INTERTEXTUAL CONNECTIONS: THE IMPACT OF INTERACTIVE READ ALOUDS ON THE WRITING OF THIRD GRADERS DURING WRITING WORKSHOP

By

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To My Boys

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Teachers frequently read aloud as a part of writing instruction so that children's book authors can serve as mentors for students' writing. Despite extensive anecdotal reporting of the significance of reading aloud children's literature within writing workshop, the intertextual connections students construct between interactive read alouds and their writing within writing workshop has received little attention. This descriptive, naturalistic study conducted in a third-grade collaborative learning environment examined how interactive read alouds at the beginning of writing workshop influenced students' writing. Specifically, this study examined how the dialogue occurring among the teacher, students, and the children's book authors during the interactive read alouds influenced students' writing.

Over six months, multiple data sources were collected including observational field notes, transcriptions, informal and semi-structured interviews, and student and teacher artifacts. The data sources were analyzed according to the process of open coding, axial coding, and selective coding and by the constant comparative method. A grounded theory of *reading like a writer and writing like a reader* emerged from the data and addressed the social construction of intertextuality and literary understanding within interactive read alouds at the beginning of

writing workshop. This grounded theory was composed of seven conceptual categories which included: *noticing*, *examining*, *guiding*, *explaining*, *understanding*, *mentoring*, and *crafting*.

The literary understanding socially constructed by the teacher, students, and children's book authors during the interactive read alouds significantly influenced students' writing. Within each sentence of their writing, students made intertextual connections to multiple texts. The content and ideas within students' writing were intertextually connected to a wide variety of texts they had previously experienced; however, the students consciously crafted their writing based on the socially constructed understanding of the purpose of author's craft which intertextually connected their writing to the interactive reading and examining of the mentor texts. The teacher facilitated the social construction of literary understanding and intertextuality during the interactive read alouds by guiding the discussion and explicitly discussing the interconnected nature of reading and writing.

CHAPTER 1
INTRODUCTION

Introduction

When we write, we compose a written text that consciously and unconsciously embodies traces of the many texts we have previously experienced during our lives. Our writing not only reflects literary and written texts experienced in the past but also the texts of our previous conversations, popular culture, and life experiences. This interrelated nature of texts is referred to as intertextuality (Kristeva, 1980). Fairclough (1992) asserts that all written texts and spoken utterances are "inherently intertextual, constituted by elements of other texts" (p. 270). Therefore, a text is never simply the product of a single writer or speaker but is interwoven with traces of many previous texts that have been borrowed, adapted, appropriated, and transformed (Hartman, 1992; Kamberelis & McGinley, 1992). In composing a text there are a multiplicity of textual voices available to a writer. According to Hartman (1992), a writer is a "multidimensional space through which the utterances of others speak" (p. 300).

Intertextuality is a social construction located in the social interactions between individuals (Bloome & Egan-Robertson, 1993). Short (1992a) suggests that intertextuality is "situated in the dialogue between participants, even if one of the participants is not physically present (such as when one reads a book)" (p. 316). With these views in mind, intertextuality is socially constructed as students, teachers, and children's book authors with differing sociopolitical and cultural histories interact within a particular learning environment. Furthermore, intertextuality can be considered a transactional process between a reader and a text in a particular sociocultural environment when students make connections to previous textual experiences to actively construct meaning from the text they are reading (Rosenblatt, 1938/1995, 1978/1994). Moreover, Lemke (1992) claims that the social and cultural practices of a learning environment

determine the intertextual connections recognized and available in that particular social context. Collaborative learning environments that provide opportunities for social interaction and dialogue influence the intertextual connections students are able to construct (Short, 1992a).

Purpose and Research Questions

In order to gain a broader understanding of how children socially construct intertextual links among integrated reading and writing events, this study naturalistically investigated intertextuality within a third-grade collaborative learning environment. This six-month descriptive, qualitative study focused on examining how interactive read alouds including reader response and discussion of author's craft at the beginning of writing workshop influenced students' subsequent writing. This study employed a broad definition of text including linguistic and nonlinguistic signs intended to communicate meaning with others such as an utterance, an oral story, a conversation, a life experience, a thought, a gesture, a movie, a work of art, or a poem (Bloome & Egan-Robertson, 1993; Hartman, 1992; Short, 1992; Sipe, 2001). My broad research question was: How do the texts within interactive read alouds at the beginning of writing workshop mentor children's writing? Three research questions guided this study:

1. How do children appropriate and transform texts from the context of an interactive read aloud into their own writing?
2. What are the characteristics of a literacy environment that encourage intertextual connections between reading and writing?
3. How does a teacher facilitate intertextual connections between reading and writing?

Rationale for the Study

During the past two decades, intertextually-informed writing studies have illustrated that students' writing reflects traces of the many written, conversational, and popular culture texts they have previously experienced (Bearse, 1992; Cairney, 1990; Dyson, 1993, 1997; Kamberelis

& McGinley, 1992; Pantaleo, 2006; Short, 1992a; Sipe, 1993). Furthermore, these studies demonstrate the multiplicity of textual resources available to young writers. While some studies have focused on the influence of a written text on students' writing (Bearse, 1992; Cairney, 1990; Pantaleo, 2006; Sipe, 1993) others have addressed the impact of a wide variety of texts on students' writing (Dyson, 1993, 1997; Kamberelis & McGinley, 1992; Short, 1992a). Cairney (1990) examined the impact of sixth-grade students' prior experiences with written texts on their writing and found that a majority of students are aware of intertextual links between the texts they read and the texts they write. Bearse's (1992) study of third-graders found that students consciously and unconsciously borrow elements and language from the fairy tales they read and blend them into their own stories. Also focusing on the fairy tale genre, Sipe (1993) described the connections sixth-grade students made when reading traditional and modern fairy tales and writing transformative fairy tales of their own. Pantaleo (2006) examined how reading children's literature with Radical Change characteristics influenced one fifth-grade student's writing. Pantaleo found that the student made intertextual links in her writing to books used in the study as well as to other texts.

Studies conducted by Dyson (1993, 1997) and Kamberelis and McGinley (1992) employed a broader definition of text including literary and written texts and the texts of previous conversations, popular culture, and life experiences. Dyson's (1993, 1997) research with primary grade children demonstrated how students' complex social worlds and popular culture texts significantly shape their writing. Kamberelis and McGinley's (1992) case-study examined the textual voices dialogically interacting within five 4th graders' writing. Kamberelis and McGinley (1992) reported that writers synthesize the textual voices they experience including the language of their parents, teachers, peers, books, television, and movies as they

develop their own voices as writers. Although we know that students consciously and unconsciously borrow, appropriate, and transform aspects of various texts they have previously experienced (Bearse, 1992; Cairney, 1990; Dyson, 1993, 1997; Kamberelis & McGinley, 1992; Short, 1992a; Sipe, 1993), studies have not examined how the texts within a classroom reading event, such as a read aloud, are appropriated and transformed into students' writing. Studies need to determine how dialogic interactions between participants within a read aloud are reflected in students' writing.

Read alouds, particularly interactive read alouds, appear to be intertextually-rich collaborative learning environments (Oyler & Barry, 1996; Sipe, 2000a, 2000b, 2001). Fisher, Flood, Lapp, and Frey (2004) suggest that during interactive read alouds, teachers select interesting and developmentally appropriate books that they have previously previewed and practiced. Teachers set a clear purpose for the read aloud, model fluent oral reading with expression, and stop periodically to discuss the text asking both efferent and aesthetic questions. Furthermore, teachers make connections between the read aloud and students' independent reading and writing (Fisher, Flood, Lapp, and Frey, 2004). During interactive read alouds, students are encouraged to interact with the book, their peers, and their teacher throughout the book reading (Barrentine, 1996); thus, facilitating the social construction of intertextual connections between and among texts as well as the social construction of literary understanding.

Intertextually-informed studies on read alouds have identified characteristic types of oral responses (Sipe, 2000a, 2008), the importance and various uses of intertextual connections during read alouds (Sipe, 2000b), and how intertextual connections facilitate literary understanding and schema-building for traditional stories (Sipe, 2001). As students dialogically interact with one another, their teacher, and the text during interactive read alouds, students are

immersed in a language-rich environment filled with texts that they can borrow, appropriate, and transform into their subsequent writing. Although research has shed light on the significance of oral responses and intertextual connections during interactive read alouds in the development of students' literary understanding and meaning making, none of these studies have addressed how these responses during read alouds might impact students' writing. Furthermore, future research needs to address how interactive read alouds emphasizing particular types of responses, such as personal or analytical responses, may influence students' writing.

Read alouds are frequently becoming integrated into the literacy curriculum for instructional purposes. Writing scholars suggest that integrating children's literature read alouds into writing instruction, particularly writing workshop, provides students with opportunities to experience exemplary writing models, study the craft of professional authors, and read like writers (Calkins, 1994; Harwayne, 1992; Ray, 1999, 2004; Smith, 1983b). In addition, writing scholars suggest that as children listen to and discuss literature during read alouds, they internalize the features of quality writing and begin to use these features in their own writing (Harwayne, 2001; Ray, 1999, 2004). Book discussions help students focus on aspects of the authors' craft including the authors' techniques, style, and language as well as the content and themes within the literature (Harwayne, 1992; Ray, 1999, 2004; Siu-Runyan, 1996; Smith, 1983).

Despite extensive anecdotal reporting of the significance of reading aloud children's literature within writing workshop, surprisingly no empirical studies have been conducted on the intertextual connections students construct between read alouds and their writing within writing workshop. Empirical studies need to determine how dialogic interactions between participants within a read aloud event impact students' subsequent written texts, particularly when read

alouds are integrated within writing instruction. Specifically, research needs to investigate how dialogic interactions within interactive read alouds are reflected in students' writing during writing workshop. Furthermore, research is needed in classrooms where students flourish as readers and writers in order to better understand the characteristics of literacy environments which facilitate students' to make intertextual connections between reading and writing.

Summary of Methodology

This qualitative, naturalistic study, situated in the constructivist research paradigm, examined the intertextual influence of interactive read alouds at the beginning of writing workshop on students' writing. The study was conducted in a third-grade classroom in a predominantly low-income, multicultural school that is committed to academic excellence and collaborative learning. The teacher implemented a balanced approach to literacy and integrated language arts instruction. Although the teacher read aloud to her students several times each day, this study focused on the interactive read alouds of mentor texts and literature-based mini-lessons at the beginning of writing workshop.

My stance as a researcher ranged on the continuum of participant observation from a *participant as observer* to an *observer as participant* (Glesne, 1999; Spradley, 1980). During the course of this six-month study, I observed two writing workshop units: a Nonfiction Research Unit and a Sentence Structure Unit. The Nonfiction Research Unit included the reading of two mentor texts, *Spiders* (Gibbons, 1994) and *Bicycle Book* (Gibbons, 2001). The Sentence Structure Unit included the reading of three mentor texts, *Henry the Dog with No Tail* (Feiffer, 2007), *Scarecrow* (Rylant, 1998), and *Animal Dads* (Collard, 1997). Multiple data collection methods used in this study include participant observations, field notes and transcriptions, informal and semi-structured interviews, and the collection of student and teacher artifacts in order to better understand how children's writing reflected the texts within interactive read

alouds at the beginning of writing workshop. Interactive read alouds, literature-based mini-lessons, and semi-structured interviews were digitally recorded and transcribed verbatim. Participant observations were recorded in field notes and used to annotate observation transcriptions. Student artifacts, included students' completed writings, planning sheets, and published writings from each unit, and teacher artifacts, included writing workshop lesson plans, unit overviews, and the third-grade curriculum plan, were collected. Informal and semi-structured interviews were conducted with all 14 students focusing on the purpose of their writing, the content of their writing, and how they decided to craft various aspects of their writing. In addition, the teacher was informally interviewed throughout the study. Detailed case studies of four students' writing (2 males and 2 females) gained an in-depth understanding of the intertextual connections students constructed within their writing to the interactive read aloud events.

The multiple data sources were analyzed recursively and iteratively according to Strauss and Corbin's (1990) open coding, axial coding, and selective coding and Glaser and Strauss's (1967) constant comparative method as a means to better understand how students' writing was mentored by the various texts within the interactive read alouds at the beginning of writing workshop. Additionally, analysis of multiple data sources provided insights into the characteristics of a literacy environment and the teacher's instruction that encouraged intertextual connections between reading and writing. A grounded theory (Glaser and Strauss, 1967) of *reading like a writer and writing like a reader*, specifically the social construction of intertextuality and literary understanding within integrated reading and writing events, emerged from the conceptual relationships I constructed from my data. A detailed description of the research methodology is discussed in Chapter 3.

Scope & Limitations

The social construction of intertextuality and literary understanding within integrated reading and writing events, such as interactive read alouds at the beginning of writing workshop, are best studied in a collaborative learning environment with an integrated literacy curriculum where authentic reading and writing are an integral part of literacy instruction. The purpose of this study was to examine how interactive read alouds influenced students' writing within an established literacy curriculum. The selection of this school and classroom was an instance of intensity sampling (Patton, 1990, 2002) because the site was likely to intensely manifest the phenomenon that I was studying, the social construction of intertextuality and literary understanding within integrated reading and writing events. Patton (2002) suggests that purposive intensity sampling can help researchers "learn from those who are exemplars of good practice" (p. 234). The school was selected for its academic focus on literacy, particularly the philosophy that reading and writing were a combined literacy process. The classroom teacher was selected because of her commitment to effective literacy instruction, her strong belief in the integration of reading and writing, and her pedagogical knowledge. The students in this study were from low-income families as indicated by 93% of the students qualified for the school's free or reduced-price lunch program. The 14 students in this classroom, from culturally diverse, urban backgrounds, included 1 Asian, 3 Hispanic, and 10 African-American students. The multiple data sources collected in this study demonstrate rich examples of how interactive read alouds conducted at the beginning of writing workshop can influence young writers. Together, these factors enabled the researcher to examine how students from diverse backgrounds socially constructed intertextuality and literary understanding within a literacy curriculum focused on fostering purposeful, critical thinking readers and writers.

This study is limited, similar to all descriptive case studies, since it examines how 14 students and one teacher within a particular classroom socially construct intertextuality and literary understanding between reading and writing events. This qualitative study seeks to provide readers with sufficient detailed, concrete descriptions or "thick descriptions" (Geertz, 1973) of the students, teacher, and the classroom setting in order for readers to "understand the phenomenon studied and draw [their] own interpretations about meanings and significance" (Patton, 2002). Therefore, it is the reader's responsibility to determine how this study can be generalized to other students, teachers, and classroom contexts (Ruddin, 2006). Researcher subjectivity is another limitation of qualitative, descriptive studies since it plays an important role in the methodology. Chapter 3 addresses the measures taken to satisfy issues of credibility, trustworthiness, and the generalizability of the findings in this study.

Significance of the Study

This study is significant because it broadens current understandings about the social nature of intertextuality and literary understanding by describing the characteristics of a collaborative third-grade literacy environment that integrates reading and writing, particularly interactive read alouds into writing workshop. This study simultaneously intertwines and extends intertextually-informed writing and read aloud research by describing how third-grade students socially construct intertextual connections between interactive read alouds and their writing during writing workshop. This study not only extends intertextuality research but also provides empirical evidence to support the integration of children's literature read alouds into writing workshop. Additionally, this study extends current understandings of how integrating the language arts (i.e. reading, writing, speaking, and listening) impacts students' writing. Finally, the educational significance of this study is demonstrated in its implications for literacy teaching and learning discussed in Chapter 8.

Definition of Terms

In order to facilitate the reader's understanding, the following terms used throughout the study are defined below:

Author's Craft: The particular way an author writes including their special skill and techniques (Ray, 1999)

Conversational Turn: "Individual turns taken by one participant or another in a conversation" (Glasswell & Parr, 2009).

Interactive Read Aloud: Reading aloud a book for instructional purposes by engaging students in natural interactions with the story, their teacher, and their peers. Instruction and conversation are interwoven during the reading of the book (Barrentine, 1996).

Intertextuality: The interrelated nature of current and past texts (Kristeva, 1980).

Mentor Text: An author's published writing that is read aloud several times and carefully examined in order to learn how the author crafted the language and structure of the text (Ray, 1999).

Mini-Lesson: A short, whole group teacher-directed lesson conducted on the reading carpet at the beginning of writing workshop. Lessons were instructive and part of broader writing workshop units of study (Calkins, 1994; Ray, 2001).

Social Construction: A phenomenon constructed by participants in a particular sociocultural environment. Within this study, intertextuality and literary understanding were constructed during the read alouds and literature-based mini-lessons as the participants, including the teacher, students, and children's book author, interacted through the use of dialogue.

Teachable Moment: An unplanned moment during instruction when a teacher takes advantage of an authentic opportunity to teach students a particular concept, skill, or strategy.

Teaching Point: A concept that is being taught and reinforced over multiple lessons as part of the overall goals of a particular unit.

Text-to-Text Connection: When readers are reminded of texts they have previously read and connecting ideas and themes across texts (Keene & Zimmerman, 1997; Harvey & Goudvis, 2000).

Turn & Talk: During read alouds, the teacher asked the students to "turn and talk" to their partners about a particular aspect of the story. During "turn and talks" the teacher listened to several conversations between partners and then led a whole group discussion briefly sharing what was discussed during the "turn and talks" between partners (Collins, 2004). During the interactive read alouds and mini-lessons within this study, turn & talks were employed as a collaborative learning strategy in order for students to share their thinking with their peers. The

conversations between partners during turn and talks focused on discussing what they noticed about how the author crafted his/her writing within the mentor text.

CHAPTER 2
REVIEW OF LITERATURE

This chapter reviews a variety of theoretical perspectives and empirical findings that are relevant to this study. This review of research can be envisioned as a series of concentric circles moving from the broad concept of intertextuality to a more focused study of theory and research relevant to the phenomenon of intertextual connections students construct between interactive read alouds and their writing during writing workshop. It begins by describing and discussing the understandings of intertextuality, then more specifically the social nature of intertextuality, which forms the theoretical basis for this study. Based on a sociolinguistic view of language (Bakhtin, 1981, 1986), this review of theory and research addresses how intertextual connections are socially constructed within dialogic, collaborative literacy environments. The review considers intertextuality a transactional process and therefore reviews reader response theory (Rosenblatt, 1938/1995, 1978/1994). The review continues with an overview of intertextuality research in the areas of writing and oral discourse and discusses the relationships between reading and writing and the significance of integrated reading and writing instruction on intertextual connections. In the last section, the study is situated within the current literacy research employing the construct of intertextuality and demonstrating the importance of building upon current conceptions of intertextual connections that students construct between integrated reading and writing events. Finally, this study not only contributes to research regarding intertextuality but also enables further consideration of how students' writing reflects their overall literacy environment.

Intertextuality

When writing about the work of Bakhtin in the late 1960's, Kristeva (1980) coined the term "intertextuality" to refer to the interrelated nature of current and past texts. According to

Kristeva (1980), a text "is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (p. 36). Kristeva (1980) suggested texts may include literary and visual texts, which include works of art, as well as texts of an individual's life experiences. Therefore, all written texts and spoken utterances are "inherently intertextual, constituted by elements of other texts" (Fairclough, 1992, p. 270) and interwoven with traces of many previous texts that have been borrowed, adapted, appropriated, and transformed (Hartman, 1992; Kamberelis & McGinley, 1992).

Within scholarship on intertextuality, texts have been broadly defined. Although we typically consider a text to be printed language that can be read, we need not limit our notion of texts to simply literary or written texts. A text can be comprised of both linguistic and nonlinguistic signs intended to communicate meaning with others such as an utterance, an oral story, a conversation, a life experience, a thought, a gesture, a movie, a dance, a work of art, or a poem (Bloome & Egan-Robertson, 1993; Hartman, 1992; Short, 1986, 1992; Sipe, 2001). With this more inclusive conception of text, the concept of intertextuality extends to the interrelated nature of the many linguistic and nonlinguistic texts an individual has previously experienced during their lives. With this broad definition, Short (1992a) proposed that intertextuality can be viewed as a metaphor for learning—"a central process of making meaning through connections across present and past texts constructed from a wide variety of life experiences" (Short, 1992a, p. 315).

Social Nature of Intertextuality

Intertextuality is a social construction located in the interactions between individuals within a particular social context (Bloome & Egan-Robertson, 1993; Lemke, 1992). Based on Bakhtin's sociolinguistic view of language and Vygotsky's sociocultural theory, intertextuality is socially constructed as individuals act and react to each other through the use of language or

dialogue within a particular sociocultural environment (Bakhtin, 1981, 1986; Bloome & Egan-Robertson, 1993; Vygotsky, 1978;). Bakhtin (1986) asserts that each individual's language is uniquely "shaped and developed in continuous and constant interaction with others' individual utterances" (p.89). According to Bakhtin (1981), over half the words an individual uses in everyday speech are actually someone else's words from a previous interaction. For Bakhtin (1981), all language is considered to be social since any utterance an individual makes is in response to previous utterances and anticipates the utterances of others. Therefore, all spoken and written texts are shaped by texts they are responding to and texts that they anticipate. Furthermore, Bakhtin considers language to be socio-ideological embodying individuals' social, cultural, and political ideologies. Texts are comprised of multiple utterances which each embody multiple voices and ideologies that are transformed when used by another speaker or writer (Bakhtin, 1981; Kamberelis & McGinley, 1992). Therefore, all texts are inherently intertextual. Bakhtin explained:

> Our speech…is filled with others' words, varying degrees of otherness and varying degrees of 'our-own-ness,' varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and reaccentuate (Bakhtin, 1986, p. 89).

Bakhtin (1981) proposed that we borrow and transform the voices of others in order to create our own voice. Researchers and theorists in intertextuality also contend that no oral or written text is the result of a single speaker or writer; rather, it is the result of multiple voices interacting that an individual has borrowed and adapted to construct one's own text (Fairclough, 1992; Hartman, 1992; Kamberelis & McGinley, 1992). From this perspective, texts are polyphonic consisting of many voices that dialogically interact within texts (Hartman, 1992; Kamberelis & McGinley, 1992). Hartman (1992) suggests that a text can be viewed as a "patchwork intertext" resembling a collage of others' voices (p. 297). Since all texts are

composed of traces of multiple texts or textual resources, texts can be fragmented into constituent elements to determine how individuals construct their own texts by appropriating and transforming the voices of others (Hartman, 1992; Kamberelis & McGinley, 1992).

The social nature of intertextuality emphasizes the significant role of students' social interactions and environments on their oral and written language development. Considering the significance of social interactions in an individual's learning and development, learning environments should be rich with integrated literacy events in order to take advantage of the inherent intertextual connections within these events. Research and theory surrounding the social nature of intertextuality suggest that more studies are needed to determine how particular classroom environments facilitate intertextual connections between and among texts. Furthermore, studies are needed to address how intertextually rich learning environments impact students' written texts. In the following section, intertextuality is discussed as a transactional process between a reader and a text.

Intertextuality as a Transactional Process

From the 1930s through the early 1970s, the New Criticism movement influenced the study of literature by advocating objective critical analysis or "close reading" of texts. New Critics rejected reader's personal, subjective interpretations of texts and considered the author's intention as well as the historical and social context of the text to be irrelevant. New Critics proposed that literature was autonomous and had an exact meaning that could be determined by closely analyzing the text (Rosenblatt, 1938/1995; Sloan, 2002). In part as a response to the New Criticism Movement, theorists moved toward examining the reading of texts by considering both the reader and the text. Reader response theory emphasizes the significance of the reader's role in interpreting texts and creating meaning.

In 1938, Louise Rosenblatt first postulated a transactional theory arguing that the reading of literature involves a transaction between the reader, the author, and the text. Based on Rosenblatt's transactional theory (1938/1995; 1978/1994; 1982), intertextuality, the process of making connections between past and current texts within a particular sociocultural environment, can be considered a transactional process between a reader and a text in a particular social context. Rather than using the term "interaction," Rosenblatt (1938/1995) used the term "transaction" to emphasize the influence of both the reader and the text in the making of meaning. Therefore, reading is a transaction during which the reader and the text are continuously affecting one another.

During a reading transaction, a reader and text come together at a particular time under specific circumstances. Since readers bring different literary, cultural, and social experiences to their literary transactions, Rosenblatt (1938/1995) proposed that reading experiences and literary works are unique for each reader. At the heart of reader response literature is Rosenblatt's transactional theory and literary evocation, "the process in which the reader selects out ideas, sensations, feelings, and images drawn from his past linguistic, literary, and life experience, and synthesizes them into a new experience" (Rosenblatt, 1985, p.40). Readers employ previous textual experiences to actively construct meaning from the text they are reading. A reader's understanding of past texts will be changed because of new connections with the current text and the current text will be changed by intertextual connections with previous texts. Rosenblatt (1938/1995) suggests that a "poem" or new event arises out of these transactions.

According to Rosenblatt's transactional theory (1938/1995, 1982), a reader's stance or purpose for reading significantly influences a reading transaction. Readers approach a reading event from one or a combination of both aesthetic and efferent stances depending on their

purpose for reading. Similarly, the same text can be read from either an aesthetic or efferent stance yet is often a blend of both. Although aesthetic and efferent reading are not opposites, they lie on either end of a continuum with most reading occurring somewhere between the two stances. Rosenblatt points out that readers typically adopt either a predominantly efferent or predominantly aesthetic stance, meaning that they are usually toward one end or the other of the continuum. Efferent reading occurs when readers read a text in order to gain knowledge. When reading from a predominantly efferent stance, a reader primarily focuses on analyzing and extracting information from the text. On the other hand, aesthetic reading occurs when readers approach a literary work for pleasure rather than to find information. When reading from a predominantly aesthetic stance, readers actively employ their experiential background knowledge to virtually experience and live through the text (Rosenblatt, 1938/1995). Rosenblatt advocates the teaching of both efferent and aesthetic reading because she believes that it is necessary for readers to make distinctions between the two stances including how and why they are reading a particular text. Making the purpose for reading explicit enables readers to approach a text from the appropriate stance and attend primarily to either informational or experiential aspects (Rosenblatt, 1982).

Readers' responses to literature are significantly affected by the sociocultural context in which a reading event occurs (Rosenblatt, 1938/1995). Learning environments that help children develop as responsive readers provide them with numerous experiences to read and respond to quality literature, encourage a wide variety of responses, and promote interactive discussions surrounding literature (Barrentine, 1996; Sipe, 1999). Classrooms that foster aesthetic evocations and responses develop children's enjoyment and appreciation of literature. Aesthetic transactions with texts and literary discussions surrounding literature help readers to recognize

that writing has meaning. According to Cai (2008) readers must aesthetically respond to a book before they are fully prepared to begin examining its content in greater depth. Students' aesthetic responses and personal connections lay the foundation for further examination of a book.

In order to clearly understand readers' responses to a particular text, we must know how various factors influence readers' construction of meaning. Readers' backgrounds and experiences, what is being read, who wrote the text, the purpose for reading, and the sociocultural factors surrounding the reading event must be taken into consideration. With these factors in mind, questions arise about how students' aesthetic and efferent responses to read alouds influence their intertextual construction of meaning and, in turn, impact subsequent texts students compose. The following section addresses the intertextual significance of the social interactions students experience within their classroom learning environments.

Intertextuality in Classroom Learning Environments

As emphasized within the previous discussions, the sociocultural environments surrounding individuals have a significant impact on their oral and written language (Bakhtin, 1981; Vygotsky, 1978). Language is unable to be separated from the social context where it takes place (Bakhtin, 1981; Bloome & Egan-Robertson, 1993; Vygotsky, 1978). Individuals' language is considerably shaped by social interactions within the primary socialization settings of their family, community, and school (Vygotsky, 1978).

Lemke (1992) emphasizes the significance of intertextuality in the way language is used within social communities. Lemke (1992) asserts that the social and cultural practices within a community determine the meanings and intertextual connections individuals can make and which connections will be recognized and acknowledged. In addition, the discourse practices within a community establish ways that texts are related to one another and establish kinds of

recognized relationships between texts or discourses (Lemke, 1992). Bloome and Egan-Robertson's (1993) microanalysis of the social construction of intertextuality during a fifteen minute 1st grade reading lesson suggested that proposed intertextual connections must be recognized, acknowledged, and have social significance in order for intertextuality to be established within reading and writing events.

With a focus on classroom learning communities, students' language is daily transformed through their social, cultural, and conversational experiences occurring within the classroom. Depending on the social and cultural practices within the classroom environment, some classroom contexts encourage more intertextual connections than others (Lemke, 1992; Short, 1992a, 1992b). Short (1992a) examined the ways in which literature circles, one particular collaborative classroom learning environment, facilitated intertextual connections across texts and learners. She found that the classroom learning environment significantly impacted the intertextual connections students were able to socially construct. Short (1992a) further argued that hierarchical learning environments, unlike more collaborative learning environments, limit the intertextual connections available to students because of the social relationships between and among students and teachers. Within these traditional classroom environments, the teacher's voice typically dominates discussions with students seeking the "right" answers to their teacher's questions. Collaborative learning environments support more democratic social relationships by encouraging students to work together interactively and to value each other's diverse voices, connections, and perspectives (Short, 1992a). Collaborative classroom learning environments provide opportunities for social interaction and dialogue which support intertextuality and, in turn, the development of students' oral and written language.

Within collaborative learning environments, students socially construct their own intertextual voices as they dialogically interact with diverse voices in the classroom environment. Intertextuality is not only situated in the dialogue between and among students and teachers but is also situated in the dialogue with the diverse social speech, language, voices, and ideas within an author's written text (Short, 1992a ; Vygotsky, 1978). Therefore, intertextuality is socially constructed as students, teachers, and children's book authors with differing sociopolitical and cultural histories interact within a classroom learning environment. Since individuals' utterances always contain traces of others' utterances that they have previously experienced, traces of the oral and written texts students experience in the classroom will remain with them throughout the rest of their lives.

As students dialogically interact and experience the language of others, they accumulate words, phrases, expressions, styles, and structures, and integrate them to form what Kamberelis and McGinley (1992) consider their "individuality as language users" (p. 201). Students' internalization and transformation of the diverse voices they encounter within their environment act as a zone of proximal development (Vygotsky, 1978). According to Vygotsky, "learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his [or her] environment and in cooperation with his [or her] peers. Once these processes are internalized, they become part of the child's independent developmental achievement" (Vygotsky 1978, p. 90). That is to say, as students engage in collaborative social interactions with participants in their classroom environment including teachers, peers, and children's book authors, they internalize the language of these dialogues, make it part of their internal speech, and then use this internalized speech independently in oral and written texts (Vygotsky, 1978). Although we know that collaborative environments support

the social construction of intertextual connections between and among texts, we need to better understand the characteristics of learning environments that specifically encourage intertextual connections between literacy events. Specifically, we need to further explore how teachers can facilitate students to intentionally draw upon their previous textual experiences as they write.

