designed to collect data related to Moffett's criticism (Chapter II) that

instruction in language arts is not "four-way", and that speaking and writing are being short-changed.

On the other hand, the questions in Part B were designed to invite reaction to a range of common practices from controlled exercises and drills to activities that synthesized the elements. Some of the questions were directed to a particular element of language arts as, for example: the human instrument (#9), form (#17 and #24), experience (#10), and language (#15).

In summary, the data-collection instruments were designed to collect information about the teaching behavior addressed by the six subjects to the instruction of language arts at the time of observation, interview, and questionnaire. Such information would be expected to reveal: "actual" teaching behavior observed in the classroom; teaching behavior "recalled" during the interview as successful in developing composing in language; behavior "intended" next; and behavior "preferred" by the subjects responding to the questionnaire as optimizing composing in language. In addition, the timing of the duration of the "actual" teaching behavior was expected to contribute to estimating the emphases of instructional orientation for the day of observation.

Instrument for Categorizing Instruction

The elements identified from the review of literature were developed to two levels of specificity by the researcher in order to build an optimal structure for language arts that could serve as an instrument for categorizing teaching behaviors by their

orientation to the elements and modes of composing in language. The instrument could then be used to code the data collected by observation, interview, and questionnaire, classifying the teaching behaviors according to their orientation.

This instrument is presented as the Framework of Elements, hereafter referred to as FOE (Figures 1, 2, 3). Because this instrument is central to coding and categorization it is provided at two places in the study for easy reference, here (pages 62, 63, 64) and later (pages 124, 125, 126).

The elements are those identified from the review of literature as language (L), experience (E), human instrument (I) and form (F) referred to hereafter as the LEIF elements.

The LEIF elements are shown in both analysis and synthesis within FOE. Thus FOE has two parts, elements and modes:

1. FOE Analysis: Elements of Language Arts (Figure 1, p. 62) shows the elements analyzed to two levels of specificity, namely, the constituents and their specifics;
2. FOE Synthesis: Modes of Language Arts (Figure 2, p. 63) shows the synthesis of elements (or their constituents) that constitute the four modes: listening (M I), speaking (M II), reading (M III), and writing (M IV).

FOE is considered adaptable in that it may be used for simple or for detailed analysis. For example spelling may be coded as L (language) or as L B1 (conventions of written language) for greater precision. Modes of composing are coded only as M I (listening),

M II (speaking), M III (reading), and M IV (writing). If the coder is unsure of the elemental category, FOE Analysis: Elements of Language Arts (Figure 1, p. 62) may be read from right to left, from the specific observation to the category. For example, the coder identifies the specific behavior (e.g. spelling) and then finds the element of which it is a constituent (e.g. language). Spelling would then be coded L B1.

FOE Synthesis: Modes of Language Arts (Figure 2, p. 63) is read vertically. Each column contains the elemental constituents which are synthesized in each mode of composing.

For example, reading is a process of deriving meaning from a graphemic symbol system (LB); the experience gained from this process is second-hand (EB); the symbols are apprehended by the human instrument of sight (I A3); understanding is achieved by the recognition of form expressed through the written symbols (FB). Reading is coded as a mode of composing (M III) because the experience is "assimilated" and "accommodated" (Flavell of Piaget, 1963, p. 17) with the reader's total experience which it modifies. Thus, in terms of FOE Synthesis, the reader is involved in the continuous recognition of successive form (FB) produced from the synthesis of another's experience (EB) represented in written language (LB).

If the modes are viewed in this way as a synthesis of elements, instruction oriented to a mode may be considered as a "powerful" teaching behavior because it combines, economically, instruction in some aspect of each element at the same time.

Figure 1

FOR ANALYSIS: Elements of Language Arts

Element	Constituent	Specific	
Level 1	Level 2	Level 3	
LANGUAGE	A Oral	1. Conventions	phonemes, order of phonemes; syntax; intonation, rhythm, and stress
		2. Semantics	lexical, syntactical and experiential context
	B Written	1. Conventions	alphabet; order of graphemes (spelling); syntax; punctuation
		2. Semantics	lexical, syntactical and experiential context
EXPERIENCE	A First-hand	1. Sensory experience of environment	
		2. Rational development of sensory representations by differentiation and interconnection	
	B Second-hand	1. Experience of the compositions of others	
		2. Rational development of the experience gained from the compositions of others	
HUMAN INSTRUMENT	A Receptors	1. Sensory receptors of raw data: touch, taste, smell, sight, hearing	
		2. Audial receptor of oral composition	
		3. Visual receptor of written composition	
	B Expressors	1. Voice (and movement) expressor of oral composition	
		2. Hand-and-eye expressor of written composition	
FORM	A Formulation	1. Improvisation of form	
		2. Reflective refinement of the improvisation to build unity, coherence, beauty, simplicity, fitness, and power	
	B Recognition	1. Intuitive response to "gestalt" of received composition: comprehension and enjoyment	
		2. Reflective, critical analysis and evaluation of form of received composition by criteria of unity, coherence, beauty, fitness, simplicity, and power.	

Figure 2

FOE SYNTHESIS: Modes of Language Arts

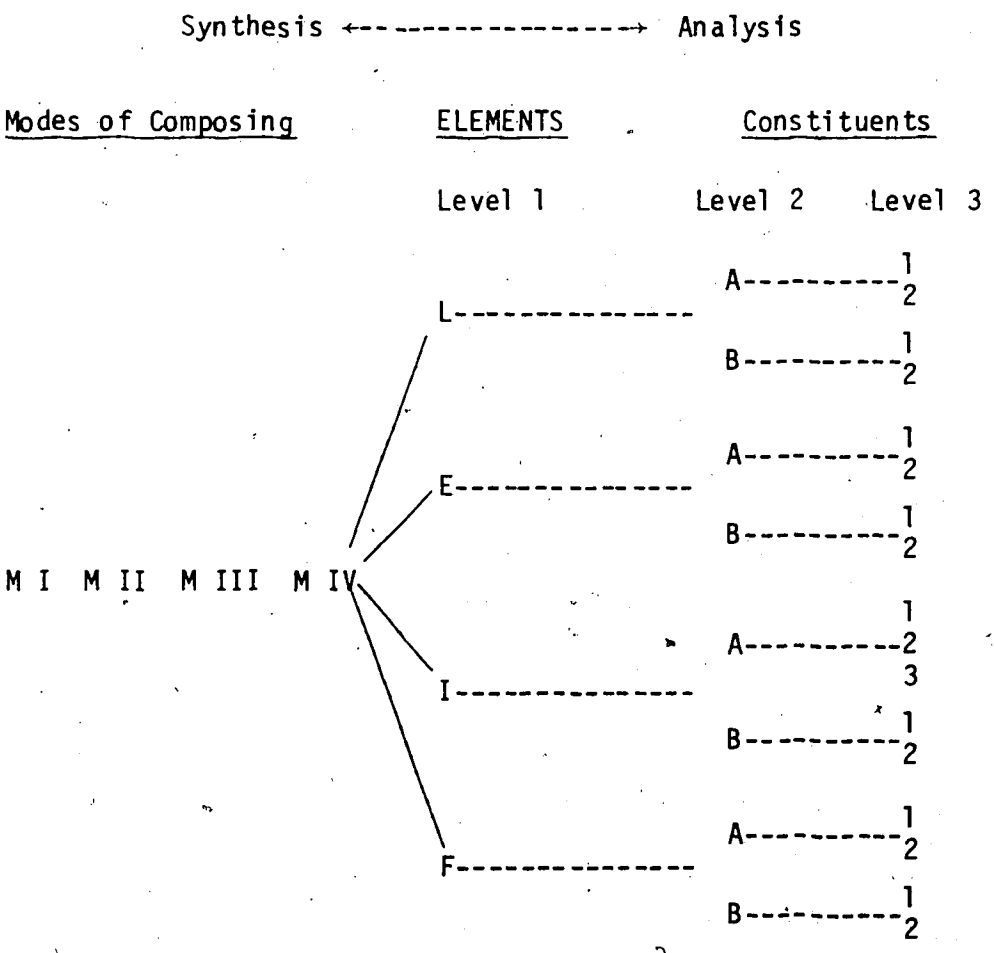
L	Oral Language (Phonemic Symbol System) LA		Written Language (Graphemic Symbol System) LB	
E	Secondhand Experience EB	Selection from total experience E	Secondhand Experience EB	Selection from total experience E
I	Audial Receptor IA2	Oral Expressor IB2	Visual Receptor IA3	Manual-Visual Expressor IB2
F	Recognition of Form FB	Formulation of Form FA	Recognition of Form FB	Formulation of Form FA
MODES	LISTENING	SPEAKING	READING	WRITING
Code	M I	M II	M III	M IV

Coding

The FOE instrument of categorization is structured to make it easy to use as a ready reference for coding (Figure 3). The different categories are numbered, or lettered, in the hierarchical convention (A 1 etc.). These letters and numbers can then be used as a system for coding teaching behaviors oriented to identified categories.

Figure 3

FOE Coding System



The following examples of teaching behavior illustrate the application of the FOE coding system (Figure 3, p. 64):

Behavior: Explains a "rule" for the order of graphemes
Code: L B1 (language convention)

Behavior: Elicits the precise word for a particular experience
Code: L B2 (word meaning)

Behavior: Shows class a picture
Code: E B1 (experience of the compositions of others)

Behavior: Takes children to shopping mall to observe the shoppers
Code: E A1 (firsthand sensory experience of environment)

Behavior: Requests refinement of articulation and pronunciation of reiteration
Code: I B1 (refining voice)

Behavior: Requests the improvisation of an interview with a peer using a particular focus
Code: F A1 (formulation)

Behavior: Reads a story to the class
Code: M I (listening)

Behavior: Requests an oral anecdote
Code: M II (speaking)

Behavior: Writes an instructional directive on the blackboard
Code: M III (reading)

Behavior: Schedules the regular writing of a journal
Code: M IV (writing)

The coded copy of the observational data of one of the subjects, and an explanation of the categories used by the coder is provided in Appendix A to illustrate further the use of the FOE coding system.

Procedures

Schedule

After permission has been obtained from the field research department of the Edmonton Public School system, procedures for putting the design of the study into operation were initiated with a series of phone calls to teachers and their principals in order to select the subjects and arrange a schedule of visits for piloting and collecting data at first-hand in the classroom situation.

Pilot of the Instruments for Collecting Data

The three instruments of observation, interview, and questionnaire were piloted for reliability and ease of use by a grade six teacher who was visited on two consecutive days for this purpose. After a trial run in using the instruments, the questionnaire and the interview techniques were discussed with the pilot subject who offered some suggestions for improvement. Adjustments were made among some of the items, and the questionnaire was placed last in sequence so that the interview would not be biased by the questions of the questionnaire.

The instruments were then used for two grade six subjects and were found to be reliable at this level. However, in order to verify the reliability of the instruments at grade three level of instruction a grade three teacher was selected to pilot them again. This subject was not informed that it would be a pilot, to preclude the possibility of the knowledge affecting the pilot.

After the second pilot further adjustments to the data-collection

instruments were deemed unnecessary.

Pilot of the Instrument for Categorizing Instruction

Following the research of instruction in the schools, data that had been collected were reviewed and the design of the study was drafted in order to clarify the relationship between theory and practice. As related literature was reviewed and the design was developed, the structure of the framework of elements was refined. The piloting of FOE was then considered necessary to test its reliability and ease of use before using it to categorize the data that had been collected.

The pilot of FOE followed a procedure that was developed by Ruth Arrington (1932). This procedure involves two, or more, coders using the instrument independently to code the same set of data. The coding can then be compared for correspondence (Feifel and Lorge, 1950, p. 1-18).

In order to facilitate the comparison, correspondence can be computed as a percentage using the Arrington formula:

$$\frac{2 \times \text{agreements}}{2 \times \text{agreements} + \text{disagreements}}$$

"Disagreements" includes coding dissimilarly recorded and coding noted by only one coder. In effect, the double agreements are being considered in a ratio with their total plus the disagreements.

Selection of Data for Coding Pilot: A printed record of the researcher's observation of Subject #1 (a grade three teacher) during one day of language arts teaching in her classroom was

selected for the coding pilot. On this day the subject had taught five lessons in language arts and, in the process, had revealed a variety of teaching behaviors that ranged in orientation across all the LEIF elements and the modes of composing. Selection of this material was, therefore, made on the criterion of range which might adequately test the comprehensiveness and potential of the instrument as a ready reference for coding teaching behavior oriented to the fundamentals of the language arts.

Pilot Coding Procedure: In this study it is considered that, because FOE is regarded a comprehensive distillation of language arts theory, a coder needs a background in language arts in order to understand FOE and recognize the theory at work in the classroom. Therefore, the coder selected for this purpose was a reading specialist who had considerable experience in working with language arts projects and inservicing teachers in the related theory.

Apart from her own background, the coder came "cold" to the task. She was not given advance instruction in the theory of principle and elements, nor in the design of the instrument, nor in how to apply the instrument to coding the activities recorded by the observer. All that the pilot coder had the work with was the written description of the instrument (as included in the study), a copy of the instrument itself, and the printed record of observations of Subject #1's teaching of language arts during one day.

The coder began by reading the description of the instrument and the instrument itself, making cross-references between them.

Then she began to code the printed observation, slowly, back-tracking frequently and making erasures from time to time. This process was interspersed with remarks such as "I think I need a 'dry-run' at this task" as well as enjoyment of some of the activities and the student responses.

As the coder assimilated the information condensed in the instrument and her mind accommodated to its design and the coding system, the work began to speed up. Whereas the first fourteen items took over half-an-hour, the remaining sixty-two were coded within an hour. Moreover, since the coder was asked to code to the third level of specificity, it is likely that the work might have taken half the time had the coding been done at the elemental level only.

Assessment of the Results of the Pilot Coding: Each item of coding was compared with the researcher's coding of the same data which had been done independently, in advance, and the Arrington formula was applied to get a percentage computation. Moreover, because the instruction for each lesson had a primary directive as well as secondary orientations, the results of each lesson were computed separately for comparison of strength and weakness in coding, as well as computing the total percentage for the overall comparison. The results of the Arrington formula computation were as follows:

Lesson	Agreement Percentage
1	93.75
2	73.97
3	65.79

Lesson	Agreement Percentage
4	83.3
5	79.06
TOTAL	75.42

Findings of the Coding Pilot. From an analysis of the results of the pilot it would appear that the coder was most comfortable in identifying orientation to the element language and the modes of composing. What seemed more difficult was to identify the orientation of instruction to the elements experience and form. For example, whereas discussion is oriented to developing listening and speaking this may be secondary to the prime orientation for the teacher intent on developing experience. It is likely, as in the instruction recorded here, that the discussion itself is directed to recalling old experience, providing new experience, and developing it meaningfully. So, also, dramatization may be directed not only to the instrument of speech but also to developing form through improvisation in the speaking mode of composing in language.