Intertextuality-Informed Writing Research

During the past twenty years, literacy scholars have widely employed the construct of intertextuality in writing research. Several studies focus on the influence of written texts on students' writing (Bearse, 1992; Cairney, 1990; Pantaleo, 2006; Sipe, 1993) while others address the impact of a broader definition of texts on students' composing (Dyson, 1993, 1997; Kamberelis & McGinley, 1992; Short, 1992a). Together, these writing studies demonstrate the multiplicity of textual resources available to young writers. Furthermore, these studies suggest that students' writing embodies traces of the many texts they have previously experienced during their lives.

Cairney (1990) examined how 6th grade students' prior experiences with narrative texts impacted their story writing. Through analysis of semi-structured student interviews, Cairney (1990) found that a majority (90%) of students are aware of intertextual links between the texts they read and the texts they write. Students' responses demonstrated various ways they borrow, adapt, appropriate, and transform the written texts they previously experienced including: reproducing a genre they were reading, using a strong character and characterization as a model for their own characters, borrowing ideas and/or the plot from books they were reading, transferring expository content into narrative stories, and creating a narrative by combining the elements of several narratives. In a similar study focusing on fairy tales, Bearse (1992) explored how the fairy tales read by 3rd graders influenced the fairy tales that they wrote. After the students wrote their fairy tales, Bearse administered a questionnaire inquiring about intertextual

connections that the students consciously made between their reading and writing. Like early studies of reading-writing connections (DeFord, 1981; Eckhoff, 1983), Bearse found that the students' writing reflected the language of the genre they were reading. Bearse also reported that students consciously and unconsciously borrowed elements and language from the fairy tales they had read and blended them into their own stories. The studies of Cairney (1990) and Bearse (1992) lead to questions about how other texts including conversations and personal experiences influence students' writing. Also focusing on the fairy tale genre, Sipe (1993) described the reading-writing connections 6th grade students made when reading traditional and modern fairy tales and writing transformative fairy tales of their own. Although this study also focused on the impact of written texts on students' writing, Sipe noted the benefits of social interactions between and within groups of students as they engaged in writing their transformative stories.

Grounded in theories of intertextuality, social constructivism, and Radical Change, Pantaleo (2006) examined how one fifth-grade student's writing was influenced by reading children's literature with Radical Change characteristics. According to Dresang (1999), the interactive, connective nature of recently published children's literature reflects changing forms, changing perspectives, and changing formats. As part of a larger study exploring how students read and understand literature with Radical Change characteristics, Pantaleo collected multiple data sources including field notes, observational transcriptions, student artifacts, and student interviews. In order to examine the intertextualities within one student's writing, Pantaleo (2006) focuses on the analysis of a student's writing and interview transcriptions. Pantaleo found that the student's writing was significantly influenced by several of the picture books with Radical Change characteristics as well as demonstrated intertextual links to various other texts. Pantaleo concludes that individuals make intertextual connections to their previous literary and

life experiences while reading, writing, listening, and viewing. In addition, Pantaleo (2006) emphasizes that individuals' knowledge and understanding of the complex intertextual relationships between texts affects their "transactions with, and enjoyment, interpretation, and appreciation of texts" (p. 177). Although Pantaleo suggests that is necessary for teachers to model making intertextual connections between and within texts and discuss how these connections can enrich students' literacy experiences, further research is needed in exemplary teachers' classrooms in order to provide specific examples of how a teacher can facilitate these intertextual connections which enrich literacy learning.

Kamberelis and McGinley (1992) examined the interplay of voices within 4th graders' writing by conducting a case study of five students as they wrote about themselves, their families, their communities, and their cultural histories. Kamberelis and McGinley collected multiple sources of data including participant observations, field notes, semi-structured interviews, and student writing in order to develop an understanding of the *source*, *type*, and *function* of the voices present in each student's writing. Kamberelis and McGinley segmented each student's writing into utterances by "who is speaking" (p. 206). Then, they used their observational and interview data to trace the *source* of the voice (e.g. teacher, peers, parents), the *type* of voice appropriation, and the *function* of each utterance embodied in the text. Although there are many ways individuals appropriate and transform others' voices, Kamberelis and McGinley (1992) employed five forms of voice appropriation and transformation emphasized by Bakhtin (1981) including: direct quotation, imitation, stylization, parody, and hidden polemic. Kamberelis and McGinley (1992) found that the writings of all five case study students revealed multiple voices resonating within their texts. Kamberelis and McGinley (1992) reported that writers synthesize the textual voices they experience including the language of their parents,

teachers, peers, books, television, and movies. Kamberelis and McGinley suggest voice as an intertextual, social, and political process since students' appropriation and transformation of various voices help them form their own personal, social, and political identities. They argue that a writer's voice is "constructed out of the voices of the individuals and communities to which the writer has formed various social and political alignments" (p. 213). Since we know writers appropriate and transform the voices of their social environments, we must better understand how the diverse voices interacting within a classroom influence students' writing. More specifically, we must consider how the texts, broadly defined, within learning environments are reflected in and mentor students' writing.

Also addressing the interplay of multiple voices, Dyson's (1993, 1997) studies of primary grade children, guided by Bakhtin's sociolinguistic theories, demonstrate how students' complex social worlds and popular culture texts significantly shape their oral and written texts. Dyson found that texts students composed in their "official school world" were imbued with themes, discourse structures, and styles from the "unofficial worlds" of their peers, families, and communities. Dyson suggests attention must be given to texts of students' sociocultural worlds as well as to the official texts provided in school. Short (1992a) reported that when interviewing 1st graders about the stories they had written, students made intertextual connections to "a variety of books, each other's stories, personal experiences, movies, television, objects in the environment, visual texts, texts in their heads, and stories they yet had to tell" (p. 320). Although Short (1992a) only briefly mentions the intertextual connections students made in their writing, this study recognized the wide variety of textual resources that can influence students' writing.

Together, these intertextually-informed writing studies suggest that students' writing reflects various features of the written, conversational, and popular culture texts they have

previously experienced. We know that students make intertextual connections between the texts they read and the texts they write (Bearse, 1992; Cairney, 1990; Pantaleo, 2006; Sipe, 1993). We also know that students consciously and unconsciously borrow, appropriate, and transform aspects of previously experienced texts (Bearse, 1992; Cairney, 1990; Dyson, 1993, 1997; Kamberelis & McGinley, 1992; Pantaleo, 2006; Short, 1992a; Sipe, 1993). In addition, studies suggest that students are capable of articulating intertextual connections between their writing and previously experienced texts through interviews (Cairney, 1990; Kamberelis & McGinley, 1992; Pantaleo, 2006; Short, 1992a). Research employing multiple data collection methods is needed to determine how dialogic interactions surrounding written texts influence the textual resources reflected in students' writing. Studies of this nature will add to the literature on how integrating the language arts (i.e. reading, writing, speaking, and listening) impacts students' writing. With these studies in mind, interactive read alouds are proposed as a collaborative learning environment facilitating intertextual connections between and among various texts.

Interactive Read Alouds

Educational research and current teaching practices support the importance of interactive read alouds in the elementary literacy curriculum (Morrow, 2000; Ray, 2004, 1999; Sipe, 2000, 2008). Anderson, Hiebert, Scott, and Wilkinson (1985) state that "the single most important activity for building knowledge required for eventual success in reading is reading aloud to children" (p. 23). Reading aloud introduces children to the enjoyment of reading as well as motivates students to read voluntarily (Morrow, 2003). Additional benefits of reading aloud include familiarizing students with the written language of various genres (Calkins, 1994; Ray, 1999; Smith, 1993b), enhancing children's language and comprehension abilities (Beck & McKeown, 2001), and developing students' literary understanding (Sipe, 2000, 2008). According to Morrow (2000), "[r]eading stories as an act in itself does not necessarily promote

literacy; however, the research suggests that certain methods, environmental influences, and interactive behaviors apparently enhance the potential of the read-aloud event for promoting literacy development" (p. 568).

Interactive read alouds occurring within a collaborative learning community provide a dialogue rich environment for the social construction of intertextuality and literary understanding. During read alouds, students become immersed in the sights and sounds of children's literature and in the discussions surrounding books. Teachers have differing read aloud styles (Martinez & Teale, 1993) yet implement many similar read aloud practices (Fisher, Flood, Lapp, and Frey, 2004). Martinez and Teale's (1993) study of the read aloud styles of six teachers found that each teacher had a distinctive reading style that varied based on the type of teacher talk that occurred, the type of information discussed during the reading, and the instructional strategies implemented by the teacher. Fisher, Flood, Lapp, and Frey (2004) suggest that exemplary teachers commonly implement seven practices during interactive read alouds.

Teachers:

- Select interesting and developmentally appropriate books.
- Preview and practice reading the book.
- Set a clear purpose for the read aloud.
- Model fluent oral reading.
- Read with expression and animation.
- Stop periodically to discuss the text asking both efferent and aesthetic questions.
- Make connections between the read aloud and independent reading and writing occurring in the classroom.

Some teachers prefer to read aloud with limited dialogue during the reading and conduct an in-depth discussion afterward. These teachers consider dialogue during read alouds to interfere with literature by disrupting the flow of the story and, in turn, the students' enjoyment of the book being read aloud. There is also a concern that excessive dialogue during a read aloud will

reduce students' comprehension of the story. After reading discussions provide opportunities for teachers and students to discuss, explore, and reflect on personal connections they made to the story. Furthermore, after reading discussions provide students with opportunities to clarify ideas and learn about different aspects of literature.

On the other hand, some teachers prefer to interactively read aloud encouraging students to dialogically interact with the book, their peers, and their teacher throughout the book reading (Barrentine, 1996). Interactive read alouds encourage students to socially construct meaning as well as personally respond throughout the reading of the book. When implementing interactive read alouds, teachers must develop a balance between talk and text in order for interactive read alouds to be successful. As students engage in dialogue during a read aloud, they collaboratively construct intertextual connections to previous written texts, conversations, and personal experiences.

Intertextually-Informed Research on Oral Discourse during Read Alouds

Although read-alouds are one of the most common contexts for responses to literature, only a few studies have explored the intertextual connections students make during read alouds (Oyler & Barry, 1996; Sipe, 2000a, 2000b, 2001). These studies explore how primary grade students socially construct intertextual connections during read alouds in order to better understand students' meaning-making and construction of literary understanding. Within most of these studies, intertextually has been narrowly defined as connections between the read aloud texts and other texts such as books, movies, videos, advertising, television programs (Oyler & Barry, 1996; Sipe, 2000b) and student writing (Sipe, 2000a). Only Sipe's (2001) study of intertextual connections among fairytale variants employed a more inclusive conception of text including the texts of students' personal experiences.

Oyler and Barry (1996) studied the intertextual connections 1st grade students made during informational book read alouds and was the only examination of intertextual connections during read alouds prior to Sipe's studies (2000a, 2000b, 2001, 2008). Oyler and Barry found that students juxtapose informational books read aloud with various other texts including life experiences; however, the article focused on texts other than life experiences. Oyler and Barry noted the significance of the classroom community on the social construction of intertextuality. Although this study focused on informational read alouds, this study left many unanswered questions about the general use and nature of intertextual connections during read alouds.

Sipe (2000a) examined 1st and 2nd grader's social construction of literary understanding by analyzing students' talk during interactive storybook read alouds. By analyzing students' talk by the unit of the conversational turn, Sipe developed a five faceted theory of literary understanding including: analytical, intertextual, personal, transparent, and performative responses. Sipe categorized these five aspects of literary understanding into three basic literary impulses including: (1) the hermeneutic impulse (analytical & intertextual responses), (2) the personalizing impulse (personal response), and (3) the aesthetic impulse (transparent & performative responses). Sipe's (2000a) study sheds light on how students socially construct literary understanding during storybook read alouds; however, questions remain about how this social construction of literary understanding may influence students' writing. For instance, Sipe's (2000a) study leads to questions about how emphasizing one or more of the three literary impulses, such as the hermeneutic and personalizing impulses, during interactive read alouds would influence students' subsequent writing.

As an extension of his previous work, Sipe (2000b) investigated the use of intertextual connections, one of the five aspects of literary understanding, by 1st and 2nd graders during

storybook read alouds. Sipe found that students used intertextual connections for hermeneutic and aesthetic purposes. He suggested that the hermeneutic uses of intertextual connections include (1) interpreting and analyzing the story and (2) making generalizations about the characteristics of literary genres, while the aesthetic uses of intertextual connections include (1) entering the story and/or personalizing it for creative purposes and (2) creating new stories or linking stories together. This study demonstrates the importance and various uses of intertextual connections within oral responses to read alouds but leads to questions about the relationship between these intertextual connections and students' writing. In addition, further research needs to be conducted on the characteristics of literacy environments that encourage intertextual connections within and between read alouds and writing.

Considering a broader definition of text than in previous studies, Sipe (2001) studied how 1st and 2nd grade students used intertextual connections (text-to-text and text-to-life connections) during picture book read alouds of fairy tale variants to develop their literary understanding. Through this investigation, Sipe identified and divided seven types of intertextual links into three categories including personal, text-to-text, and schema-building responses. Using these three types of responses, Sipe developed a grounded theory of schema-building for traditional stories suggesting that students build story schema by (1) personalizing the story, (2) making connections to other stories, and (3) analyzing the story. Sipe (2001) noted that although intertextual connections were the focus of the study that analytical responses formed "the necessary backdrop to the intertextual discussion" (p. 347). This study of related texts leads to further research on how students' schema building for traditional stories correlates with schema building for other literary genres. Moreover, this study generates questions about how students' various responses during read alouds are reflected in their writing.

All of the previously mentioned intertextually-informed read aloud studies emphasize the importance of openly discussing literature and arranging experiences for children that encourage intertextual connections in order to develop students' literary understanding and encourage meaning-making. Read alouds, particularly interactive read alouds, appear to be intertextually rich learning environments. More studies need to be conducted on students' intertextual connections during read alouds in grades above the primary grades. Furthermore, research needs to determine how Sipe's grounded theories of literary understanding and schema-building relate to read alouds of other genres and how these theories may change with grade level. Furthermore, research needs to be conducted on how students' oral responses during read alouds impact their writing.

Integrating the Language Arts

Reading and Writing Relationships

"…In our society, at this point in history, reading and writing, to be understood and appreciated fully, should be viewed together, learned together, and used together" (Tierney & Shanahan, 1991, p. 275). During the past twenty years, literacy researchers have examined reading and writing connections from various perspectives and have formulated an understanding of how and why these processes develop together (Pearson & Tierney, 1984; Shanahan & Tierney, 1990; Tierney & Shanahan, 1991). Reading and writing are both constructive processes. Pearson and Tierney (1984) suggest that reading is a composing process that resembles the composing process proposed by writing scholars such as Murray (1968), Graves (1983), and Calkins (1994). Readers and writers are both composers of meaning that proceed idiosyncratically through four stages: *planner*, *composer*, *editor*, and *monitor* (Pearson & Tierney, 1984). Furthermore, reading and writing share similar kinds of knowledge and processes. Although researchers have determined several similarities between reading and

writing, they are not absolutely identical (Shanahan & Tierney, 1990; Tierney & Shanahan, 1991). However, integrating reading and writing improves literacy instruction by fostering communication and critical thinking (Tierney & Shanahan, 1991).

Even though many studies have been conducted on the relationships between reading and writing, more research needs to be conducted on the examination of reading and writing together. Future research needs to address how students idiosyncratically compose meaning and make intertextual connections within and between their reading and writing.

Nurturing Young Writers: Reading Aloud in Writing Workshop

Authors such as Jane Yolen and J.R.R. Tolkien have long recognized the intertextual nature of texts. This understanding is exemplified in the following two quotes: "Stories lean on stories" (Yolen, 1981, p.15) "there are no new stories, only a 'cauldron of stories' into which we dip as we write" (J.R.R. Tolken, as cited in Cairney, 1990, p.478). An author "borrows, adapts, appropriates, and transforms textual resources that come to him secondhand and stylized, already imbued with the utterances of others" (Hartman, 1992, p. 300). As authors write they synthesize the various texts they have previously experienced into a collage of textual voices that in turn will be borrowed and transformed by other authors. As children read, respond, and discuss well-written literature, they develop a "reservoir of knowledge" about literature that they can then employ when developing their own writing.

Writing workshop is a model of teaching writing that focuses on students as writers (Calkins, 1994; Ray, 1999, 2001). Although writing workshops differ slightly from classroom to classroom, there are several essential characteristics of writing workshops. Writing workshops focus on nurturing young writers to use writing in personally meaningful ways. Therefore, students are given choice about what they want to write, yet their writing may be focused on a particular genre of study. Within writing workshops, predictable blocks of writing time are

provided each day to give students experience writing. During writing workshop, students are taught about writing in whole-group and small-group mini lessons focusing on particular strategies and techniques. In addition, students are taught during one-on-one writing conferences with their teacher and peers. According to Calkins (1994), conferences are at the heart of teaching in writing workshop. Additionally, writing workshops provide writers with opportunities to talk about and share their writing. During this time, writers have listeners and readers responding to their writing which supports their development as writers. Finally, writing workshops include publication rituals or celebrations where writers celebrate their published writing. Although these characteristics may be structured differently or referred to using different terminology, writing workshop is a framework for writing instruction focusing on developing young writers not simply completing the process of writing.

Writing scholars encourage literature to be read aloud as part of writing instruction, particularly writing workshop, in order to expose students to exemplary writing models, study the craft of professional authors, and facilitate students to read like writers (Calkins, 1994; Harwayne, 1992; Ray, 1999; Smith, 1983a). Children's literature is a powerful resource for nurturing young writers. Calkins (1994) considers young writers apprentices of children's literature authors in writing workshop. She advocates that good books improve the quality of a writing workshop. Furthermore, Ray (1999) suggests that by studying professional authors and their craft, young writers can learn many things including: where authors get their ideas, how they deliberately arrange words to get a particular meaning across to the reader, how they structure their writing, and how they make their writing "*sing* with beauty" (1999, p. 28). When children's literature is woven into a writing workshop it not only makes "lasting impressions" on

young writers and inspires their writing but also develops a supportive classroom community (Harwayne, 1992).

Summary

This study extends the work previously reviewed above in several ways. Research and theory addressing the social nature of intertextuality suggest more studies are needed to determine how particular classroom environments facilitate intertextual connections between and among texts and how these environments impact students' written texts (Bakhtin, 1981, 1986; Hartman, 1992; Kamberelis & McGinley, 1992; Lemke, 1992; Vygotsky, 1978). This study broadens current understandings about the social nature of intertextuality and literary understanding by examining the characteristics of a collaborative third-grade literacy environment that integrates interactive read alouds into writing workshop. Considering intertextuality as a transactional process (Rosenblatt, 1938/1995, 1878/1994, 1982), this study explores how students' aesthetic and efferent responses during interactive read alouds influence their intertextual construction of meaning and impact subsequent texts they compose in writing workshop. Although we know that collaborative learning environments support the social construction of intertextual connections between and among texts (Short, 1992a, 1992b), this study describes the instructional practices within these environments that encourage students to intentionally draw upon their previous textual experiences as they write. By examining intertextual connections students made between integrated literacy events within a collaborative learning environment, this study adds to the body of intertextuality research and builds upon current conceptions of intertextuality.

This study not only contributes to research regarding intertextuality but will also enable further consideration of how students' writing reflects their overall literacy environment. Research suggests that students' consciously and unconsciously borrow, appropriate, and

transform features of texts they have previously experienced (Bearse, 1992; Cairney, 1990; Dyson, 1993, 1997; Kamberelis & McGinley, 1992; Pantaleo, 2006; Sipe, 1993; Short, 1992a). Employing a broad definition of text, this study extends intertextually-informed writing research by using multiple data collection methods, including participant observations, semi-structured interviews, and the collection of student and teacher artifacts, to determine how students appropriate and transform the textual resources interacting within the literacy environment (i.e. the voices of their teacher, peers, and book authors) into their writing (Dyson, 1993, 1997; Kamberelis & McGinley, 1992; Short, 1992a). Furthermore, this study intertwines intertextually-informed writing and read aloud research by describing how students' social construction of literary understanding suggested by their oral responses during interactive read alouds influences their writing during writing workshop. Even though numerous studies have been conducted on relationships between reading and writing, this study adds to previous research on reading-writing relationships by examining reading and writing together and addressing how integrating the language arts impacts students' writing.

CHAPTER 3
METHODOLOGY

Intertextually-informed research has been conducted using many different research methodologies. In order to gain a better understanding of how students socially construct intertextual links among integrated reading and writing events, this naturalistic study investigated intertextuality within a collaborative third-grade learning environment. This qualitative, descriptive, naturalistic study, situated in the constructivist research paradigm, investigated the intertextual connections third-grade students constructed between interactive read alouds of mentor texts at the beginning of writing workshop and their writing during writing workshop. This six-month study focused on examining how interactive read alouds including reader response and discussion of author's craft at the beginning of writing workshop influenced children's subsequent writing. This study employed a broad definition of text including linguistic and nonlinguistic signs intended to communicate meaning with others such as an utterance, an oral story, a conversation, a life experience, a thought, a gesture, a movie, a work of art, or a poem (Bloome & Egan-Robertson, 1993; Hartman, 1992; Short, 1992; Sipe, 2001). My overarching research question was: How do the texts within interactive read alouds at the beginning of writing workshop mentor children's writing? Three research questions guided this study:

1. How do children appropriate and transform texts from the context of an interactive read aloud into their own writing?
2. What are the characteristics of a literacy environment that encourage intertextual connections between reading and writing?
3. How does a teacher facilitate intertextual connections between reading and writing?

This chapter begins by addressing the epistemological and methodological foundations of the study. The following section describes the design of the research, the setting and

participants, and the data collection and analysis methods that were employed in this study. The last section presents how the credibility and trustworthiness of the study were ensured and addresses the generalizability of the research (Guba & Lincoln, 1982).

The Constructivist Research Paradigm

Qualitative research is an interpretive, naturalistic field of inquiry where "researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them" (Denzin and Lincoln, 2000, p.3). Naturalistic inquiries are significantly influenced by the researcher's choice of research questions, paradigm, theoretical perspective, methods, data analysis, and context. In order to produce meaningful findings, the research problem, paradigm, theory, methods, and context of the inquiry must be congruent (Guba & Lincoln, 1982). Qualitative studies provide researchers with contextualized, descriptive findings through the process of directly observing, interviewing, and collecting documents and artifacts in natural settings.

This qualitative study, situated in the constructivist research paradigm, examined how children's writing reflected the texts within interactive read alouds conducted at the beginning of writer's workshop. This descriptive, naturalistic study also investigated how the overall literacy environment, including the teacher's instruction, facilitated the social construction of intertextuality between reading and writing events. This study, theoretically grounded in intertextuality and reader response, employed qualitative research methods, including participant observation, semi-structured interviewing, and collection of student artifacts, to holistically examine and interpret the intertextual connections third-grade students constructed between interactive read alouds and their writing during writing workshop. These qualitative methods captured the students' and teacher's social interactions, their social construction of intertextuality and literary understanding during interactive read alouds and class discussions, and the influence

of these interactions on the intertextual connections present within students' writing. These qualitative methods provided rich, descriptive data regarding the literary and socio-constructive experiences of young writers in a writing workshop.

Epistemology is the branch of philosophy concerned with what kinds of knowledge are possible and how knowledge is produced or "how we know what we know" (Crotty, 1998, p.8). There are a range of epistemologies including objectivism, constructivism, and subjectivism. While objectivists believe that meaning is external to and independent of human consciousness and subjectivists believe that meaning is imposed on the object by the subject, constructivists view knowledge and reality as socially constructed from interactions between individuals and their social environments (Crotty, 1998; Glesne, 1999; Guba & Lincoln, 1994). This study is framed within the constructivist research paradigm. Constructivists believe that "meanings are constructed by human beings as they engage with the world they are interpreting" (Crotty, 1998, p.43). Furthermore, constructivists assert that "different people may construct meaning in different ways, even in relation to the same phenomenon" (Crotty, 1998, p. 9).

From this constructivist stance, knowledge is constructed as individuals make intertextual connections among present and past linguistic, literary, and life experiences. Intertextuality is a socio-constructive process that is essential for learning. Knowledge is constructed interdependently as individuals in a particular community socially and dialogically interact with one another. Dialogic interactions include both social interactions between individuals and literary transactions occurring as individuals interact with an author's text. Thus, within a classroom community, knowledge is constructed through dialogic interactions between individuals and between readers and a written text. Although knowledge is socially constructed,

individuals construct their own knowledge as they make intertextual connections to their previous experiences which make their construction of knowledge unique.

As a primary and intermediate classroom teacher, I have observed how writing curricula, like the writing workshops of Calkins (1994) and Graves (1983), facilitate the development of students' authorship and readership by making intertextual links between reading and writing events. In these writing curriculums, students have daily opportunities to read and discuss literature as well as write and share their own writing. I believe that these dialogic interactions form the foundation of children's literary lives. As students compose and become authors of meaningful texts, they consciously and unconsciously appropriate and transform aspects of prior literary experiences and dialogic interactions into their writing. Students do not simply appropriate and transform aspects of these interactions at one specific stage of the writing process but are influenced by these prior textual experiences throughout their entire composing process which is idiosyncratic and varies daily for each writer. Therefore, this study examined how dialogical interactions occurring during writing workshop, including read-alouds and book discussions, influence the intertextual connections students construct within their writing.

This qualitative inquiry focusing on children's responses to literature and the social nature of children's reading and writing development is philosophically grounded in the constructivist research paradigm. Guba and Lincoln (1994) assert that within the constructivist paradigm, the researcher's voice is that of a "passionate participant" that is "actively engaged in facilitating the 'multivoice' reconstruction of his or her own construction as well as those of all other participants" (p.115). Similarly, Crotty (1998) suggests that within the constructivist epistemology, "no object can be adequately described in isolation from the conscious being experiencing it, nor can any experience be adequately described in isolation from its object"

(p.45). Furthermore, research framed in the constructivist research paradigm must provide a "thick description" (Geertz, 1973) of the social context in which the data were collected. Therefore this study not only examined the students' writing and responses to literature but also described in detail the overall literacy environment including the teacher's instruction and the students' writing behaviors during writing workshop.

Description of the Research Site

The research site for this study was the third-grade classroom of Ms. Liz Daniels in a public charter school (kindergarten through eighth-grade). This public charter school was located in an urban school district in a large northeastern city in the United States. The selection of this school was an instance of intensity sampling (Patton, 1990, 2002) because the site was likely to intensely manifest the phenomenon that I was studying, the social construction of intertextuality within integrated reading and writing events. The following section begins by discussing the selection of and access to the research site and concludes with a description of the setting and participants.

The Research Site: Site Selection and Access

For several months before this study, a research site was sought in which a teacher integrated reading and writing events, specifically read alouds of mentor texts at the beginning of writing workshop. During the spring prior to the study, Ms. Daniels, a graduate student in a literacy course that I taught at a nearby university, invited me to visit and observe in classrooms at her school since her school employed a balanced literacy curriculum that integrated reading and writing. In the weeks following Ms. Daniels invitation, I contacted the school's principal and arranged a meeting with her. During this meeting, the principal shared with me the philosophy of the school, the school's mission, and provided me with the opportunity to observe read alouds in kindergarten, first-, and second-grade classrooms. All of the teachers observed

during these observations clearly integrated reading and writing and approached them as a combined literacy process. One of the observed read alouds was in Ms. Daniels' second-grade classroom. Upon the conclusion of the observations, the principal inquired if I was interested in conducting my study at the school and mentioned that Ms. Daniels would be looping up with her class to third-grade the following year. Since I had previously conducted a pilot study in a third-grade classroom, a third-grade classroom was ideal for this study. Furthermore, Ms. Daniels was interested in working with me and participating in my study the following school year.

Accordingly, research protocol and informed consent letters were submitted to the University of Florida's Institutional Review Board and received approval (Appendix A). A copy of the approved protocol and informed consent letters and my proposal were given to the principal and Ms. Daniels so they had a detailed account of the procedures that would be employed in this study. At the beginning of the 2008-2009 school year, the year in which the study was conducted, Ms. Daniels signed the teacher informed consent and provided me with the opportunity to read an oral script explaining the study to the students. After the oral explanation, students received a copy of the approved informed consent letter which introduced myself and explained the purpose and procedures of the study to take home to their parents. Parents and guardians of all 14 students signed and returned the permission slips giving consent for their children to participate in the study. In order to protect the students' privacy & identity, all students' names are pseudonyms. Ms. Daniels requested that she be identified by her real name since she was interested in collaborating on conference presentations and/or journal articles.

The School

This study was conducted in a public charter school (kindergarten through eighth- grade) located in a large northeastern U.S. city. The school enrolled approximately 366 students with 182 students in the elementary school (kindergarten through third-grade) and 184 students in the

middle school (fifth through eighth-grade). A majority of the school's students (67%) came from low-income backgrounds as defined by federal guidelines and lived in adjacent urban neighborhoods. The diverse population of the city, the multicultural enrollment of students within the surrounding urban school district, and the project school are illustrated in Table 3-1.

Table 3-1. Demographics of City, School District, and Project School

	African American	Asian/ Pacific Islander	Hispanic	White	Native American	Multi-race, non-Hispanic
City*	25.3%	7.6%	14.4%	54.5%	0.4%	4.4%
Surrounding Urban School District (K-12)**	39.3%	8.6%	36.7%	13.4%	0.4%	1.5%
Project School**	75.7%	0.8%	21.3%	1.1%	0%	1.1%

* City data based on 2000 census. **School district and project school data by State Department of Education

The teachers and administrators at this school were firmly committed to providing the urban community's underserved youths a quality college preparatory education. The students at this school were encouraged to demonstrate the core values of focus, integrity, respect, self-determination, and teamwork. In order to increase students' instructional time, the school had extended school days from 8 a.m. to 4 p.m. and an extended school year of 190 days. Due to increased instructional time, elementary students received at least 3 hours of literacy instruction daily. All teachers implemented a balanced literacy approach designed to help all students learn to read and write effectively. Furthermore, teachers used an integrated approach to language arts instruction. Teachers used a variety of literacy instruction techniques and strategies within their classrooms including reading and writing workshops. All teachers had a scheduled time to read aloud to their students during the literacy block in addition to other times throughout the school day. Children's literature trade books formed the foundation of literacy instruction and were

frequently integrated within content area instruction. Because the school did not purchase basal textbooks, money allotted for textbooks was spent on trade books and other supplies for the classrooms. The faculty and staff were dedicated to professional development and collaboration. They regularly met to discuss professional books, plan best practice instruction, and develop innovative units of study.

The Classroom Teacher

Ms. Liz Daniels, European-American and in her twenties, was in her fifth year of teaching. Upon graduating from Brown University, she became a Teach for America corps member and taught third- and fifth-grade in a low-income school in Atlanta. At the time of this study, Daniels was seeking her reading specialist degree at a nearby university. Daniels implemented a balanced, integrated literacy curriculum with instructional practices that encouraged students to make connections across texts, ideas, and experiences. The curriculum in this classroom was organized in a way that students expected to make connections throughout various subject areas. On a typical day, Daniels read aloud to her students multiple times as part of reading workshop, writing workshop, and vocabulary/word study in addition to the scheduled read aloud. Daniels believed it was essential to provide students with authentic literacy experiences—reading real books and writing real texts. Furthermore, students were given multiple opportunities to independently read and write throughout the school day.

The Students

There were 14 students (8 girls and 6 boys) in Ms. Daniels' third grade classroom when the study was conducted. All 14 students looped up from second- to third-grade with Ms. Daniels. All 14 of the students' parents gave permission for their children to participate in this study. Of the 14 students, 10 were African-American, 3 were Hispanic, and 1 student was Asian. 93% of the students qualified for the school's free or reduced-price lunch program. 3 students

were English as Second Language learners (ESL) and 1 student had an Individualized Educational Plan (IEP). Three students received additional assistance in reading and writing from a student support teacher.

Although all 14 students participated in the study, 4 students (2 boys and 2 girls) were selected as focus students for more detailed case study. Since Ms. Daniels was most familiar with her students, I collaborated with her as I selected 4 focus students for this study. Ms. Daniels and I discussed the students' reading and writing abilities as well as their ability to verbally express themselves. After observing and conversing with all 14 students during writing workshop, focus students were selected during the first week of the study. In order to develop a more in-depth understanding of the intertextual connections students constructed between interactive read alouds and their writing, I selected 4 focus students who had different reading and writing abilities and diverse writing habits and procedures. Of the 4 focus students (2 girls and 2 boys), 2 were African-American, 1 was Hispanic, and 1 was Asian.

Chapter 4 further contextualizes this study by providing a more detailed description of the school's philosophy and environment, Ms. Daniel's philosophy of teaching and learning, and the third-grade classroom environment including the students, the physical arrangement of the classroom, the daily schedule and routines, and the integrated literacy curriculum.

Data Collection Methods

Over the past thirty years, researchers have employed a variety of qualitative methodologies to study children's writing (Calkins, 1994; DeFord, 1981; Dyson, 1993, 1997; Eckhoff, 1983; Harwayne, 1992), reader response (Beach, 1995; Lehr & Thompson, 2000; Sipe, 2000a), and intertextuality (Bearse, 1993; Bloome & Egan-Robertson, 1993; Kamberelis & McGinley, 1992; Pantaleo, 2006; Short, 1992a, 1992b; Sipe, 1993, 2000a, 2000b,2001, 2008). Literacy researchers rely on qualitative methodologies to study the socio-constructive nature of

children's literacy learning within their home and school environments (Bloome & Egan-Robertson, 1993; Calkins, 1994; Dyson, 1992, 1993; Harwayne, 1992; Heath, 1983; Kamberelis & McGinley, 1992; Short, 1992a, 1992b; Sipe, 2000, 2008). Naturalistic qualitative inquiries enable researchers to holistically study and observe children in their natural educational settings with minimal interference.

Educational research on intertextuality requires a variety of data collection procedures in order to determine intertextual relationships between texts (Lemke, 1992). In this study, I collected multiple data sources in order to identify, classify, and interpret the intertextual relationships students constructed between interactive read alouds and their writing during writing workshop. Multiple data sources facilitated the development of a comprehensive understanding of how children's writing reflected the textual resources within this particular research context. Short (1992a) emphasizes that although researching intertextuality in collaborative classroom environments complicates data collection and analysis, this type of research enables researchers to "better understand how intertextual processes actually function in the human process of making sense of the world" (p. 332).

Participant-Observations

Bogdan (1973) defines participant observation as a research method "characterized by a prolonged period of contact with subjects in the place in which they normally spend their time" (p.303). While immersed in this social setting, researchers systematically and unobtrusively collect data through field notes, open-ended interviews, and other documents in order to understand complex social environments and relationships (Bogdan, 1973; Glesne, 1999). Within the method of participant observation, there are various degrees of researcher participation from being an observer who observes without interacting to a full participant who actively participates in the community of study (Glesne, 1999; Spradley, 1980).

Literacy researchers have conducted their studies from various points on the participant observation continuum (Dyson 1993,1997; Heath, 1983; Kamberelis & McGinley, 1992; Short, 1992a, 1992b; Sipe, 2000a). While Dyson (1993) conducted her study as a passive observer "to observe the children as they went about their own social work" (p.26), Heath (1983) completely immersed herself in the home and school communities of Roadville and Trackton in order to explore children's socialization and language development within their communities. Qualitative researchers such as Kamberelis & McGinley (1992), Pantaleo (2006), Short (1992a, 1992b), and Sipe (2000) would be considered *participants as observers* (Glesne, 1999) since they actively participated in classrooms and made their research intentions known to the teachers and students while observing the overall classroom environment and literacy curriculum.

My stance as a researcher ranged on the continuum of participant observation (Glesne, 1999; Spradley, 1980). From September through February, I visited the third-grade classroom at least twice a week during the literacy block to observe writing workshop. Writing workshop routinely occurred each day and included interactive read alouds/literature-based mini-lessons, writing time, conferring, and sharing. Over the course of the study, I observed writing workshop a total of 33 times which does not include informal observations prior to the beginning of the study nor publishing parties that I attended. 8 of the 33 observations were interactive read alouds of mentor texts with the remaining 25 observations writing workshop mini-lessons based on the mentor texts read aloud. During the course of this study, I observed two writing workshop units including a Nonfiction Research Unit and a Sentence Structure Unit. The Nonfiction Research Unit included the reading of two mentor texts, *Spiders* (Gibbons, 1994) and *Bicycle Book* (Gibbons, 2001), while the Sentence Structure Unit included the reading of three mentor texts,

Henry the Dog with No Tail (Feiffer, 2007), *Scarecrow* (Rylant, 1998), and *Animal Dads* (Collard, 1997).

Throughout writing workshop, I collected detailed, descriptive field notes that included students' responses and behaviors, the teacher's interactions with the students, and the overall climate of the literacy classroom. During interactive read alouds/literature-based mini-lessons and sharing time, I sat on a chair behind the students on the reading carpet and took detailed field notes without participating in the discussion. While the students are writing and conferring with their teacher during writing time, I observed the students' writing behaviors and noted teacher and student discourse during writing conferences. My role as a researcher shifted from being predominantly an observer of writing workshop to a participant as observer when conducting student and teacher interviews. Each week during writing time, I conducted brief informal interviews with all 14 students about their writing while they were engaged in the composing process. Semi-structured interviews were conducted twice, at the end of each writing workshop unit, with all 14 students and focused on the writing the students chose to publish. Students looked forward to sharing their writing with me and periodically would ask me to meet with them because they wanted to share a particular story they wrote. While circulating around the classroom observing and conducting informal interviews, students would occasionally ask me questions about their writing including the meaning of words, if their writing "made sense," or if they should add more to a certain part of their story. Because I did not want to influence the students' writing, I intentionally did not guide their writing but made brief comments encouraging students to be introspective. For example, when students asked, "Should I add more details to this part of my story?" I would reply, "Why don't you read your story aloud to me and see if it needs more details?" After reading their writing aloud, students evaluated and made

their own decision about adding details to their writing. As the study progressed, students realized that during writing time I was interested in observing them write and learning about their writing and was not a second teacher in the classroom. Although informal teacher interviews or conversations about teaching and learning in the classroom were conducted at least every other week, many questions I had following observations or during data analysis were answered by Ms. Daniels through email correspondences. I limited my active participation in the classroom because I was conscious of my influence on the children's writing and did not want to interfere with the natural classroom environment including Ms. Daniels' literacy instruction. As a researcher ranging on the participant observation continuum, I was able to develop a better understanding of the complex nature of intertextuality within this collaborative literacy environment as the teacher and students participated in integrated reading and writing events.

The interactive read alouds/literature-based mini-lessons were digitally recorded with a digital voice recorder on the days that I observed in the classroom and video recorded two to three times per month. The digital voice recorder was placed on the radiator beside the reading carpet where the interactive read alouds/literature-based mini-lessons took place. Semi-structured student interviews were also digitally recorded. Photographs were taken of the students and teacher engaged in all portions of writing workshop in order to permanently document various aspects of the literacy environment. Digital and video recordings were able to capture the teachers' and students' authentic language, dialogue, and interactions. Video recordings of the teacher's instruction and the students' interactions and responses have become permanent observations that can be referred back to repeatedly (Glesne, 1999).

Field Notes and Transcriptions

Field notes collected during participant observations should be descriptive, analytic, systematic, and detailed (Bogdan, 1973; Glesne, 1999). Complete field notes enable the

researcher to accurately portray the social context and interactions of the individuals they are observing. Field notes can be taken during the observation or written up immediately after the observation. Either way, after the observation, field notes should be read over, clarified, expanded, and reflected upon (Glesne, 1999).

Qualitative research on children's oral and written language development and responses to literature utilized field notes to clarify and supplement other data collection methods such as audio recordings, video recordings, and other documentation (Dyson, 1993; Heath, 1983; Sipe, 2000, 2008). Similarly, my observational field notes clarified and supplemented digital recordings of writing workshop, student and teacher interviews, student artifacts, and other data collected during the study. Throughout this study, over 150 pages of handwritten observational field notes were kept in a spiral-bound notebook. The observational field notes focused on descriptively portraying the reading and writing activities in which the students were engaged, the teacher's interactions with the students, the students' interactions with each other, and the overall climate of the literacy classroom. Field notes also included a diagram of the classroom, lists of reading and writing partners, pseudonyms chosen by the students, and students' seats on the carpet. Although the focus of this study was on writing workshop, field notes were taken on activities observed before and after writing workshop including portions of shared reading, poetry and/or vocabulary read aloud. Field notes written during writing workshop were labeled and divided into 3 sections: Interactive Read Aloud or Mini-Lesson, Writing Time, and Sharing Time. During the interactive read aloud/literature-based mini-lesson and sharing time, I focused on capturing student and teacher behaviors and interactions and noted the names of students responding to facilitate accurate transcriptions. Since I briefly met with students at their writing spots throughout writing time, this section of field notes included student writing observations,

comments about the overall classroom environment, and a list of the writing conferences conducted each day. Student writing observations included the student's name underlined and followed by a brief description of what and how the student was writing and notes about our conversation. Student's comments of particular interest were written verbatim and surrounded by quotation marks. Particular attention was given to observing the four focus students at the beginning of each writing time. In addition, I observed and took field notes when one of the four focus students was in a writing conference with Ms. Daniels. Within the margins of my field notes, I included analytic notes (Glesne, 1999) regarding my thoughts, speculations, questions, and preliminary conclusions. This notebook also included notes from informal conversations with the classroom teacher and the principal regarding this study.

Like Dyson (1993), I used my handwritten observational notes as I transcribed and annotated the digital recordings of the dialogue occurring during writing workshop. Digital recordings were transcribed verbatim into field note forms with a large left hand margin for analysis (Appendix B). Transcriptions were completed as soon as possible after each observation. All 33 observation transcriptions, like the field notes were divided into three sections: Writing Workshop – Read Aloud or Mini-Lesson, Writing Time, and Sharing Time. Additional observational notes were included at the end of the transcription. Field notes regarding the student writing observations were rewritten and expanded upon in the transcription. All observation transcriptions were labeled and organized in a four-inch three-ring binder. At the end of each writing unit, each student's writing observations for the entire unit were copied from the observation transcriptions and collected together to form a Summary of Observations/Informal Interviews that was placed in the center brads of the student's data collection folder. This Summary of Observations provided a glimpse into each student's writing

process, particularly the four focus students who participated in at least two informal interviews each week.

Informal and Semi-Structured Interviews

Interviewing is a method employed by qualitative researchers to gain a better understanding of a complex phenomenon. According to Glesne (1999), interviews enable researchers to "capture the unseen" and learn "how respondents think or feel about something; and how they explain or account for something" (p. 93). Semi-structured interviews are less structured than formal interviews with a fixed written set of questions on a specific topic yet are more structured than informal interviews with open-ended questions (Glesne, 1999). Semi-structured interviews include open-ended questions focused on specific topics or themes that can be flexibly sequenced and formed based on the conversation that evolves between the interviewer and interviewee. Semi-structured interviews enable the researcher to probe the conversation in order to elicit more specific descriptions, better understand the interviewee's point of view, and clarify their interpretation of the conversation (Kvale, 1996). Spradley (1979) expresses how interviews allow interviewers to learn from the interviewee when he writes:

> I want to understand the world from your point of view. I want to know what you know and the way you know it. I want to understand the meaning of your experience, to walk in your shoes, to feel things as you feel them, to explain things as you explain them. Will you become my teacher and help me understand? (p.34)

Spradley (1979) suggests that it is best to consider interviews as a series of friendly conversations in which the researcher slowly assists the interviewees in sharing their experiences. He emphasizes the need to develop rapport with the interviewees and warns against turning interviews into formal interrogations.

Interviews can also be conducted informally in order to gain a better understanding of interviewees' interpretations of what is happening at a particular time and place. Informal

interviews do not rely on predetermined questions and are less structured than semi-structured interviews. Informal interviews include open-ended questions that can be asked in the context of an ongoing observation. Open-ended, informal interviews allow the researcher to adapt to a specific time and place and allow other issues related to a general topic to be addressed. Furthermore, informally interviewing students while they are engaged in the act of writing allows the researcher to learn about students' writing processes "when children's memory and understanding of what they are doing is much more vivid" (Graves, 1994, p. 71).

Literacy researchers frequently use interviews to gain insights into children's writing processes, the content of their writing, and how their writing is intertextually related to previous texts (Cairney, 1990; Graves, 1994; Harwayne, 1992; Kamberelis & McGinley, 1992; Lemke, 1992; Pantaleo, 2006; Short, 1992a). Graves (1994) advises the use of interviews to learn more about students' experiences and interests as well as their writing processes and potential as a writer. Graves (1994) demonstrates a method of conducting semi-structured interviews by examining a piece of a child's writing and inquiring about various aspects of the writing during the interview. According to Graves (1994), interviewing children in this manner helps the interviewer "become sensitive to the potential children possess" and "begin to spot details in children's writing that reflect knowledge of both content and process" (p.92). Broad open-ended interview questions can elicit information about students' reading and writing experiences and the connections they make between the two processes. Harwayne (1992) suggests that when students bring writing samples and professional literature to their interviews it can "serve as a point of departure for the conversation to follow" (p.40). Much like the semi-structured interviews of Graves (1994) and Harwayne (1992), Kamberelis and McGinley's (1992) intertextual study of one writer's construction of text and self also employed semi-structured

interviews focusing on students' previous writings. Including a writing sample and/or a literature selection that has influenced a writer in the interview process enables the interviewer to gain a better understanding of the writers' goals, what they envision as quality writing, and how previous textual experiences have influenced their writing. Semi-structured and informal interviews enable researchers to clarify intertextual relationships observed in children's writing.

During this study, I conducted informal and semi-structured interviews with all 14 students as well as informally interviewed the teacher. Throughout this study, I focused on developing a rapport with the students and teacher so that they considered me a trusted member of their literacy community and felt comfortable conversing during interviews. Each week, I conducted brief informal interviews with all 14 students about their writing while they were engaged in the composing process. Informal interviews were conducted more frequently, during each observation, with the four focus students. Informal interviews were conducted at each student's designated writing spot and lasted, on average, approximately 4 minutes. Although these informal interviews were initially digitally recorded, I found that a more natural conversation about the students' writing ensued when I simply sat beside the student and took copious field notes. In order to capture students' authentic language, comments and explanations of interest were written verbatim and surrounded by quotation marks. Informal interviews began as soon as I greeted the students and sat down beside them. Since students were all at different stages of the writing process, I typically asked them a question such as, "What are you writing (or working on)?" or "How is your writing going?" Then, students shared their writing, planning sheets, note cards, or illustrations with me. Based on what students were working on, a brief conversation followed about the content and ideas within their writing and/or their writing process. These informal student interviews remained a part of the observation transcriptions in order to situate

the students' writing within the context of the observation; however, they were also compiled together into a Summary of Observations/Informal Interviews for each child in order to gain insights into each student's overall writing process.

Informal teacher interviews were conducted approximately every other week during the teacher's planning period. These informal interviews or conversations focused on better understanding the teacher's philosophy of teaching and learning, sharing my observations, and discussing themes emerging from my data analysis. Like the students' informal interviews, these interviews were initially recorded; however, I felt that the digital recorder added a formality to the conversation that limited the discussion rather than enhanced it. Therefore, I took detailed field notes during these conversations using the same notation system as I used in the informal student interviews to capture the teacher's authentic language. The teacher and I also frequently communicated by email. Email correspondences complemented the informal interviews by further answering questions that arose during observations and data analysis.

Semi-structured interviews with all 14 student participants occurred twice, at the end of each writing workshop unit, and focused on the writing that the students chose to publish. Semi-structured interviews were conducted in a storage room attached to the third grade classroom during the morning literacy block. Interviews typically ranged from 20 minutes to over 1 hour depending on the length of the students' writing. All semi-structured interviews were digitally recorded and transcribed verbatim by the researcher.

Prior to the semi-structured interviews, students' published writings were divided into sentences, defined as a group of words that contained a complete thought, and initially analyzed for evidence of possible intertextual connections to the texts within the interactive read alouds. Sentence-by-sentence each student's writing was typed into a writing analysis table which

included the sentences listed in the far left column and sources of possible intertextual connections in the remaining columns to the right. The sources of intertextual connections varied based on the writing unit; however, writing analysis tables for both units included the texts within the interactive read alouds (e.g., Teacher, Classmates, and Mentor Texts Read Aloud). During these interviews, the student sat beside me on the floor of the storage room. The mentor texts read aloud during the writing unit were propped up on the book shelves in front of us. Semi-structured interviews for the nonfiction writing unit also included the bin of books students read and researched regarding their topic. The student's published writing was on the floor in between us, his/her sentence-by-sentence writing analysis was on my lap on top of his/her data collection folder, and the semi-structured interview questions were in front of me. Like Graves (1994), Harwayne (1992), Kamberelis and McGinley (1992), and Pantaleo (2006), I asked students to share their published writings or *books* with me as a springboard for further discussion about their writing. I began each interview by saying:

> When writers write, they borrow ideas, words, and phrases from many places including books at home, books at school, conversations, TV shows, websites, museums, zoos—all over the place. As we look at your writing today, I'd like you to explain to me all of the ideas and connections you made within your writing.

In order to determine and clarify the intertextual connections within students' published writings, I asked students questions about the purpose of their writing, the content of their writing, and how they decided to craft various aspects of their writing. After beginning with some general questions about the student's writing and illustrations, the student and I discussed each sentence in the published writing individually. The interviews concluded with a discussion of how the authors' writing within each mentor text, their teacher's writing lessons, and their classmates helped them to become a better writer. The following semi-structured interview questions, informed by my pilot study and previous studies of intertextuality (Bearse, 1992; Kamberelis &

McGinley, 1992; Pantaleo, 2006), elicited insightful, meaningful responses about students' writing. During the semi-structured interviews, I used the following questions to guide our conversation:

- Why did you write this?
- Why did you choose to write about this topic?
- What is the purpose of your writing?
- Where did you get this idea?
    - Where did you get the idea for…?
- Who do you think would like to read this writing?
- What details in your book are like other books you remember?
- How did (author's name) writing in (title of book) help you to become a better writer?
- How did Ms. Daniels lessons during writing workshop help you with your writing?
- How did your classmates help you with your writing?

The interviews at the end of the second writing unit also included the following questions which addressed themes discovered during data analysis:

- During writing workshop do you feel that you are a reader or a writer or both?
- Do you think that reading and writing are connected? How?
- How does reading make you a better writer?
- How does writing make you a better reader?

Students' responses during the interview were digitally recorded as well as recorded by hand within the students' writing analysis document. The interviews were transcribed verbatim into an interview transcription form. A final copy of each student's writing analysis was digitally completed while listening to and transcribing the student's interview. Semi-structured interview transcriptions and rough drafts and final drafts of students' writing analysis were kept inside students' data collection folders.

Collection of Student and Teacher Artifacts

Artifacts, including students' writing and teacher's unit lesson plans, are documents that "corroborate your observations and interviews and thus make your findings more trustworthy" (Glesne, p.58, 1999). Furthermore, Glesne (1999) suggests that documents provide "historical

and contextual dimensions to your observations and interviews" (p. 59). Artifacts may redirect observations and interviews and provide information that is not available from other data collection methods.

Qualitative literacy researchers collect artifacts such as student writing, written responses, and journals in order to better understand students' writing processes and concepts about literacy (Calkins, 1994; Dyson, 1992/1993; Graves, 1983,1994; Harwayne, 1992; Newkirk, 1989; Pantaleo, 2006; Ray, 1999; Short, 1992b). Student artifacts can inform student interviews (Graves, 1994; Harwayne, 1992; Kamberelis & McGinley, 1992; Pantaleo, 2006), clarify literacy events (Dyson, 1993; Short, 1992b), demonstrate a writer's intentional use of craft (Ray, 1999), or illustrate a child's writing development (Newkirk, 1989). During this study, I collected artifacts from all 14 students including all their completed writings, planning sheets, and published writings from each unit. I scanned all student artifacts into PDF files and returned the original documents to the students. In addition to student artifacts, I collected teacher artifacts including writing workshop lesson plans, unit overviews, and the third-grade curriculum plan which facilitated a better understanding of the overall literacy environment as well as the integration of reading and writing events.

Data Analysis

In qualitative research, data collection and analysis are not chronological stages in the research process but occur simultaneously and mutually influence one another from the time research begins (Glesne, 1999; Spradley, 1980). Qualitative data analysis is an iterative, recursive process with theories emerging as data is collected which leads to further data collection and the testing and refining of theories. In this study, I digitally recorded and transcribed verbatim interactive read alouds/literature based mini-lessons and semi-structured student interviews. Participant observations were recorded in field notes and used to annotate

observation transcriptions. In addition, numerous student and teacher artifacts were collected. Multiple sources of data were analyzed by various methods in order to develop a comprehensive understanding of how the students' writing reflected the texts within the interactive read alouds at the beginning of writer's workshop. Analysis of multiple data sources also provided insights into the characteristics of a literacy environment and the teacher's instruction that encouraged intertextual connections between reading and writing.

The multiple data sources in this study were analyzed according to Strauss and Corbin's (1990) description of open coding, axial coding, and selective coding. I used the constant comparative method as described by Glaser and Strauss (1967) when I assigned, categorized, and modified codes throughout the data collection and analysis of my study. During open coding, I broke down, examined, compared, conceptualized, and categorized the data. Open coding involved the "naming and categorizing of phenomena through close examination of the data" (Strauss and Corbin, p. 62, 1998). Codes were noted on the left side of all transcriptions. During open coding, coded text from observation and interview transcriptions were organized into coding sheets with the code name and definition of the code at the top followed by instances of the particular code labeled beneath. These coding sheets organized the numerous sources of data as well as facilitated the categorization of codes into conceptual categories.

Open coding began with line-by-line analysis of the observational transcripts which generated many conceptual labels regarding the characteristics of a literacy environment that encourage intertextual connections between reading and writing. Additionally, through open coding categories emerged regarding the teacher's facilitation of intertextual connections between reading and writing. As open coding progressed, analysis of observational transcripts focused on analyzing the content and meaning within larger sections of text such as the

conversational turn, defined by Sinclair and Coulthard as "everything said by one speaker before another began to speak" (as cited in Sipe, 2000, p. 263), or a series of conversational turns. For example, the following conversational turns occurred during the interactive reading of Kate Feiffer's *Henry the Dog with No Tail* (2007) at the beginning of writing workshop:

> Osahru: That's a lot of *or*s.
>
> Ms. Daniels: I hear a lot of interesting things. I, too, think this is an interesting sentence and I heard what Osahru said that he thought it was interesting because he was noticing that there were a lot of *or*s. I think it is very interesting how Kate Feiffer used these *or*s to join together the description of the tail. Yes, Frenia.
>
> Frenia: I also liked this sentence because I liked the word *puffy* and it has a lot of describing words.

When open coding this excerpt from the observational transcript, I coded both Osahru and Frenia's conversational turns as "noticing." I coded Ms. Daniels' conversational turn with several different codes in order to gain a better understanding of how her comments facilitated students to make intertextual connections between their reading and writing. I coded the first sentence as "acknowledging" since it recognized the students' previous responses. The remainder of the conversational turn was coded as "extending" since the comment elaborated upon the students' responses. Ms. Daniels' conversational turn was further coded as "examining" since she extended the students' "noticing" response by examining the author's purpose of using several *or*s to describe. Throughout the observational transcriptions, I noted numerous instances where the teacher and/or students similarly noticed and examined the author's craft and the teacher acknowledged and extended the students' responses. Preliminary concepts such as these emerged from the open coding of the observational transcriptions.

In addition to the observational transcripts, analysis of students' semi-structured interview transcripts generated categorical codes addressing how they appropriated and transformed the texts from the context of the interactive read alouds into their writing and illustrations. Students'

published writing, which served as the focus of the semi-structured student interviews, were divided into sentences defined as a group of words that contained a complete thought. The sentence was chosen as the unit of analysis, rather than the utterance (Kamberelis & McGinley, 1992), because I was interested in holistically examining the intertextual connections including the syntactic and semantic properties within each sentence. Students' writing was initially analyzed prior to the student interviews for evidence of intertextual connections to the interactive read aloud event (eg. teacher, classmates, read aloud mentor texts). However, because I did not want to make assumptions about the intertextual connections that I noted, discussion of each sentence occurred during the student interviews which clarified the various connections included within each sentence and confirmed or rejected the preliminary analysis. Simultaneously during student interviews, students' writings were analyzed for the source of intertextual connections as well as for intertextual links to the meaning, form, and style (Fairclough, 1992) of the texts within the interactive read aloud. For example, the following discussion occurred during Jermaine's semi-structured interview about his nonfiction writing titled *Turtles*:

> Researcher: Tell me about this illustration (Illustration is at the top of his writing about turtle's bodies).
>
> Jermaine: That is a diagram about a turtle and I got this from the Sea Turtles book because I can show what kind of turtle. I got the eyes, head, legs, tail, and shell so that the reader can know what the body parts of the turtle is.
>
> Researcher: Is there another book that you have seen a diagram like this?
>
> Jermaine: The Spiders book and Bicycles book. Because you can see in the Spiders book what the…(flips to page showing diagram in Gail Gibbons' *Spiders* (1993) comparing the bodies of a spider and an insect).

When open coding this excerpt from Jermaine's interview, I coded this explanation of his diagram with several codes. To begin with, I coded his first conversational turn as "understanding purpose of text features" because he understood the purpose of diagrams, a

nonfiction text feature. In addition, I coded this first explanation as "illustrating for readers" since Jermaine explicitly stated that he included this diagram in order for the reader to know the body parts of a turtle. Furthermore, Jermaine's second conversational turn was coded as "mentoring – mentor texts (nonfiction)" since the Gail Gibbons' *Spiders* book acted as a mentor for the diagram he included within his nonfiction writing. Throughout the semi-structured interviews about students' nonfiction writing, I noted many instances of students understanding the purpose of various nonfiction text features including table of contents, labeling illustrations, glossaries, nonfiction paragraph structure (topic sentence & supporting details) and organization. Similarly, I found numerous instances of students "illustrating for readers" as well as "writing for readers." Preliminary codes such as these emerged from the analysis of the semi-structured interviews.

During open coding, coded text from observation and interview transcriptions were organized into coding sheets with the code name and definition of the code at the top followed by instances of the particular code labeled beneath. These coding sheets organized the numerous sources of data as well as facilitated the categorization of codes into conceptual categories.

During axial coding, I categorized the numerous initial codes and concepts into larger conceptual categories by "making connections between a category and its sub-categories" (Strauss and Corbin, p.97, 1990). Axial coding resulted in the development of broad conceptual categories describing how interactive read-alouds at the beginning of writing workshop influence students' writing. Once I had a manageable number of broad conceptual categories, I began selective coding to relate the broad conceptual categories to each other in order to perceive patterns and relationships. During selective coding, I integrated the categories that I had developed and selected a main category or "core category" that related to all other categories

(Strauss & Corbin, 1990). In this study, the central phenomenon or core category that related to all other categories was *reading like a writer and writing like a reader*. According to Glaser and Strauss (1967), I developed a grounded theory of *reading like a writer and writing like a reader* which addresses the social construction of intertextuality and literary understanding within integrated reading and writing events based on the conceptual relationships I constructed from my data.

While Chapter 4 provides the context for this study, Chapter 5, 6, and 7 comprise the findings of this study developed through the use of open coding, axial coding, selective coding (Strauss & Corbin, 1990) and the constant comparative method (Glaser & Strauss, 1967). Chapter 5 addresses the overall phenomenon of reading like a writer and writing like a reader in this third-grade classroom. Chapter 6 follows with a detailed case study of four of these third-grade readers and writers. Chapter 7 provides the findings regarding characteristics of the teacher and literacy environment that facilitates students to read like writers and write like readers.

Issues of Credibility, Trustworthiness, and Generalizability

Like rationalistic studies, naturalistic studies must account for *internal validity*, *reliability*, *objectivity*, *external validity*. Guba and Lincoln (1981, 1982) propose that these rationalistic terms can be translated into terms more suitable for naturalistic studies, respectively, *credibility, dependability*, *confirmability,* and *transferability*. This section begins by addressing the measures taken to satisfy issues of credibility, dependability, and confirmability and then focuses on the generalizability of the findings in this study.