It also seems possible that an early conning of the protocol materials before beginning to code might give the coder an overall view of the movement of the lesson that might help her to perceive the prime orientation of instruction for that period. In fact, it appears that inservice in coding procedures, with some practice in recognizing the orientation of instruction, might be necessary before beginning to code.

In the light of these considerations, the results seemed to indicate that the instrument would be reliable in the hands of a

coder who understood the theory of language arts, and how to recognize that theory in operation during instruction.

Focus of the Study

Because FOE had shown potential for reliability, given the described precautions of coding training, it was decided that the instrument could be used, as planned, to code all the data collected by observation, interview, and questionnaire, in preparation for building inventories of teaching behavior oriented to the fundamentals of language arts.

Four separate inventories were to be compiled from the "actual", "recalled", "intended", and "preferred" behavior of the six subjects. These inventories, though limited in scope to the behaviors of the sample, would be designed to offer a stock of: teaching behaviors that the subjects had actually oriented to the fundamentals in the classroom; behaviors they had recalled; behaviors they intended to initiate in the future; and behaviors they preferred among those identified for them, as optimizing composing in language.

Further, it was perceived that, after the data of observation had been coded and categorized by FOE into the LEIF elements and modes, it might then be used to construct profiles that showed the extent of observed instructional orientation to each of the elements and modes of language arts. Such profiles could be constructed from the observation data because of the included time factor, the duration of each instructional behavior. It was hoped

that the design of these profiles might maximize the opportunity to discover the elements and modal emphases of the instructional orientation of each subject, each grade, and in total.

Because of the flexibility built into the FOE instrument, it was further considered that such profiles might be constructed at any of the different levels in order to reveal either emphases among the elements, or, in a finer analysis, emphases among the specific constitutents of an element. By these means, it might then be possible for a teacher to discover which of the elements and modes she was emphasizing most, and whether her instruction was addressed mainly to a specific constituent of a particular element. In fact, she might then be able to identify the particular behaviors she used most in teaching language arts.

CHAPTER IV

ANALYSIS AND DESCRIPTION OF DATA

Procedures for Analyzing the Data

The data of teaching behavior collected by observation, interview, and questionnaire were first coded by the FOE system (Figures 1, 2, 3, pp. 62, 63, 64) and then sorted by code into the categories of element and mode. These categorized data were then organized for study in two forms, inventory and profile.

Four inventories (Appendix D) were built by this procedure: an inventory of the "actual" teaching behavior addressed to language arts, observed and timed during one day in each subject's classroom; an inventory of teaching behavior "recalled" by the subjects as optimizing composing in language; an inventory of teaching behavior "intended" next by the subjects to develop composing in language; and an inventory of teaching behavior "preferred" by subject consensus from among the behaviors listed on the questionnaire. A count of the behaviors recorded in the inventories by their orientation to the elements and modes of language arts was made to summarize the data for analysis (Figure 7 p. 131).

Profiles of instructional emphasis were constructed from the timed duration of "actual" instruction addressed to language arts on the day of observation. Two individual profiles were built for each subject by this procedure, one categorized by element and

mode (Figure 4, p. 127), and a second that specified the individual's instructional emphasis within the element itself (Figures 5a and 5b, pp. 128, 129). In addition, grade and total group profiles were constructed (Figure 6, p. 130).

Extra information relating to the six subjects' concept of language arts was tabulated for study (Tables 1, 2 and 3, pages 121, 122, and 123).

There were several reasons for structuring the data in this way: the potential of FOE for comprehensive categorization of teaching behavior addressed to language arts could be tested; an inventory of instructional behavior oriented to the fundamentals of language arts could be initiated for future development; the profiles would provide graphic representations of the instructional emphases observed and timed during one day of language arts instruction; the teaching behavior "recalled" and "intended" during interview and "preferred" on the questionnaire could then be related to the profiles of "actual" teaching behavior and the tabulated concepts of composing. The construction of these inventories, profiles and tabulations of data was expected to afford the means for identifying consistent trends of instructional orientation from which clear, composite pictures might be formed of the teaching behavior in language arts that characterized each subject, each grade and the total group.

Finally, it was expected that an analytical description of these expanded composite profiles of instructional emphasis might

then produce answers to the second question of the study:

What are the teaching behaviors that address the instruction of the fundamental principle and elements of the language arts?

Description of the Profiles of Instructional Emphasis Related to the Response to Interview and Questionnaire

It seemed best to begin the analysis and description of the data of teaching behavior addressed to language arts with a description of "actual" teaching behavior observed at firsthand in the classroom as being the most objective. Then, teaching behaviors that were "recalled", "intended", or "preferred", which were regarded as more subjective because they relied rather on the subject's memory or opinion, could be related to the "actual" data to clarify and expand the profile.

Subject Emphases

FOE coding of the data of observed teaching behavior made possible the collection of like behaviors in the form of a profile for each subject (Figures 4, 5a and 5b). These profiles then made possible the descriptions of instructional emphasis which follow. It was decided to describe first the profiles of the three grade three teachers (Subjects #1, #2, and #3) and then to proceed to the profiles of the three grade six teachers (Subjects #4, #5, and #6).

Subject #1 (Appendices A, B and C; Figures 4 and 5a)

Subject #1 taught a combined grade three-four group. All the

data of this subject's teaching behavior addressed to language arts and collected by observation, interview and questionnaire are supplied as an example (Appendices A, B, and C), because the range of "actual" instruction oriented to language arts in one day includes all the FOE categories of element and mode, and most of the specific categories.

Subject #1's profile (Figures 4 and 5a) shows the spread of instructional orientation across the elements and modes during the teaching of language arts. Although, on the profile, reading and writing do not appear to be receiving as much attention as speaking and listening during language arts instruction, it should be added that reading and writing were used as the main modes for receiving and expressing the content of social studies which followed the language arts instruction on the day of observation.

From the profile of Subject #1 (Figures 4 and 5a) it seems that instruction was oriented to meeting the needs of composing in language on a structured basis during the lesson and across the day. Instruction was directed first to the conventions of spelling and word meaning. This was followed by the behavior of putting experience (E) into language (L) through the posing of problems that required the child to formulate (F) personal experience with coherence and unity. The emphasis of instruction was then focused on the improvisation and appreciation of form (F) through the required dramatization of personal experience, given a unifying topic. This instructional orientation was further strengthened by combining

with it emphasis on the use of tone (I) to increase the effect of form. Further development of the human instrument followed next with instruction directed to the practice of handwriting. The development of the instrument for literate expression built naturally into the reading (M III) and writing (M IV) of the social studies content which followed the language arts instruction.

From this description it may be seen that the elements and modes of language arts were integrated by the organization for instruction across the day. Perhaps it is worth noting that this organization was facilitated by the fact that the same teacher taught all the lessons to the one class, and was, therefore, better able to organize the orientation of instruction to perceive needs, such as spelling, handwriting, the use of tone, or the formulation of experience to answer the challenge of a problem.

An important aspect of the behavior for organization was the grouping and re-grouping of the children, and the use of different classroom areas to facilitate instruction by providing variety and utilitarian value at the same time. Thus, spelling was taught by the teacher to the whole group in the enclosed music-room, but other activities took place in the open area. Sometimes the children worked as individuals, as when practising handwriting, sometimes with a partner, as when preparing an improvisation, sometimes as the players or as the audience when performing or appreciating a peer presentation, and sometimes as a group of individuals

enjoying a story read to them by their teacher, while they sat close to her on a carpet provided for that purpose.

Other important instructional behavior directed to language arts included the use of the blackboard to visually reinforce, clarify, or even to replace verbal instruction (especially useful in an open area), and the use of pictures in the text to clarify written description. The grade four children of this combined grades three-and-four group were frequently invited to lead the way as models for the "threes". Other teaching behaviors were directed to praising worthwhile endeavor. The use of humor often accompanied the overall, continuous challenge to give form and language to experience. But, perhaps most important of all was this subject's teaching behavior of combining two or more instructional emphases in one activity as, for example, the combination of putting experience into language, improvising form, practising tone of voice, and visually portraying characterization through a brief dramatic presentation for peer appreciation. This combination of instructional orientations formed a powerful and economical teaching behavior.

It is interesting to note that Subject #1's teaching behavior recorded during the interview and questionnaire was consistent with the observed behavior.

During the interview (Appendix B) it became apparent that Subject #1 started with the children's background experiences. Instruction was then directed to helping the children to chart and

structure their own ideas, arising from their experience, into a familiar, thematic focus of interest. Students were often expected to share experiences, feelings, and ideas and structure them as a group into a meaningful form. Humor and pride of workmanship were part of the group project. It is worth noting that Subject #1's "intended" behavior included greater emphasis on firsthand experience and a sharpening of the human instrument of sensory reception, "teaching them to feel and see as an artist, or a poet, or as an author."

The responses to the questionnaire were consistent with the teaching behavior recorded by observation and interview. The starting point was, again, the individual's own experience, the aim being to get the children to "communicate their ideas, feelings and thoughts in a logical manner" (Subject #1, question 1, questionnaire, Appendix C). The responses to the questionnaire revealed that Subject #1 preferred to emphasize the visual-oral relationship first to establish the "composing manner", and then to transfer this experience to the literate mode of composing. Composing in language was given top priority (question 5) because composing was perceived as "essential" to the students "to share their ideas and expand on each other's experience" (question 6). Subject #1's response to the second part of the questionnaire (Part B) "preferred" the whole range of behaviors offered; that is, all the behaviors listed in this section were rated by this subject as helping the student "much" to compose in language. Subject #1's acceptance, on

the questionnaire, of drills and exercises for practice was consistent with the observed teaching directed to spelling and handwriting; the rating of puzzles, jigsaws, problem situations, diagrams, improvisations and summaries as helping "much" was also consistent with frequently observed questioning directed to verbal problem-solving. One teaching behavior was added (question 37, Questionnaire, Appendix C), that of providing a classroom climate of the social health needed for free discourse.

This brief, descriptive composite of Subject #1's teaching behavior (recorded as an example in Appendices A, B, and C) serves to indicate the range of teaching behavior directed to the needs of these grade three-four composers by Subject #1. The description reveals this subject's central perspective of language arts that appeared firm and consistent during observation, interview, and questionnaire.

Subject #2 (Figures 4 and 5a, pages 127 and 128)

On the day of observation, Subject #2 was teaching a grade three group of children. On this day, Subject #2's behavior included grouping for instruction and utilizing different areas. Instruction was oriented, first, to individual seatwork directed to the conventions of language and to work-meaning. Total group discussion of the work followed. Then the subject organized the students into partnerships to prepare a description of a given topic, chosen from a basal text, that was to be presented orally. As the students completed the preparation they were directed to join their peers

seated on a carpet in a circle in the middle of the classroom. When all were assembled, students were called upon in turn to make their contribution while the subject facilitated peer response. The teacher then described a situation, adopted the role of a character in that situation, and invited a student to take a complementary role. Teacher and student, in role, then engaged in an improvised conversation. This teaching behavior was designed to offer a model for the preparation of conversation to take place on the following day. The children were then requested to return to their desks for a spelling test. Later the teacher organized a move to the school library to change library books, and to listen to the librarian read a story in the "story-corner". In the afternoon, the subject directed instruction to preparing the vocabulary for writing a conversation with a character selected from a long story that the subject was currently reading to the children. Then the children were requested to sit on the carpet while the subject read aloud the next instalment of the story.

Subject #2's profile (Figures 4 and 5a) reflects these instructional emphases. Although Subject #2's profile reveals the spread of instructional orientation to every element and mode, it also shows that the main emphasis during language arts instruction was on the literate modes, especially reading. This orientation to literature was also emphasized through the stories read aloud by both the subject and the librarian, and by the writing assignment related to a character from literature. Thus, the bulk of instruction,

on this day, was strongly addressed to literature through all the modes. Because the modes of composing in language are displayed in this study as synthesizing the elements of language arts (FOE, page 125), instruction oriented to the modes is considered a "powerful" behavior.

Subject #2's instructional orientation to literature was also evident during the interview. Story was viewed as motivation for composing in writing. Putting together a story as a group was used to help students to "gather their thoughts together and be able to write it down". Focus was developed, sometimes, through dramatic improvisation of character. Listening to a story was compared with "watching television, the more you read to the children they've got to get something out of it." This comparison to television suggests the total picture, the "gestalt"; the "something", in terms of this study could be the form (F) of experience (E) expressed in appropriate language (L). The way Subject #2 put it was, "They get ideas; they are able to look into descriptions; they also gradually learn to use words, words that an author has put down in a different way from the way they speak in everyday life." During the interview, behavior addressed to providing firsthand experience was "recalled" as optimizing composing in language (although none had been observed on the day of observation). The firsthand experience of making toffee apples was described by the subject as motivating language for sensory experience by oral "brainstorming", and then developing written composition: "Therefore,

I think, if we go from firsthand experience into oral and then into written, we can, and we will get good composition." Teaching behavior described by the subject as "intended" next was to develop thematic units that would motivate the children and "let them go", and that would integrate activities across the day. Subject #2 perceived the children as composing every day: "They have to." It seems likely that the literature of research reviewed in Chapter II would endorse that statement.

Subject #2's response to the questionnaire strongly emphasized the composing aspect of the language arts: "I feel we are gathering and gleaning all the time--when we talk, read, listen, view" (question 6). However, the response to the questions of the second part revealed that Subject #2 regarded spelling and handwriting drills, making a dictionary, dictation, diagramming instruction, notetaking, correcting errors, and researching a topic as being of "little" help to students in composing in language. Nor was too much teacher control regarded as helpful. The importance of inter-relating other composing arts with the language arts was re-emphasized by the addition (question 37): "Painting, music, and cooking also help the children to compose."

From this description it becomes evident that Subject #2's main instructional emphasis, at this time, was the development of the language arts through literature, and therefore secondhand experience. However, firsthand experience was recalled during interview and rated on the questionnaire as of high value. Moreover,

although drills and the conventions of language were rejected on the questionnaire as helping "little", nevertheless exercises in language conventions were in practice on the day of observation. Thus there appears to be some differences between the "actual", and the "recalled", "intended" and "preferred" behavior.

Subject #3 (Figures 4 and 5a, pages 127 and 128)

On the day of observation, Subject #3 was teaching a grade three group. Subject #3's profile (Figures 4 and 5a) shows that, on this day, instruction was oriented to all the elements and modes, but with less emphasis on form and the human instrument. One of Subject #3's main emphases was the development of language for experience. The main teaching behavior directed to these elements was the use of a basal reader and an accompanying workbook. After a section relating to a particular passage had been completed in the workbook, the subject relied on the behavior of questioning to elicit desired responses and to develop appropriate language. Group alerting, addressing questions to individuals, and probing ensured total group involvement.