In order to ensure that my data analysis and interpretations were *credible* I had prolonged and persistent engagement in the classroom from September through February. Over the course of this study, I accumulated over 100 digital voice recordings including 66 observational digital

voice recordings (33 interactive read aloud/literature-based mini-lessons and 33 sharing time) and 38 student and teacher interviews. In addition there were observational field notes on all observations, including observations prior to the beginning of the study, as well as field notes taken during informal teacher and student interviews. During the study, I regularly debriefed with members of my committee and met with the classroom teacher to share my observations and interpretations. In addition, I collected and analyzed multiple data sources in order to triangulate my data and build an in-depth understanding with rich description of the phenomenon being studied. Furthermore, I collected 15 digital videotapes and digital recordings that were used to test interpretations made from other data sources.

The *dependability* of my data was ensured through methodological triangulation or the use of multiple data collection procedures, including interviews, observational field notes, transcriptions, and artifacts. Multiple data collection methods created "overlapping data" which cross-validated one another (Guba & Lincoln, 1982). This study examined the intertextual influence of interactive read alouds of mentor texts on students' writing during two consecutive writing workshop units. Therefore, the data in this study, particularly the students' writing and semi-structured interview transcripts collected at the end of each unit, were gathered on multiple occasions with consistent findings thus enhancing the dependability of the study.

To satisfy the issue of *confirmability*, I triangulated my data as well as used the iterative, recursive process of constant comparative analysis to assure that my findings were data-driven. The findings, based on the analysis of multiple data sources, are furthermore illustrated by numerous examples from the data. With respect to the trustworthiness of my data, the classroom teacher independently participated in analyzing a portion of the data including analyzing

students' writing for intertextual connections to the interactive read aloud, and coding various data throughout the study (Guba & Lincoln, 1982).

With respect to the *generalizability* of my data, the research classroom and school was specifically selected for this study since the social construction of intertextuality and literary understanding within integrated reading and writing events was likely to be intensely manifested (Patton, 1990, 2002). This study is a case study addressing one third-grade classroom, one particular group of students, and one teacher. Strategic selection of cases increases the generalizability of case studies (Flyvbjerg, 2006). Strategically selected cases reveal the greatest amount of information on a given phenomenon as well as enable the development of a deeper understanding of the phenomenon of interest (Flyvbjerg, 2006). Arguing the generalizability of case study research, Ruddin (2006) states "[i]t is correct that the case study is a comprehensive examination of a single example, but it is not true to say a case study cannot provide trustworthy information about the broader class." Thick description (Geertz, 1973) of the sociocultural classroom environment and reading and writing events will enable readers to vicariously experience the classroom context and transfer the methods, ideas, and findings to similar contexts. The findings of this study can be generalized as a theory (Ruddin, 2006) about how children socially construct intertextual connections between integrated reading and writing within similar contexts. Chapter 4 provides a rich description of the context of the study as a means to situate the findings shared in the following chapters.

Summary

This descriptive, qualitative, and naturalistic study, situated in the constructivist research paradigm, examined the intertextual influence of interactive read alouds at the beginning of writer's workshop on students' subsequent writing. My main research question was: How do the texts within interactive read alouds at the beginning of writing workshop mentor children's

writing? Three research questions guided this study including: 1) How do children appropriate and transform texts from the context of an interactive read aloud into their own writing? 2) What are the characteristics of a literacy environment that encourage intertextual connections between reading and writing? and 3) How does a teacher facilitate intertextual connections between reading and writing? These questions were investigated through multiple qualitative research methods and techniques, including participant observations, field notes and transcriptions, semi-structured and informal interviews, and the collection of student and teacher artifacts. The multiple data sources were analyzed according to Strauss and Corbin's (1990) description of open coding, axial coding, and selective coding and Glaser and Strauss's (1967) constant comparative method in order to develop a grounded theory of *reading like a writer and writing like a reader* which addresses the social construction of intertextuality and literary understanding within integrated reading and writing events, specifically interactive read alouds at the beginning of writing workshop.

CHAPTER 4
INTERTEXTUALLY CONNECTING READING AND WRITING: THE CONTEXT, THE TEACHER, & THE LITERACY ENVIRONMENT

This chapter contextualizes the findings of this study as well as examines how the teacher's literacy instruction and the interactive read alouds within writing workshop facilitated students to make intertextual connections between their reading and writing. The first portion of this chapter presents a contextualization of the intertextual connections and literary understanding students socially constructed between integrated reading and writing events by considering the school's philosophy and environment, the teacher's beliefs about literacy teaching and learning, and the classroom literacy environment. This chapter begins by discussing the philosophy of the school and addressing the characteristics of the school's literacy environment that promote connections between reading and writing. The next section introduces the classroom teacher including her background and her philosophy of teaching and learning. The following section focuses on describing the third-grade classroom including the students, the physical arrangement of the classroom, classroom expectations, the reading and writing curriculum, and how literacy is interwoven throughout the school day.

Following the contextualization of this study, the remainder of the chapter focuses on addressing the following two research questions:

1. What are the characteristics of a literacy environment that encourage intertextual connections between reading and writing?
2. How does a teacher facilitate intertextual connections between reading and writing?

The second portion of the chapter begins by examining the teacher's instructional practices that facilitated the social construction of literary understanding and intertextuality within interactive read alouds at the beginning of writing workshop. The final portion of this chapter examines the ways in which interactive read alouds at the beginning of writing workshop, one particular

literacy environment, facilitated students to intertextually connect their reading and writing experiences.

Literacy Education in an Urban Charter School

The School Context

This study was conducted in an urban public charter school (kindergarten through eighth grade) in a large northeastern U.S. city. The majority of students at this school were either African American (76%) or Latino (21%) and the remaining 3% of students were Asian (1%), White (1%), and multi-racial (1%). A majority of the school's students (67%) came from low-income backgrounds and lived in adjacent urban neighborhoods.

The school's mission was to "provide an academically rigorous public education to students from the [urban community] that will ensure they are prepared to attend and succeed in college" (School's Family Handbook). The school's commitment to college preparatory education was evident in each of the classrooms. Classes had university or college names reflecting the teacher's alma mater, and each classroom had a banner reading "Class of 2018," for example, recognizing the students' year of high school graduation.

The faculty and staff were committed to fostering students' academic success in addition to instilling the five core values of focus, integrity, respect, self-determination, and teamwork in their students. According to the school's website, the students at this school were encouraged "to have focus and integrity, to respect themselves and others, to have confidence in their abilities, and to value collaborative teamwork to achieve their personal and academic goals" (School's Website). Colorful banners with inspirational quotes from Mahatma Gandhi, Eleanor Roosevelt, Colin Powell, Albert Einstein and Theodore Roosevelt, to name a few, hung on the interior hallway walls emphasizing the core values. The core values were the foundation of this academic community and guided the faculty and staff in addition to the students. In order to

maintain a focus on learning and unify the school, the school required students to wear a uniform of a light blue or navy shirt bearing the school's emblem with khaki or navy pants.

The school had a clear academic focus, particularly on literacy and math, and held high expectations for all students. In order to help students successfully reach the school's expectations, the school had extended days Monday, Tuesday, Thursday, and Friday from 8:00 a.m. to 4:00 p.m. and an extended school year of 190 days. Wednesday was an early release day from 8:00 a.m. to 12:15 p.m. Wednesday afternoons served as professional development time for teachers. Elementary class sizes were small with an average of 15 students in each classroom. Individualized and small group instruction was provided for all students who needed additional assistance mastering academic concepts. Due to increased instructional time, elementary students received at least 3 hours of literacy instruction daily. All teachers employed a balanced literacy model that "teaches students explicit phonics rules and clear reading strategies, models effective writing, expects students to master grammar and spelling conventions, develops oral fluency, encourages students to analyze literature, and provides daily extended opportunities for students to practice reading and writing skills" (School's Website). Teachers used a variety of literacy instruction techniques and strategies within their classrooms including reading and writing workshops, shared reading, word study, and poetry study. Teachers also had a scheduled time to read aloud to their students as part of their literacy block in addition to other times during the day. Children's literature trade books were an integral part of this school's literacy instruction and were integrated into the content area curriculum. Throughout the school, students were referred to as *scholars* and, more specifically, as *readers* and *writers* during literacy instruction.

The faculty and staff at this school demonstrated a sincere desire to be professional educators and were dedicated to the school's mission and philosophy. New teachers were given approximately 10 professional development books and required to read them prior to the beginning of the school year. Teachers regularly participated in professional development including reading and discussing professional books about curriculum and instruction, observing and critiquing peers' teaching, and conducting unit studies and critiques. Teachers collaboratively developed their units of study focusing on implementing best practice instruction that was standards-based, conceptual, and empowering. After developing a unit of study, teachers had opportunities to share their unit with teachers at other grade levels and receive feedback prior to implementing the unit. Since the faculty considered reading and writing to be a combined literacy process, teachers developed integrated literacy units that conceptually built upon one another.

The Teacher

Ms. Liz Daniels, the third-grade teacher in whose classroom the study was conducted, embodied a philosophy of education similar to that of the school's and was committed to achieving the goals of the school's mission. Ms. Daniels, European-American and in her twenties, was in her fifth year of teaching at the time of this study. Ms. Daniels, a competitive swimmer in high school and college, qualified on two occasions for the Olympic Trials. Ms. Daniels contributed her success as a swimmer to her motivation and determination as well as to the guidance and support of the adults in her life. Her desire to teach stemmed from the opportunities teachers have to shape and guide children towards their goals.

Upon graduating with her bachelor's degree in psychology from Brown University, Ms. Daniels joined the Teach for America corps. Her philosophy of teaching and learning was significantly influenced by her experiences teaching third- and fifth-grade in an underserved,

underachieving urban school in Atlanta as a Teach for America teacher. While teaching in Atlanta, Ms. Daniels learned about classroom management, pedagogical theory, and differentiation, as well as learned how students' communities and previous experiences in the classroom significantly affected their education, motivation, and confidence. During the year prior to this study, Ms. Daniels moved to the Northeast and began teaching second-grade at the school where this study was conducted. In addition, Ms. Daniels began seeking her reading specialist degree at a nearby university. In the spring prior to this study, Ms. Daniels was a graduate student in a literacy course that I taught, titled Literacy: The Integration of the Language Arts. The year the study was conducted, Ms. Daniels looped up to teach third-grade with 14 students from her second-grade class.

Ms. Daniels, a passionate educator, demonstrated a clear set of beliefs about teaching and learning. Ms. Daniels believed that students benefited from a supportive environment of constructive criticism and positive reinforcement so she fostered that type of environment in her classroom. She also believed it was important to support students academically and set standards for their character. Like the faculty throughout the school, Ms. Daniels referred to her students as *scholars*, *readers*, and *writers* and explained, "I really want them to think of themselves in that way. They are readers, they are writers, and most importantly they are [school's name] scholars. I think that it puts them in a certain mindset even if they do not realize it" (Email Questions, October 10, 2008). Ms. Daniels considered teachers to play a pivotal role in shaping the character of a child, guiding children towards their goals, and preparing them to be successful in the classroom and beyond.

In regard to literacy teaching and learning, Ms. Daniels developed an articulate philosophy of literacy education through her personal experience as a reader and writer and through

collaborative professional development at her school. She cited many professional resources including *The Art of Teaching Writing*, *The Art of Teaching Reading*, and *The Nuts and Bolts of Teaching Writing* by Lucy Calkins; *About the Authors: Writing Workshop with Our Youngest Writers* by Katie Wood Ray; *Interactive Writing: How Language and Literacy Come Together, K-2* by Andrea McCarrier, Irene Fountas, and Gay Su Pinnell; *Mechanically Inclined* by Jeff Anderson; *Craft Lessons* by Ralph Fletcher and JoAnn Portalupi; *On Solid Ground: Strategies for Teaching Reading K-3* by Sharon Taberski and Shelley Harwayne; *Read It Again!: Revisiting Shared Reading* by Brenda Parkes; *Reading with Meaning* by Debbie Miller; *Text Savvy: Using a Shared Reading Framework to Build Comprehension, Grades 3-6* by Sarah Daunis, Maria Cassiani Iams, and Janet Angelillo; *Guiding Readers and Writers: Teaching Comprehension, Genre, and Content Literacy* by Irene Fountas and Gay Su Pinnell; *Growing Readers: Units of Study in the Primary Classroom* by Kathy Collins; *Bringing Words to Life: Robust Vocabulary Instruction* by Isabel Beck, Margaret McKeown, and Linda Kucan; and *Mosaic of Thought* by Ellin Oliver Keene and Susan Zimmerman. In addition, Ms. Daniels cited several books addressing culturally relevant teaching, urban education, classroom discourse, and child development which significantly influenced her instruction including *Other People's Children: Cultural Conflict in the Classroom* by Lisa Delpit, The *Dream Keepers: Successful Teachers of African American Children* by Gloria Ladson-Billings, *Classroom Discourse* by Courtney Cazden, and *Yardsticks: Children in the Classroom Ages 4-14* by Chip Wood.

Ms. Daniels' expressed a strong belief in the integration of reading and writing: "The two go hand in hand since they help students to become better in both areas. Students understand craft, genre, and comprehension when they are able to look at reading and writing from both sides" (Email Questions, February 2, 2009). She further explained how she viewed the

connection between reading and writing: “The subject matter is literacy and reading and writing are two parts. Writing is the creation of the work and reading is the understanding of the work” (Email Questions, February 2, 2009). In order to further connect and conceptually build upon students’ literacy knowledge, Ms. Daniels intentionally used the same terminology in both reading and writing.

Modeling played a large role in Ms. Daniels’ philosophy of literacy teaching and learning. She felt it was essential to model effective literacy strategies explicitly and implicitly in her teaching:

> I like to model using many strategies all of the time just like real writers and readers do. So I model reading, writing, speaking, and listening the same way as I want them to do all of the time. …I try to model breaking down a tricky word into chunks because I want them to see that I am like them, a reader, and this is a strategy all readers use all of the time. I model speaking to them and acknowledging others’ ideas because this is what respectful scholars always do. I want our classroom to reflect what scholars of reading and writing always do. There is not just one strategy that is perfect at one given time, rather we use many strategies all of the time (Email Questions, February 2, 2009)!

Modeling provided Ms. Daniels with the opportunity to share with her students that she, too, was a reader and writer. Like modeling, Ms. Daniels also highly regarded mentor relationships in her literacy instruction and found them beneficial to her students’ understanding of literacy concepts: “Writing can be extremely overwhelming and at times somewhat abstract to students. I think that when I break down the process and show the students exactly what I mean either through a mentor text or as a mentor myself it makes the concept more concrete” (Email Questions, October, 23, 2008). Furthermore, Ms. Daniels considered children’s book authors mentors for students’ writing:

> I want [students] to realize that authors such as Gail Gibbons are people just like us and we can be like them. I don’t want authors/writers to be an unknown distant person, rather I want them to feel like they know the author as though they are sitting right there in the classroom. I really think that if students build that relationship with authors of books that they will have the confidence and the belief that they can create something just like them (Email Questions, October 23, 2008).

Because of this belief that students should become familiar with children's book authors and consider them mentors for their writing, Ms. Daniels and the students in her class referred to authors by name. Ms. Daniels's philosophy of teaching and learning led her to support students academically and behaviorally, implicitly and explicitly model literacy strategies, guide students' thinking, and encourage collaborative mentoring relationships within her classroom.

The Classroom Context

This study was conducted in Ms. Liz Daniels' third-grade classroom which was identified in the hallway by a laminated white sign bearing the name and emblem of the school which read: Ms. Daniels, Brown, Third Grade. Throughout the school, this class was referred to as Brown, a shortened form of Daniels' alma mater Brown University. There were 14 students in this third-grade classroom (8 girls and 6 boys). Of the 14 students, 10 were African American, 3 were Hispanic, and 1 was Asian. This classroom consisted of a heterogeneous mix of ability levels. In addition, 3 students were English as Second Language learners (ESL) and 1 student had an Individualized Educational Plan (IEP). Three students received additional assistance in reading and writing from a student support teacher. Thirteen students (93% of the class) qualified for the school's free or reduced price lunch/breakfast program. All 14 students looped up from second-grade to third-grade with Daniels. All of the students were given parental consent to participate in this study. All student names are pseudonyms.

The overall environment of Ms. Daniels' classroom was structured, nurturing, and collaborative. Ms. Daniels demonstrated a sincere respect for her students, passionately focused on helping her students succeed academically and socially, and orchestrated an organized, efficient classroom environment. Students respected each other and their teacher, remained focused and determined during lessons and activities, and worked well cooperatively on independent and group activities. Collaboration and teamwork were encouraged and modeled by

Ms. Daniels. Students were taught how to help each other by guiding their classmates' thinking rather than by simply giving them the correct answer. In addition, Ms. Daniels emphasized to students that they should explain their thinking and provide evidence for their answers during class discussions. The teacher and students appeared to enjoy teaching and learning, respectively, and welcomed visitors to their classroom. Students were accustomed to visitors because teachers regularly visited the classroom to assist students or observe lessons as part of their professional development.

The physical arrangement of Ms. Daniels' classroom facilitated collaborative learning and a sense of community. Students shared materials in the classroom and were responsible for taking care of their supplies. Students' desks were arranged in three clusters of five desks. Sharpened pencils, erasers, and glue sticks were in a plastic container in the center of each group of desks. Students' supplies were neatly organized in their desks with notebooks color coded and labeled. A large bin sat on the floor beside each cluster of desks with the students' reading book bags for reading workshop and dry erase slates. Upon entering this school, students were provided with reading book bags and slates that they were responsible for throughout elementary school. A kidney-shaped table and a rectangular table at the perimeter of the classroom were used for group work and seating during workshops. A small circular table in the back corner of the classroom served as a place for Ms. Daniels to conduct conferences and as an informal teacher desk. A large carpet depicting a world map was the place where students gathered for mini-lessons as well as small group instruction. Each student had a specific seat on the carpet which was identified in relation to a particular continent. Directly in front of the carpet, Ms. Daniels read and conducted lessons from a wooden chair beside the easel. Underneath the easel were supplies needed for each mini-lesson including read aloud books, lesson plans, chart paper,

and markers. On the other side of the easel, several bean bags and pillows were stacked for the students to use during writing and reading workshops. In the front of the classroom to the right of the dry erase board, a writing center included fiction and nonfiction planning sheets, lined publishing paper, note cards, colored pencils, and other specialized publishing papers. The mathematics center, also in the front of the classroom to the left of the dry erase board, stored an assortment of math manipulatives and games in clear bins in storage cubbies. Classroom materials and work spaces were well-organized and easily accessible for students.

The classroom environment was rich with printed materials for the students to use. Bookshelves lined the perimeter of over half of the classroom with leveled, recently published picture books and chapter books of various genres, children's magazines, dictionaries, and thesauruses. Students' published writings were displayed on a bulletin board in the hallway outside of the classroom in labeled manila folders. The walls of the classroom were print rich with teacher-developed charts and resources, word walls, and alphabet phonics cards. The teacher-developed literacy resources included a chart identifying the pattern of fiction texts (exposition, conflict, climax, and resolution), charts demonstrating this pattern in fiction books read aloud in class, a chart addressing how to determine meaning in nonfiction, and charts of interesting sentences collected from each of the three mentor texts from the sentence structure unit. Charts on the walls also included Reading and Writing Partners, Brown's Behavior Expectations, Parts of Speech, and a bar graph titled Brown's Reading Progress. As the school year progressed, charts were added, moved, and replaced while others remained on the walls throughout the entire study. These charts were referred to as resources by both Ms. Daniels and the students during writing workshop mini-lessons, conferences, and conversations amongst students.

The classroom expectations, listed on the chart titled Brown's Behavior Expectations, had nine behavior expectations with consequences written beside each. For example, the following four expectations were included on the list: using materials correctly and respectfully, treating our teachers and classmates with kindness and respect, showing focus and using our entire learning time well, and showing integrity. The expectations, which paralleled the school's core values, assisted in establishing a respectful, collaborative learning community.

The third-grade schedule and curriculum, which integrated literacy throughout the day, demonstrated the school's focus on literacy and the belief in the interconnected nature of reading and writing. The schedule and curriculum provided students with numerous daily opportunities to work independently and cooperatively in small and whole group settings. Classroom routines and procedures ensured successful, predictable transitions between daily events and activities. The curriculum and schedule maintained students actively engaged in learning throughout the day.

Table 4-1. Ms. Daniels' Third-Grade Schedule

Ms. Daniels' Third-Grade Schedule	
8:00-8:20	Morning Math
8:20-9:20	Reading Workshop
9:20-9:50	Word Study
9:50-9:55	Snack
9:55-10:15	Slate Math
10:15-10:35	Vocabulary/Shared Reading
10:35-11:35	Writing Workshop
11:35-11:55	Poetry
11:55-12:20	Lunch
12:20-12:50	Social Studies
12:50-1:30	Math
1:30-2:40	Recess & Co-curriculars
2:40-2:45	Snack
2:45-3:10	Read Aloud
3:10-3:40	Science
3:40-3:50	Afternoon Meeting/Core Values

The following description of Ms. Daniels' third-grade schedule focuses particularly on the daily literacy events yet situates them within the context of the overall schedule. A typical day in third-grade began at 8:00 am with twenty minutes of Morning Math followed by an hour allotted for Reading Workshop. During Reading Workshop, students moved from their desks, to the carpet for a mini-lesson, and then dispersed around the room to what was referred to as their "reading spots" and/or "writing spots." Reading and writing spots, which were rotated biweekly, included seats at the kidney-shaped table, at the rectangular table, at any desk, on the carpet with bean bags, or sitting beside the front wall with pillows. On their way to their reading spots, students picked up their reading book bags from the large bin beside their group of desks filled with children's literature trade books for independent reading. During reading time, students read independently and Ms. Daniels conducted conferences with students. At the end of Reading Workshop, Ms. Daniels asked students to reconvene on the carpet to have students share how they used the reading strategy from the mini-lesson in their reading that day. Then for the next thirty minutes, students participated in Word Study comprised of teacher-directed instruction and/or interactive read alouds, followed by a variety of independent and small group activities focusing on phonics, spelling conventions, and grammar. A brief snack time preceded twenty minutes of Slate Math when students would solve math problems on their dry erase slates in small, teacher-directed groups or participate in math centers around the classroom. After Slate Math, students gathered together with Ms. Daniels on the carpet for Shared Reading which also included vocabulary study. During Shared Reading, Ms. Daniels provided each student with a copy of a fiction or nonfiction article frequently from a children's magazine with the genre alternating bi-weekly. On the first day of the week, Ms. Daniels read aloud the article modeling fluent reading with expression. For the remainder of the week, students chorally read the article

at the same time as Ms. Daniels with increasing fluency and expression. Shared Reading concluded with either a discussion of the article or the completion of a related literacy task such as a summary, graphic organizer, or comprehension questions. An hour designated for Writing Workshop immediately followed Shared Reading. At the beginning of Writing Workshop, Ms. Daniels requested students to return to their desks to gather several items including their writing folders, yellow writing pads, writing notebooks, and dry erase slates to bring back to the carpet. Once all students returned to the carpet with their materials placed on the floor, the interactive read aloud and/or mini-lesson began. After the mini-lesson, writing time began as students moved with their materials from the carpet to their assigned writing spots around the room. During the next forty-five minutes or more, students wrote independently and Ms. Daniels conducted conferences with students at the small circular table. At the end of writing time, Ms. Daniels invited students to gather on the carpet to share their writing as well as how they may have incorporated the author's craft ideas from the read aloud or mini-lesson into their writing that day. Ms. Daniels did not require students to use the craft ideas the same day in their writing; however, she expected students to thoughtfully craft their writing each day and use features of author's craft within their writing when they felt it was appropriate. At the end of sharing time, which marked the conclusion of writing workshop, Ms. Daniels transitioned immediately to Poetry for approximately twenty minutes before walking her students to the cafeteria for lunch. After lunch, students returned to the classroom for thirty minutes of social studies and forty minutes of math instruction. Ms. Daniels then dismissed students to recess followed by co-curriculars such as art and dance. Upon returning to the classroom, students received a snack and listened to Ms. Daniels read aloud a children's literature trade book for approximately thirty minutes. The read alouds, which built conceptually on the overall literacy curriculum, focused

on reinforcing particular concepts such as determining importance, noticing language, or studying characters. Following the read aloud, students received thirty minutes of science instruction and the day ended with a short afternoon meeting emphasizing the core values. In addition to the specified reading and writing events listed on the described schedule, authentic reading and writing experiences occurred daily within the content areas.

The third-grade teachers collaboratively developed their integrated literacy curriculum by focusing on the school standards, state expectations, students' strengths and weaknesses, and their own personal experiences of reading and writing. Together the teachers crafted a curriculum framework that systematically developed and reinforced students' literacy knowledge and abilities. For instance, the curriculum plan ensured that students were immersed in a particular genre, such as nonfiction, for several weeks during Read Alouds, Shared Reading and Reading Workshop, before students began writing their own nonfiction. In addition to experiences during literacy instruction, students were further exposed to non-fiction trade books as they were read aloud as part of science and social studies instruction. In other words, students had numerous experiences to read, examine, and explore the possibilities of a particular genre before being expected to write in that genre. Furthermore, concepts initially taught in one area of the literacy curriculum, such as Word Study, were later reinforced in other areas of the curriculum. For example, conjunctions referred by the teacher and students as FANBOYS, an acronym to remember the list of conjunctions, were first taught in Word Study and then reinforced in Writing Workshop during the Sentence Structure unit. Ms. Daniels explained, "We wanted [the students] to have the language (term) before we tried to get them to use it in their writing" (Email Questions, February 2, 2009). According to Ms. Daniels when the teachers developed the writing workshop units they "think about how to move [students] incrementally

and logically toward those things...and then we create overarching Big Ideas and mini-lessons that fall within those Big Ideas" (Email Questions, February 2, 2009). The overall goal of the literacy curriculum focused on fostering purposeful, critical thinking readers and writers by facilitating students to make connections between their reading and writing.

Intertextually Connecting Reading and Writing: The Teacher

Ms. Daniels played a pivotal role in the development of a supportive, structured learning environment that fostered students' literacy learning. Ms. Daniels purposefully orchestrated students' literacy learning by thoughtfully planning and arranging literacy events in a way that achieved a controlled, collaborative learning environment.

Expectations, Routines, & Procedures

To begin with, Ms. Daniels established clear expectations, routines, and procedures. Students had assigned seats on the carpet as well as assigned writing spots around the classroom that rotated bi-weekly. In addition, students had assigned partners on the carpet for Turn & Talks and assigned reading and writing partners. Throughout writing workshop, students had a clear understanding of what they were expected to do. At the beginning of writing workshop, students sat on the carpet in their assigned seats for the interactive read alouds and mini-lessons, participated in the discussions, and respectfully focused on the teacher or student who was speaking. During writing time, students wrote quietly at their writing spots. Students neither interrupted their classmates who were writing nor their teacher while she was conferring with students. Occasionally students would ask each other writing related questions; however, students became engaged in their writing immediately following these brief conversations. During sharing time at the end of writing workshop, students returned to the carpet and respectfully participated by sharing their own writing and listening attentively as their classmates shared. Since routines and procedures were in place, instructional time was used efficiently and

minimal time was spent on transitions. Ms. Daniels who was committed to providing her students with a supportive, organized learning environment explained, "I like to make sure that there are clear expectations so that students know exactly what they are expected to do… In terms of writing, I try to make sure that everything is structured and organized ahead of time. I think this really helps my students because it allows them to write in a way that is not threatening or scary because the expectation is clear. I think sometimes when you just throw kids into writing it can be very intimidating, so by breaking it down in a structured way they feel like they can be successful" (Email Questions, October 23, 2008).

Furthermore, the materials students used were thoughtfully and purposefully selected and structured for students' success. Writing workshop materials included 2-pocket plastic folders, yellow wide-rule note pads for writing, and composition notebooks for writer's notebooks. These supplies were purchased by the school for each student. Ms. Daniels and the third-grade teachers decided to use yellow notepads for students' writing for several reasons. First, the yellow note pads provided a sturdy foundation for students to write upon as they wrote around the room. Secondly, the note pads eliminated students looking for loose-leaf notebook paper and the perforated sheets could be easily torn off. Most importantly, Ms. Daniels added, "[the teachers] decided to use the yellow notepads because we wanted the paper to be a different color for two reasons: 1) to clearly be draft paper and 2) because we wanted to be able to see their revisions. We wanted them to be cutting apart the paper and moving them and making changes in regular white lined paper and taping that in when changes were made. This way we could see the revising more easily. We wanted this to feel like an authentic process. (This is what we do on the computer, but we wanted them to feel it in real life.) …The yellow paper makes it feel more draft like, so this way the stages of writing are very clear" (Email Correspondence, June 21,

2009). The rough drafts of students' writings were torn off of the notepad, paper-clipped, and included inside of their writing workshop folders. One side of their folders held their note pads while the other side held their rough drafts. When publishing their writing, students wrote their final draft on 8 ½ x 11 publishing paper that the teacher provided. The publishing paper included a line at the top for a heading, a box for an illustration below, and lines at the bottom for student writing. The teacher also provided table of contents and glossary pages for publishing which included boxes for the students to fill in with headings and page numbers or words and definitions.

Each student's composition notebook for writing workshop was equally divided into four labeled sections with Post-It Durable Tabs. The labels read: Ideas, Purpose, Strategies, and Goals. Within the section labeled Ideas, there were pages with labeled headings at the top of the page including: Things I Care About, Things I Know About, Things I Want to Know About, and Meaningful Events. These sections were established at the beginning of the year. Students added to the sections and referred to the different sections for ideas when planning their writing. Within the second section of their writing notebook labeled Purpose, students wrote their purpose before beginning a new writing. For example, when Samone was beginning to write her nonfiction book about penguins, she opened her notebook up to this section and wrote, "I am writing this nonfiction all about book called Penguins because I want readers to know more about penguins." The Strategies section included a few strategies that they learned including rules about punctuation. The last section of their notebooks included their goals for their writing. At the end of each writing unit, students reflected on their previous writing and set reasonable goals for their writing for the following unit. Students shared their reflections and goals with

Ms. Daniels during a conference. Students' goals were then written in the Goals section of their writing notebook.

Literacy Instruction

Several aspects of Ms. Daniels' literacy instruction facilitated students to make connections between their reading and writing. Ms. Daniels was explicit and systematic in her instruction. First, it is essential to address the writing workshop units and lesson plans which were collaboratively developed by Ms. Daniels and the other third-grade teachers. Each writing workshop unit was composed of five or six Big Ideas to be addressed over the course of the unit (Figure 4-1). Each of these Big Ideas was then broken down into teaching points that helped the students "move incrementally and logically toward the Big Ideas" (Email Questions, February 2, 2009).

Writing Workshop: Sentence Structure Unit

Big Ideas:

- Writers craft their sentences to make their writing clear and interesting for their reader.
- Writers have a purpose for each sentence that they write.
- Writers choose their words carefully.
- Writers have reasons for choosing different types of sentences.
- Writers revise their sentences to make sure that they meet their purpose.

Figure 4-1. Big Ideas for the Writing Workshop: Sentence Structure Unit

Each of the teaching points was then developed into detailed lesson plans including the following four parts: Connection, Teaching/Active Engagement, Link, and Share. Ms. Daniels explained, "We write the lesson plans like we are talking to the students. We make sure to reference examples and then have the students do it on their own (active engagement) before

heading off on their own [to write]. This hopefully will allow them to be successful on their own and gives them a strong understanding of what they are expected to work on."

As students gathered on the carpet for writing workshop, Ms. Daniels prepared the students for the literacy event by requesting students to be quiet, focused, and to sit "criss-cross applesauce." She explicitly told students where their materials should be located which was typically on the floor beside them. Writing workshop began with Ms. Daniels situating the interactive read aloud within the context of previous lessons and the overall writing workshop unit. Ms. Daniels began by addressing the students as *writers* or *scholars* and then connected the read aloud to what they already knew about writing or what they had previously learned. For instance, "Writers, we know that writers want to make sure that their sentences are interesting and clear for their readers so that their readers will understand and enjoy their books. Yesterday we…." Ms. Daniels made explicit connections between how the author crafted his/her writing within the mentor text and how it influenced the reader's ability to understand or enjoy the book. Oftentimes, Ms. Daniels mentioned aspects of the author's craft that they noticed during previous interactive read alouds. For example, "Yesterday we noticed how (author's name) chose interesting words, used different types of punctuation, repeated words…" Then, Ms. Daniels set a clear purpose for the read aloud which focused on having the students notice how the author crafted his/her writing within the mentor text. For example, "Today, we are noticing how (author's name) crafted his/her writing in (title of book)." Immediately prior to beginning the read aloud, Ms. Daniels requested that students raise their hands when they wanted to share something that they noticed.

The picture books selected as mentor texts were engaging and age appropriate. Ms. Daniels previously read the books and noticed various aspects of the author's craft, so she was

able to thoughtfully guide the conversation and students' responses to the book. Ms. Daniels began by reading the title of the book and the name of the author. During the read alouds, the teacher and students referred to the authors by first and last name. Then she opened the book, put it upright in her right hand and began reading aloud so the students could see both the pictures and text. While reading, Ms. Daniels modeled fluent reading with expression and emphasis. She also modeled sounding out difficult words as well as modeled genre-specific reading strategies such as reading headings, diagrams, and captions within nonfiction books. Furthermore, Ms. Daniels modeled the process of noticing the author's craft, "I notice how (author's name)…." As she read, she would stop after every couple of pages and ask what students were noticing or call upon students as they raised their hands. During the nonfiction read alouds, students participated in Turn & Talks with their partners to share what they were noticing and then afterward they shared what they noticed with the whole group. As students responded to the book and/or noticed particular aspects of the author's craft, Ms. Daniels would acknowledge and extend their responses. Ms. Daniels listened and guided students' responses in a variety of ways including noticing other aspects of the author's craft, examining the text further, explaining the significance of the author's craft, connecting the read aloud to previous literary experiences, clarifying the meaning of the text, requesting further explanation of students' thinking, or conceptually identifying students' responses. Specific examples of Ms. Daniels' guiding are included within Chapter 5. When guiding students' responses, Ms. Daniels explicitly addressed how the author's writing within the mentor text influenced them as readers. She also took advantage of the young readers' responses to the mentor text and guided them to notice how the author crafted his/her writing in a way to evoke a particular emotion in them as readers. At the end of the interactive read aloud, Ms. Daniels summarized the author's craft that

they noticed and discussed while reading the mentor text. Ms. Daniels linked their experience reading the mentor text with their writing during writing workshop. For example, "Writers, today we noticed how (author's name) crafted his/her writing in (title of book). We noticed interesting sentences with different punctuation, descriptions of characters, different length sentences…. (Author's name) worked hard to make his/her writing interesting, and this makes his/her book so much more enjoyable for us as readers. Writers, today and everyday when you are writing, try to write really interesting sentences for your reader." The students then quickly and quietly went to their writing spots for writing time.

The routine of the literature-based mini-lessons was similar in many ways to the interactive read alouds however there were several differences. To begin with, Ms. Daniels similarly prepared the students, situated the mini-lesson within the context of previous lessons, and set the purpose of the lesson. However, the purpose of the lesson focused on examining a particular aspect of the author's craft within the mentor texts. Typically, the particular craft, such as interesting verbs used in the following example, had been noticed and discussed during the interactive reading of the mentor texts. For instance, "Writers, we have been examining how writers use interesting verbs. Yesterday we started to learn about how (author's name) choose his/her words carefully. Today we are going to be studying the verbs (author's name) used in his/her book, (title of book)." Then Ms. Daniels explained the specific purpose of the author's craft, "Writers, we know that writers choose their words very carefully. We know that verbs are very important because they make our writing clear and more interesting to read. It is much more interesting for a writer to use a word like *sobbed* rather than just say *cried*." Like in the read aloud, Ms. Daniels explicitly made connections between how the author crafted his/her writing and how it influenced the reader. Ms. Daniels and the students then interactively read

through portions of the mentor text identifying and examining how the author used a particular craft feature, interesting verbs in this case, within his/her writing. The teacher guided the interactive examination of the author's word choice and discussed how these verbs were clear and more interesting than other words the author could have chosen. Oftentimes, during mini-lessons Ms. Daniels asked the students to examine and find a particular craft feature within their own writing. Afterwards, a few students shared examples of the craft within their writings. Ms. Daniels suggested that if they didn't find the craft within their writing that they may want to reread and see if they could incorporate the craft into their writing. At the conclusion of the mini-lesson, Ms. Daniels summarized the lesson by reviewing what they had learned that day from examining the author's writing. Then she linked the mini-lesson to students writing, "Writers, today and every day, make sure that you use (author's craft) …to make your writing just as interesting as (author's name)'s writing." At the end of both the mini-lesson and read aloud, students moved from the carpet to their writing spots around the room for writing time.

During writing time, Ms. Daniels conducted four or five conferences each day at the circular table in the corner of the classroom. She had a conference schedule with students assigned to different days which ensured that all students were conferred with at least once each week. Based on students' writing needs, some students conferred with Ms. Daniels more often. Since Ms. Daniels' conference schedule had only two or three students assigned to a particular day, she frequently met with several students more than once each week and/or conferred with students for an extended period of time. Students who were in particular need of a conference were able to sign up for a conference. Conferences addressed the student's individual needs and writing goals.

Ms. Daniels was engaged in conferences throughout writing time. Ms. Daniels recorded notes from each conference on a piece of notebook paper and organized the notes by the student's name in a three-ring notebook that contained all conference records. When students came for conferences, they brought their yellow notepads and writing folders and sat in a chair beside Ms. Daniels. Since students were each at different stages of their writing, students shared what they were currently working on. Some students were planning a new book while other students were just beginning or finishing their writing. A conference typically began with Ms. Daniels asking the student to share what he/she was working on and/or read aloud his/her writing. Ms. Daniels frequently took notes as the student was reading aloud and then shared the observations that she recorded. Then, Ms. Daniels and the student interactively discussed his/her writing or writing planning page. Throughout the conference, Ms. Daniels encouraged the students to think about the reader of their writing which reinforced the students' understanding of the interconnected nature of reading and writing. In other words, Ms. Daniels' mentored students to craft their writing for their reader's understanding. For example, if an event within a student's story was unclear, she discussed with the student how adding more details and description would help the reader to better understand what was happening in the story. She would not just make the suggestion but inquire about what the student was thinking about and visualizing within the story to help them to add the description to their writing. All aspects of the students' writing from the use of descriptions to end punctuation were explained by Ms. Daniels as essential for their reader's understanding. After conferring with Ms. Daniels, students reported that they were more pleased with their writing and developed a better understanding of how to craft their writing like and for a reader.

Finally, after writing time, students returned to the carpet for sharing. Ms. Daniels prepared the students to share their writing by asking students to sit quietly and take out the writing that they wanted to share. Sharing was typically focused on the aspect(s) of the author's craft that they had noticed and examined during the read aloud or mini-lesson. Ms. Daniels often mentioned how the students' writing, like the published authors' writing, provided students with ideas that they may want to use within their own writing. Ms. Daniels called on students to share regardless of whether or not they were raising their hand, so even the quiet, shy students had an opportunity to share their writing. When a student was sharing his/her writing, all students turned to face the student on the carpet. If a student was inaudible, Ms. Daniels requested, "Loud and proud, please (students' name)." As students shared their writing, Ms. Daniels guided the discussion in various ways including identifying the craft move used within the student's writing, connecting the student's writing to another student's writing or the mentor texts, and reinforcing how the student's writing would be interesting for his/her reader. Approximately five to seven students shared each day. Ms. Daniels often concluded writing workshop by briefly commenting on the writing the students shared, what they learned that day, and what they were going to focus on the following day. Then, she immediately transitioned into the following literacy event, Poetry, which was also conducted on the carpet.

As evident from the previous sections, Ms. Daniels was a thoughtful, professional educator who intentionally modeled, mentored, and guided students' literacy learning. She provided the students with a supportive, structured literacy environment in order to facilitate successful readers and writers. Ms. Daniels explicitly made connections between students' reading and writing experiences during writing workshop as well as interconnected reading and writing throughout the day.

Pedagogical Choices, Resources, & Teacher Influence

During the course of the study, questions arose regarding the teacher's pedagogical choices, the professional resources that informed the teacher's literacy instruction, and the teacher's influence on the young writers in the classroom. To begin with, a question arose regarding the teacher's decision to interactively read aloud the mentor text for the first time with the purpose set to notice how the author crafted his/her writing within the text prior to experiencing the whole text first. Although the students responded as readers by interpreting, evaluating, and emotionally responding to the mentor texts during the read alouds, the students had not previously experienced the text prior to noticing the craft and structure of the author's writing. When asking the teacher about this pedagogical choice, Ms. Daniels explained, "We decided to tell the students in advance about the purpose because we wanted them to be very purposeful in their thinking. We wanted to make sure that the ideas that were being shared were ones that would move all of the kids thinking forward in a meaningful way" (Email Questions, July 3, 2009). When examining the interactive read aloud transcripts and students' writing during the sentence structure unit, *Henry the Dog with No Tail* (Feiffer, 2007) was by far the most influential on the students' writing. When inquiring about why Ms. Daniels thought that this text was so influential on the students writing, she explained, "I think that *Henry the Dog with No Tail* was influential on the students because they really loved the humor, the dialogue, and the illustrations. I think they also really liked the idea of the story and how the dog had not tail… it was very funny to them! So I think that the story was very memorable for them and therefore they thought a lot about it when they were writing their own stories." When interactive read alouds of mentor texts are conducted at the beginning of writing workshop, this suggests that students can simultaneously enjoy experiencing the text while noticing the author's craft.

The teacher guided the interactive read alouds in such a way that students' enjoyment of the text facilitated them to begin noticing aspects of the author's craft.

Furthermore, a question arose regarding the professional resources that informed the teacher's literacy instruction particularly her explanations of author's craft during the mini-lessons. For example, when interactively examining the mentor texts, Ms. Daniels explained that questions in nonfiction writing are used to get the reader interested in the topic while questions in fiction writing are used in dialogue between characters. This explanation was followed by the interactive examination of the three mentor texts for questioning sentences. The questioning sentences within the books supported the teacher's explanation. Additionally, during mini-lessons examining the mentor texts for different sentence lengths, the teacher explained that short sentences are used to catch the reader's attention, medium sentences are direct and clear, and long sentences are used for describing characters, settings, or actions. Once again, the teacher and students examined the author's writing within the texts and found evidence of short, medium and long sentences which supported this explanation. When asked how she developed these explanations for author's craft within the mini-lessons, Ms. Daniels explained how the teachers collaboratively discussed author's craft including what they had learned about craft from various professional resources as well as their own personal experiences with author's craft as readers and writers. This collaborative discussion led to the explanations shared with the students during the writing workshop mini-lessons. These teachers were members of a collaborative literacy community who actively engaged in socially constructing a literary understanding that informed their literacy instruction.

Finally, a question arose regarding the teacher's influence on the young writers' use of author's craft within their writing. When discussing the powerful influence teachers have on

students, Ms. Daniels explained, “Honestly, some of the time I think they [incorporate various craft ideas into their writing] because I ask them to, but many of them don’t right away. I think they really understand that they are Writers and that what I am telling them is what “real” writers do, so they should try to do it. I also think that often the students really do see why the authors write in the way that we are showing them and they want to try it out for themselves. I do not think they are just trying to please me because they get nothing for it… no better grade… Do you know what I mean? I truly believe that they think that writing is fun and trying out new craft moves is what makes it so fun!”

Intertextually Connecting Reading and Writing: The Literacy Environment

There were several qualities of the interactive read alouds that made them have a significant influence on the students’ writing. To begin with, during the interactive read alouds, students were given the opportunity to personally respond as readers to the mentor text. The teacher and students approached the interactive reading of the mentor texts from more of an aesthetic stance which provided an opportunity for readers to enjoy experiencing the text and notice the author’s craft along the way. During the interactive read aloud, the teacher and students interpreted, evaluated, and emotionally responded to the mentor text. The students’ and teacher’s responses to the books during the read aloud were often what prompted them to then notice and discuss the author’s craft. Students were actively engaged in the read alouds and their responses demonstrated that they had a “lived-through experience” (Rosenblatt, 1994) of the text. For example, throughout the interactive reading of the mentor texts, there were several instances of transparent responses (Sipe, 2008) suggesting that the students were virtually experiencing the text. Although these impulsive responses, in many cases, included only one word like “*What!*” or a brief utterance like “*Ooooo!*” or “*Eewww!*,” they demonstrated that the students were engaged in the world of the text. These responses, reflecting the readers’

transaction with the mentor texts, were typically followed by analytical responses (Sipe, 2008) noticing and minimally examining the author's craft that prompted the response. Oftentimes, the students tried to recreate the emotional responses that they experienced during the interactive read aloud. "Writers write to give someone else a reaction," Ms. Daniels explained, "[read alouds at the beginning of writing workshop] put students in the shoes of a reader so they can imagine what the reader will respond like to their writing…since they were just a reader it is easier to imagine how to make a reader respond." Since the students experienced the mentor text as readers before examining it as writers, this provided the foundation for the subsequent mini-lessons further examining the author's craft.

Furthermore, interactive read alouds were collaborative, language rich environments filled with dialogic interactions among the teacher, students, and children's book authors. Interactive read alouds within writing workshop integrated the language arts including reading, writing, speaking, and listening. During an interactive read aloud, the teacher read aloud a children's book, students listened to the author's writing, and the teacher and students interactively discussed the writing within the author's text. Immediately following the read aloud, the students wrote their own books interwoven with traces of the interactive read aloud. The intertextual connections within students' writing were not a simple reflection of the language of their teacher, classmates, or the children's book author. The students' writing reflected an understanding of how authors crafted their writing for their readers which was a product of the interactive, social nature of the read aloud event. The collaborative discussion that occurred among the teacher, students, and the children's book authors developed an understanding of how and why authors craft their writing in particular ways for their reader. Each of the three participants was necessary for the development of this socially constructed understanding of

author's craft. As students collaboratively engaged in the interactive read alouds, they internalized the language, ideas, and understandings that were socially constructed and then used aspects of them within their writing.

Moreover, interactively reading, rereading, and examining mentor texts at the beginning of writing workshop actively engaged students in constructing their own knowledge and understanding about how authors craft their writing. The students were able to develop a deeper understanding of the author's craft because they constructed it themselves. The interactive nature of the read aloud encouraged students to interact with their teacher, the text, and their classmates as they explored the text as readers and discussed what they noticed as writers. The teachers' more explicit instruction during the subsequent mini-lessons was grounded in the initial interactive read aloud and helped students to further construct their understanding of the author's craft. Ms. Daniels explained, "[Students] need to understand why authors make choices in their writing, so they can make these choices in their own writing" (Teacher Interview, October 15, 2008). The interactive read alouds actively engaged students in socially constructing a literary understanding about the interconnected nature of reading and writing.

Summary

This chapter began by contextualizing this study of the social construction of intertextuality between interactive read alouds at the beginning of writing workshop on students' subsequent writing. This chapter situated the findings of this study by considering the school environment and philosophy, the teacher's background and philosophy of teaching and learning, and the overall classroom environment including the daily schedule and curriculum. The second portion of this chapter addressed how the teacher and integrated literacy environment, particularly interactive read alouds within writing workshop, facilitated students to make intertextual connections between reading and writing. Ms. Daniels was a professional educator

who thoughtfully modeled, mentored, and guided students' literacy learning. She developed a supportive, structured, and collaborative literacy environment, which facilitated the development of successful readers and writers, by implementing routines and procedures and setting high expectations for her students. Ms. Daniels' literacy instruction was purposefully developed and explicitly connected students' reading and writing experiences. Throughout writing workshop, Ms. Daniels specifically addressed the interconnected nature of reading and writing. As students dialogically interacted with one another, their teacher, and the mentor texts during the interactive read alouds, students developed an appreciation for author's craft as both readers and writers.

CHAPTER 5
FINDINGS

Reading Like a Writer & Writing Like a Reader

This chapter presents an analysis of the social construction of intertextuality and literary understanding within a collaborative literacy environment during integrated reading and writing events. Specifically, this chapter presents a grounded theory of *reading like a writer and writing like a reader* which addresses how a teacher and 14 third-grade students socially constructed intertextuality and literary understanding within interactive read alouds at the beginning of writing workshop. This discussion of *reading like a writer and writing like a reade*r is a synthesis of the conceptual categories that emerged from the analysis of the multiple data sources collected in this study including participant observations, field notes and transcriptions, semi-structured and informal interviews, and the collection of student and teacher artifacts. In order to situate the findings of this qualitative study, this chapter begins with a vignette of the interactive reading of *Henry the Dog with No Tail* (Feiffer, 2007) at the beginning of writing workshop and traces how the interactive read aloud mentored students' writing. Following the vignette, the conceptual categories are described and summarized as they relate to the grounded theory. Each conceptual category is then discussed with examples from the data.

The grounded theory presented in this chapter addresses the overarching research question for this study: How do the texts within interactive read alouds at the beginning of writing workshop mentor children's writing? In addition, *reading like a writer and writing like a reader* addresses the three research questions that guided this study:

1. How do children appropriate and transform texts from the context of an interactive read aloud into their own writing?

2. What are the characteristics of a literacy environment that encourage intertextual connections between reading and writing?

3. How does a teacher facilitate intertextual connections between reading and writing?

Chapter 6 will provide an in-depth case study of four third-grade readers and writers while Chapter 7 will further focus on how the teacher and literacy environment facilitated intertextual connections between reading and writing.

Henry the Dog with No Tail

It is the beginning of writing workshop and the first day of the Sentence Structure Unit. All of the students are sitting on the carpet with their writing materials placed beside them on the floor. Ms. Daniels is sitting in a wooden chair beside an easel facing the students. She begins by commending them on their hard work during the previous Nonfiction Research Unit and then introduces the new unit of study.

> Ms. Daniels: This unit that we are going to begin is going to be all about great sentences. We are going to spend some time noticing how other authors write really great and interesting sentences…[W]e are really going to be concentrating on the types of sentences that we are writing. Because when authors write really interesting sentences it is more enjoyable as a reader. So today we are going to start reading a fiction book that I really love and I think you'll love it too. Part of the reason why I love it is because this author has many VERY interesting sentences in her book. So, it makes it a little more enjoyable to read. Today what I am going to ask you to do is to listen really closely and we are going to notice some of the interesting sentences and then we're going to start writing her interesting sentences up here (points to a piece of lined chart paper headed Henry The Dog With No Tail hanging on the easel beside her) so that we have something to look back on and maybe use in our own writing. We are going to read Kate Feiffer's book, *Henry the Dog with No Tail*.

Ms. Daniels prepares the class for the read aloud by directing the students to sit "criss-cross apple sauce" and reminds them "to listen VERY carefully and look at the page to see if you notice any interesting sentences. I am going to notice an interesting sentence to show you what I mean." Ms. Daniels reads the title of the book and the author's name and then opens the book on

her lap and gently caresses the palms of her hands across the pages. She puts the flatted, upright book in her right hand and begins reading.

> Ms. Daniels: (Reading aloud) Henry wanted one thing in life. He wanted a tail.
>
> Henry was a dog with no tail. And this made him sad. All the other dogs he knew had tails. His best friend, Grady, a black Labrador, had a great big black tail that he swung like a baseball bat and chased like a cat.
>
> After reading the first two pages, Ms. Daniels stops and says:
>
> Watch how I notice. I notice that Kate Feiffer had a really interesting sentence here. It was FULL of information. I'm going to write it up here so we can all see it. I noticed it had commas and ands and all sorts of stuff joining together her ideas. (Ms. Daniels copies the last sentence onto the lined chart paper on the easel). …This is my favorite part…that he swung like a baseball bat and chased like a cat…. I notice that this sentence is interesting for a number of reasons. It is not just interesting because it is a long sentence with lots of words in it. It is interesting because she used these commas to include a bunch of details about his best friend Grady, a black Labrador. And then she was able to put in the description about Grady right here. Do you see how I noticed an interesting sentence from this book? …Did you see how I explained why it was interesting?

The students chorally respond, "Yes." Ms. Daniels reminds students to raise their hands if they notice an interesting sentence and that they can stop to talk about it. Ms. Daniels continues to read aloud and stops to discuss sentences that students notice. The following excerpt from the read aloud transcript occurs after Henry goes to the tailor, gets a tail, and then goes to the park to show his friends his new tail:

> Ms. Daniels: (Reading aloud) "Wow. Neat. Cool," said Grady. "Does it do any tricks?" asked Pip.
>
> Henry ran around in a circle and jumped over his tail. The first time he did a high jump. Then he did a long jump. Then he ran backward and jumped. He did a spin jump, a low jump, and a leap jump.
>
> Mishka, what did you notice?
>
> Mishka: Because every small little sentence that tells the tricks that he was doing and keeps saying jump,
>
> /Students: (Chorally with Mishka) jump, jump, jump./
>
> Ms. Daniels: Yeah.

Jermaine: (Loudly) It repeated.

Ms. Daniels: Yes, and you know what? It's actually not small little sentences. It's He did a spin jump COMMA a low jump

/Ms. Daniels & Students: (Chorally) COMMA a leap jump COMMA./

Ms. Daniels: That's all one sentence. Let's look down here. Hold on.

(Reading aloud) Then he… dot, dot, dot.

(Students are excited.)

/Jermaine: This is like a surprise./

/Michael: He got tied up./

Ms. Daniels: Shhh. Frenia. You're raising your hand nicely.

Frenia: I am thinking that I like how the author described what kind of jumps he did.

Ms. Daniels: Can't you see it in your brain?

Students: (Chorally) Yeah.

Ms. Daniels: I can too. Yes.

Jermaine: I was thinking that when it said—that these dots mean something's about to surprise.

Ms. Daniels: Something is about to happen and aren't you wondering what?

Students: (Chorally) YES!

Ms. Daniels: I love how Kate Feiffer chose to end her page here. But she didn't just want you to flip and feel nothing. She wanted you to wonder what was going to happen. Are you READY?

Students: (Chorally) Yes!

/Jermaine: Close your eyes. (Covers his eyes with his hands.)/

/Mark: No./

Ms. Daniels: (Reading aloud) Then he… (Flips page)

/Jermaine: dot, dot, dot/

Ms. Daniels: (Reading aloud) Tripped!

/Students: Oooh!/

Ms. Daniels reads aloud over half of the book and then explains that they're going to stop and read the remainder of the book the following day. Ms. Daniels concludes the read aloud by reviewing many examples of the author's craft that they noticed:

> Ms. Daniels: Scholars, did you notice how Kate Feiffer wrote interesting sentences?
>
> Students: (Chorally) Yes.
>
> Ms. Daniels:...Did you notice how she chose her words carefully and put in interesting verbs and bigger vocabulary words that she knows?
>
> Students: (Chorally) Yes.
>
> Ms. Daniels: Did you see how Kate Feiffer wrote longer sentences, and used commas, she used words like *or* to join the sentences together?
>
> Students: Yes.
>
> Ms. Daniels: Did you see how she sometimes repeated words like when she said he "moped and moped" to kind of really hit home how he's feeling?
>
> Students: Yes.

Before students move from the carpet to their writing spots, Ms. Daniels suggests that when students begin writing their stories that they can think about the many interesting ways Kate Feiffer wrote her sentences and chose her words. She adds that they can try out some of these interesting sentences and that they should think carefully about their word choice. Ms. Daniels then dismisses the students to go to their writing spots around the room. Students quickly settle themselves into their writing spots, take their yellow writing pads out of their green writing folders, and begin writing. Students are writing different genres on many different topics. Samone is writing a fiction story titled *The Masked Boy*, Keith is writing a personal narrative titled *When I got My DS – Sept. 23rd*, Kingston is also writing a personal narrative titled *Spying on My Neighbors*, while Osarhu is researching and writing a nonfiction book about sharks. Throughout writing time, Ms. Daniels confers with four students about their writing.

After forty-five to fifty minutes of writing time, the students gather on the carpet to share their writing. Ms. Daniels asks students to share a sentence that they wrote that was interesting and to explain why the sentence was interesting. Eight students share interesting sentences that they had written. Keith explains that he wrote a sentence about what his DS looked like which was descriptive, Yomary shares a sentence using *Then…* like Kate Feiffer, and Belkys explains that she wrote an interesting sentence that repeats a word. Ms. Daniels concludes sharing as well as writing workshop by stating: Today and everyday that you are writing, use interesting sentences and words.

Throughout the writing workshop Sentence Structure Unit, *Henry the Dog with No Tail* was reread and further examined as part of various mini-lessons including lessons focused on writing different types of sentences, different length sentences, interesting verbs, and adding descriptions with commas. The interactive reading of *Henry the Dog with No Tail* provided the foundation of the subsequent writing workshop mini-lessons.

Students' writings throughout the unit reflected the interactive reading of Kate Feiffer's *Henry the Dog with No Tail*. During semi-structured student interviews focusing on students' published writings, students explained how *Henry the Dog with No Tail* influenced their writing. For example, Michael wrote at the beginning of his story:

> One hot day on a beach it was great until….a huge storm so we ran but it was too strong. So me, Keith, and Edward got sucked in and ended on a island.

He explained that he wrote his first sentence with a dot, dot, dot, "Because I just wanted to make the reader wait and see what happened to these characters and what might come or what is gonna happen next. I want them to be excited…" and then added that *Henry the Dog with No Tail* "keeps making me want to do dots so they [the reader] might be surprised that something happened to them" (Student Interview, February 10, 2009). Keith, also influenced by Kate

Feiffer's writing, wrote a sentence describing snake, one of his main characters, in his book titled *Lost in New York.* The sentence read: Snake was a red, yellow, and black snake that was friendly. Keith explained that he "decided to write this sentence from *Henry the Dog with No Tail* because she described some of the characters." Keith then opened up *Henry the Dog with No Tail* and said, "like when it says…" as he flipped to the pages where Kate Feiffer described the main characters in the story (Student Interview, February, 2, 2009). When explaining how Feiffer's writing in *Henry the Dog with No Tail* helped her to become a better writer, Belkys explained, "It helped me add more descriptions and it helped me add more commas and stuff like that." Belkys then opened the book and began reading, "And naturally *comma* when a dog goes in search of a tail they go to the tailors. Hello *comma* said Henry. Hello *comma* said the tailor" (Student Interview, February 2, 2009).

These excerpts from the interactive reading of *Henry the Dog with No Tail* (Transcription, October, 30, 2008) and excerpts from students' semi-structured interviews provide a glimpse into the social construction of intertextuality and literary understanding within this third-grade collaborative learning environment. These excerpts provide examples of the conceptual categories that emerged from the data. The conceptual categories relating to the grounded theory of *reading like a writer and writing like a reader* will be discussed in detail in the following sections.

Summary of Reading Like a Writer and Writing Like a Reader

The qualitative analysis of interactive read aloud transcriptions annotated with field notes, semi-structured student interview transcriptions, informal student and teacher interviews, and student and teacher artifacts enabled the development of broad conceptual categories describing how interactive read-alouds at the beginning of writing workshop influenced students' subsequent writing. The conceptual categories emerged through the use of Glaser and Strauss's

(1967) constant comparative method and Strauss and Corbin's (1990) description of open coding, axial coding, and selective coding discussed in Chapter 3. This section introduces the conceptual categories and summarizes how the categories were integrated into the grounded theory of *reading like a writer and writing like a reader*. The conceptual categories will be described in further detail with illustrative examples in the following section.

The grounded theory of *reading like a writer and writing like a reader* is composed of seven conceptual categories addressing the social construction of intertextuality and literary understanding between integrated reading and writing events. The first four conceptual categories which include *noticing*, *examining*, *guiding*, and *explaining* emerged from analysis of the interactive read aloud and literature-based mini-lesson transcriptions. These conceptual categories formed the *reading like a writer* portion of the grounded theory. The conceptual category of *understanding* emerged from the analysis of the observational transcriptions as well as the students' writing and semi-structured student interviews and joined the conceptual categories regarding *reading like a writer* and the categories regarding *writing like a reader*. Two broad conceptual categories, *mentoring* and *crafting*, emerged from analysis of the students' writing and semi-structured interview transcriptions and formed the *writing like a reader* portion of the grounded theory.