Teaching behavior that maintained a balance among the modes included the reading of a story, supervising sessions of uninterrupted silent reading and diary writing, and organizing "centre" activities. The centres included activities in mathematics, science, games, art, writing, and listening. The grouping for centre activities was taken care of by allowing the children to choose for themselves. The students were permitted to work in small

subject moved from centre to centre helping the children and participating in the activities. In fact, the teaching behavior that emerged most strongly from those observed during the day appeared to be teacher participation in student activities; interacting in discussion, reading silently along with the children, writing as they wrote, and participating in centre activities drew the subject into a close relationship with the class group. For example, this relationship allowed the subject to openly discuss rough behavior in the playground and sort out the problem.

During the interview, the emphasis observed earlier on developing language for experience was reinforced by the subject defining composing in language as not just putting thoughts into written language "but in using language in a standard way". The subject viewed the use of a particular workbook as contributing to composing in language because short answers in written sentences were required. However, the subject balanced the structured approach to composing offered by the workbook with the unstructured diary-writing. Centres were viewed as motivating curiosity and further research, as well as providing practice in skills. The subject "recalled" instruction oriented to helping the children dramatize folk-tales for presentation to their parents as optimizing composing in language. The dramatization was, again, a joint project of subject and class with the subject helping to complete the translation of the story into a play to facilitate the production.

Subject #3's response to the questionnaire was consistent with the teaching behavior (observed and stated) that addressed the maintenance of balance between structured and unstructured writing in order to fulfill student need. Thus, although drills and exercises were preferred on the questionnaire, proof-reading and the correction of errors were check-marked as helping the student "little" to compose in language. It is interesting to note that, although form is shown on the profile as "actually" receiving little emphasis, on the questionnaire "comprehensible form" was presented twice, once in the definition of composing in language given at the beginning of the questionnaire (question 1) and again in the revised definition given at the end (question 36), as central for instruction.

From this description it appears that Subject #3's teaching was mainly characterized, at this time, by behavior that provided a balance between structured and unstructured learning situations, and by teacher participation in the activities of the students.

Subject #4 (Figures 4 and 5b, pages 127 and 129)

Subjects #4 and #5 each taught a grade six group in the same school, shared an open area, and worked together on preparing curriculum and some team-teaching.

Subject #4's profile (Figures 4 and 5b) for the day of observation shows an emphasis on written language, secondhand experience, and the mode of listening. No instruction was addressed directly to the development of the human instrument or

form on this day.

In the main, the teaching behavior that produced this emphasis was a combination of small group organization and basal reading techniques. Apart from the reading of the next instalment of a story to the two combined grade six classes at the beginning of the morning, the language arts time, on this day, was devoted almost entirely to developing language rather than the arts of language. Apart from the listening to a story at the beginning of the day, the modes of language were incidental to the passages for study, and to the instructions related to the exercises based on the passages.

The class was organized into three groups, each with a different reading text at a suitable level of difficulty. The tasks for each group were listed on a side board along with alternate language activities to be done on completion of the group assignment. The children were directed to form the small groups and the teacher proceeded to work with each group in turn, using the teaching behavior of questioning. The meaning of the passage was related by question and answer to the child's own experience, and then exercises based on the language of the passage and language conventions were assigned. This procedure was repeated with each group. On the subject's second visit to each group, answers to the exercises were elicited by questioning. On completion of the group assignment the children proceeded to the alternate activities which included: finishing the reading of a science fiction story

of their own selection, designing a bookjacket for the story, listing synonyms for "said", and categorizing words.

Although the language arts instruction observed in the classroom on one day was directed mainly to the elements of language and secondhand experience through the teaching of basal reading in small groups, during the interview the subject "recalled" providing firsthand experiences to motivate composing in language. Such firsthand experiences included spinning, weaving, making and flying kites; in fact, a number of kites in various stages of completion had been hung along one of the walls. However, the teaching behavior "recalled" by the subject as being most successful in helping the children to compose in language was the organization of a newspaper unit which included instruction in "terminology plus parts of newspaper" until "we eventually get to the point where the children are doing written work for a newspaper." This structured development of composing in language was also "intended" next, but with a change of emphasis from written to oral and dramatic composing: "I feel that the children do have a lot to say, but when they are forced to structure it so that it is meaningful to everybody they are getting a lot more out of it."

Subject #4's response to the questionnaire was consistent with the observed emphasis on written language: "Literate composing is probably the most difficult for the majority of students, hence most time is spent on it" (question 2). Subject #4 "preferred" skill drills, building vocabulary, and making a

dictionary, but regarded combining sentences and sentence analysis as helping "little". Puzzles were also rejected.

From this description it appears that Subject #4's teaching in language arts followed a conventional pattern and was directed mainly to developing language through exercises based on passages graded for study. Structure was a main emphasis.

Subject #5 (Figures 4 and 5b, pages 127 and 129)

In general, on the day of observation, Subject #5's teaching behavior followed Subject #4's pattern of instructional orientation but with even greater emphasis on written language, especially the conventions. As Subject #4, the modes were generally used to facilitate the emphasis on the language element. Subject #5 also organized the whole group into three small groups for instruction, adopting a procedure similar to that of Subject #4. Apart from the group work based on the basal reading texts, instruction was directed by Subject #5 to structuring a paragraph from a topic sentence, and to exercises for practising the use of punctuation and suffixes.

During the interview, Subject #5 repeated the emphasis on the conventions of language and the "mechanics" of paragraph structure: "I think it is important that the students have some mechanics involved so that they are writing for some particular language mechanics." This subject viewed the child as needing continuous instruction in language conventions, "mechanics", and in structuring ideas around a topic sentence; the content was regarded as unimportant

as long as it generated interest in writing. In fact, a behavior "recalled" by Subject #5 as the most successful in teaching composing in language was the development of a project on kites which, it appeared, integrated some of the modes: "The students had read a lot about kites. They had a lot of information. Then they were given the assignment of just writing up the directions for flying a kite and for making a kite, a particular kind that they liked. Then they were to draw a picture, an advertisement for the kite, a picture of something colorful, a display. It really turned out quite well, and the students got a real chance to do a variety of transcribing." It seems that copying the instructions was regarded as contributing to the success of the project.

The teaching behavior "intended" next by this subject was also oriented to structuring writing; emphasis was to be placed on writing reports in a "logical formation" after a controlled session of research and notemaking. This subject maintained that "the more disciplined type of writing is needed, especially by grade sixes who are going to be expected to do a lot of that in the next five to seven years."

Subject #5's response to the questionnaire reinforced the emphasis on the language element: "Teaching of language is the teaching of composing." As might be expected from this viewpoint, Subject #5 also included skill drills and building vocabulary among the teaching behaviors "preferred" as helping "much" in teaching the child to compose in language. However, although

the topic sentence and structure were emphasized by observed behavior and during the interview, on the questionnaire sentence analysis was check-marked as helping "little".

From this description, then, it appears that Subject #5's instruction was oriented mainly to the conventions and meaning of language developed through the graded, secondhand experience provided by basal reading texts. Structure was a main emphasis.

Subject #6 (Figures 4 and 5b, pages

On the day of observation Subject #6 was specializing in teaching music and language arts, as well as teaching curriculum such as science and social study to a grade five home-room class. Thus, the grade six class was taught by Subject #6 only for language arts and music.

During language arts instruction on this day, Subject #6 was observed orienting instruction first to literature and then to language. In order to teach the fable form, the subject first collected the students close around the teacher's desk and then read a fable to them. After the reading, the subject used questioning to elicit and develop the characteristics of the genre. Then the emphasis was changed to language. Worksheets of questions relating to a story previously read in an anthology were distributed next. The instructional orientation of the worksheet was the differentiation between slang and standard usage, in the text of the story. The writing of this assignment was supervised, and assisted on an individual basis as occasion demanded, by the subject.

After the assignment had been completed the subject used the teaching behavior of whole group questioning to probe for acceptable answers to the questions posed on the worksheet. The focus returned to literature when teaching behavior was directed to organizing the change of library books. Instruction was then oriented to a booktalk given impromptu by some of the children to recommend the reading of particular books to their peers.

During the interview, because of her specialization, this subject compared composing in language with composing in music: "I've been thinking they are very similar in the way that the children are creating something with a backbone of knowledge that is taught beforehand." Subject #6's instructional orientation to literature, to relating language to literature, and to combining literature and music was further emphasized as the subject "recalled" previous ventures regarded as optimizing composing in language. The subject recalled teaching behavior directed to showing the students how to combine their original poems with background music on audio-tape to heighten the effect of mood. Teaching behavior "intended" next was to be directed to the genre of biography: "I'd like, first of all, for all the children to read a biography of somebody they admire, or somebody that's timely. And, perhaps, do something in the drama field, either acting out a part of his life, or developing an interview theme; one acts as the biographical person and another as the interviewer."

The response of this subject to the questionnaire expanded

this profile of instructional emphasis. Subject #6 defined composing in language as "to recreate within a framework--starting with an idea and then twisting or redefining that idea in terms original to the student", a definition reminiscent of Agatha Christie's (Chapter II). The subject viewed teaching behavior that maintained a balance between literature and oral composing as being most important to this concept. The subject gave top priority to composing in language because "if we want children to compose in other areas, they must be able to compose in language first." Although the observed behavior of this subject had been directed to an exercise on language usage, skill drills and exercises were checkmarked on the questionnaire as helping "little", as also were dictation, outlines, diagrams, puzzles, correcting errors, and teacher control of the children's content and structure. Most emphatic was the added comment (question 36) that "composing is done in all subject areas!"

Subject #6 also emphasized, on the questionnaire, the importance of the teaching behavior of active participation in the students' activities: "Whatever the student is asked to do or try, the teacher actively participates in it."

From this description it appears that Subject #6's perspective of the child and teacher as composers together in all subject areas, as presented during interview and on questionnaire, differed in practice from the "actual" language arts instruction of grade six on this day. "Actual" behavior was that of teacher control of

content and structure, and directed mainly to language usage and literature convention. However, it might be added that all four modes of language arts were "actually" integrated with music and art in a social studies project developed by Subject #6's other class of grade five students observed as part of the total instruction of this subject across the day.

Grade Emphasis (Figure 6, p. 130).

The grade profiles for the six subjects of the sample (Figure 6) reveal both similarities and differences of instructional emphasis.

Noticeable first is the overall difference between the time allocated to the instruction of each grade, on the day of observation, with grade six receiving less than grade three. Because of the time allocation differential, if the instructional emphases were evenly matched, it would be expected that the X-bars representing grade six emphasis would be proportionately shorter than the X-bars representing grade three instructional emphasis. Such is, indeed, the case with all the X-bars except two: instruction directed to the element of language (L) and instruction in the mode of writing (M IV). Although the emphasis on writing appears even, the grade six subjects' emphasis of instruction of this mode can be considered as exceeding that of the grade three subjects, because of the difference in time allocation.

Among the elements, the grade six subjects' emphasis on instruction in language (L) visibly exceeds that of the grade

three subjects (Figure 6). In fact, a comparison of the specific profiles of the language element for the grades three and six subjects (Figures 5a and 5b) reveals that instruction directed by the grade six subjects to the conventions and semantics of written language (L B1 and L B2) is largely accountable for this difference in emphasis.

The grade six subjects' emphasis (Figure 6) on written language (B) parallels the trend revealed by instruction directed to the modes by the subjects of the sample. Whereas the instruction of the grade three subjects was oriented most strongly to the oral modes (M I and M II), the instruction of the grade six subjects shows a balance among the modes revealing a trend to greater emphasis on the modes of literacy (M III and M IV).

Among the elements (Figures 5a, 5b) both grade six and grade three subjects show a comparable emphasis on experience (E), and in particular, for both grades, on the development of secondhand experience (EB2). However, the trend that is particularly noticeable is the lack of emphasis on the human instrument (I) and form (F) by the subjects; a small amount of instruction by the grade three subjects diminishes to none by the grade six subjects of the sample. Specifically (Figures 5a, 5b) in the element of human instrument (I), the development of observation through the five physical sensors of firsthand data (IA1) and the audial reception of speech (IA2) appear to have received the least direct instruction from the six subjects of the sample.

Although conclusions concerning these grade emphases are confined to the data of the sample, nevertheless, trends, even on this small scale have become apparent. Quite evident, within the limits of the sample was the trend developing language skill in the written mode with a corresponding lessening of emphasis on oral skill. Also evident was the paucity of instructional orientation to the skills of the human instrument, specifically, sensory observation, the discrimination and articulation of phonemes, and the visual discrimination and formation of graphemes, particularly by the grade six subjects.

Total Group Emphases (Figure 6, p. 130)

Although the total group profile of instructional emphasis (Figure 6) appears to confirm the trends of the "actual" teaching behavior of the six subjects of the sample that were identified by grade, the inclusion of the collective inventories of the "actual", "recalled", "intended" and "preferred" data of teaching behavior was needed to amplify the total picture and provide insight into the teaching behaviors that addressed the instruction of the fundamental principle and elements of the language arts.

In the construction of the profile, teaching emphasis was estimated from the timed duration of instruction directed to a particular mode or element. Although this estimation is useful in that it takes into account the time spent in teaching the particular elements and modes, nevertheless, it is recognized that it has identifiable limitations. Estimating emphasis from its timed

duration does not include, for example, the simultaneous use of the elements (or their components) which constitute a mode (Figure 2, p. 63). When the mode is in use the elements are regarded as working in concert. Thus, although the elements are receiving practice in working in integration for as long as the mode is in use, nevertheless, because instruction is not addressed to each element individually, it is not recorded as an emphasis. Moreover, emphases that were included in the graphic profile were instructional orientations of only five or more minutes (X represents 5 minutes on the profile bar-graph). This procedure precluded incidental teaching behaviors of very short duration that arose as spontaneous responses to student behavior as it occurred during the course of instruction.

On the other hand, the inventory of "actual" instructional orientation (Appendix C) does collect together all the instructional orientations observed during one day in each classroom of the six subjects of the sample. Thus, although the inventory does not portray emphasis (as does the graphic profile) it is perhaps a truer record in that it is able to include the "incidental" teaching behaviors omitted from the profile. For example, when a subject advised a student to "Speak up so that we can hear you", this behavior was recorded as "Encourages voice projection and volume" (B1) in the category of human instrument (I), even though it was the only example of its kind and lasted for no more than one or two seconds.

In fact, to go further, it is recognized that the truest group picture might best be constructed (as were the descriptions of the teaching behavior of each subject provided at the beginning of this chapter) from a composite of the total group profile of instruction modified and expanded by the total inventories and tables (Appendix D). Such a composite picture might serve to clarify, and perhaps confirm, the trends already identified from the total group profile of instructional emphasis. To assist the development of a truer composite picture of the instructional orientation of the total group, a count of teaching behaviors arranged in LEIF and mode categories has been recorded for each inventory (Figure 7, p. 131).

In general, the "actual" inventory count supports the total group profile that language (L) and experience (E) received major emphasis from the six subjects on the day of observation. However, what seems more interesting is that, when subjects were invited to "recall" teaching behaviors that had been successful in teaching composing in language, experience (E) and form (F) had the highest count (15 E and 14 F). This count was reinforced when the subjects were questioned about teaching behaviors that they intended next (5 E and 1F). Among the behaviors "preferred" on the questionnaire the same lead was evident (15 E and 10 F), and additions were made in the same categories (5 E and 1 F).