The first conceptual category, *noticing*, included all of the instances that the students and teacher noticed particular aspects of the author's craft during interactive read alouds. This category was limited to recognizing and observing an aspect of the author's writing and did not include instances of further examination of the author's craft, since those instances formed the second conceptual category, *examining*. For example, *noticing* included all instances when the

teacher and students observed and commented on the word choice, repetition, punctuation, illustrations, sentence structure, ideas and information within a written text.

The second conceptual category, *examining*, included all instances of the teacher and students analyzing and interpreting a written text including examining an author's intentions, purpose for writing, or how an author crafted his/her words during interactive read alouds and literature-based mini-lessons. Furthermore, this category included instances of the teacher and students commenting on how the writer's choices within the mentor text influenced them as readers. This category also included examination of a written text's illustrations and diagrams. This category focused on the careful inspection of an author's and/or illustrator's craft during the interactive read aloud and literature-based mini-lessons which distinguishes it from the previous category of *noticing*.

The third and fourth conceptual categories, *guiding* and *explaining*, emerged from the analysis of interactive read aloud transcripts and literature-based mini-lessons and focused on the teacher's facilitation of intertextual connections and literary understanding. Although the teacher's facilitation of intertextual connections between reading and writing will be discussed in further detail in Chapter 7, these conceptual categories are an essential aspect of the grounded theory of *reading like a writer and writing like a reader*. The conceptual category, *guiding*, included all instances of the teacher acknowledging students' responses during read alouds and mini-lessons and then extending them by noticing other aspects of the author's craft, examining the text further, explaining the significance of the author's craft, connecting it to previous literary experiences, clarifying the meaning of the text, requesting further explanation of students' thinking, or conceptually identifying students' responses. During interactive read alouds and literature based mini-lessons, *guiding* led students to further notice or examine aspects of the

written text. The conceptual category of *explaining* included all instances when the teacher instructively explained the purpose of an author's craft and its influence on the reader. During interactive read alouds, instances of the teacher *explaining* occurred briefly at the beginning when the purpose for the read aloud was given, briefly following an examination of a particular craft feature, and briefly again at the conclusion of the read aloud. This conceptual category was much more extensive and explicit during the literature-based mini-lessons than the interactive read alouds. During literature-based mini-lessons, the teacher instructively explained the significance of a particular craft feature, such as interesting verbs, lengths of sentences, introductions, and tables of contents, and explicitly articulated how these specific craft choices influenced the reader. Following this explicit explanation, the teacher shared examples of the craft feature from portions of the mentor texts that were previously noticed and examined during the interactive read aloud.

The fifth conceptual category of *understanding* included all of the instances when the students demonstrated their understanding of the purpose of an author's craft and text features. Although this category emerged from analysis of the observational transcriptions, the students' writing, and semi-structured interview transcriptions, this category was most prominent in the student interview transcriptions when students explained the purpose of particular craft decisions within their writing. Like previously mentioned, this conceptual category linked the four previous categories relating to *reading like a writer* and the following two conceptual categories regarding *writing like a reader*. Understanding the purpose of author's craft appeared to be essential for students to be purposeful readers and writers and ultimately facilitated students to read like writers and write like readers.

The sixth and seventh conceptual categories, *mentoring* and *crafting*, emerged from analysis of the students' writing and interview transcriptions and formed the *writing like a reader* portion of the grounded theory. The sixth conceptual category, *mentoring*, included all of the mentors for students' writing within the context of writing workshop including the children's literature mentor texts, the teacher, and the students' classmates. During the interviews when examining each sentence in the published writings, students specifically addressed how their writing was mentored by the children's literature mentor texts, their teacher, and/or their classmates. Student interviews concluded with a more holistic explanation of how the writing within the mentor texts, their teacher, and their classmates helped them to become better writers. The seventh conceptual category, *crafting*, included all instances of students crafting their writing purposefully for readers. Throughout interview transcriptions focusing on their published writing, students explained their thinking about their writing, articulated the purpose of their craft choices, and demonstrated an awareness of the influence of their craft on the reader of their writing.

Together, these seven conceptual categories describe how this collaborative literacy community socially constructed intertextual connections between interactive read alouds and students' writing during writing workshop. Furthermore, these categories describe the social construction of literary understanding within integrated reading and writing events. Interactive read alouds integrated within writing workshop "put students in the shoes of a reader so they can imagine what the reader will respond like to their writing" (Teacher Interview). In the following section, each of the seven conceptual categories is discussed in detail with emphasis on how each category contributed to the social construction of intertextuality and literary understanding and how it influenced students' writing.

Categories of Reading Like a Writer and Writing Like a Reader

Within this section, each of the seven conceptual categories is discussed with illustrative examples from the data. Although these categories may at first appear to be part of a linear process from *noticing* the author's craft to *crafting* writing purposefully for a reader, these categories are part of an interactive, interrelated, social process. The first four conceptual categories, *noticing*, *examining*, *guiding*, and *explaining*, formed the *reading like a writer* portion of the grounded theory. Throughout the interactive read alouds, these four categories were part of an interrelated, iterative process that resulted in students' *understanding* of the author's craft (Figure 5-1). *Mentoring* and *Crafting* formed the *writing like a reader* portion of the grounded theory.

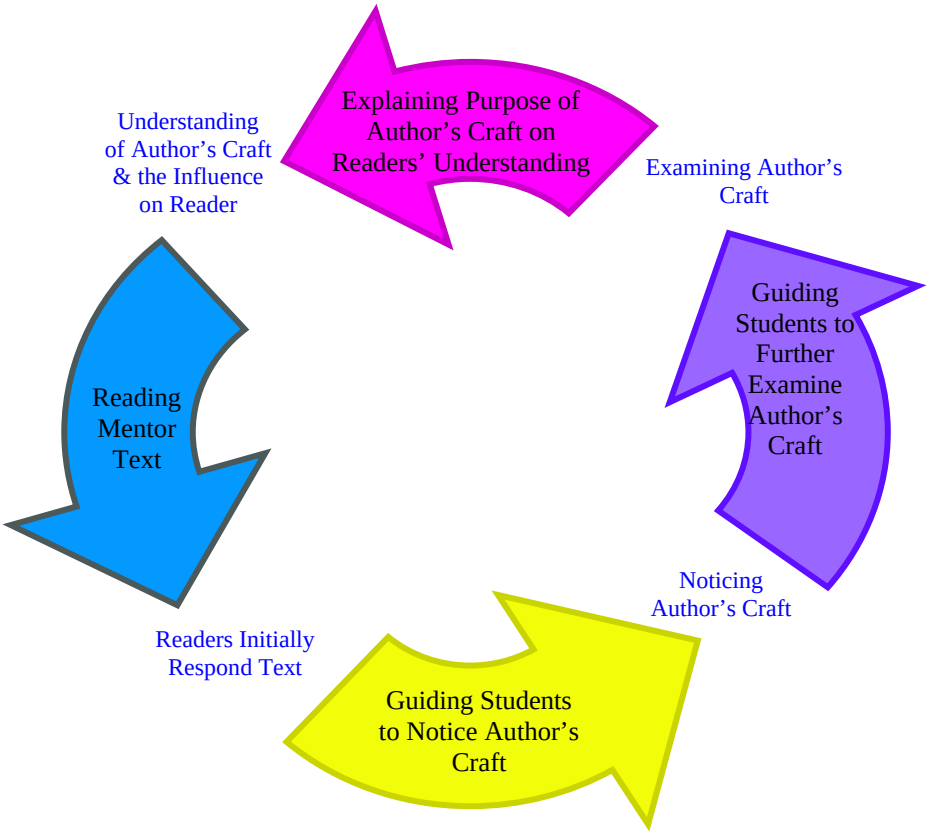

Figure 5-1. The Interrelated Nature of the Conceptual Categories involved in Reading Like a Writer

Noticing the Author's Craft

The category, *noticing*, consisted of all the instances where the teacher and students observed and commented on particular aspects of the author's craft during the interactive reading of mentor texts. Representative comments of students' *noticing* are included in Table 5-1. Instances of further examination of the author's craft were regarded as part of the *examining* category. *Noticing* typically occurred following the teacher's reading of one or two pages of a mentor text. Included within this category were instances of the teacher noticing particular craft features along with the students and modeling how to notice the author's craft, similar to how the teacher noticed the interesting sentence at the beginning of *Henry the Dog with No Tail* in the vignette. In addition, this category included instances of students spontaneously noticing the author's craft as well as students noticing craft features following a request by the teacher.

Table 5-1. Noticing the Author's Craft

Noticing the Author's Craft	
Spiders by Gail Gibbons	Jermaine: Me and Nakota noticed how Gail Gibbons told us how spiders lived during the dinosaurs. Nakota: (Adding on to Jermaine's response) And we liked how Gail Gibbons told us because if she didn't then we wouldn't know (*Spiders* Transcription, September 15, 2008). Frenia: Me and Keith, we were talking about how Gail Gibbons, how she put a lot of things to make it more… /Keith: she put a lot of information/ Frenia: Yeah (*Spiders* Transcription, September 15, 2008). "What I noticed about Gail Gibbons' book was that she says true facts about spiders" (Belkys, *Spiders* Transcription, September 15, 2008). "I like how Gail Gibbons told us details about how spiders catch their prey" (Mark, *Spiders* Transcription, September 15, 2008).
The Bicycle Book by Gail Gibbons	"I was just noticing that Gail Gibbons kind of told you about the five different types of bikes" (Samone, *The Bicycle Book* Transcription, September 18, 2008). "She was telling us about the different types of bikes…" (Osahru, *The Bicycle Book* Transcription, September 18, 2008). "I just noticed that Gail Gibbons instead of just telling us about bikes that she is telling us about the rules of bikes" (Nakota, *The Bicycle Book* Transcription, September 18, 2008). "I like all of Gail Gibbons' diagrams that teach us all about bikes" (Renesha, *The Bicycle Book* Transcription, September 18, 2008).

Henry the Dog with No Tail by Kate Feiffer	"I also liked this sentence because I liked the word *puffy* and it has a lot of describing words" (Frenia, *Henry the Dog with No Tail* Transcription, October 30, 2008).
	"He moped and he moped… Because the word *moped* is a good describing word" (Renesha, *Henry the Dog with No Tail* Transcription, October 30, 2008).
	"(Referring to the repetition of a word and connecting it to a previous experience during poetry) Remember that author who was writing that poem called *Dreams* [by Langston Hughes]?...Yeah, like how he repeated" (Nakota, *Henry the Dog with No Tail* Transcription, October 30, 2008).
	"I am thinking that I like how the author described what kind of jumps he did" (Frenia, *Henry the Dog with No Tail* Transcription, October 30, 2008).
	"I liked it when she put the exclamation point because it tells you like [they are] saying something really loud" (Jermaine, *Henry the Dog with No Tail* Transcription, October 30, 2008).
Scarecrow by Cynthia Rylant	"I noticed that she used the word *borrowed*…" (Keith, *Scarecrow* Transcription, November 5, 2008).
	"I liked how…when the sentence says…(reads from book) They ignore the pie-pan hands and the button eyes and see instead the scarecrow's best gift: his gentleness" (Samone, *Scarecrow* Transcription, November 5, 2008).
	"I like how Cynthia Rylant told how the scarecrow watched those things" (Frenia, *Scarecrow* Transcription, November 5, 2008).
	"I like how she said that spiders are making webs like lace" (Jermaine, *Scarecrow* Transcription, November 6, 2008).
	"I like how Cynthia Rylant said 'and soon the birds will be coming by' instead of saying soon the birds will fly past him" (Nakota, *Scarecrow* Transcription, November 6, 2008).
Animal Dads by Sneed B. Collard	"I like how the author said that the female and male take care of their *downy youngster*…" (Keith, *Animal Dads* Transcription, November 3, 2008).
	"He used interesting words like *youngster* and *grooming*…" (Belkys, *Animal Dads* Transcription, November 3, 2008).
	"I was just noticing how after every page about a dad taking care of his...that he has a comment. Like right there…" (Mishka, *Animal Dads* Transcription, November 3, 2008).
	Michael: I like how he put dot, dot, dot. /Jermaine: Me too!/ (*Animal Dads* Transcription, November 4, 2008).
	"I like how Mr. Collard uses good words instead of just saying like…Like he says *stay* but instead of saying *stay* he said *remain*" (Belkys, *Animal Dads* Transcription, November 4, 2008).

Instances of *noticing* focused on comments about word choice, repetition, punctuation, sentence structure, illustrations, ideas, and information within the mentor texts. For example, the

following conversation occurred at the beginning of the interactive reading of *Scarecrow* (Transcription, November, 5, 2008):

> Ms. Daniels: (Reading aloud) *Scarecrow*. … by Cynthia Rylant.
>
> His hat is borrowed, his suit is borrowed, his hands are borrowed, even his HEAD is borrowed. And his eyes probably came out of someone's drawer.
>
> Keith, what are you noticing?
>
> Keith: I noticed that she used the word *borrowed.*
>
> /Ms. Daniels: Three times./
>
> Mark: She repeated it.
>
> Ms. Daniels: I wonder how she might use the word *borrowed*? Three times. It's obviously important. Why do you think it's important that we know that all these things are borrowed?

This excerpt represents three instances of *noticing*. In this excerpt, after reading the first page of *Scarecrow*, the teacher requested a student share what he noticed. Keith noticed Rylant's choice of the word *borrowed* and Ms. Daniels interjected that the word was used three times. Mark then added that the author repeated the word. Ms. Daniels then guided the students to further examine the author's word choice as it related to the theme of the story. This example demonstrates how the teacher and students noticed the author's word choice and use of repetition which then led to a more in-depth examination. Furthermore, this example illustrates how *noticing*, the first conceptual category of the process of reading like a writer, interactively and immediately occurred following the reading of the mentor text.

Within the Nonfiction Research Unit, *noticing* occurred during Turn and Talks interspersed throughout the interactive read alouds. In this case, students collaboratively discussed what they noticed about the author's craft with their partner and then shared with the

whole group following the Turn and Talk. The following excerpt of a Turn and Talk occurred during the reading of *Spiders* (Transcription, October 2, 2008):

> Ms. Daniels: 3…, 2….,1. (Getting students attention following Turn and Talk.) Thank you for coming back together so quietly. I was talking to Mishka and Samone. Mishka said that she liked how Gail Gibbons told us that spiders were roaming EVEN before dinosaurs because that really let her know how old spiders must be. And Samone was saying that she liked how Gail Gibbons told us that there are many different shapes and sizes because some people may not have known that unless she wrote it in there.
>
> What else did you notice? Jermaine. (His hand is raised.)
>
> Jermaine: Me and Nakota noticed how Gail Gibbons told us how, how ummm, spiders lived during the dinosaurs.
>
> Nakota: (Joining in.) And um, we liked how Gail Gibbons told us because if she didn't then we wouldn't know.
>
> Ms. Daniels: Yes, because we are reading this to become experts too. So she needs to tell us everything. Yes. (Calling on student with hand raised.)
>
> Michael: I told Keith that I liked how Gail Gibbons put a little story and then told us …
>
> Ms. Daniels: Yeah, I liked how Gail Gibbons did that too. She told us where spiders got their name from, right? By telling us this little story, this little myth. Yes. (Calling on student with hand raised.)
>
> Renesha: I liked how she tells us that she turned her into a spider, you know…
>
> Ms. Daniels: Yeah, it is a Greek myth.

This example, which includes several instances of *noticing*, demonstrates the collaborative nature of the Turn and Talks within the interactive read alouds. Furthermore, this excerpt illustrates how other conceptual categories are interrelated with students' noticing. This excerpt begins with Ms. Daniels sharing the conversation that she had with two students about what they liked about Gail Gibbons' book (*noticing*) and why they liked it (*examining*). While Jermaine, Michael, and Renesha's conversational turns were noticing the author's craft, Nakota's conversational turn demonstrated that she had begun examining the author's intentions for including particular information in her book. Furthermore, Ms. Daniels' following three

conversational turns, acknowledging and extending students' responses, illustrate the conceptual category of *guiding*.

Within these excerpts and throughout all the interactive read aloud transcripts, *noticing* was a prerequisite for further examination of the author's craft. During the interactive read alouds, the students and teacher noticed aspects of the author's craft that they liked as readers. This was reflected in the language they used when *noticing* which frequently included "I liked how…" and "I liked when…" in regard to how the authors crafted their writing. In general, the instances of *noticing* illustrated that the students were paying close attention to the language, stylistic devices, and ideas within the interactive read alouds at the beginning of writing workshop and had learned to "read in a special kind of way" (Smith, 1983).

Examining the Author's Craft

The category, *examining*, consisted of all the instances where the teacher and students analyzed and interpreted a mentor text during interactive read alouds and literature-based mini-lessons. These instances included the teacher and students examining an author's intentions, purpose for writing, or how an author crafted his/her words as well as discussing how the writer's choices within the mentor text influenced them as readers. This category also included the examination of the illustrations and diagrams within the mentor texts. This category focused on the close examination of an author's and/or illustrator's craft during the interactive read aloud and literature-based mini-lessons which distinguishes it from the previous category of *noticing*. Although a single conversational turn may demonstrate the analyzing and interpreting of a mentor text, these conversational turns typically were part of a series of conversational turns *examining* an aspect of the mentor text. For example, the following conversation occurred during the interactive reading of *Scarecrow* (Transcription, November 6, 2008):

Ms. Daniels: (Reading aloud) So he doesn't mind that there is always a smile on his face or that his eyes are always open. He doesn't mind being up high. He doesn't mind staying there.

Michael: He doesn't mind if he stays there or if he's high…

Ms. Daniels: He doesn't mind if he is high up or just staying there and he doesn't mind that his eyes are always open. Yeah, why do you think Cynthia Rylant repeats that three times. That he doesn't mind? What do you think she wants us to understand? Think about that for a second. Why is she saying that he doesn't mind over and over? What is the author trying to tell us?

Michael: That he is a scarecrow and scarecrows don't close their eyes…

Ms. Daniels: But why doesn't he mind…?

Samone: Maybe because he knows that he is not a real person.

Ms. Daniels: What is Cynthia Rylant trying to show us?

Frenia: That he is probably happy with who he is.

Ms. Daniels: Yeah, he doesn't mind. And she is saying that over and over again because Cynthia Rylant really wants us to understand that this scarecrow is ok with who he is. It doesn't matter that he is all borrowed and that he can't close his eyes. It doesn't bother him. He is happy with who he is.

Samone: In the book *The Miraculous Journey of Edward Tulane* since his eyes are painted open he doesn't like it.

Ms. Daniels: Yeah, the character in *The Miraculous Journey of Edward Tulane* didn't like it, but this character is ok with it. They have different personalities. They are different characters…

This excerpt examining the significance of Rylant's use of repetition is typical of the instances of *examining* that occurred during the interactive read alouds. This excerpt began with Michael noticing how the author repeated the phrase "he doesn't mind." Ms. Daniels then guided the students to further examine why Cynthia Rylant repeated the phrase three times and what the author was trying to convey to the reader. Frenia suggested that Rylant was letting the reader know that the scarecrow was "probably happy with who he [was]." Ms. Daniels agreed with Frenia and further explained that Rylant's use of repetition helps the reader better

understand the scarecrow's feelings. Then, Samone made an intertextual connection to a character within a book previously read aloud in class, *The Miraculous Journey of Edward Tulane.* This examination of Rylant's use of repetition concluded with Ms. Daniels explaining how the scarecrow and the character within *The Miraculous Journey of Edward Tulane* were different characters with different personalities.

Intertextual connecting during the interactive read alouds enabled the mentor text to be related to the oral, written, or visual texts they had previously experienced. Analysis of the transcripts suggested that when students examined the ideas and author's craft in light of their previous literacy experiences that they were using these experiences to interpret the mentor text. During each interactive read aloud, at least one instance occurred where the teacher or students related the mentor text to a previous literacy experience when examining the text. Several instances occurred where students made intertextual connections to texts read aloud in class. Therefore, when literacy experiences were intertextually linked or related to the mentor text, it was included within the conceptual category of *examining*.

Examining was a multifaceted, collaborative process which the teacher and students began by noticing an interesting sentence or an aspect of an author's craft. As the mentor text was interactively examined, other features of the author's craft that contributed to making the text particularly interesting were also examined. The following excerpt demonstrates the interactive nature of the examining process as well as includes an example of the mentor text being related to a previous literacy experience. The following excerpt is from the read aloud transcript of *Henry the Dog with No Tail* (Transcription, October 30, 2008):

> Ms. Daniels: (Reading aloud) Henry moped around his house feeling sorry for himself. He moped and he moped.
>
> I'm noticing that last sentence. (Students are engaged in book.) Were you noticing that too?

/Students: (chorally with excitement) Yeahhh!/

Ms. Daniels: What did you think?

Renesha: He moped and he moped.

Ms. Daniels: Why do you like that sentence?

Renesha: Because the word *moped* is a good describing word.

Ms. Daniels: Yeah, that's a great describing word. (Rereading sentence.) He moped and he moped.

Denise: What does *moped* mean?

Ms. Daniels: Who can help us with that? He doesn't have a tail. Who can tell us what is happening? He doesn't have a tail and he is walking around…his…house…feeling sorry for himself. He moped and he moped. What might *moped* mean?

Denise: Sad?

Ms. Daniels: Sad. It's kind of when you walk around like this (demonstrates with her face down bobbing head). You mope around sad feeling sorry for yourself. I have a question for you. Did anyone notice how Kate Feiffer repeated the same word?

All Students: (chorally) Yes!

Ms. Daniels: I thought that was really interesting because now I really can see that [Henry] must have moped and moped…it just kinda kept going. He didn't just mope for a minute, he kept moping. Yes, Nakota.

Nakota: Remember that author who was writing that poem called *Dreams*? (Referring to the poem, *Dreams*, chorally read and studied during Poetry.)

Ms. Daniels: Langston Hughes.

Nakota: Yeah, like how he repeated…

/Yomary: Yeah, like how he repeated…/

/Mishka: Yeah, he repeated a word./

Ms. Daniels: He repeated the whole lines, right? Hold fast to your dreams. Right, because we know that repeating makes a point even stronger.

/Belkys; Yeah, he repeated *dreams*…/

This example begins with Ms. Daniels reading aloud and noticing an interesting sentence. Renesha repeated the sentence and was guided by Ms. Daniels to explain why she liked that sentence. Renesha began examining the sentence when she explained that she liked the word *moped* because it was a good describing word. Ms. Daniels then acknowledged and extended her response and reread the sentence being examined. Denise then questioned the meaning of the word *moped* and Ms. Daniels guided Denise to conclude that *moped* was synonymous with *sad*. Ms. Daniels then guided the students to notice that the word *moped* was repeated. This led Nakota and three other students to make an intertextual connection to Langton Hughes' poem *Dreams* that included both repetition of a line and the word *dreams*. These students related Kate Feiffer's repetition of *moped* to their previous experience with another author who used repetition to convey meaning and importance to the reader. The conversation concludes with Ms. Daniels explaining how an author's craft of "repeating makes a point even stronger" for the reader.

Examining the author's craft during the interactive reading of mentor texts was a collaborative process where the teacher and students actively constructed literary understanding and intertextuality. The conversational turns within the previous excerpts were rich with thoughtful analysis and interpretation of the mentor text. The students were active participants in their construction of understanding and the teacher was their guide. Together, they notice, inquire, make connections, and construct a literary understanding as both readers and writers. The conversational turns provided by each of the participants within the interactive read aloud enriched the discussion and examination of the text thus enhancing their social construction of literary understanding.

The teacher and students further examined the author's craft within the mentor texts during literature-based mini-lessons. This examining was much more explicit and guided by Ms. Daniels than the collaborative examining that occurred during the interactive read alouds. Literature-based mini-lessons were focused on a particular teaching point such as the use of: powerful verbs, questioning sentences, different sentence lengths, or paragraphs to organize non-fiction information. During these mini-lessons, the teacher and students further examined the mentor texts regarding the teaching point for the day. Mini-lessons typically examined aspects of the mentor texts that they had been previously noticed and examined during the read aloud. Oftentimes, mini-lessons, focused on a particular teaching point, would first examine the mentor text(s) and then provide students with an opportunity to examine their own writing for this particular feature. Since the instances of *examining* during the mini-lessons included much more teacher directed and explicit explanations of the author's craft than during the interactive read alouds, these instances were included within the category of *explaining*. The following example demonstrates the interrelated nature of *examining* and *explaining* during the literature-based mini-lessons. This excerpt is from the observational transcript focusing on the use of medium length sentences (Transcription, December 16, 2008):

> Ms. Daniels: …Writers, we have been talking about how writers choose their sentences very carefully. First we talked about how they choose carefully the types of sentences that they write whether it's statements or questions or exclamations or commands. And we make sure that we try to use every type of sentence because it makes our reading more interesting. Then we started, yesterday, talking about the lengths of the sentences that we can use. We know that there are long sentences. We know that there are medium length sentences and then there are short sentences. Yesterday we talked about those short sentences. We know that writers can make a very short sentence if they want to draw attention to their point. If you're reading something and there are many medium or long sentences and suddenly there is a short sentence, it really catches your attention. So if we have something important to say, it can be helpful to put it in a short sentence. Today we are going to talk about MEDIUM length sentences. Not really, really long. Not short, but they are just kind of a medium, average length sentence. We are going to look at Kate Feiffer's book. We are going to look at her medium length sentences.

(Osahru demonstrates different sentence lengths with his arms.)

Writers use medium length sentences to just be direct, that means say what they want to say, and do it in a clear way. They don't make it really, really long because sometimes when you start adding description and making it longer, it can be a little hard to understand. Longer sentences can require more thinking because there is a lot being said so we can actually use medium length sentences when we just want to be very clear.

OK, let's look at Kate Feiffer's book, *Henry the Dog with No Tail*. (Opens book and flips to the first page. Ms. Daniels strokes the page gently down and flat before beginning to read. As Ms. Daniels reads she moves her finger across the words stopping at end punctuation.)

Ms. Daniels: (Reading aloud) Henry wanted one thing in life.

I'm noticing that's not short. It's medium length. It is very clear isn't it? We know that he wanted one thing out of his whole life.

(Reading aloud) He wanted a tail.

That is a short sentence. (Quickly with emphasis.) What's the point?

Jermaine: Ooh. He wants a tail.

Ms. Daniels: Is that clear?

Students: (Chorally) Yes.

Ms. Daniels: Oh, it's very clear. Did it catch our attention?

Students: (Chorally) Yes.

Ms. Daniels: Yeah. Interesting. Isn't this whole book about him wanting a tail? That must be why Kate Feiffer wrote this short sentence to make sure that it caught our attention. I want you to be noticing on this next page.

(Reading aloud) Henry was a dog with no tail.

I understand that is about a

/Ms. Daniels & Students: (Chorally) – medium/

sentence. It's direct. It's clear. He had no tail.

(Reading aloud) And this made him sad. All the other dogs he knew had tails.

These are medium length sentences that are very clear.

(Reading aloud) His best friend Grady, a black Labrador, had a great big black tail that he swung like a baseball bat and chased like a cat.

/Jermaine: Nooo./

That was long. I know the first time I read that, it wasn't very clear to me, so I had to read it again to make sure that I took everything in. Do you see how a medium length sentence is more clear?

Students: Yes. (Students nod in agreement.)

Ms. Daniels: That isn't to say that long sentences are bad, but we use them in a different way and for a different reason. So let me remind you what I am telling you about right now. Short sentences catch your attention when we have something really important to say. Medium length sentences are just clear. And tomorrow we'll talk about longer sentences. They have a very different purpose…I want you to look through your writing and see if you can find a medium length sentence. Not a short sentence and not a really long one, but one that's just medium length. Thumbs up when you find one.

(Students look through their writing for about one minute. When they find the first medium size sentence, thumbs eagerly pop up.)

After all of the students have their thumbs up, Ms. Daniels asks the students to think about their medium length sentences including why that sentence should have been a medium length sentence and the purpose of the sentence. Then, she asked students to turn and tell their partner. The students immediately begin to Turn and Talk to their partners. Ms. Daniels joins nearby partners and listens and adds to their Turn and Talk conversation. After approximately 40 seconds, Ms. Daniels gets the students attention, shares the discussions that she heard, and then three students share the medium length sentences that they discussed during the Turn and Talk with their partner. The mini-lesson concludes with Ms. Daniels explaining:

Scholars, it is important that we think carefully about how long we make our sentences. One, it helps make your point clearer. But also it makes it more interesting for people to read. Not all long sentences. Not all short sentences. Not all medium length sentences but different types of sentences—different lengths of sentences—make your writing more interesting.

This example demonstrates how the teacher began literature-based mini-lessons by explaining the purpose of a particular author's craft, in this case the purpose of different length

sentences, and then guided students in the examination of the mentor text regarding that aspect of the author's craft. The portion of *Henry the Dog with No Tail* that they examined had already been noticed and examined during the interactive read aloud. The students participated in examining the mentor text during the mini-lesson with brief remarks and comments of agreement which differed from the collaborative nature of the examining that occurred between the teacher and students during the read alouds. Ms. Daniels' explanation of the author's craft and the examination of the mentor text for this particular craft helped to facilitate students' understanding of the purpose of the author's craft. The final portion of this mini-lesson applied their understanding of medium length sentences to their own writing. Prior to the beginning of writing time, Ms. Daniels once again explained the purpose of different length sentences and the influence of different length sentences on the reader.

Within this section, the examples of *examining* illustrate how the teacher and students analyzed and interpreted the mentor texts during the interactive read alouds and the literature-based mini-lessons. Although the examining that occurred during the interactive read alouds was more collaborative and multifaceted than during the mini-lessons, in all instances the teacher and students were examining the author's intentions, purpose for writing, or how the author crafted his/her words as well as developing an awareness of the influence of the author's craft on the reader. The examination of the mentor texts during the interactive read alouds was the foundation of the literature-based mini-lessons which further examined the author's craft.

Guiding Students' Understanding of Author's Craft

The category, *guiding*, included all of the instances where the teacher acknowledged students' responses and then extended them during read alouds and mini-lessons. *Guiding* was involved and interrelated with the other categories within *reading like a writer* including *noticing*, *examining*, *explaining*, and *understanding*. Instances of the teacher's guiding were

spontaneous responses that extended the students' responses and took advantage of teachable moments thus enhancing students' *understanding* of the author's craft. *Guiding* was an important component of the discussions because it led the students to think more deeply about the mentor texts by further noticing and examining the author's craft. Instances of guiding illustrated that the teacher acknowledged and extended students' responses by noticing other aspects of the author's craft, examining the text further, explaining the significance of the author's craft, connecting it to previous literary experiences, clarifying the meaning of the text, requesting further explanation of students' thinking, or conceptually identifying students' responses. Throughout the previously presented interactive read aloud and mini-lesson excerpts, there have been several examples of Ms. Daniels acknowledging and extending, or *guiding*, students' responses during instances of *noticing* and *examining*. The following transcription excerpts provide examples of some of the different ways the teacher guided the social construction of intertextuality and literary understanding by acknowledging and extending students' responses. For example, during the interactive reading of *Animal Dads* (Collard, 1997), Ms. Daniels guided students to further examine a sentence that a student noticed (Transcription, November 5, 2008):

> Samone: I like when it said aunts and uncles…
>
> Ms. Daniels: When it had the list. Listen to that sentence. Like gorillas *comma* dwarf mongooses live in close families that have aunts *comma* uncles *comma*
>
> /Ms. Daniels & Students: (Loud & Chorally) brothers *comma* sisters *comma* and of course *comma* PARENTS./
>
> That is a very interesting sentence. He used commas to make a list.

This excerpt began with Samone noticing a sentence that Ms. Daniels had just finished reading. Ms. Daniels began this instance of *guiding* by identifying the sentence that Samone noticed within the mentor text. Then she extended the student's response by reading aloud the sentence

emphasizing the use of commas separating the items within the list. As Ms. Daniels reread the sentence, the students chorally began reading aloud with her also emphasizing the commas. This instance of *guiding* concluded with Ms. Daniels reinforcing that it was an interesting sentence and specifying the author's craft, Collard's use of commas to join ideas together to make a list. This instance of *guiding* led to further examination of the mentor text.

Another type of instance of *guiding* occurred during the interactive reading of *Spiders* (Gibbons, 1994). Within this excerpt following a Turn and Talk, Ms. Daniels guided the students' noticing of the author's craft by explaining the purpose of the craft within nonfiction writing (Transcription, October 2, 2008):

> Frenia: Me and Keith, we were talking about how Gail Gibbons, how she put a lot of things to make it more…
> /Keith: She put a lot of information./
> Frenia: Yeah.
>
> Ms. Daniels: She put A LOT of effort into putting A LOT of information. So, if you want to make a book like Gail Gibbons, which you can, you need to put in a lot of effort and find a lot of information and really become an expert.

The previous interaction illustrates one kind of *guiding* that occurred during interactive read alouds. This excerpt began with Frenia and Keith sharing that they noticed Gail Gibbons put a lot of information into her book. Ms. Daniels acknowledged and reiterated what the students noticed about the book and then she extended the students' response by explaining how nonfiction authors craft their writing by putting a lot of effort into becoming experts on a topic so they can include a lot of information within their books. This extension of the students' comment interconnects their reading and writing of nonfiction as well as recognizes them as authors capable of writing a nonfiction book similar to their mentor, Gail Gibbons.

During interactive read alouds and mini-lessons, Ms. Daniels also guided students to make connections between literacy experiences. Within this brief excerpt, Ms. Daniels guided students

to relate a student's response about the author's word choice to a previous literacy experience (*Scarecrow,* Transcription, November 5, 2008):

> Jermaine: …One thing that I like is when she said *tremble*.
>
> Ms. Daniels: *Tremble*. Remember that word…that powerful word from last year?
>
> Students: (Chorally.) Yes.

This is just one example of how Ms. Daniels related and interconnected literacy experiences during interactive discussions. Jermaine noticed the word *tremble* when Ms. Daniels read the sentence, "He has seen the sun tremble and the moon lie still" (Rylant, 1998). Ms. Daniels acknowledged his response and then extended his comment by connecting it to Word Study from the previous year. Ms. Daniels' guiding helped students to make connections between their literacy learning and facilitated students to conceptually build upon their prior knowledge.

Yet another kind of *guiding* occurred during the interactive reading of *Henry the Dog with No Tail* (Feiffer, 2007). Within this excerpt, Ms. Daniels not only guided students to further notice a specific word but also identified the word's part of speech and conveyed the meaning of the word (Transcription, October 30, 2008):

> Frenia: I liked how she used some vocabulary words.
>
> Ms. Daniels: Yes, I love the word SCOFFED. What a great verb. It is kind of like…she must have said, (imitating the tone of the character in the book) "I told you that wasn't a REAL tail," Larry scoffed.

This excerpt began with Frenia noticing that Rylant used some "vocabulary words" within her writing. Ms. Daniels began this instance of guiding by acknowledging what Frenia noticed and then extended her comment by suggesting a specific word that she particularly liked, *scoffed,* and conceptually identified it as a verb. She then clarified the meaning of the word *scoffed* by imitating how the character would have mocked Henry as she repeated the sentence. This

excerpt demonstrates how Ms. Daniels' *guiding* took advantage of teachable moments, since she conducted an authentic vocabulary mini-lesson within the context of the interactive read aloud.

In addition to the interactive read alouds, instances of *guiding* also occurred during the literature-based mini-lessons. Since the literature-based mini-lessons were focused on a particular teaching point, the *guiding* during mini-lessons typically focused on further examining the mentor texts regarding a particular aspect of the author's craft. For instance, during a literature-based mini-lesson focusing on interesting verbs, Ms. Daniels guided students to further examine Rylant's use of verbs in *Scarecrow* (Transcription, November 25, 2008):

> Ms. Daniels & Students: (Chorally reading sentence on chart paper.)
> He has seen the sun tremble and the moon lie still.
>
> Ms. Daniels: Let's look at some of the verbs in there. There are a couple verbs that we can look at.
>
> Osahru: Tremble.
>
> Ms. Daniels: TREMBLE! The sun is not standing still. It is trembling. That paints a very different picture in my mind than just saying that he has seen the sun and the moon. He has seen the sun TREMBLE. Very different.

Within this example, Ms. Daniels and the students chorally read a sentence from *Scarecrow* (1998) that they had previously noticed and examined during the interactive read aloud. After being requested to focus on the verbs within the sentence, Osahru noticed the verb *tremble*. Ms. Daniels acknowledged his response by enthusiastically repeating *tremble* and then extended his response by further examining the meaning as well as addressing the readers' visualization of this verb. This instance of Ms. Daniels' *guiding* led the students to further examine Cynthia Rylant's writing as both readers and writers.

The previous examples illustrate a few of the ways Ms. Daniels guided students' social construction of intertextuality and literary understanding within interactive read alouds and mini-

lessons at the beginning of writing workshop. Instances of *guiding* demonstrated how Ms. Daniels elaborated upon students' responses and exploited teachable moments thus enriching the interactive, collaborative discussions surrounding the mentor texts. *Guiding* promoted students to further notice and examine the author's craft as both readers and writers which, in turn, helped students develop a better understanding of the purpose of the author's craft.

Explaining the Author's Craft

Explaining included all instances when the teacher instructively explained the purpose of the author's craft and its influence on the reader. During interactive read alouds, instances of Ms. Daniels *explaining* occurred briefly when she set the purpose for the read aloud, briefly throughout the read aloud as particular craft features were noticed and examined, and then briefly at the end of the read aloud when she explained and summarized the author's craft within the mentor text. *Explaining* during the interactive read alouds addressed the author's craft and its influence on the reader more generally than during the literature-based mini-lessons. *Explaining* during the mini-lessons explicitly and instructively explained the purpose of a particular craft feature, such as introductions, lengths of sentences, interesting verbs, and descriptions, and addressed how the craft feature influenced the reader. Following the explicit explanation of a particular craft at the beginning of a mini-lesson, the mentor text(s) were examined for examples of the particular craft. At the conclusion of the mini-lesson, the particular craft was once again explained and summarized immediately prior to the beginning of independent writing time. The following example of *explaining* occurred at the beginning of the interactive reading of *Scarecrow* (Rylant, 1998) when Ms. Daniels was setting the purpose for the read aloud (Transcription, November 6, 2008):

> Ms. Daniels: Scholars, we know that we have been working really hard on a new unit. We've been doing some research, sort of, before. We've found 3 great books and we are looking at 3 great authors. And we are using them to figure out how authors of books

> write interesting sentences. Yesterday we started noticing some things. We noticed that some authors repeat words. We noticed that some authors compare things to each other. We noticed that some authors use different types of punctuation to make their sentences more interesting or clear. We know that authors write shorter sentences and longer sentences and they mix them up. We've been noticing how authors have been using words like *and* and *or* to join ideas together in one sentence. We've also been noticing a lot of interesting description. Today we are going to finish reading *Scarecrow* and we are going to continue to notice interesting sentences.

Ms. Daniels began by reviewing and situating the lesson within the new writing unit. She explained that the purpose of reading and examining the three authors' books was to help them better understand how these authors wrote interesting sentences. Then, Ms. Daniels began listing some of the craft choices that they had noticed during the previous interactive read alouds including repetition, comparisons, punctuation, different sentence lengths, compound sentences, and descriptions. Rather than explaining the purpose of each of these crafts and its effect on the reader, as she does in the mini-lessons, she generally explained that these craft features "make their sentences more interesting or clear." Finally, she set the purpose of the read aloud event that followed. This excerpt demonstrates a typical example of *explaining* at the beginning of the interactive read alouds.

During the interactive read alouds, instances of *explaining* were brief and followed the noticing and/or examining of an aspect of the author's craft. The following example is a typical instance of *explaining* that occurred during the interactive read alouds:

> Ms. Daniels: (Reading aloud) The wind is brushing his borrowed head and the sun is warming his borrowed hands and the clouds are floating across his button-borrowed eyes.

Nakota notices that Rylant repeats the word *borrowed*, and then Yomary adds that she thinks the author is describing.

> Ms. Daniels: She is definitely describing it. And I think she is reminding us to remember that who he is really belongs to somebody
>
> /Ms. Daniels & Students: ELSE!/

> Everything about him is somebody else's. It is important isn't it? We repeat things when they are important and when we want to make sure the reader remembers them (*Scarecrow*, Transcription, November 6, 2008).

Within this excerpt, Ms. Daniels guided the conversation by acknowledging and then extending Yomary's response by explaining the purpose of repetition—to remind the reader that something is important. This explanation of the author's choice to repeat the word *borrowed* was brief; however, it contributed to the students' overall understanding of the purpose of author's craft and the influence it has on the reader.

In addition, at the end of the interactive read aloud, Ms. Daniels summarized the aspects of the author's craft that they collaboratively noticed while reading the mentor text and explained the purpose of these craft choices. The following excerpt occurred at the end of the interactive reading of *Animal Dads* (1997) immediately prior to independent writing time (Transcription, November 4, 2008):

> Ms. Daniels: …*Animal Dads* was a very interesting book and it was interesting how this author took a topic, a non-fiction topic, and kind of put a special twist on it. Mr. Collard didn't just write all about sea horses or all about piper fish, he wrote about animal DADS. And what was really cool about what Mr. Collard did is he used many different types of sentences. He tried to make them interesting so his book was fun to read. He thought about his word choice VERY carefully so that we could BEST understand what he was trying to say. He used LONG sentences. He used SHORT sentences. He had sentences with COMMAS. He had sentences with DASHES, with EXCLAMATION marks, and with QUESTION marks. When we are working on our books today, you should be trying to do the exact same thing as Mr. Collard AND as Kate Feiffer in *Henry the Dog with No Tail*. We are going to be looking at one other type of book before we begin to STUDY these sentences. Listen carefully. Your job today is to continue writing your book. You need to think about your WORD choice and your SENTENCE choices…

This example began with Ms. Daniels stating that Collard's nonfiction book was interesting since it focused on a specific, interesting topic of animal dads. Then she explained that he used many different kinds of sentences which made his book interesting and fun for readers and that he carefully chose his words so readers could easily understand his writing. Ms. Daniels continued by listing the various writing techniques they noticed during the read aloud. In the last part of

this excerpt, Ms. Daniels explicitly connected the interactive reading of the mentor texts with students' writing, thus facilitating students' to connect *reading like a writer* during interactive read alouds and *writing like a reader* during writing time.

During the literature based mini-lessons, the teacher explicitly and instructively explained the purpose of the author's craft and the influence of the author's craft choices on the reader. Following this explicit explanation, the teacher shared portions of the mentor texts that were previously noticed and examined during the interactive read alouds as examples of the particular writing technique. The following example is from the literature-based mini-lesson focusing on questioning sentences (Transcription, December 9, 2008):

> Ms. Daniels: Writers, all of this unit, we have been looking at how authors write sentences and write books that are very clear and interesting. We've looked at their word choices and we've looked at and found sentences that we liked. Yesterday we started talking about something else that all great writers do. We started talking about how great writers include different TYPES of sentences in their stories. They don't just write all statements. They don't just write all questions or all sentences that are said with excitement. Yesterday we looked at statements and we talked about how statements are usually written to say something very clearly and they always end in a period. Today we are going to look at QUESTIONS. And it is really important that we understand that questions are written in different kinds of books for different kinds of reasons. Let me tell you what I mean. In a fiction book, like *Henry the Dog with No Tail*, questions are usually written because characters are asking each other questions. But in non-fiction books like *Animal Dads*, questions are usually written to get the reader more interested about the topic. Do you understand how questions are written in different types of books for different reasons?
>
> Students: Yes. (Students gesture using connecting hand sign.).
>
> Ms. Daniels: In this kind of a fiction book (holding up *Henry the Dog with No Tail*), questions are usually written as dialogue between characters and questions in non-fiction are usually trying to get readers
>
> /Ms. Daniels & Students: more interested./
>
> Ms. Daniels: Are you with me?
>
> Jermaine: Yeah!
>
> Ms. Daniels: I want to look to make sure that I am right about that because we shouldn't just believe everything our teachers say. I should have to show you, right?

Students: (Chorally) Yeah…

Ms. Daniels: Let me show you what I mean. (She begins flipping through *Henry the Dog with No Tail*.) I'm looking in this book to find a question…hummm…. because you are going to be doing the same thing as me right now… OH, HERE is my example. Right here is where Pip and Grady are talking about tails, remember?

/Students: Yeah!/

Right here is some dialogue. And LOOK. It says,

"Wow. Neat. Cool," said Grady. "Does it do ANY tricks?" asked Pip. Do you see how the question in this FICTION book was part of the dialogue?

Students: (Chorally) Yes.

Ms. Daniels: Do you see how the question ends with a question mark?

Students: (Chorally) Yeah.

Ms. Daniels: You guys know that questions end with question marks. You learned that a long time ago but we still sometimes forget to put them there. So we need to remember that.

After finding and further examining a questioning sentence within the dialogue of the fiction book *Henry the Dog with No Tail* (Feiffer, 2007), this mini-lesson continues with Ms. Daniels providing an example of how questions are used within non-fiction writing. Ms. Daniels once again explains, "So we use questions for different purposes in different kinds of books...In non-fiction books we ask questions to get the reader interested in our book. In fiction, usually our questions are in dialogue." Ms. Daniels then asks students to look for a questioning sentence within their previous or current writing. After approximately a minute, students complete looking at their writing and either find a questioning sentence or realize that they should add a questioning sentence to their book. Three students share the questioning sentences that they found within their books. Two of the students found a questioning sentence within their nonfiction writing while one student found a question within her fiction writing.

Ms. Daniels: These are great examples of what we are talking about…I know we have more to share. If you do not have a question in your book, you might want to go back and

> add a question because we know books are more interesting for our readers if we have different types of sentences. If all of our sentences are the same, our book is not interesting...When you go off to your spot today you are to continue writing, but make sure you are using a variety—that means many different types—of sentences.

The previous excerpts were typical of the explicit craft instruction that occurred during the literature-based mini-lessons at the beginning of writing workshop. Ms. Daniels began by situating the mini-lesson within the context of past and future lessons. She then explained the purpose of the particular aspect of author's craft that was the focus of the lesson and how it influenced the reader. Following the explanation of the purpose of the author's craft and the influence on the reader, the mentor texts that were interactively read and discussed were shared as examples of the particular writing craft. Ms. Daniels showed the students examples of the craft from the mentor text(s) and then requested students to similarly examine their own writing for the particular craft. This facilitated students to immediately transfer their understanding of the author's craft to the craft choices within their own writing. Prior to independent writing time, once again, Ms. Daniels explained the purpose of the author's craft and developed students' awareness of this craft's influence on the reader.

During the interactive read alouds and literature-based mini-lessons at the beginning of writing workshop, the teacher and students socially constructed a shared literary understanding interconnecting their cumulative knowledge of reading and writing. Instances of *explaining* during the literature-based mini-lessons and interactive read alouds developed students' understanding of the purpose of various craft features on the readers' understanding and encouraged students to make intertextual connections between their reading and writing. Because students had previously experienced the mentor text as readers and understood how the authors' craft choices influenced them as a reader, students were able to develop an

understanding of the author's craft that enabled them to craft their writing purposefully for a reader.

In summary, the interconnected nature of *noticing*, *examining*, *guiding*, and *explaining* facilitated students to read like writers and develop an understanding of the author's craft. Thus, these conceptual categories formed the *reading like a writer* portion of the grounded theory. The next conceptual category, *understanding*, linked students' ability to read like writers and their ability to write like readers; therefore, the category of *understanding* joined the two broad conceptual categories into the grounded theory of *reading like a writer and writing like a reader*.

Understanding the Purpose of Author's Craft

Understanding included all of the instances when the students demonstrated their understanding of the purpose of author's craft and text features. Students' literary understanding, including their understanding of the purpose of the author's craft, cumulatively developed throughout the interactive read alouds and mini-lessons. Students' *understanding* was most evident and prolific in the student interviews. Numerous instances of students' *understanding* occurred during the student interviews when students explained why they made particular craft decisions within their writing. During the semi-structured interviews conducted at the end of the Nonfiction Research Unit, students explained why they included various nonfiction text features within their writing including: table of contents, titles, introductions, topic sentences, labeled illustrations, diagrams, captions, headings, and glossaries. In addition, during the interviews conducted at the end of the Sentence Structure Unit, students explained why they used different length sentences and types of sentences, combined sentences together, used particular words, included dialogue, and used various punctuation. Students' interviews illustrated that they were metacognitive and understood when and where to use craft features within their writing. This section includes instances of *understanding* from both writing units.

The following excerpts are from the student interviews at the end of the Nonfiction Research Unit. During this unit, students researched an animal, recorded facts about the animal on note cards, and then organized their information into headings, thus developing sections about their animal within their nonfiction books. Each student's book included a table of contents and a glossary as well as illustrations and diagrams on each page. Each student interview included multiple instances of the student explaining various aspects of their writing. For example, the following instance of *understanding* occurred at the beginning of Jermaine's interview after discussing his cover illustration of a detailed, lifelike sea turtle (Student Interview, November 5, 2008):

> Researcher: Why did you choose to have the title *Turtles*?
>
> Jermaine: Because that's what the author tells you that it is going to be about turtles and a picture of a turtle. Like it is called *Spiders* and they see a bunch of spiders.

Within this excerpt, Jermaine not only explained why he chose to title his book *Turtles* but also connected his craft choice to the mentor author, Gail Gibbons, who similarly titled and illustrated the cover of her book *Spiders*. He understood that the purpose of a nonfiction title was to tell the reader what the book was "going to be about." Within this unit, much conversation in class focused on getting the reader's mind ready for reading their nonfiction books and this was reflected in Jermaine's choice of title and his explanation of his choice.

In addition, Osahru's book, titled *Bats*, included information about bats and their bodies, bat survival, and bat babies with detailed illustrations and diagrams. The following instance of *understanding* occurred as Osahru was explaining the first part of his introduction which read (Student Interview, November 4, 2008), "Bats are the only warm blooded mammals that can fly. In this book you will learn about bats and what they do."

> Researcher: …In this book you will learn about bats and what they do. Where did you get the idea for that sentence?

> Osahru: Well, when I write nonfiction, I usually explain about what they do, so I thought about my book and my rough draft and I knew that I was talking about what bats do and about bats, so I thought that when I was explaining it I should add what bats do, so the reader can know what they are going to read before they read the book.

First of all, this excerpt illustrates that Osahru understood that the purpose of nonfiction writing was to explain a topic to the reader. Furthermore, this example demonstrates how Osahru described his thinking about his writing and his understanding of the significance of introductions within nonfiction writing. He considered the facts about bats that he found while researching and then crafted an introduction that was intended to prepare the reader for reading his nonfiction book about bats. Other representative examples of students' *understanding* of nonfiction text features are included in Table 5-2. These examples demonstrate how the students explained their understanding of nonfiction text features and how this understanding was conveyed within the intentional choices they made within their writing.

The following excerpts are from the student interviews at the end of the Sentence Structure Unit. During this unit, students wrote in their choice of genre with thirteen of the fourteen students choosing to publish fiction stories. Instances of *understanding* were even more prevalent in these interviews, than in the previous interviews, since students typically explained several choices that they intentionally made within each sentence of their writing.

For instance, as evident in Keith's explanation of how he crafted his writing, he understood the purpose of author's craft and the influence it had on the reader. The following sentence is from his book, *Lost in New York*, when dog asked hamster to be friends:

> Researcher: Then the next sentence says: Dog asked, "Do you want to be friends?"
>
> Keith: It is a short sentence…. I added that sentence to show the reader that he asked a question so it can grab the reader's attention.

Keith's explanation reflected the conversations the teacher and students had during the interactive reading of *Henry the Dog with No Tail* (Feiffer, 2007) as well as the literature-based

mini-lessons on short and questioning sentences. Not only does he understand that shorter sentences grab the reader's attention, he demonstrates an understanding of dialogue and the use of questioning sentences within his writing. Keith's explanation about how and why he crafted his writing illustrates his literary understanding including his understanding of author's craft.

Table 5-2. Understanding Nonfiction Text Features

Understanding Nonfiction Text Features	
Table of Contents	"[A table of contents] helps people find the place they need to go and learn what they need to learn about and if they didn't have a table of contents then they couldn't find it and they would have to scramble through the pages" (Keith, Student Interview). "It shows where the places in a book are…" (Kingston, Student Interview).
Topic Sentences	"…It is a topic sentence. It was like, it was going to be about the parts of it and then I tell about the parts of it. … I decided to write a topic sentence because I wanted to like say that my topic sentence is what my whole section is going to be about" (Belkys, Student Interview)
Introduction	"I did my introduction so it gets my reader ready to read my book. I am introducing them to what my book is about and what they are going to learn about like habitats, what they eat, what they live in…" (Mishka, Student Interview).
Captions with Illustrations	"If I didn't use captions, they wouldn't know what [the picture] was all about. What the picture was" (Michael, Student Interview).
Diagrams	"That is a diagram about a turtle and I got this from the *Sea Turtles* book because I can show what kind of turtle. I got the eyes, head, legs, tail, and shell so that the reader can know what the body parts of the turtle is" (Jermaine, Student Interview).
Glossary	"I included my glossary because I know that some people might not know what *megabats* or *microbats*, *vandal*, *fur*, *hibernate*, *migrate* or *prey* means….I wanted them to know what it was so I added a glossary" (Osahru, Student Interview). "[A glossary] helps them know what a word means" (Michael, Student Interview).

The following excerpt similarly demonstrates Osahru's developed literary understanding and how his explanation intertextually connects his writing with *Henry the Dog with No Tail*.

Researcher: Your next sentence says: Then they saw it.

> Osahru: Because I didn't want to tell the reader exactly what they saw and I wanted to describe it at the next sentence. So I said, "Then they saw it" to get the reader's attention. …A LOT of [sentences like these] are in *Henry the Dog with No Tail.*
>
> Researcher: Short sentences to get your attention?
>
> Osahru: Yep. There lots of sentences in this book.

Osahru understood that short sentences catch the reader's attention. He was using this knowledge and understanding of sentence lengths to build suspense in his book, *New York Book Thief,* and then added a long sentence describing what they saw. Osahru then compared and intertextually connected his short, suspenseful sentence to *Henry the Dog with No Tail* which includes similar short, suspenseful sentences. Other representative examples of students' *understanding* of author's craft are included in Table 5-3.

The social construction of literary understanding and intertextuality within the interactive read alouds and subsequent mini-lessons significantly developed students' understanding of author's craft and influenced them to craft their writing purposefully for the reader. When students socially construct an understanding of the purpose of author's craft and nonfiction text features as readers, they develop literary knowledge that they can access when crafting their own writing. Understanding the purpose of author's craft choices provide students with the capability to appropriate and transform aspects of an author's craft into their own writing. It is indeed the case that "students develop a deeper [literary] understanding because they construct it themselves" (Ms. Daniels, Teacher Interview). Understanding the purpose of author's craft appeared to be essential for students to be purposeful readers and writers and enabled students to read like writers and write like readers.

Table 5-3. Understanding Author's Craft

Understanding Author's Craft	
Different Kinds & Lengths of Sentences	"I wrote a medium sentence because I didn't really want to make a long, boring sentence. Because long sentences are usually for like explaining or description and a short sentence is just to get to the point" (Samone, Student Interview). "I wrote a long sentence because it described what they were doing" (Kingston, Student interview). "I broke up that sentence because like in *Henry the Dog with No Tail* there's like a sentence from all the way over here to all the way over there (pointing to page in *Henry the Dog with No Tail)* like my sentence…My sentence was too long and then I decided that I should write a period by making the reader's voice stop at a period" (Belkys, Student Interview).
Combined Sentences Together	"I combined the two sentences together so it won't be short little sentences" (Keith, Student Interview). "I wanted to try to put a comma instead of like making it a run on sentence, I stopped it by adding a comma" (Frenia, Student Interview).
Word Choice	"I wrote the word *backyard* because I wanted to describe and show where they are at" (Keith, Student Interview).
Dialogue	"… I thought dialogue was like really, that it makes readers not get bored of the books. It is like explaining what is happening, but characters explaining. And I think by writing what they say it makes the readers better understand the characters" (Samone, Student Interview). "Dialogue is important because you have to like know the character and you can really know about the character by them saying stuff. Like what they say is important to the story" (Frenia, Student Interview).
Punctuation	"I didn't want to use just periods because I would have to stop 3 times, so I used commas to show that it was a list" (Keith, Student Interview). "[I used dot, dot, dots] because I just wanted to make the reader wait and see what happened to these characters and what might come or what is gonna happen next. I want them to be excited…" (Michael, Student Interview).

Mentoring Students' Writing

Mentoring included all of the instances where students explained that their writing was influenced by the children's literature mentor texts, the teacher, and/or classmates within the

context of writing workshop. This conceptual category of *mentoring* consisted of three subcategories which reflected the three mentors for students' writing within this collaborative literacy environment. While students explained throughout the interviews how various aspects of their writing were influenced by these three mentoring relationships, the interviews concluded with a more holistic explanation of how the writing within the mentor texts, their teacher, and their classmates helped them to become better writers. The excerpts within this category illustrate how the interactive reading and discussion of the children's literature mentor texts, the teacher's writing lessons and conferences, and students' interactions with their classmates contributed to *mentoring* the students' writing.

The following examples illustrate the influence of the mentor texts on students' writing. While discussing her nonfiction writing titled *Insects*, Nakota explained:

> Nakota: You know Gail Gibbons kind of teaches everything. …If you need help, if you're writing a nonfiction book, Gail Gibbons always knows how to write one and she can help you by writing one herself and helping you. But you don't copy the topic of her book. Like if she was writing about bicycles and I was writing a different book and I needed help writing, then I couldn't change it from insects to bicycles because that would be like cheating and copying her work. But you can copy her IDEAS and then you can get a great book.

This excerpt demonstrates how students understood how to borrow, appropriate, and transform the ideas, or craft, within mentor texts into their own writing. This also illustrates how children were aware of the difference between using an author's ideas within their writing and plagiarizing an author's writing. When holistically discussing the influence of Gail Gibbon's mentor texts on her writing, Samone similarly explained, "[*Spiders*] mentored my writing because it showed me a lot of things that I could do. Even though I am not writing things about spiders, it still showed me that I could do different things with my writing."

The student interviews at the end of the Sentence Structure unit, similarly addressed how the mentor texts influenced their writing. For example, when discussing a long, descriptive

sentence in her writing, Belkys explained, "I put *one day comma*—I got that [idea] from this book, *Henry the Dog with No Tail* and I was describing where she was and what they were doing like *Henry the Dog with No Tail*…. I did that because I really wanted to describe my characters and what they were doing." Also during the interview while discussing her story titled *Ammy's Biggest Problem*, Frenia explained that she got the idea to describe the man in her story as "a small tanish creamy color man sitting at his desk" from the descriptions within *Henry the Dog with No Tail.* She picked up the book and flipped to the pages with the descriptions of the dogs and said, "Like over here. His best friend, Grady, a Black Labrador, had a black tail that swung like a baseball bat … like how the poodle had a—how Larry or Larrissima had a puffy ball at the end of [her tail]. Puffy described what it looked like." Furthermore, at the end of the interview when Samone was reflecting on how Cynthia Rylant's writing in *Scarecrow* (1998) helped her to become a better writer she explained, "I think that this book really helped me because this was really descriptive and it gave me ideas how I should make my book really descriptive."

During the student interviews students also discussed how the teacher's writing lessons and conferences influenced their writing. The instances of teacher *mentoring* frequently included Ms. Daniel's reading, examining, discussing, and teaching of author's craft surrounding the mentor texts during writing workshop. During conferences, Ms. Daniels frequently referred back to the mentor texts as evidence of a particular strategy and guided students to consider their reader's understanding. The teacher's instruction and the way that she integrated the mentor texts within writing workshop significantly influenced students' writing. For example, Samone explained how Ms. Daniels' writing lessons influenced her understanding of author's craft and her writing overall:

> I think that [Ms. Daniels' lessons] influenced my writing because before I didn't know about these books and when Ms. Daniels read these to us and we like saw how they were

> descriptive and different lengths of sentences and lots of dialogue like helped me to really understand their books to understand my own—the books that I would write.

Samone essentially summarized the grounded theory that emerged from the data in one articulate sentence during her interview. She addressed how Ms. Daniels' reading and examining of the mentor texts led her to better understand the mentor texts which, in turn, helped her to better understand her own writing.

When discussing how Ms. Daniels helped her to become a better writer, Frenia focused on Ms. Daniels' teaching points and how she used them to improve her writing. During the interview, Frenia explained:

> It helped me like in different ways because like how I got each of the teaching points that Ms Daniel was trying to tell us then that's where I got it from. …I wouldn't just forget [the teaching point], I would USE it in my story. Like how we usually share. Then I would have something to share because I used the teaching points.