The trend to placing more emphasis on experience and form was reflected in the total count of behaviors which showed experience

(E) as receiving the most attention, with form (F) beginning to parallel language (L) (62 E, 44 L, and 41 F). Thus, it seems that, although the subjects "actually" directed the bulk of teaching behavior in the classroom, on the day of observation, to language (L) and experience (E), in that order, the same subjects "recalled", "intended" and "preferred" to direct teaching behavior to experience (E) and form (F) as optimizing composing in language. This seems to raise the question of whether or not, whatever the reason, and, perhaps, regardless of the number of days, there might always be a discrepancy between what is intended or preferred and what is actually done.

The trend to giving less attention to the human instrument (I) appeared to be supported by the count of teaching behaviors, especially in the "recalled" and "intended" inventories (2 I and Null I respectively). However, the count of the "actual" number of behaviors (18 I) is worth noting. When this number (18 I) is compared with the time duration of this element on the total group profile (60 minutes for the total six subjects) which accounts for instruction that lasted for at least five minutes, the number seems excessive. Therefore, it seems likely that the subjects also directed a number of short-lasting behaviors to this element that are not accounted for in the profile of instructional emphasis. This orientation was likely made as need arose during the day's instruction. It is also possible to speculate that, if a subject found it necessary to direct a number of such behaviors to a

particular aspect of the human instrument (I) during the course of a day, awareness of the need to design instruction directed to specific improvement might results. That the subjects regarded the orientation of instruction to the various aspects of the human instrument as helping the student to compose in language is evident from the response to the questionnaire on which ten such behaviors are "preferred" (10 I).

Some interesting conclusions about the subjects' behavior in teaching the modes (listening (M I), speaking (M II), reading (M III), and writing (M IV)) might also be drawn from the count of teaching behaviors recorded in the inventories (Figure 7, Appendix D). Behaviors that were "recalled" or "intended" appeared to pay little attention to listening (M I), although it was well "preferred" on the questionnaire. Speaking (M II) was the behavior "recalled" and "intended" as helping composing in language, while reading (M III) and writing (M IV) were both "recalled" as successful composing ventures.

Of interest, also, was the relationship between the number of teaching behaviors (Figure 7, Appendix D) and the timed durations of emphasis (Figure 6, Appendix D) on the modes: for example, the number of teaching behaviors directed to listening (9 x M I) per total group timed duration of emphasis (240 mins.); or, the number of teaching behaviors addressed to reading (15 x M III) per total group timed duration of emphasis (120 mins.). It appears that not only was more time "actually" given to listening (M I) but that

fewer teaching behaviors were involved than for reading (M III). This seems to indicate that, on the day of observation, a behavior such as listening to a story probably extended for a longer period of time than did a behavior such as uninterrupted silent reading of a library book.

Total Group Concept of Composing in Language (Tables 1, 2 and 3, pp. 121, 122, and 123)

Whereas the inventories and profiles clarified the picture of teaching behaviors that were addressed by the subjects to the instruction of language arts, the responses of the subjects to Part A of the questionnaire, summarized in the tables, provided more insight into the first part of the problem described in the first chapter:

> What are the fundamental principle and elements of the language arts?

Analysis of the summary of the subjects' responses to question 1 of the questionnaire (Table 1, Appendix D) revealed that the subjects' concept of composing, in general, was that of thought expressed orally, dramatically, or in writing. The subjects, in general, identified communication as the purpose of such composing in language.

Thus, although these definitions did describe the important communicative aspect of expressing thought in language, they did not emphasize the inner function of composing in language vital to the development of the "thought" to be expressed, such as is

described in the literature reviewed in this study. For example: Piaget (1926) viewed the functions of language as complex, and regarded as "futile the attempt to reduce them all to one--that of communicating thought" (p. 2); "The primary task for speech is to symbolize reality: we symbolize reality in order to handle it"(Britton, 1970, p. 20); man is engaged in building a "human universe", a matrix that he knows and comprehends, and the symbol system of language is his natural and indispensable tool (Werner and Kaplan, 1967, p. 13). Therefore, what appears to be missing from the subjects' definition of composing in language is a clear perception of the primary function of composing in language which has been the focus of this study: that, from birth, the developing child is engaged in putting his environment together in meaningful ways; that the symbol system of language is the instrument essential to this activity; that by composing his world in language the child is able to interiorize its meaning and put together a world view from which to operate.

It seems likely that, because this primary function of language was not clearly in view, the subjects had some difficulty in responding to the question:

> Which of the following activities do you classify as composing?
>
> (Question 4, Questionnaire, Appendic C)

The summary of the responses to this question (Table 2, Appendix D) reveals that the subjects were divided over which of the language

arts to classify as composing in language. Subject #1, whose responses to the questionnaire are provided as an example (Appendix C), did identify all the language arts as composing in language, although preferring to regard speaking as occurring in combination with moving (speaking-and-moving) and listening as occurring in combination with viewing (listening-and-viewing), probably because the arts of listening and speaking do normally occur most frequently in this combination. However, the summary of the responses to this question (Question 4, Table 2) shows that not all the subjects responded in this way. All six regarded writing and speaking-and-moving as composing; five out of the six regarded reading as composing; four out of the six regarded speaking and listening-and-viewing as composing; but, only three of the six subjects regarded listening as a composing activity.

Nevertheless, some perception of the primary function of composing in language, as described in the review of literature, did emerge from the responses and rationales given by the six subjects to the question:

> Where would you place composing-in-language on a teaching priority scale?
>
> Please give a brief rationale for your choice.
>
> (Items #5 and #6, Questionnaire, Appendix C)

The summary of the subjects' responses to this question (Question 5, Table 2) showed that five out of six gave composing-in-language top priority, the other subject placing it next to the top on a

five-point scale. The rationales given by the subjects for these ratings (composite summary, Question 6, Table 2) did indicate an awareness of the primary function of composing-in-language as described in this study: The teacher's whole job is to get the students composing. Composing in language is essential for communication, for sharing ideas, for expanding experience, for thinking in language, and for the whole curriculum. It is pre-requisite to all composing. This composite rationale revealed that the subjects of this small sample as a group did perceive composing in language as having a wider function than communication, a function vital to the development and well-being of the child. In fact, composing in language seems to be viewed by the subjects, as expanding the experience of the child and his ability to think so that he might share what he has come to know and be able to engage in further composing ventures.

Summary of Major Language Arts Teaching Concepts and Related Teaching Behaviors

In this study of the language arts teaching behavior of the six subjects of the sample, instruction was categorized by its orientation to the elements of language arts and the modes of composing that had been identified from a review of related literature. The development of a framework of elements by analysis and synthesis provided a common base for the categorization of the data of instruction that had been collected by observation, interview, and questionnaire during two days spent with each of the six

subjects of the sample. Categorization by the FOE system enabled the collation of the data of instruction in inventories and profiles which, in turn, facilitated the study and description of the data by subject, grade, and total group.

The focus on orientation allowed instruction to be placed for study within the context of curriculum. This made it possible to describe the teaching behavior of the six subjects in terms of the curriculum to be instructed. The specific details of what the subjects did and said to instruct the elements and modes of language arts has been collated in the inventories of "actual", "recalled", "intended", and "preferred" behavior. These language arts teaching behaviors may be summarized and related to teaching concepts emerging from the study as central to the language arts instruction of the subjects of the sample. They offer some answers to the second part of the problem described in the first chapter: What are the teaching behaviors that address the instruction of the fundamental principle and elements of the language arts.

Range of Language Arts Instruction

The possible range of language arts instruction might be considered in this study as extending across the elemental specifics and modes of language arts. Considerable difference in range selection was evidenced among the six subjects at the time of visitation. Some subjects were broadly comprehensive in their instruction of elemental specifics and modes, whereas others were narrowly selective.

Teaching behaviors of the six subjects that addressed the instruction of language arts elements in analysis (Figure 1) included: diagnosing specific elemental needs; demonstrating, describing and explaining, verbally and non-verbally, the accepted conventions and semantics of language; drilling the conventions and physical skills of expression through oral and written exercises; manipulating environment to present situations for developing and refining sensory observation; controlling and visually representing the building of form; questioning the students to build discovery and to assess comprehension; giving corrective feedback on the use of elemental skills; evaluating proficiency in the knowledge and controlled use of separate elements or selected combinations of elements.

Teaching behaviors of the six subjects that addressed the instruction of the language arts modes in synthesis (Figure 2) included: writing, reading, talking and listening to the student; selecting, designing, organizing, and participating in units and projects that integrated the elements and facilitated the use of the four modes of composing in language; reinforcing the modes of language arts by visual, musical, and dramatic representations in live or recorded form; evaluating student ability to use the modes of composing in language.

Balance of Language Arts Instruction

Differences in range of language arts instruction among the subjects on the day of visitation were, in general reflected in

differences of instructional balance, especially between elemental and modal emphasis. Thus, some subjects directed the bulk of instruction to elemental specifics, some emphasized the modes of composing in language, while others balanced element with mode concurrently across the school day.

Balance among the elements, and among the modes, themselves, also varied. With some exceptions, the trend of all subjects was to emphasize the conventions and semantics of written language (L B1, L B2), the secondhand experience provided by books, pictures etc. (EB), and the modes of reading and writing (M III, M IV).

Balancing element and mode simultaneously in combination seemed to constitute a powerful kind of instruction. It appeared that this kind of combination could be achieved by a teaching behavior such as posing a problem situation, verbal or non-verbal, that challenged the student's ability to select and apply appropriate experience and skill, to analyze the problem, and to synthesize and express a solution.

Personalization of Instruction

In addition to behaviors related specifically to the instruction of language arts there seemed to be teaching behaviors that were of value to the subjects for the general instruction of grades three and six, including the instruction of language arts. This commonality of teaching behaviors seemed to relate to the concept of personalization of instruction.

Such teaching behaviors of the six subjects included: encouraging the student to reach for an answer through a positive "Yes you can!" attitude; a friendly use of humor; the sharing of personal experiences; devising activities to develop healthy social relationships in the classroom; dramatization with both the teacher and the students in role; praise and reward for worthwhile endeavor; teacher participation in student activities.

This personalization of instruction by the six subjects seemed to develop harmonious interpersonal relationships that facilitated the instruction addressed more specifically to the elemental and modal needs of the young composer in language.

CHAPTER V

SUMMARY, IMPLICATIONS AND RECOMMENDATIONS

Summary of the Findings

In the introduction to this study the teaching of language arts was presented as a problem for consideration. It was phrased for clarification as two questions:

> What are the fundamental principle and elements of the language arts?
>
> What are the teaching behaviors that address the instruction of the fundamental principle and elements of the language arts?

It seemed logical to assume that answers to the first question would have to be found before the second question could be researched. If the fundamental principle and elements of the language arts could be identified then it would be possible to design a study to research teaching behaviors that addressed the instruction of the fundamental principle and elements of the language arts.

Accordingly, a wide review of related literature was undertaken first. The review encompassed research in the theory of language arts, teaching in general, and the relationship of language to the development of the child. From this review there emerged concepts that seemed to be of consequence to the teaching

of language arts.

In the literature that was reviewed researchers seemed to view the child as being continuously engaged in processing the data of environmental experience received in an ongoing stream through the senses. Language was regarded as the principal symbol system used by man to represent and interiorize this environmental experience for interconnection and composition in the mind. Thus, man was perceived as using language as an instrument to compose his experience in order to come to know his world. From this perspective the child could be viewed as a composer continuously engaged in formulating experience in language in order to comprehend its meaning. Such a process could be regarded as the art, as well as the function, of language.

From the review of related literature there also emerged the principle and elements of the art of language which, by consensus of research, seemed to be fundamental. The fundamental principle evolved as composing, the interconnection of experience for comprehension. The process of composing experience represented in language seemed to have four modes, listening, speaking, reading and writing, also referred to in related literature as the arts of language. From the related literature it appeared that the language arts had elements in common, language, experience, the human instrument of reception and expression, and form (LEIF elements). Thus, the language arts (the four modes of listening, speaking, reading and writing) could be viewed as combinations of

four elements: the symbol system of language (L), experience to be composed in language (E), the human instrument which received that experience through the senses and, normally, expressed it through voice and hand-writing (I), and the form of the composition (F). In this way the modes of composing in language and their LEIF elements evolved from the review of related literature.

Of particular importance to the solution of the problem presented in the introduction was the development of a framework of elements (FOE). Specific components of the elements identified from the review of related literature were collected together, categorized, and built into a coded framework. In the literature reviewed, language (L) was perceived as two symbol systems, sound and print (LA and LB), each of which could be further specified as the conventional shapes and orders (LA1 and LB1) accepted by users of the same language to represent meaning (LA2 and LB2). Experience (E) was perceived as being gained at firsthand or at secondhand (EA and EB). Thus experience might be received directly through the senses (EA1) for rationalization and composition (EA2), or indirectly through the modes of reading, viewing and listening to the compositions of others (EB1) for internal composing with earlier experience (EB2). The human instrument was perceived as the physical apparatus for receiving and expressing experience (IA and IB). The function of the receptors could be further differentiated as receiving environmental data through the senses (IA1), receiving the oral compositions of others by ear (IA2),

and receiving the visual compositions of others by sight (IA3); the function of the expressors could be further differentiated by their modal relationship, voice for speaking (IB1) and a hand-eye combination for writing (IB2). Form (F) was perceived as having original formulation (FA) developed by improvisation (FA1) and refinement of the improvisation (FA2), and recognition (FB) of the form of the compositions of others intuitively and totally (FB1) or reflectively and critically (FB2).

From these elemental specifics, collected together from related literature, a framework of elements (FOE) was constructed by analysis and synthesis (FOE Analysis, Figure 1, and FOE Synthesis, Figure 2, pp. 62, 63) to display the relationships among the elements, and between the elements and modes of language arts. Thus, FOE Analysis identified within its categorical framework the constituents of the LEIF elements in order to explain them and their inter-relationships; at the same time, FOE Synthesis explained and displayed the various combinations of selected constituents that form the modes of composing in language: listening (M I), speaking (M II), reading (M III), and writing (M IV). In this way the framework of elements served to clarify the function of language described in the literature reviewed for this study. Language might then be perceived as enabling the composer to put experience together in meaningful forms to compose a world view for himself.

After the fundamental principle and elements of language arts

had evolved from the review of related literature, and had been crystallized in a framework of elements, it then became possible to design a study to research the second part of the problem:

What are the teaching behaviors that address the fundamental principle and elements of the language arts?

Accordingly, a sample of six subjects who were engaged in teaching language arts to either grade six or grade three students was selected. Data-collecting instruments of interview and questionnaire were designed and developed by the researcher, and an ethnographic method of observing instructional behavior in the classroom, as described in related literature, was adopted. The data-collecting procedures were piloted by two subjects, one of whom taught grade six and one of whom taught grade three. After some minor alterations were made to further refine the reliability of the instruments, the data of the teaching behavior of the six subjects, three of whom taught grade six and three of whom taught grade three, were collected by observation, interview, and questionnaire.

Some of the observation data were then used to test the reliability of the FOE coding system. The categorization of the data by a coder using the FOE system was compared with the categorization of the same data by the researcher; the coding was close enough to regard FOE as a reliable system for coding the rest of the data that had been collected. All the data were then coded by the researcher by element and mode at levels of specificity in order to test the comprehensiveness and flexibility of

the FOE categories.

The data were then collated in inventories of "actual", "recalled", "intended", and "preferred" instruction, and categorized by their orientation to the elements and modes of language arts. Because the duration of instruction observed in the classroom had been timed, it was possible to regard the length of duration as an emphasis. From these timed observations profiles of the instructional emphasis of each subject, each grade, and the whole group could be constructed.

Thus, the inventories and profiles established on the common base of the FOE categories provided a collection of data that could be compared by the criterion of orientation to the elements and modes of language arts. In this way the teaching behaviors of the six subjects which addressed the instruction of the elements and modes of language arts could be identified.

Implications for Education

The identification of the principle and elements of language arts which was the initial focus of this study seems to be of particular importance to education. From the review of related literature it appears that the principle of composing which is regarded as fundamental to language arts is also perceived as fundamental to the development of the child. Thus, if the child is to continue to develop his natural composing ability which is perceived by research as vital to his existence in the worlds

he inhabits, then, it would appear that the instruction which intervenes when he enters school should be prepared to maintain, release, expand, and extend this innate potential. This, it seems, is particularly true of composing in language which is the most accessible and most familiar symbol system. If language is the instrument that enables the child to order, compose and, thereby, understand his world then instruction in the fundamentals of the arts of language becomes an educational priority.

Closely related to this priority are the inventories and profiles of this study. Although the findings lack statistical significance, nevertheless certain emphases revealed by the total group of six subjects afford valuable insights. One finding was that the important relationship between language and experience was being emphasized by the instruction of the group. Another finding was that ability to perceive connections among the data of experience which facilitates the perception of form tended not to be emphasized by the group. While the "languaging" of his experience is important to the composer it seems even more vital to his understanding that he perceive relationships among the representations of his experience and so find coherent meaning. Perhaps equally important to the processing of experience, and which seemed not to be emphasized by the six subjects, are the sensory perceptors and the instruments of expression, especially voice which is usually the main instrument of communication.

At the instruction and research levels what has emerged from

this study with implications for further development are the inventories of instructional orientation which could be the base for the refinement and further identification of instruction directed to the fundamentals of language arts. Of some importance, also, might be the procedures for constructing profiles of instructional emphasis which could afford the teacher the opportunity to review and reflect upon her own emphases in the classroom in order to decide if the need of the student for the language arts fundamentals in being met. Such profiles might also have implications for the preparation of education students and teachers coming new to the curriculum by revealing to them the range and emphasis of their instruction.

The framework of elements (FOE) on which the inventories and profiles were based also seems to have implications for education. The theoretical perspective that evolved from the review of related literature, and that crystallized in the shape of a framework of elements seems to have the potential for a variety of practical applications. FOE might be used as the blueprint for language arts instruction, a design for curriculum, or a framework for evaluation. For example, of educational interest might be the use of FOE to determine the match between a profile of instructional emphasis and profiles of student achievement in the LEIF elements and the modes of composing in language. Moreover, FOE seems to hold implications for the classroom in that it is intended to simplify and reduce curriculum description to manageable proportions

by identifying for the teacher a minimal number of curriculum fundamentals considered crucial to student development.

However, of all the implications that have emerged from this study the one that appears to be of most importance to education generally is the relationship of curriculum and instruction described in both the related literature and in the study of the six subjects. Although the divorce of curriculum research from instructional research seems to have been productive in the analysis of each area in separation, nevertheless, the separation appears to have been unproductive in researching the relationship of one to the other, and, therefore, in satisfying the needs of the teaching-learning situation. While, on the one hand, teachers might receive publications which seek to explain curriculum, on the other hand they might be offered workshops which seek to explain professional management and organizational skills. But, unless such instructional expertise is oriented to identified curriculum fundamentals, situations might develop where strong teaching behaviors militate against acceptable curriculum emphasis, or, preferred curriculum might be weakly implemented. As each of these possibilities seems to be equally undesirable the implication appears evident that there is a need to relate instruction to curriculum so that strong teaching behavior might be directed with energy and expertise to the elements of curriculum that address the needs of the learner.

Associated with the implications for research and teaching is

the implication for consultation and supervision. As teachers seek to orient their instruction more knowledgeably to the curriculum elements, consultants and supervisors of curriculum might need to expand their role to include not only the program blueprint with its related materials but also the instruction of the curriculum. Such a role might include the observation of teaching behavior and the building of profiles, such as are described in this study, in order to facilitate the strongest possible implementation of the curriculum elements that meet the needs of the young composer.

Recommendations for Research

Although the study that has been undertaken here is considered complete in itself, it might also be viewed as the first stage of a broader study of language arts instruction and its effect on ability to compose in language, extending in continuum from pre-school to adult achievement. From this perspective the study completed here might be considered as having taken two preliminary and essential steps: first, the building of a theoretical structure of the elements and modes of language arts identified from a review of related literature; secondly, the construction of inventories and profiles of a small sample of language arts instruction directed to the identified principle and elements at selected grade levels.

The next stage might possibly encompass two further steps. The first step might be further testing of the reliability of the instruments used in this study, especially FOE, with a larger

sample of subjects engaged in instructing language arts to grades three and six. From such a study inferences of statistical significance might be drawn and refinements made. The second step might be to study the effect of regular, ongoing instructional orientation to the elements and modes of language arts on grades three and six students over a period of time. At the same time a related study might be made of the effect of the "powerful" teaching behaviors described in the study. Thereafter, similar studies might be made of grades other than three and six, especially those at junior and senior high school levels.

Another study might approach language arts from the point of view of instructional research, rather than curriculum, to determine how the teaching behaviors identified by instructional research might best be used to teach the fundamentals of language arts as described in this study.

Further research might include: a study of the range and balance between instructing the elements and the modes of language arts in order to discover where emphasis might best be placed; a study of the use of the elements and modes of language arts in the instruction of programs other than language arts; and a study of the effect on language arts of instruction directed to developing ability to compose in the symbol systems of other disciplines such as art, dancing, drama, music, mathematics and science.

Studies such as these might serve to research the validity of a more comprehensive theory part of which has been explored

here: that the child is by nature a composer; that language functions as the symbol system used by the young composer to put together a world view; that the arts of language have elements in common, and that instruction addressed to the analysis and synthesis of these elements would, therefore, best satisfy the needs of the student.

Furthermore, if the meaning of "language" were broadened to include all symbol systems, as it sometimes is, research might then be undertaken to discover if the LEIF elements might be considered common to all curricula. The art of teaching might then be researched from the perspective of its orientation to the elements of human instrument, form, the special experience specific to a discipline, and the particular "language" by which the special experience is rationalized. If research could show that this was the case then instruction might have common elementary goals: to refine and develop the human instrument of reception and expression; to provide the opportunity for students to experience encounters with their environment at firsthand and secondhand; to expand the perception and analysis of symbolic relationships and to synthesize the experiences in coherent unities of form; to facilitate the acquisition of the many symbol systems the child needs for conceptualizing experience and composing a world view.

Such an elemental simplification might reduce fragmentation of learning and offer a continuity of instructional emphasis across the curriculum and along the grade continuum.

Table 1

Descriptive Summary of Total Group

Responses to Question 1 of the Questionnaire

Together with Changes Added in Question 36

Subject	Definition of Composing in Language
#1	"Composing in language" is communicating one's thoughts and feelings in a logical fashion.
#2	Being able to gather and put your thoughts and ideas together either orally or in written form.
#3	It is taking one's thoughts and ideas and expressing them in a comprehensible form--oral or literate. It is the process of expression.
#4	Composing-in-language is the communication process from one individual to others. It is the conveying of thoughts in writing, speaking and acting.
#5	Composing is the process by which students create oral and written responses to a variety of stimuli.
#6	Composing in language could mean to re-create within a framework--starting with an idea and then twisting or redefining that idea in terms original to the student. Question #36 added: I'd like to add to the definition of page 1 that composing is done in the oral, dramatic and literary mode. Composing is done in all subject areas.

Table 2

Analysis of Total Group Responses

to Questions 2-7 of the Questionnaire

Question	Analysis of the Responses
2	The kind of composing in language that the respondents indicate they emphasize most: Literate (print) composing . . . . . 1 Balance between oral and literate . . . . . 3 Balance between oral, dramatic, and literate . . . 2
3	Reasons given by the respondents for their choice included: the most effective progression is from speaking (or acting) to writing; students need to use all modes of expression equally well; if the students are orally competent emphasize literacy; literacy is the most difficult to master; oracy and literacy are both important to the student after school.
4	Activities classified as composing in language by the respondents were rated as follows: Listening . . . . . 3 Speaking . . . . . 4 Reading . . . . . 5 Writing . . . . . 6 Speaking and Moving . . . . . 6 Listening and Viewing 4
5	Composing in language was rated on a five-point scale by the respondents as follows: Highest priority . . . . . 5 Next highest 1
6	Reasons given included: The teacher's whole job is to get the students composing. Composing in language is essential for communication for sharing ideas, for expanding experience, for thinking in language, and for the whole curriculum. It is pre-requisite to all composing.
7	The average percentage of time allocated by the respondents to the language arts was stated as: Speaking . . . . . 13.3% Speaking and Moving . . . . . 10.0% Listening . . . . . 15.0% Listening and Viewing . . . . . 6.7% Reading . . . . . 26.7% Writing . . . . . 28.3% The analysis of the data supplied by the respondents in their response to question 7 indicates that oracy received 45% and literacy received 55% of the time allocated to language arts.

Table 3

Behaviors Rejected by Total Group

Respondents to the Questionnaire

Item	Behavior	Rating Against
#15	Dictates a passage once a week for students to write	4 : 2
#28	Corrects all errors	5 : 1
#32	Tells the students what to write	5 : 1
#33	Explains the meaning of a story	4 : 2
#34	Puts ideas and experiences together for the students	4 : 2

Figure 1

FOE ANALYSIS: Elements of Language Arts

Element	Constituent	Specific	
Level 1	Level 2	Level 3	
LANGUAGE	A Oral	1. Conventions	phonemes, order of phonemes; syntax; intonation, rhythm, and stress
		2. Semantics	lexical, syntactical and experiential context
	B Written	1. Conventions	alphabet; order of graphemes (spelling); syntax; punctuation
		2. Semantics	lexical, syntactical and experiential context
EXPERIENCE	A First-Hand	1. Sensory experience of environment	
		2. Rational development of sensory representations by differentiation and interconnection	
	B Second-hand	1. Experience of the compositions of others	
		2. Rational development of the experience gained from the compositions of others	
HUMAN INSTRUMENT	A Receptors	1. Sensory receptors of raw data: touch, taste, smell, sight, hearing	
		2. Audial receptor of oral composition	
		3. Visual receptor of written composition	
	B Expressors	1. Voice (and movement) expressor of oral composition	
		2. Hand-and-eye expressor of written composition	
FORM	A Formulation	1. Improvisation of form	
		2. Reflective refinement of the improvisation to build unity, coherence, beauty, simplicity, fitness, and power	
	B Recognition	1. Intuitive response to "gestalt" of received composition: comprehension and enjoyment	
		2. Reflective, critical analysis and evaluation of form of received composition by criteria of unity, coherence, beauty, fitness, simplicity, and power.	

Figure 2

FOE SYNTHESIS: Modes of Language Arts

L	Oral Language (Phonemic Symbol System) LA		Written Language (Graphemic Symbol System) LB	
E	Secondhand Experience EB	Selection from total experience E	Secondhand Experience EB	Selection from total experience E
I	Audial Receptor IA2	Oral Expressor IB2	Visual Receptor IA3	Manual-Visual Expressor IB2
r	Recognition of Form FB	Formulation of Form FA	Recognition of Form FB	Formulation of Form FA
MODES	LISTENING	SPEAKING	READING	WRITING
Code	M I	M ~~II~~	M III	M IV

Coding

The FOE instrument of categorization is structured to make it easy to use as a ready reference for coding (Figure 3). The different categories are numbered, or lettered, in the hierarchical convention (A 1 etc.). These letters and numbers can then be used as a system for coding teaching behaviors oriented to identified categories.

Figure 3

FOE Coding System

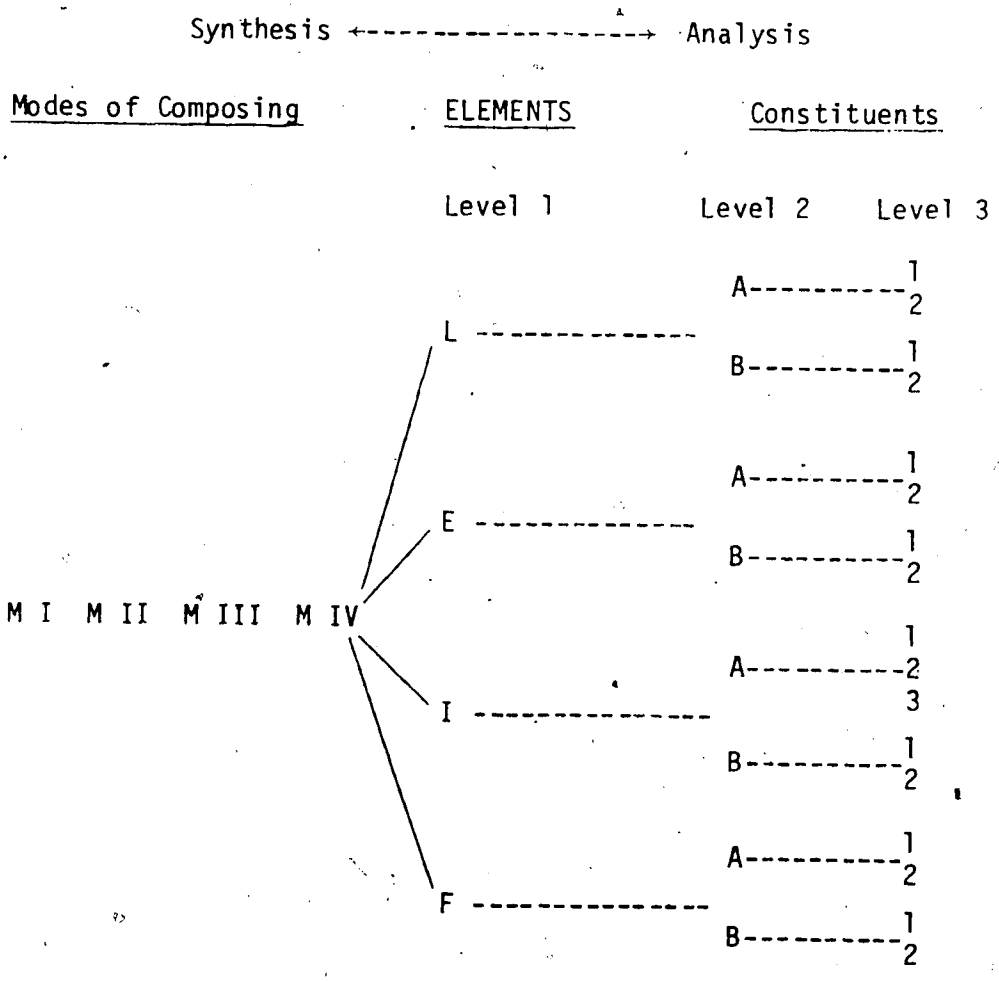


Figure 4

Individual Profiles of Instructional Emphasis by Element and Mode

	Subject #1	Subject #4
L	XXXXXXXXXX	XXXXXXXX
E	XXXXXXXXXXXX	XXXXXXX
I	XXXXXX	
F	XXXX	
M I	XXXXXXXXXXXX	XXXXXX
M II	XXXXXXXXXX	XXX
M III	X	XXX
M IV	X	X

	Subject #2	Subject #5
L	XXXXXXXXX	XXXXXXXXXXXX
E	XXXXXXXX	XXXXXXXX
I	XX	
F	XXX	
M I	XXXXXXXXXXXX	XX
M II	XXXX	X
M III	XXXXXXX	XX
M IV	XXX	XX

	Subject #3	Subject #6
L	XXXXXXXXX	XXXXXXXXXX
E	XXXXXXXX	XXX
I	X	
F	X	
M I	XXXXXXXXXX	XXXXXXX
M II	XXXXXX	XXXXX
M III	XXXXXXXX	XX
M IV	XXXX	XXXXX

Grade 3
Subjects 1, 2, 3

Grade 6
Subjects 4, 5, 6

Orientation
x = 5 minutes duration

As a "powerful" behavior is regarded as having more than one instructional emphasis, the total of the duration time is expected to be more than the total instructional time for language arts in one day.

Figure 5a

Individual Profiles of Instructional Emphasis by Elemental Specifics

Grade Three Subjects

				#1	#2	#3
L	A	Oral	1	X	X	
			2	XX	XX	XXXX
	B	Written	1	XXXX	X	
			2	XXX	XXXXX	XXXXX
E	A	Firsthand	1	X		X
			2	XX	XX	X
	B	Secondhand	1	XXXXX	XXX	X
			2	XXXX	XXX	XXXXX
I	A	Receptors	1	X		
			2	X		
			3	X	X	
	B	Expressors	1	X	X	X
			2	XX		
F	A	Formulation	1	XX	XX	X
			2		X	
	B	Recognition	1	XX		
			2			

Orientation

X = 5 minutes duration

Figure 5b

Individual Profiles of Instructional Emphasis by Elemental Specifics

Grade Six Subjects

				#4	#5	#6
L	A	Oral	1	X		
			2			
	B	Written	1	XX	XXXXXX	XXXX
			2	XXXXX	XXXXXX	XXXXXX
E	A	Firsthand	1		X	
			2		XXX	XX
	B	Secondhand	1	X		
			2	XXXXXX	XXXX	X
I	A	Receptors	1			
			2			
			3			
	B	Expressors	1			
			2			
F	A	Formulation	1			
			2			
	B	Recognition	1			
			2			

Orientation

X = 5 minutes duration

Figure 6

Profiles of Instructional Emphasis

by Grade and by Total Group

	Grades		Total Group
L	3	XXXXXXXXXX	XXXXXXXXXXX
	6	XXXXXXXXXXX	
E	3	XXXXXXXXX	XXXXXXXX
	6	XXXXXX	
I	3	XXX	XX
	6		
F	3	XXX	XX
	6		
M I	3	XXXXXXXXXXX	XXXXXXXX
	6	XXXXX	
M II	3	XXXXXXX	XXXXX
	6	XXX	
M III	3	XXXXX	XXXX
	6	XXX	
M IV	3	XXX	XXX
	6	XXX	

X = 15 minutes duration of the orientation of instruction for the Grade Profiles

X = 30 minutes duration of the orientation of instruction for the Total Group Profiles
(Half duration is rounded to full duration for the total group)

Figure 7

Count of Teaching Behaviors Recorded in the Inventories

		Actual	Recalled	Intended	Preferred	Added	Total
L	A 1 2 / B 1 2	1 10 7 (26)	2 2 (8)		1 1 2 (10)		44
E	A 1 2 / B 1 2	2 6 3 (22) 11	3 4 4 (15) 4	3 1 1 (5)	2 2 6 (15) 5	2 2 1 (5)	62
I	A 1 2 3 / B 1 2	2 2 (18) 5 7 2	1 (2) 1		2 1 (6) 1 1 1		26
F	A 1 2 / B 1 2	5 3 2 (16) 6	6 4 1 (14) 3	1	2 3 1 (10) 4	1	41
M I		9	1		4		14
M II		7	6	3	5		21
M III		15	6	1	2		24
M IV		12	5	2	4		23

When comparing the count of teaching behaviors reported in Figure 7 it should be remembered that the behaviors on the questionnaire were "given" by the researcher for preference. However, the behaviors recorded by observation and interview originated with the subjects and, therefore, offer a better summary of the subjects' own point of view.

The Added column contains behaviors "added" by the subjects through question #36.

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APPENDICES

The protocol material of one subject is provided as an example in Appendices A, B and C:

Appendix A	Coded Observation of Subject #1's Instruction and a Rationale of the Coding
Appendix B	Questions Prepared to Prompt the Respondent During the Interview and the Coded Transcript of an Interview with Subject #1
Appendix C	Subject #1's Response to the Questionnaire

Total group inventories are provided in Appendix D:

Appendix D	Inventories of Actual, Recalled, Intended and Preferred Teaching Behaviors.

APPENDIX A

Coded Observation of Subject #1's Instruction and a Rationale of the Coding

Recorded Observation of Subject #1

Time	Teaching Behavior	Code	Item
Lesson 1			
8:50	Initiated oral presentations (anecdotes: having a haircut, barbecue, kicking a ball, remote-controlled car, dancing)	M II	1
9:00	Requested children to move from open area classroom to enclosed music room		
	Wrote words on blackboard: woman cloud leave beat edit		
	Directed children to read the words	M III	2
	Asked "How many morphographs?"	I A3	3
	Requested children to spell each word	L B1	4
	Asked for the meaning of the last word	L B2	5
	Explained meaning of "editing" by context "for television"	L B2 M I	6
	Erased words from blackboard		
	Dictated the same set of words for the children to write	L B1	7
	Directed children's attention to a worksheet exercise on contractions	L B1	8
9:10	Began spelling review		
	Dictated words such as: whole, hole later, you, coming, human, carelessness, conform, safer, whether, what, confine, rising, saddest	L B1	9
	Put each word into context during dictation to draw attention to meaning	L A2	10
	Asked what word they see in each word as it is dictated e.g. care and less	L B1	11
	Asked how many morphographs in each word as it is dictated	L B1	12

. . . Subject #1

Time	Teaching Behavior	Code	Item
	Requested the children to repeat the word in unison as it is dictated	L A1	13
	Requested the children to move to the next part of the worksheet (rule of changing y into i)		
	Directed children to think about the rule: "When a work ends in a consonant and y, and the added morphograph begins with anything but i, change y into i."	L B1	14
	Provided examples of the rule: unhappy - ness - unhappiness kindly - ness - kindliness fly - ing - flying wrong - ly - wrongly	L B1	15
9:20	Directed children to worksheet exercise and moved around to attend to needs		
	Went over the exercise providing answers: carry - er - carrier play - full - playful worry - ing - worrying grey - ly - greyly	L B1	16
	Called children into line near exit and all returned to open area classroom		
Lesson 2			
	Explained duty chart for the week (inner and outer circle of names and duties)		
9:30	Requested children to take out their reading books (basal text) Asked question: "What do you think this unit means, from the title: Does the Kennel Fit the Dog?"	F B1	17
	Supplied a synonymous metaphor: "If the shoe fits . . ."	E B2 L A2	18

. . . Subject #1

Time	Teaching Behavior	Code	Item
	Asked questions about parallel sayings such as "Does the punishment fit the crime?"	L B2	19
	Read the first paragraph aloud with children following the print	M I M III	20
	Applied the meaning of the title to selecting appropriate language	L B2 F B2	21
	Identified two situations described in the text: (i) crossing on a red light; (ii) a lady pushes ahead of you at the supermarket	E B1	22
	Explored each of the two situations as problems:		
	Asked questions about problem situation (i): - what would you do about it? - why did he do it? - what would you say to him?	E B2 M I M II	23
	Asked questions about problem situation (ii): - is it fair? - can you push kids around?	E B2 M I M II	24
	Initiated discussion about politeness: - one child related an anecdote - another child said it was unfair to boss kids around	E A2 M I M II	25
9:40	Asked questions: - what would you do if you were told you could do as you liked? - would you like to have the responsibility to look after yourself and make your own decisions?	E B1 M I M II	26
	Gave children time to think about this angle of the consequences of responsibility	F A1	27
	Asked a child by name: - what does responsibility mean? - child replied "Take care of yourself . . . and your pet."	L B2 M I M II	28

. . . . Subject #1

Time	Teaching Behavior	Code	Item
	Initiated a discussion about total care: buying clothes, choosing schools, paying for everything. (How much could a child earn? Can't say "Hey Mom, I'm taking care of myself" if she is buying the food and clothes.)	M I M II E B2	29
	Asked the question - what kind of a job do you think you'd get?	E B1 M I	30
	Received answers such as: running errands, working at Macdonalds' serving food	E B2 M II	31
	Replied with: - there is a law against child labor	E B1 M I	32
	Enjoyed child's answer: - I'd try to win a lottery	E B2 M II	33
	Posed another problem for solving: - you have just beaten your best friend. What would happen?	E B1 M I	34
	Received replies such as: - your best friend would beat you up - He'd be a little hurt	E B2 M II	35
9:50	Transferred the situation by posing the question: - supposing your friend beat you, how would you feel?	E B1 M I	36
	Received replies such as: - disappointed, badly, awful, angry (at self)	E B2 L A2 M II	37
	Asked question: - How do you feel if you try your best and you still don't get it? Led the children to the precise word: frustrated	L A2 M I M II	38

. . . Subject #1

Time	Teaching Behavior	Code	Item
	Summed up the discussion with the conclusion: - sometimes we expect too much of ourselves. Nothing wrong about making a mistake as long as we learn from it. We can help each other to learn from our mistakes. Grade 3's, have learned a lot from the Grade 4's in this class	F A2 M I	39
Lesson 3			
	Selected a problem situation for the children to work out in partnerships	E A2	40
	Expected a dramatic enactment of the solution to the problem situation: - Suppose you observed a fall, what would you do?	E A2 F A1	41
	Advised the children to identify the role of the "faller" such as: an old man, your friend, a little child, and supervised the preparation by moving from one pair to another	F A2 M I	42
	Drama Presentation 1.		
	Requested a selected couple to enact their solution as a model for the others.	F A1 M II	43
	Requested the other children to watch the action, listen to the words and be a good audience. (One fell, the other helped. The helper asked: "You lost your Mummy?")	M I	44
	Initiated post-presentation clapping for praise and thanks followed by discussion of presentation: - How old was the faller? - How do you know? (Reply: She used the word, "Mummy".)	F B1 E B2 M I M II	45
10:00	Asked: Did you hear <u>how</u> she spoke? (Reply: It was different.)	I A2 M I M II	46

. . . Subject #1

Time	Teaching Behavior	Code	Item
	Drama Presentation 2 (children watched)		
	(Boy entered skinning an imaginary banana. He threw away the skin. Another boy entered. He slipped on the skin. The first boy helped the second up and led him to sit on a chair. He fell off the chair)	F A1 E B1	47
	Asked the questions: - What age group was Craig portraying? - (Reply: His own) - What does portray mean?	M I E B2 M II	48
	Supplied several meanings for portray. Developed the experience through discussion	L A2 E B2	49 50
	Drama Presentation 3 (children watched)		
	(Two girls hesitantly worked out their presentation. One fell. The other helped and said: Are you O.K.? - Who's your Mummy? Where's your Daddy?)	F A1 E B1 M I M II	51
	Asked the question: - What age? - How do you know? Developed the experience through discussion	M I E B2 M II	52
	Drama Presentation 4 (children watched)		
	(First boy entered limping and using an imaginary walking stick. He fell. The helper entered and said: Are you O.K.?)	F A1 E B1 M I M II	53
	Asked the questions: - How old? - How do you know? (Replies: stooping, stiff)	E B2 M I M II	54
10:10	Repeated an earlier question: - What does portray mean? (Replies: act out, draw, describe) Developed the experience through discussion	L A2 M I E B2 M II	55

. . . Subject #1

Time	Teaching Behavior	Code	Item
	Drama Presentation 5 (children watched)		
	(Two girls entered. Both fell. They helped each other) Developed the experience	F A1 E B1 M I M II	56
	Returned to the purpose of the unit with the question: - If you are working with someone the same age, or younger, or older, how do you talk? (Reply: Differently for each)	L A2 M I M II	57
	- Pointed out that even if the words are the same, the tone may be different as words and tone contribute to appropriate use.	L A2 M I I B1	58
10:15			
Lesson 4			
11:30	Began handwriting instruction in forming	I B2 L B1	59
	Directed children to draw big "cups" on scrap paper (∪ ∪ ∪), then to put on the handles (∪ ∪ ∪) and to get a flow: - Don't try to be neat on scrap paper	I B2 L B1	60
	Asked questions: - Is *v* a vowel or consonant? - How can you tell?	L A1	61
	Referred children to alphabet chart along the top of the blackboard. (Nonsense name writing below each pair: *a a* *B b* *aard* *Bork*	L B1	62
	and a sentence: Veep said to Noogie, "Let's have an Ubba sandwich.")	L B1	63
11:40	Ended handwriting practice		
Lesson 5			
1:00	Gave no direction but children entered		

. . . Subject #1

Time	Teaching Behavior	Code	Item
	and continued handwriting practice	I B1 L B1	64
	Distributed the new order catalogues for purchasing pocket-book stories, through duty monitors		
	Explained how and when to order and requested an early return	M 1 M III	65
1:10	Wrote an instruction on the black-board for the children to move desks together and share books. (Children read the instruction and moved)	M III	66
	Wrote an assignment on the black-board and a reminder to share books nicely and work on their own: - Turn to page 82	M III	67
	Discussed pictures on page 82:		
	Asked children to describe the puppets in the picture. (Replies: handmade, made from socks and wool, funny, made of potato and apple) - What is the man making? - Use your imagination (Replies: birdhouse, aeroplane, toy) - Remember the puppet-show	M I M II L B2 F B1 E B2 I A3	68
1:20	Organized a game of telling about anything they have made. (As each child finished he named the next teller)	M II	69
1:30	Directed the children to turn to page 90, and to think about hands. Discussion: - What can hands do that feet cannot?	E B1 M I M II E B2	70
1:40	Directed children to take off a shoe and use toes to pick up a pencil from the floor	E A1 I A1	71
	Spoke about the manually handicapped	M I E A2	72

. . . Subject #1

Time	Teaching Behavior	Code	Item
1:50	Asked children to list five things that hands can do but feet cannot; and five things that feet can do and hands cannot	M IV E A2	73
2:00	Asked the question: - What is the most important thing feet do? (Discussion and replies: stand, feet as platform, feet like tree roots keeping the body erect) Collected books and directed children to move onto the carpet	E B1 E B2 M I M II	/4
2:10	Read a story to the children: - interspersed the story with questions about the meaning of words in context, and the inter-relationships, emphasizing humor caused by exaggeration.	M I L A2 F B2	75 76
2:15	Recess		

Rationale for Coding

Item	Code	Rationale
		Lesson 1
1	M I	Although the oral presentations were initiated by the teacher they then became undirected oral compositions.
2	M I	Orientations 2-16 are coded by the codes
	M II	listed in the margin. The primary orienta-
to	I A1	tion of instruction in lesson 1 may be identi-
	L A2	fied as spelling. Although the subject was
16	L B1	intent on ensuring knowledge of the spelling
	L B2	conventions she was also concerned with attaching
	I A3	meaning to the word.
		In general, the children listened to or read the words. When the orientation was to convention it is coded as L A1 or L B1; when the orientation was to meaning it is coded as L A2 or L B2, depending on whether the meaning was presented orally or in writing. I A3 coding indicates that at this point instruction was also oriented to visual discrimination.
		Lesson 2
17	E B1	The primary orientation of instruction in
to	E B2	lesson 2 may be described as "languaging"

Rationale for Coding (cont'd)

Item	Code	Rationale
39	F A1 F B2 M I M II M III	experience. In this process the students' command of language is expanded and their experience is extended. Sometimes the subject presented a situation to be experienced (E B2) and developed the oral or written language for it (L A2, L B2). The experience presented was either from the text or invented by the teacher. Thus it was received at second-hand (E B1). When the students were requested to respond to the given form of the experience the orientation is coded as F B1 or F B2 according to the nature of the response. In general the experience and language were presented in the oral modes (M I and M II), but, on one occasion, the students were requested to follow the print (M III) as the teacher read it aloud. The coding F A1 is used when the teacher called for improvisation of form in reply to "What would you do if . . .?" F A2 is used when the teacher collected the discussion and formulated a new thought from it.

Rationale for Coding (cont'd)

Item	Code	Rationale
		Lesson 3
40 to 58	L A2 E A2 E B1 E B2 I A2 I B1 F A1 F B1 F B2 M I M II	The orientation of instruction in lesson 3 appears to be two-fold: the students were to recall first-hand experience and give it appropriate oral language and form (E A2, L A2, I A2, F A1). The development of first-hand experience (E A2) was to be presented in a dramatic improvisation (F A1). The peer audience were to respond appropriately to the experience and to its form (E B1, F B1). Each presentation was followed by a discussion (M I, M II) which developed tone of voice (I B1), understanding of the experience (E B2) and appreciation of the form (F B2).
		Lesson 4
59 to 63	I B2 L B1	The primary orientation of instruction in lesson 4 was handwriting (I B2) together with the conventional use of vowel and consonant (L B1).
		Lesson 5
64 to	E A1 M I	The primary orientation of instruction in lesson 5 was to reinforce the instruction

Rationale for Coding (cont'd)

Item	Code	Rationale
76	M II	given during the day, filling out omissions and integrating the components of instruction. Thus the students were given an opportunity to sense and manipulate their environment (E A1) and then to enjoy first a game of "telling" (M II), then a short piece of writing (M IV), and then a story (M I).

It seems to be worth noting again, at this point, that each mode is a synthesis of different aspects of the elements (pages 63 and 64). Thus, instruction directed to a mode will address, at the same time, the elemental constituents combined in the mode. However, only when a constituent is identified separately by the teacher for direct instructional emphasis would it be coded separately. Nevertheless, a teaching behavior oriented to a mode may be viewed, in this study, as a "powerful" behavior because it combines instructional orientations.

For example, requiring the children to listen to a story (M I) combines instruction in composing the meaning of language in context (L A2), experiencing another's composition at secondhand (E B1), practising the audial reception of oral composition (I A2), and practising the intuitive recognition of a continuous series of "gestalt" for comprehension and enjoyment (F B2).

APPENDIX B

Questions Prepared to Prompt the Respondent during the Interview and the Coded Transcript of an Interview with Subject #1

Questions Prepared by the Researcher to Prompt the Respondent during the Interview

1. What do you understand by "composing in language"?
2. How do you start the students composing?
3. When the ideas are flowing what do you do to help the students organize their ideas?
4. How do your help the students to find a focus?
5. Of what value are worksheets in helping the students to compose?
6. To what extent do you think the reading of literature helps composing?
7. Would you say that reading, itself, is composing? In what way?
8. Looking back across the year, was there any activity you consider particularly successful in causing composing in language? Please describe it.
9. Have you got anything in mind for next year that involves composing in language? Please describe your intentions.
10. Do you think the teacher is a composer? What makes you think so?

TRANSCRIPT OF INTERVIEW WITH SUBJECT #1

I. First of all, in this interview, I would like you to respond from your own background and from your own point of view in order to tell me what you do as a teacher to help the students compose in language. Perhaps you would begin by describing what you understand by composing in language.

D. From what I understand of composing, it is teaching children to communicate their ideas, feelings and thoughts in a logical manner so that someone else will be able to understand what they have to say or write.

I. Alright. One of the problems in composing is how to begin, what to talk about, or to write about, and where to find ideas. Now, as a teacher, how do you help your students to do this? How do you help them to start?

D. In Language Arts, most of my lessons are on a thematic viewpoint. Then I talk to the children of their own background experiences, and from there the children are my source of ideas. What interests them is usually where I go to help them compose.

I. Alright. And when they have the ideas flowing, and when they have lots of experiences collected, how do you help them then to organize in order to give the ideas some meaning? What do you

do to help the students to select and structure their ideas?

D. I use various methods. One of them is to chart their ideas on the blackboard, or on chart paper, and we will compose a poem or a story together, a paragraph, so that they understand the structure that I need, or that I want to see, at that point in time. Then we will use that as an example or a set assignment.

I. Just going a little more deeply into the idea of organization: Do you establish a focus from the ideas? I know you referred to theme earlier. Do you always establish the theme, or do you help your students to collect lots of information and then find a theme for themselves? And, if so, how do you do that?

D. As a focus I do use the thematic approach, and it depends on what I'm working on - a poem, a certain style of poem, or a figure of speech - I would use the theme of the unit that they are working on, that the children are most familiar with. Then, if they have their own ideas, I will give them an opportunity to share those ideas. That is for those children who don't have an idea at that point in time; I will be giving them something that they are most familiar with.

I. Just going on into literature: I noticed that your students

do quite a lot of reading of different kinds of books. Do you consider reading and studying literature as a composing activity? Do you think that reading stories helps the students to compose?

D. Yes I do. I think at the more advanced stages that they are reading, it gives them an opportunity to see how sentences and stories, and themes and ideas, are put together in an interesting fashion, whether they like it or not, with their opinion.

I. What about worksheets? From time to time I noticed that you do use the worksheet as part of your lesson style. What contribution do you think the worksheet makes to composing?

D. The worksheet, as I see, only helps as far as the process of things that have already been taught in the language exercise. I do not like using worksheets as a beginning idea unless they have some sort of a focus on them, maybe a cartoon or something of that fashion. But a worksheet as for drawing circles around ideas or filling in the blanks I don't agree with as much as writing out a full answer, and practising what has been previously taught, as I think the one you observed in paragraph form.

I. Yes, I think on your worksheets in the main you asked them to write sentences. You consider that as a means of moving them into composing on a larger scale.

Looking back across some of the projects you refer to, and composing in language activities that you have shared with your students, I wonder if you could recall one and describe it first, and then say why you identify it as a successful composing in language activity.

D. I think the most successful one that I have had in composing was teaching the cinquain. We did a chart exercise. First of all I read them some examples of some humorous cinquains. Then we went from that point and started talking about our class. I wrote down all of their contributions as adjectives, adverbs, about our own classroom. Then we went together and composed our own cinquain on the chart paper which I took home and mounted on a final copy and left it on display for three months. And they enjoyed it; they were proud of it; and they understood what a cinquain was. The results were their own cinquains about themselves that were very enlightening and humorous and had lots of feeling.

I. Looking ahead, to next year: have you anything in mind at this moment that you are going to do, that you are planning in order to motivate or facilitate composing in language?

D. I'd like them to have more outside experiences and share with them more of the famous poets and authors so that they have more of a style to follow. Then go outside and look at things that

are around them, and teach them to feel and see as an artist or a poet or as an author.

I. Just one last question here: do you consider teaching as composing? Would you say the teacher is a composer? If you do agree with that statement, what then do you do that you could describe as composing?

D. I don't think that teaching is composing. I think the teacher, in looking at it in a musical sense, is the conductor. We shall give them the instruments, the knowledge, and the children do the composing. We are the guide and not the composer per se.

I. Thank you.

APPENDIX C

Subject #1's Response to the Questionnaire

Answered by Subject #1

Questionnaire on Composing-in-Language

Part A

1. How would you define the term "composing-in-language"?

   "Composing-in-language" is communicating one's thoughts and feelings in a logical fashion.

2. Which kind of composing do you emphasize most in your teaching? Please check one box only.

   - [ ] Oral composing
   - [ ] Dramatic composing
   - [ ] Literate (print) composing
   - [ ] Balance between oral and literate composing
   - [X] Balance among oral, dramatic and literate composing

3. Give a reason for your choice in #2.

   Once children can communicate through speaking or acting in a composing manner they will have the experience to draw from. They can then proceed to literate composing.

4. Which of the following activities do you classify as composing? Please check the appropriate box (or boxes).

   - [ ] Speaking
   - [ ] Listening
   - [X] Writing
   - [X] Reading
   - [X] Speaking and Moving
   - [X] Listening and Viewing

5. Where would you place composing-in-language on a teaching priority scale? Please check one box.

Low Priority — High Priority

1	2	3	4	5
[ ]	[ ]	[ ]	[ ]	[X]

6. Please give a brief rationale for your choice in #5.

Composing is essential for the student to express himself (or herself) so that others may share their ideas and expand on each other's experiences. A pyramid effect, or a chain reaction.

7. Approximately, what percentage of the total time allocated to Language Arts for your class, per week, is given to each of the following activities? Please insert the appropriate percentage in each box to total 100%.

[ ]	Speaking	[ ]	Listening
[30]	Writing	[15]	Reading
[40]	Speaking and Moving	[15]	Listening and Viewing

. . . Subject #1

Questionnaire on Composing-in-Language

Part B

Following next is an inventory of teaching behaviors that are intended to help the student to compose in language. How would you rate them? Do they help the student to compose in language? Please check the appropriate column.

		Helps the Student	
		Little	Much
8. Provides skill drills in:			
(a) spelling	(a)		X
(b) punctuation	(b)		X
(c) handwriting	(c)		X
9. Gives practice in voice development through speech jingles, tongue-twisters and choral speaking			X
10. Gives practice in observing details			X
11. Builds vocabulary			X
12. Expects each student to build his own dictionary			X
13. Provides exercises in combining sentences			X
14. Provides exercises in sentence analysis to find the main idea			X
15. Dictates a passage once a week for the students to write *(the composing of cognitive skills)*			X

. . . Subject #1

Do they help the student to compose? (continued)

	Helps the Student	
	Little	Much
16. Asks the students to draw, make, dance or act out the meaning of a story		X
17. Asks the students to make outlines or draw diagrams to explain the meaning of a story or a passage in a text-book.		X
18. Draws diagrams and models on the chalkboard (or on an overhead) to show relationships e.g. between the characters of a story		X
19. Asks the students to summarize a story		X
20. Provides a summary of a story		X
21. Expects the students to take notes		X
22. Adopts a role to challenge a point of view		X
23. Poses problem situations for the students to solve		X
24. Provides puzzles and jigsaws for the students to work out		X
25. Groups the students in pairs, or in small groups, for peer interaction		X
26. Arranges the furniture to provide for different activities		X

. . . Subject #1

Do they help the student to compose? (continued)

	Helps the Student	
	Little	Much
27. Expects the students to put together a dramatic improvisation of a story or a historical event		X
28. After the students have composed-in-language:		
(a) expects proof-reading and polish		X
(b) praises the work		X
(c) corrects all the errors		X
(d) responds with a comment about the content		X
(e) collects the individual's work into a folder or a booklet		X
29. Leads the students to find the meaning by questions		X
30. Encourages the students to discover the meaning for themselves		X
31. Expects the students to research a topic before writing a composition		X
32. Tells the students what to write *(as a beginning)*		X

. . . Subject #1

Do they help the student to compose? (continued)

	Helps the Student	
	Little	Much
33. Explains the meaning of a story *(with interaction of class) sometimes they have a worthwhile meaning to contribute*		X
34. Puts ideas and experience together for the students		X
35. Helps the students to find a focus, "something to say"		X

36. Do you wish to change your definition, #1 page 1? If you do please re-write it here.

37. Please add any teaching behavior (not included here) that you use to optimize composing-in-language.

An unstated necessity is to have a "healthy (socially) class". The children feel free to express themselves in a worthwhile fashion, as long as some thought has been put into it.

APPENDIX D

Inventories of Teaching Behavior Addressed to Language Arts by the Total Group: Actual, Recalled, Intended and Preferred

Inventory of "Actual" Teaching Behavior

Category L: LANGUAGE

A. Oral

1. Conventions (LA1)

Requests the repetition in unison of a dictated word

2. Semantics (LA2)

Explains the effect of tone

Refines syntax by drawing attention to words which obscure meaning

Requests the utterance of sounds interjected to dramatize meaning

Elicits the meaning of a word by questioning

Defines the meaning of a word

Explains the importance to communication of selecting precise words

Extends the vocabulary to match the observation of specific attributes

Compares old-fashioned with modern usage

Elicits synonyms

Develops particular vocabularies

B. Written

1. Conventions (LB1)

Requests identification of the order of graphemes

Dictates words to be recorded by the student in print (writing)

Sets worksheet exercises to practise and to test the use of conventions

Provides the accepted convention

Explains a "rule" for the order of graphemes (spelling)

Provides examples of the rule

Rewards knowledge of conventions

2. Semantics (LB2)

Explains the morphemic structure of words

Asks for the meaning of a word

Explains word meaning by putting the word in context

Requests identification of smaller words within a word

Elicits the precise word for a particular experience

Elicits synonyms

Asks the students to group words in appropriate categories of meaning

Uses workbook exercises to practise and test the use of appropriate language

Category E: EXPERIENCE

A. First-hand

1. Sensory experience of enviroment (EA1)

Directs children to contact their environment by touch

Directs children to use their feet to pick up a pencil

2. Rational development of sensory representations (EA2)

Extends the perception and manipulation of environment into a discussion of a physical handicap

Leads discussion about the function of the physical organs that sense and manipulate the environment

Compares the function of the physical organs with the function of concrete objects, natural or man-made

Sharpens the observation of detail by requesting the identification of specific attributes of an object

Discusses the behavior that peers have observed in the school environment of classroom, hallways, or playground

Uses personal experience as a starting-point for fictional composition

B. Second-hand

1. Experience of the compositions of others (EB1)

Poses a problem situation

Presents a problem from another point of view

Requests students to watch a dramatic improvisation of a problem situation presented by their peers

2. [redacted]tional development of the experience gained from the compositions of others (EB2)

Provides a metaphorical saying synonymous in meaning

Requests other sayings with the same meaning

Elicits different points of view of the same problem

Develops an experience by probing with questions

Challenges the validity of a proposed solution

Accepts possible solutions of a problem

Allows time for reflection

Provides extra information relevant to a discussion

Requests a summary of a story

Leads the students to draw an inference

Requests documentation of inference

Category I: HUMAN INSTRUMENT

A. Receptors

1. Sensory receptors of raw data: touch, taste, smell, sight, hearing (IA1)

Directs children to contact their environment by touch

Directs children to manipulate their environment

2. Audial receptor of oral composition (IA2)

Requests identification of tone

Requests an evaluation of tone by the criterion of appropriateness

3. Visual receptor of written composition (IA3)

Asks for differentiation of morphographs in a word

Draws the shape of a grapheme to be remembered

Points out the main features of the grapheme for discrimination

Presents the letter in different positions in a nonsense word

Compares the shape of the small and capital representation of the same sound

B. Expressors

1. Voice (and movement) expressor of composition (IB1)

Encourages the use of appropriate tone (accompanied by movement of face, hand, etc. to reinforce tone)

Identifies lack of clarity in articulation and pronunciation

Requests refinement of articulation and pronunciation by reiteration

Encourages voice projection and volume

Encourages an appropriate pace of presentation

Requests the utterance of appropriate sounds in unison as interjections in a story

Praises the articulation of appropriate sounds

2. Hand-and-eye expressor of written composition (IB2)

Requests the practice of writing (or printing) letter shapes and combinations

Suggests the transcribing of a printed passage into handwriting (for inclusion in personal journal)

Category F: FORM

A. Formulation

1. Improvisation of form (FA1)

Expects the formulation of a solution to a problem

Expects the prediction of consequences

Requests the dramatization of a problem situation and its solution

Requests the improvisation of an interview with a peer using a particular focus

Praises an improvisation

2. Reflective refinement of an improvisation (FA2)

Paraphrases the discussion of a problem

Summarizes the proposed solution of a problem

Requests a summary

B. Recognition

1. Intuitive response to "gestalt" of received composition (FB1)

Asks for prediction of content from the meaning of its title

Expects the response of clapping to indicate enjoyment and understanding of an improvisation

2. Reflective, critical analysis and evaluation of the form of a received composition (FB1)

Asks questions about the inter-relationship of the characters of a story

Explains the humorous effect of exaggeration

Elicits examples of exaggeration in a story

Identifies the characteristics of selected literary form

Expects the students to recall knowledge of form in order to identify the form of another selection

Applies knowledge of literary form to categorizing a literary selection.

Category M I: LISTENING

Reads a passage aloud with the children following the print

Expects the students to listen to (and watch) the enactment of an improvisation

Reads a story to the class

Arouses the desire to hear more by stopping reading aloud at a suspenseful moment

Groups the children close to the reader

Schedules regular story-time for the class with the librarian as the story-teller

Explains unfamiliar words when reading aloud

Dramatizes the story when reading by the use of appropriate tone and movement

Adopts role and improvises a situation to motivate listening

Category M II: SPEAKING

Requests oral anecdote

Expects a discussion of an improvisation

Organizes a game of telling about something (as the speaker finishes he names the next speaker)

Groups the children in a circle for discussion

Groups the children in pairs to facilitate interaction

Speaks in role to challenge a student to respond in role with improvisation

Holds book talks

Category M III: READING

Reads a passage aloud with the children reading the print

Writes an instructional directive on the blackboard

Encourages the selection of library books

Holds book talks to encourage reading

Organizes the frequent changing of library books

Organizes the research of topics

Displays book jackets to advertise a book

Assigns the design and construction of a book jacket appropriate to the content of the book

Assigns the reading of books at an appropriate level of easy achievement

Makes books and magazines available in the classroom

Administers an objective reading test

Schedules regular sessions of uninterrupted silent reading

Reads when the students read

Explains how to order paperback stories through the school

Category M IV: WRITING

Uses an exciting character from a story to motivate a writing assignment

Encourages the pooling of appropriate vocabulary

Provides the spelling of vocabulary appropriate to an assignment to facilitate the development of language

Requests the students to record the vocabulary contributed by the class in preparation for a writing assignment

Requests the children to draw a character to clarify the characteristics before writing a character sketch

Describes the details of an assignment a day in advance to allow time for reflection

Schedules the regular writing of a journal

Organizes a writing activity centre

Expects the students to help each other at a writing centre

Reads everything the children write

Displays quality work to set standards to achievement

Rewards quantity and quality of written work

An Inventory of "Recalled" Teaching Behavior

Category L: LANGUAGE

A. Oral

1. Conventions (LA1)

Null report

2. Semantics (LA2)

Explains the meaning of words in the context of a story told to the students

Develops the language needed to describe, narrate, or explain first-hand experience

B. Written

1. Conventions (LB1)

Explains and illustrates the conventions of written language

Provides exercises for practising conventional usage

2. Semantics (LB2)

Uses worksheets for controlled exercises that fit appropriate language to an experience

Organizes the keeping of a personal dictionary which provides the language for an individual's unique experience

Provides topics for categorizing experience through language

Develops the language for other curriculum subjects such as science or history

Category E: EXPERIENCE

A. First-hand

1. Sensory experience of environment (EA1)

Provides opportunities for the students to manipulate their environment such as making kites or toffee

Establishes centres that provide challenging experiences

Generates interest and curiosity about the world around

2. Rational development of sensory representations (EA2)

Discusses students' experiences with them

Uses students' experiences as a source for ideas

Sorts out and orders the experience such as sequencing the process of a recipe

Helps the students to verbalize an experience

B. Second-hand

1. Experience of the compositions of others (EB1)

Provides the experience of music, art, and drama to motivate composing in language

Provides the opportunity to experience peer compositions through poetry and dramatic presentations

Displays a collage of "brainstorming" pieces

Provides specialized experience drawn from curriculum content and uses it to motivate composing in language

2. Rational development of experience gained from the compositions of others

Differentiates the experience offered by the curriculum studies in school

Discusses television and radio programs

Develops a carefully constructed worksheet to build insight through reflection

Develops procedures of research such as searching, note-making, quoting, and paraphrasing

Category I: HUMAN INSTRUMENT

A. Receptors

1. Sensory receptors of raw data: touch, taste, smell, sight, and hearing (IA1)

Null report

2. Audial receptor of oral composition (IA2)

Expects the students to be able to discriminate the sounds of speech

3. Visual receptor of written compositions (IA3)

Null report

B. Expressors

1. Voice (and movement) expressor of oral composition (IB1)

Provides practice in using appropriate tone for portraying a character from a story

2. Hand-and-eye expressor of written composition (IB2)

Null report

Category F: FORM

A Formulation

1 Improvisation of form (FA1)

Uses a thematic approach

Encourages students to share ideas of an evolving form through "brainstorming" and interaction with peers

Organizes the building of a group story where each group member keeps the evolving form in mind and contributes to its continuity and completeness

Encourages students to portray a story character in role

Organizes the production of a school news sheet

Provides a framework within which to improvise

2. Reflective refinement of the improvisation (FA2)

Charts the students' ideas

Refines a story, paragraph, or poem as it is put together by the class to show the importance of structure and form

Sorts out the ideas of "brainstorming" into a beginning, middle, and end

Motivates the students to combine various media to enhance the form of a composition in language

B. Recognition

1. Intuitive response to "gestalt" or received composition (FB1)

Displays quality compositions for the response of peers

2. Reflective, critical analysis and evaluation of form of received composition (FB2)

Identifies the theme

Presents selections from literature to serve as models for the analysis of form

Requests the students to change a received composition into another genre

Category M I: LISTENING

Reads stories to the children

Category M II: SPEAKING

Proceeds from first-hand experience into verbalization of the experience and then into written composing of the experience

Builds a story from oral contributions

Requests the students to portray a character from a story

Adopts a role and requests a student (or students) to respond in role

Arranges book talks

Tapes original poems spoken by the students who composed them

Category M III: READING

Encourages reading to find themes that can be developed in different ways

Encourages critical reading to identify structure and form

Encourages the reading of literature for enjoyment

Encourages the reading of literature in quantity for reading practice

Provides time every day for uninterrupted reading

Instructs reading through stories at levels appropriate to the stage of achievement

Category M IV: WRITING

Proceeds from verbalized experience into written composing

Motivates writing from personal experience

Provides a framework within which to organize ideas

Uses stories to initiate writing

Provides time each week for regular diary writing

An Inventory of "Intended" Teaching Behavior

As many categories were not referred to by the subjects when they talked about their intentions for the next year only the categories that are relevant are included.

Category E: EXPERIENCE

A. First-hand

1. Sensory experience of environment (EA1)

   Provides more "outside" experiences

   Provides an experience that can be developed in every aspect of curriculum, and that will provide the focus and motivation for the whole day (or week)

   Provides the opportunity for the student to see and feel as an artist, poet, or author does

2. Rational development of sensory representations (EA2)

   Spends the day (or week) developing an experience in every aspect of the curriculum

B. Second-hand

1. Experience of the compositions of others (EB1)

   Shares with the students the experiences of famous poets and authors

Category F: FORM

A. Formulation

1. Improvisation of form (FA1)

   Organizes the improvisation of biographical interviews

Category M II: SPEAKING

Develops formal and informal oral presentations

Provides opportunity to present scripts developed through improvisation

Organizes the presentation of biographical interviews

Category M III: READING

Provides biographies for reading

Category IV: WRITING

Develops script writing from improvisations

Develops a "disciplined" approach to writing

Inventory of "Preferred" Teaching Behavior

As in the other inventories of this study, each "preferred" instructional orientation is coded by FOE and arranged in its appropriate category.

Category L: LANGUAGE

A. Oral

1. Conventions (LA1)

   Gives practice in voice development through speech jingles and tongue-twisters

2. Semantics (LA2)

   Gives practice in choral speaking

B. Written

1. Conventions (LB1)

   Provides skill drills in spelling and punctuation

   Expects proof-reading and polish

2. Semantics (LB2)

   Gives practice in observing details

   Expects each student to build his own dictionary

   Provides exercises in combining sentences

   Provides exercises in sentence analysis to find the main idea

   Builds vocabulary

Category E: EXPERIENCE

A. First-hand

1. Sensory experience of environment (EA1)

   Gives practice in observing details

Provides puzzles and jigsaws for the students to work out

2. Rational development of sensory representations (EA2)

Leads the students to find meaning by questions

Encourages the students to find the meaning for themselves

B. Second-hand

1. Experience of the compositions of others (EB1)

Gives practice in observing details

Poses problem situations for the students to solve

Groups the students in pairs, or in small groups, for peer interaction

Leads the students to find the meaning by questions

Encourages the students to find the meaning for themselves

2. Rational development of the experience gained from the compositions of others (EB2)

Asks the students to summarize a story

Provides a summary of a story

Expects the students to take notes

Adopts a role to challenge a point of view

Helps the students to find a focus, something to say

Category I: HUMAN INSTRUMENT

A. Receptors

1. Sensory receptors of raw data: touch, taste, smell, sight, sound (IA1)

Gives practice in observing details

Provides puzzles and jigsaws for the students to work out

2. Audial receptor of oral composition (IA2)

Gives practice in observing details

3. Visual receptor of written composition (IA3)

Gives practice in observing details

B. Expressors

1. Voice (and movement) expressor of oral compositions (IB1)

Gives practice in voice development through speech jingles, tongue-twisters, and choral speaking

2. Hand-and-eye expressor of written composition (IB2)

Gives practice in hand-writing

Category F: FORM

A. Formulation

1. Improvisation of form (FA1)

Asks the students to draw, make, dance, or act out the meaning of a story

Expects the students to put together a dramatic improvisaton of a story or a historical event

2. Reflective refinement of improvisation (FA2)

Expects proof-reading and polish

Helps the students to find a focus, "something to say"

Responds with a comment about content

B. Recognition

1. Intuitive response to "gestalt" of received composition (FB1)

Adopts a role to challenge a point of view

2. Reflective, critical analysis and evaluation of form of received composition (FB2)

Asks the students to draw, make, dance, or act out the meaning or a story

Asks the students to make outlines or draw diagrams to explain the meaning of a story or a passage in a textbook

Collects an individual's work into a folder or booklet (to enable him to perceive the emerging form of his work)

Draws diagrams and models on the chalkboard (or on an overhead) to show relationships between characters of a story

Category M I: LISTENING

Adopts a role to challenge a point of view

Groups the students in pairs or in small groups for peer interaction

Arranges the furniture to provide for different activities

Praises achievement (to encourage listening)

Category M II: SPEAKING

Gives practice in voice development through speech jingles, tongue-twisters, and choral speaking

Asks the students to summarize a story

Groups the students in pairs or in small groups for peer interaction

Expects the students to put together a dramatic improvisation of a story or a historical event

Praises achievement (to encourage speaking)

Category M III: READING

Expects proof-reading

Praises achievement (to encourage reading)

Category M IV: WRITING

Asks the students to summarize a story

Expects the students to take notes

Praises achievement (to encourage writing)

Collects the individual's work into a folder of booklet (to encourage more writing)

The last item on the questionnaire (#37) provided an opportunity to the respondents to add any teaching behavior, not included in the questionnaire, that they used to optimize composing in language. As the behaviors they describe are "preferred" by individual, and not by group consensus, they cannot, legitimately, be included in the "preferred" inventory, but they are coded and appended here:

Whatever the student is asked to do or try the teacher participates in it (all elements and modes)

Painting, music and cooking also help the children to compose (EA1)

An unstated necessity is to have a "healthy (socially) class" (EA1)

Children feel free to express themselves in a worthwhile fashion as long as some thought has been put into it (EA2)

Uses students' own experiences (EA2)

Uses media to encourage composing- newspaper, television, radio (EB1)

The teacher attempts to compose at the same time the students are (FA1)

Organizes group discussion before writing (M I, M II)

Has students keep daily writing books (M IV)