Frenia's explanation illustrates how the teaching points or explanations of the author's craft that Ms. Daniels' explicitly stated at the beginning and end of the read alouds and mini-lessons focused her writing and made her more conscious of how she was crafting her writing. Additionally, this excerpt demonstrates her interest and motivation to share how she appropriated and transformed the daily craft lessons into her writing.

In addition to the read alouds and mini-lessons that Ms. Daniels conducted at the beginning of writing workshop, students noted how conferences with Ms. Daniels influenced aspects of their writing including the ideas, sentence structure, paragraph structure, and word choice within their writing. For example, Keith's fiction story included a sentence with several smaller sentences combined into a longer sentence. He explained, "I wrote it with commas instead of periods…I learned to do that in my writing mini-lessons and in my conferences." Samone explained how conferring with Ms. Daniels' influenced her use of words such as *responded* and *ordered* instead of *said* when she explained, "Because in one of the books that I wrote…Ms.

Daniels said that I had a lot of dialogue but she said that I kept saying *said, said, said* so she said that I should try to say something besides *said*." When discussing the penguin life cycle facts that she included within her writing, Yomary added, "Me and Ms. Daniels were conferencing and we found out that first they start as an egg and then a chick and a fledgling and then a grown up and the grown up dies and has a baby and it keeps going and going and going." The conferences Ms. Daniels conducted with each student during writing time and her overall instruction during writing workshop mentored the students' writing in many ways. The aspects of Ms. Daniels instruction that facilitated intertextual connections between reading and writing were previously discussed in Chapter 4.

The final subcategory of *mentoring* included all of the instances that students mentored each other's writing. When discussing their writing, students shared how their classmates influenced various aspects of their writing including facts within their nonfiction writing, details, ideas, descriptions, and punctuation. Students considered their peers as the audience of their writing and, therefore, frequently imagined them as the reader of their writing while they were composing. Student *mentoring* occurred throughout writing workshop. For instance, sharing time mentored students' writing, Samone explained, "When I heard other writers do stuff, like when we shared our [books], they gave me ideas of saying something about that except not about their topic but MINE." Students also shared writing with their classmates informally during writing time as well as with their writing partners during portions of writing workshop mini-lessons. Belkys, a second language speaker who frequently left out words and confused endings explained, "Sometimes my classmates tell me to like add more details and words and all those stuff." During writing workshop, she regularly shared her writing with her classmates sitting near her writing spot as well as with her writing partner. In addition, Mark emphasized how his

writing was influenced during the regular times students shared with their writing partners during the writing process. He explained, "Well, Osahru sat over here and he said that I really like how you added the details. And when I read his, I liked his pictures and really loved what he was doing in his book." Since students considered each other as writers and authors, mentoring from peers including advice, suggestions, and complements influenced their writing.

The conceptual category of *mentoring* captured the collaborative nature of the classroom and addressed how intertextuality was socially constructed as students, teachers, and children's book authors interacted within the context of writing workshop. The excerpts within this category illustrate how students borrowed, appropriated, and transformed the dialogue between the participants within writing workshop into their writing. Considering a broad definition of text, students' writings were mentored by several texts including the author's writing within the children's book, the dialogue between participants during the interactive read alouds and mini-lessons, and the dialogue occurring independently between students and their teacher or peers. This collaborative literacy environment provided students with numerous opportunities to socially construct intertextual connections and literary understanding. This social construction of literary understanding and intertextuality within integrated reading and writing events developed students' understanding of the purpose of author's craft and led them to purposefully craft their writing for their readers.

Crafting Writing Purposefully for a Reader

The category of *crafting* included all instances of students crafting their writing purposefully for readers. Throughout the student interviews, students explained their thinking about their writing, articulated the purpose of their craft choices, and demonstrated an awareness of the influence of their craft on the reader of their writing. Students made intertextual connections within the content of their writing to various texts experienced in the past including

written texts, conversations, life experiences, websites, television shows, and movies; however, students consciously crafted their writing including their use of varied sentence lengths/structures, word choice, description, punctuation, and dialogue based on the literary understanding and intertextual connections socially constructed by the teacher, students, and children's book authors as they interacted during writing workshop.

Within one sentence, students often made intertextual connections to multiple texts. For example, in Frenia's book titled *Ammy's Biggest Problem*, she wrote the following sentence describing the main character who was an orphan slave:

Ammy was 10 years old, and she lived on a farm where she had to take care of animals.

Frenia explained that she got the idea for the topic of slavery "From a book. It was called *A Place Where the Sunflowers Grow* (Lee-Tai, 2006). It was like talking about slavery and that's where I got my topic from…." Frenia further explained that Ms. Daniels read *A Place Where the Sunflowers Grow* (Lee-Tai, 2006) during Reading Workshop for a mini-lesson "…We were focusing on the [character's] feelings, how they changed from the beginning and changed at the end. Just like how the little girl at first was scared and upset and as she got a friend in the book she got happier." Frenia explained that like the little girl in the book, Ammy's feeling also changed. When specifically discussing this sentence, Frenia explained that she combined two sentences with a comma to make a long sentence that described Ammy. She added, "Since we had a whole unit on commas then I wanted to try to put a comma instead of like making it a run-on sentence, I stopped it by adding a comma." Frenia further explained that she learned about commas and run-ons during writing workshop. She then said, "In *Animal Dads* they had commas…and in *Scarecrow* they have the different parts, like in there, the different parts of his body (looking at specific pages including commas within *Scarecrow*)." This analysis illustrates

how students made intertextual connections within one sentence to multiple texts and explained how and why they crafted their writing in particular ways.

Throughout the interviews, students explained how their writing and their illustrations were crafted in order to help their reader better understand their writing. For example, while discussing his writing and illustrations within his nonfiction book, *Bats*, Osahru explained, "I add a lot of captions. I really explain what I mean and when I am comparing I always say the two words that I am comparing so the reader won't get confused." In addition, Frenia took her experience as a reader of nonfiction into consideration when writing her nonfiction book, *Fantastic Butterflies!* She explained that it was important for information within a paragraph to match, "because if I just added something about another animal and it didn't help my reader…because like in another book—in the insect book—it was talking about mice and other animals and I didn't really get that part how it talked about other animals in the insect sections…I don't want my reader to be confused." Within Nakota's realistic fiction book, *Remembering*, she described how her main character, Nicole, drove up to her new middle school and then walked into school:

> It almost looked like a college and skyscraper put together. Then Nicole got out of the car said bye and headed for the school door. When she went inside she saw a lot of kids but her eyes were on one kid she had seen in K-2 (kindergarten).

Although each sentence was discussed individually, when discussing these three sentences Nakota explained, "I want my reader to visualize Nicole walking in the school door and she gets talking and running into class and all that stuff but then she spots one kid she's seen in kindergarten." As we discussed these sentences she explained in detail how she crafted each of these sentences. She talked about how she combined smaller sentences together into longer sentences, thought about *Henry the Dog with No Tail* when she was writing her description, and made connections to personal experiences like coming to a new school and winning lunchroom

staring contests by "putting [her] eyes on one thing." Nakota, Frenia, Osahru, and their classmates learned to write like readers and were clearly writing for readers. Students thoughtfully crafted their writing based on the literary understanding and intertextual connections socially constructed within writing workshop. Students did not simply borrow an author's craft, they understood author's craft and how it influenced the reader which allowed them to appropriate and transform various crafts in order convey meaning and/or elicit a particular response in the reader of their writing.

As evident by the students' concern for the reader's understanding of their writing, students imagined a reader when they were writing. At the end of both student interviews, students were asked about the reader they imagined while they were writing. All students had a reader in mind which included their classmates, teacher, parents, themselves, and/or children's book authors. While Samone suggested, "The reader that I imagine is one of my classmates," Mishka considered her reader to be "one of my classmates, my mom, or Ms. Daniels." In addition, Frenia suggested that the readers of her writing were "the people who we had our publishing party with. Those were the readers I was thinking of." Osahru explained, "…sometimes I pretend I am the reader and I read my book and sometimes I think that my things are not very clear and that's hard because sometimes you just want to say your book is perfect. And then I have to add the things that are missing." A few students, like Kingston, Mark, and Jermaine, even imagined Gail Gibbons as the reader of their nonfiction books. Interestingly, students more frequently considered their classmates as readers of their writing than their teacher.

"Reading and writing are like cousins...,"Mark stated as he was explaining how reading and writing were connected, "They're like cousins because they are like the same thing…they

really have the same ideas that we can use in reading and writing." Students in this classroom viewed reading and writing as a combined literacy process which facilitated students to read like writers and write like readers. During the interviews at the end of the Sentence Structure Unit, all of the students considered themselves to be both readers and writers during writing workshop and explained how reading and writing were connected. Mishka considered herself, "A lot of a writer and some of a reader," and explained, "I'm kind of both because in my writing I do almost the same amount. I do everything but I kind of get words from my reading books, and books Ms. Daniels teach us during reading, and visualizing what I am writing." During writing workshop, Mishka was a writer who was aware of the influence of her reading on her writing. Belkys explained that she was both a reader and a writer because "I write my books and I go back and revise and read them." Like Belkys, several students emphasized how they wrote their writing and then reread it during writing workshop. When discussing the connections between reading and writing, Samone explained, "In writing you have to read what you wrote and in reading you have to read what all authors wrote and learn how to describe in your stories." The social construction of literary understanding and intertextuality within this literacy community facilitated students to be thoughtful, purposeful readers and writers.

Summary

The grounded theory presented in this chapter, *reading like a writer and writing like a reader*, addresses how a teacher and 14 third-grade students in a collaborative literacy environment socially constructed intertextuality and literary understanding within interactive read alouds at the beginning of writing workshop. This grounded theory is composed of seven conceptual categories including *noticing, examining, guiding, explaining, understanding, mentoring, and crafting* that emerged from the analysis of multiple data sources collected in the study. *Noticing, examining, guiding,* and *explaining* were part of an interrelated, iterative

process that facilitated students' ability to read like writers and resulted in students' understanding of the author's craft. *Understanding* cumulatively developed throughout the interactive read alouds and mini-lessons and facilitated students' ability to write like readers. *Mentoring* and *crafting* focused on how the students were able to write like readers. *Mentoring* captured the collaborative nature of the classroom and addressed how intertextuality and literary understanding were socially constructed as students, teachers, and children's book authors interacted within the context of writing workshop. The final category of *crafting* illustrated how students purposefully crafted their writing for their reader.

The grounded theory of *reading like a writer and writing like a reader* addresses the overarching research question of this study which focused on examining how the texts within interactive read alouds at the beginning of writing workshop mentored children's writing. As the teacher and students transacted with the children's book during the read alouds, they interactively experienced and constructed a shared meaning of the written text. The participants within the interactive read aloud including the teacher, the students, and the children's book authors, together socially constructed an understanding of literature as well as an understanding of the interconnected nature of reading and writing. This social construction of literary understanding and intertextuality was developed during the interactive read alouds as the students were guided by the teacher to notice and examine how authors crafted their writing for their reader's enjoyment and understanding. During the mini-lessons, which built upon the interactive read aloud experience, the teacher's explanation of the purpose of the author's craft focused on how the craft influenced the reader. Students developed an understanding of the purpose of author's craft and an understanding of writing as a process to communicate meaning to a reader. As a result, students crafted their writing purposefully to convey meaning to their

readers. Together, the participants within the interactive read aloud mentored children's writing by developing a shared literary understanding that was intertextually reflected in the students' writing.

Although the three research questions that guided this study will be further discussed in Chapter 6 and 7, this grounded theory addresses how children appropriate and transform texts from the context of an interactive read aloud into their own writing as well as how the teacher and literacy environment facilitates intertextual connections between reading and writing. To begin with, *reading like a writer and writing like a reader* demonstrates how children appropriated and transformed aspects of the author's craft into their writing based on their literary understanding of the author's craft that was socially constructed during the interactive read aloud. Students did not simply replicate an author's craft but appropriated and transformed aspects of an author's craft into their writing based on their understanding of the purpose of the particular craft feature and its influence on their reader. The interactive nature of the read aloud was essential for the social construction of literary understanding and intertextuality between integrated reading and writing events. Interactive read alouds facilitated authentic discussions of author's craft. The immediacy of the discussion during the reading encouraged the teacher and students to discuss the feelings and emotions that the author evoked in the reader at a particular moment in the text. Responding immediately to the reading of the mentor text helped students notice the feeling that the author was conveying and then examine how the writer's choices influenced them as readers. The teacher fostered purposeful, critical thinking readers and writers by facilitating students to make connections between their reading and writing. The teacher guided students' thinking during the interactive read alouds and mini-lessons and mentored students' writing. The collaborative nature of the interactive read alouds, including multiple

opportunities for students to interact with the children's book, the teacher, and their classmates, facilitated students to develop a literary understanding that intertextually connected their reading and writing.

CHAPTER 6
CASE STUDIES OF FOUR THIRD-GRADE READERS & WRITERS

This chapter focuses on, Keith, Belkys, Osarhu, and Samone, four of the third-grade students in Ms. Daniels third-grade classroom. These four students, including 2 girls and 2 boys, were selected because they represented different writing abilities and demonstrated diverse writing habits and processes. Like the ten other student participants in this study, these four students looped up to third-grade with Ms. Daniels. The multiple data sources collected in this study, including informal and semi-structured student interviews, the collection of student artifacts, field notes, and observation transcriptions, contributed to developing an understanding of each young writer within the context of this third-grade collaborative literacy environment. This chapter presents in-depth case studies of these four students' writing abilities and processes and examines how the social construction of literary understanding and intertextuality within interactive read alouds at the beginning of writing workshop influenced each student's writing.

Keith

Keith was a quiet, shy African-American male with a sweet smile. He was considered by his teacher to have average reading and writing abilities. Keith was a focused student who stayed on-task and worked toward his goals. Like the other students in his class, Keith set goals for his writing and worked toward those goals when he was writing. For example, when discussing the revisions he made within his fiction book titled *Lost in New York*, he explained, "I wanted to do that because it was my goal to revise." He also added later in the interview that he used different types of sentences and end punctuation because "that was one of my goals." During this study, Keith was recognized for his excellence on a bulletin board in the hallway. A certificate beside his picture read, "This third-grade scholar has been producing excellent work at all times of the day and on his life work each night." Keith's parents appeared to be involved

with his education and were one of only a few parents that attended the Publishing Parties at the end of the writing units.

During the course of the study, the quality and quantity of Keith's writing improved. For example, the following excerpt from my field notes (October, 1, 2008) occurred early in the study and illustrated how Keith's writing development was guided during conferences:

> Ms. Daniels asks Keith to read aloud his writing. Ms. Daniels takes notes on a T-chart divided into + and - as Keith reads his writing. After Keith completes reading his writing, Ms. Daniels shares the observations with him that she has been recording. She begins with the positive things that she noticed. She mentions his use of headings, introduction, attempts at paragraphs, and his capitalization and punctuation. After sharing these positives, Ms. Daniels discusses with Keith the need for the supporting sentences to match the main ideas within his paragraphs. Keith's introduction paragraph has too many details and some of the information included in the introduction is repeated in later paragraphs. Together, they read through the introduction, sentence by sentence, and discuss whether or not the sentence matches the paragraph. They decide to eliminate several sentences. Ms. Daniels crosses out the sentences they want to delete with one line through the writing. She suggests that some of the facts that they are deleting from the introduction paragraph could be used in other sections if they are not already. Keith appears to leave the conference pleased with the outcome and seems to understand how to make sentences match paragraphs which was the focus of the conference.

Throughout the study, like in this conference, Keith worked on developing the paragraphs within his writing. Keith focused on staying on topic within his nonfiction paragraphs and providing several details to support his main ideas. Within his fiction writing, Keith worked on including more descriptions as well as stretching out the exposition, problem, events, and resolution within his stories. At the end of the study, Keith's story *Lost in New York* demonstrated how his paragraph development and writing overall had progressed since the beginning of the study.

Nonfiction Research Unit: Reading & Writing About Sharks

During the nonfiction research unit, Keith researched sharks and then wrote a nonfiction book titled *Sharks!*. His book bin included seven nonfiction shark books including *Sharks! Strange and Wonderful* (Pringle, 2001), *Surprising Sharks* (Davies, 2003), *Sharks* (Clarke, 2007), *Shark Tales* (Ebersole, 2005), *Shark Attack!* (Dubowski, 1998), *All About Sharks*

(Arnosky, 2003), and *Sharks* (Chandler, 1996). As Keith read the shark books in his bin, he wrote some of the interesting facts that he found on note cards with the title of the book where he found the fact. When Keith began writing his book, he had recorded facts on fourteen note cards including one note card with a labeled diagram of a shark. Like all of the students' books, Keith's nonfiction book was written on 8 ½ x 11 nonfiction publishing paper that the teacher provided. The publishing paper included a line at the top for a heading, a box for an illustration below, and lines at the bottom for student writing. The teacher also provided table of contents and glossary pages which included boxes for the students to fill in with headings and page numbers or words and definitions.

Figure 6-1. Cover of Keith's Nonfiction Book titled Sharks!

Keith's Book, *Sharks!*, was eight pages in length with a colorful illustration on the front cover of a shark catching a small fish in the ocean (Figure 6-1). When discussing his book's cover illustration and title during his interview, Keith explained that he decided "to put the exclamation point because then [my book] would sound like it was exciting." Referring to exclamation marks after titles, Keith added, "I've seen it on TV. I've seen it on this book (picking up *Sharks! Strange and Wonderful*)…and *Shark Attack!"* Keith's book included the

following headings: Table of Contents, Introduction, About A Shark Body, About Sharks And Their Prey, About the Different Things About Sharks, Fun Facts, and Glossary. Not including the table of contents and glossary, each page included one paragraph as well as an illustration or diagram that corresponded with his writing. Keith's writing within his nonfiction book, *Sharks!*, is included in Figure 6-2.

Sharks!

Introduction

There are about 40 sharks that live in the ocean. Sharks are amazing! Sharks are all different sizes. In this book you will learn about the different sharks. And you will learn about their bodies, prey, and other things.

About a Shark Body

A shark is a type of fish. Its body is made out of cartilage. They have no bones. Sharks have lots of fins. Their fins help them swim faster. And they have gills to breathe underwater. Their jaw helps them kill prey. A shark can not swim backwards like other fish. Sharks sleep with their eyes open and float when they sleep.

About Sharks and Their Prey

Sharks got a sense of smell so they can find prey with their nose. Only Great White Sharks and Bull Sharks eat people. Sharks bite their prey to make the prey weak so the sharks can eat the prey. A whale shark eats little fish, plants, and plankton.

About the Different Things About Sharks

Sharks lived millions of years ago. Sharks are different shapes and colors. They are big, medium, and small sharks. A whale shark can grow up to be the size of a bus. Sharks gots lots of row teeth. Sharks can catch its prey before a person can reel the fish up.

Fun Facts

- The first prehistoric sharks lived 400 million years ago.
- Great White Sharks have 5,000 sharp teeth.
- Cartilage is soft.
- Nearly 80 sharks have been threatened.
- Bull Sharks swim long ways up rivers.
- Greenland Sharks live in the icy North Pole.
- Sand Tiger Sharks have pointy teeth.
- The edge of a Great White Shark's tooth is like a saw.
- Shark's teeth are used for jewelry.
- Shark skin is used to make wallets, belts, and shoes.
- Shark fins are used to make shark fin soup.
- Great White Sharks can swallow a seal in one gulp.
- Some sharks eat turtles, jelly fish, and crabs.
- Many sharks may completely disappear from seas.
- Sharks get killed many times a year.

Figure 6-2. Keith's Nonfiction Book *Sharks!*

Within his nonfiction book, Keith made intertextual connections to the mentor texts interactively read aloud as well as demonstrated an understanding of nonfiction text features which intertextually connected his writing to the nonfiction interactive read alouds and mini-lessons. It was most clear from his introduction paragraph that he was significantly influenced by the discussions surrounding Gail Gibbons' writing within the mentor texts. In addition, Keith's writing reflected aspects of conversations that he had with his classmates and Ms. Daniels during writing workshop. For example, the following dialogue occurred among Frenia, Keith, and Ms. Daniels during the interactive reading of *Spiders*:

> Frenia: Me and Keith we were talking about how Gail Gibbons, how she put a lot of things to make it more…
>
> /Keith: She put a lot of information./
>
> Frenia: Yeah.
>
> Ms. Daniels: She put a lot of effort into putting a lot of information. So, if you want to make a book like Gail Gibbons, which you can, you need to put in a lot of effort and find a lot of information and really become an expert.

Keith's writing and his explanation of his writing in the following paragraph reflected this dialogue that occurred during the read aloud. Furthermore, Keith made numerous intertextual connections to the nonfiction books included in his sharks book bin. The following discussion of Keith's writing includes excerpts from his semi-structured interview at the end of the nonfiction research unit.

Keith considered his book to be similar to Gail Gibbons' books, *Spiders* (1994) and *Bicycle Book* (2001), because "it tells true facts about animals and it shows—it has diagrams, like Gail Gibbons does, and it has a picture of a shark trying to get its prey like the part where the underground spider." He also added that his writing was similar "because it has a lot of facts about sharks and Gail Gibbons has a lot of facts about spiders." Again, at the end of his

interview, Keith explained that the mentor texts "helped me as a writer by putting things that Gail Gibbons did. Like where she put the diagram, like the spider catching its prey." Keith added that his introduction was similar to Gail Gibbons' introduction because "it helps by getting people ready for the Gail Gibbons book to know what it is going to be about." Then he flipped open his book to his introduction and explained, "Cause when she said, Spiders are all different shapes and colors and sizes—that's what I did. And when she said that there were a lot of spiders, I put that there was 40 sharks. And she said that spiders come in different ways—I didn't put that down—but sharks come in different ways too."

To begin with, during the interview, Keith explained the purpose of nonfiction text features including table of contents, diagrams, and glossaries. His explanations reflected the socially constructed understanding of nonfiction text features developed during the interactive read alouds and mini-lessons. As he opened his book, Keith explained the purpose of the table of contents, "So you can find a place you want to go and learn about the things you want to learn about in that section…. It helps people. It helps people find the place they need to go and learn what they need to learn about. If they didn't have a table of contents, then they couldn't find it, and they would have to scramble through the pages." He added that he had previously seen table of contents in some of his shark books and "in books the teacher read to us." In addition, Keith's second page of writing about shark's bodies included a diagram of a shark similar to the diagram on one of his note cards. Keith explained that he got the idea for the diagram from *Surprising Sharks* (Davies, 2003) and drew the diagram because "I wanted to do that so people could see about the shark's body." Furthermore, he demonstrated his understanding of glossaries, "It helps my reader by thinking and knowing the words if they don't know it. Then they can learn a new word." In addition, Keith explained his choice of words in his glossary, "I chose some of these

words for the glossary because some people don't know what *cartilage* is or *threatened* or like *prehistoric*." Keith's descriptions and explanations of these text features reflected the interactive discussions and Ms. Daniels' explanations of how the author included these text features to enhance the reader's understanding. Not only did Keith understand the purpose of these nonfiction text features, he understood how author's of nonfiction craft their writing for their reader.

Keith's introduction paragraph was significantly influenced by the interactive read alouds and subsequent mini-lessons explaining the purpose of introductions within nonfiction writing. On the first page of Keith's writing, he included an illustration of a shark and his introduction. Keith began by explaining where he got the idea for his shark illustration, "I found it in this book here (pointing to *Surprising Sharks*). Cause I thought it would look cool if it was just in [the water] and didn't have nothing else there." Sentence-by-sentence Keith explained his thinking behind each of the sentences within his introduction (Figure 6-2 Lines 1-4).

Keith's first sentence read, "There are about 40 different sharks that live in the water." Like Keith did with each fact within each sentence of his writing, Keith explained where he found the fact frequently pointing to the nonfiction shark book or flipping to the specific page of the book that included the fact. Keith explained that he found the fact about the number of different sharks in *Shark Tales* (Ebersole, 2005). The interactive examination of the introduction within Gail Gibbons' *Spiders* (1994) found that she used "big facts" all about all spiders to help get the reader's mind ready to read all about spiders. Keith's sentence which similarly included a "big fact" about the number of different sharks reflected the collaborative discussion and the socially constructed understanding of the purpose of introductions. The second sentence within Keith's introduction read, "Sharks are amazing!" This sentence was mentored by Ms. Daniels'

modeling of an introduction during writing workshop which included the sentence, “Bikes are amazing!” When asked if he was thinking about Ms. Daniels when he wrote this sentence, he said, “Yeah. I thought of that…. I thought that it would be very exciting and cool to put Sharks are amazing! because they really are.” Keith explained that he found the big idea for his next sentence, “Sharks are all different sizes,” in two books *Sharks* (Chandler, 1996) and *Surprising Sharks* (Davies, 2003). The last two sentences of Keith’s introduction read, “In this book you will learn about the different sharks. And you will learn about their bodies, prey, and other things.” Keith explained, “I got that sentence from thinking cause you will learn about all different kinds of sharks and it is about the sharks. … [Those were] the sections at the end of my introduction. So that [the reader will] know that they’ll learn about their body, prey and other facts….Some books I read don’t have that. I just knew I should do that.” Keith’s explanation demonstrated that his ideas for these sentences did not come from one particular source. These sentences were intertextually influenced, like the grounded theory in the previous chapter illustrated, by the literary understanding the teacher, students, and children’s book author socially constructed about nonfiction writing. Keith understood that the purpose of introductions within nonfiction writing was to prepare the reader for reading the book. He crafted his introduction by combining his understanding of the purpose of introductions with his cumulatively developed knowledge from researching sharks.

As Keith continued through his writing, he explained where he found the ideas within his writing and his illustrations. The ideas and facts within his sentences and illustrations generally came from the nonfiction books that he used to research sharks. However, his facts did not all come from the main text of the books. Some of the facts also came from the captions and illustrations. Interestingly, Keith, like the other students in his class, knew exactly where he

found the ideas and facts included within his book. Although almost all of Keith's facts came from the nonfiction books, one fact about sharks having gills to breathe underwater came from his personal experience visiting the New England Aquarium.

During the interview about his book, Keith explained how he borrowed, appropriated, and transformed ideas from the nonfiction books about sharks into his writing and illustrations. The socially constructed understanding of nonfiction writing not only helped Keith to be a writer of nonfiction but also a reader of nonfiction texts. Keith understood the significance of plagiarizing another author's words and described how he put the facts into his own words. He explained, "I thought it wouldn't be kind or nice to copy off someone's book so I thought I should do it a different way so that's why I didn't copy the words out of the book…. I would read the book and then write the note card and then read a little bit more." Keith also explained how he borrowed and transformed aspects of the illustrations within the nonfiction shark books into his own illustrations. For example, the illustration at the top of the page titled About Sharks and their Prey, included a shark chasing after a fish. Keith explained that the idea came from *Sharks* (Clarke, 2007) and then added that "in this book the shark tried to catch an octopus, but instead, I drew a fish." The illustration on his next page, About the Different Things About Sharks, also was influenced by *Sharks* (Clarke, 2007), "but I drew it different cause this part right here (pointing to the illustration on the page in the book) the whale shark was inside, but I drew it outside so you can see how big it was" (Figure 6-3). Keith recognized the importance of illustrations and diagrams within nonfiction writing since he understood they also conveyed information to the reader.

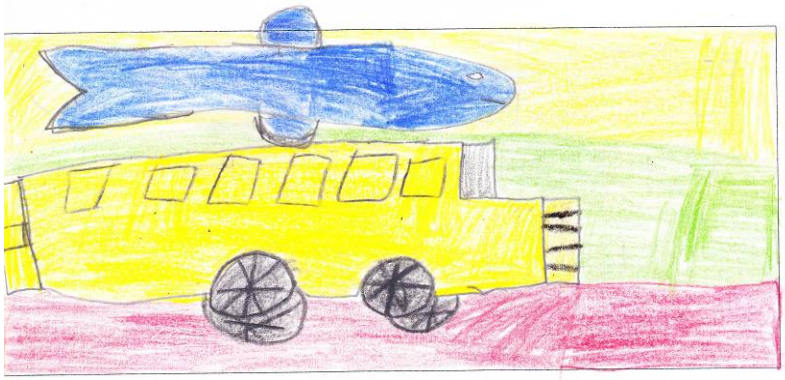

Figure 6-3. Keith's Illustration Comparing the Size of a Whale Shark to a Bus

In summary, Keith's nonfiction book, *Sharks!*, reflected the structure and organization of nonfiction writing which was mentored and intertextually influenced by the texts, broadly defined, within the interactive read alouds and literature-based mini-lessons during writing workshop. Keith understood the purpose of various nonfiction text features and used his understanding to convey meaning to his reader through his writing and illustrations. Keith's book embodied traces of many texts including the mentor texts, the interactive conversation surrounding the mentor texts, the teacher's modeled writing, and the nonfiction shark texts in addition to the texts of his life experiences.

Sentence Structure Unit: *Lost in New York*

During the sentence structure unit, Keith wrote three fiction stories and one personal narrative. His fiction stories included *Lost in New York*, *A Great Day*, and *Baby Bear Catches a Fish*. His personal narrative was titled *When I get my DS – Sept 23rd*. All of Keith's writings for this unit were approximately one and a half to two pages long, written on yellow notepad paper, and collected in his writing folder.

Figure 6-4. Cover of Keith's Book Lost in New York

Keith's book, *Lost in New York*, was three pages long and written on publishing paper (Figure 6-4). Keith chose to publish his fiction story titled *Lost in New York* (Figure 6-5). Keith explained, "Because I think this one would be funny for people to read." He added that although people read the books that he doesn't publish it is "not like the books I publish." Keith's book included colorful illustrations on the cover and at the top of both pages of writing.

Keith made intertextual connections to multiple texts within his book, *Lost in New York*. Within the content of his story, Keith made intertextual connections to various texts he had previously experienced including books read aloud and independently at school outside of writing workshop, conversations, life experiences, television shows, and movies. However, Keith consciously crafted his writing including his use of varied sentence lengths, punctuation, descriptions, word choice, and dialogue based on the understanding of the purpose of the author's craft that developed as the mentor texts were interactively read aloud and examined during mini-lessons. Within one sentence, Keith made intertextual connections to several texts. The following discussion of Keith's writing includes excerpts from his semi-structured interview at the end of the sentence structure unit.

Lost in New York

One day there were 3 pals snake, dog, and hamster. They lived in New York. Snake was a red, yellow, and black and snake was friendly. Dog was black and brown he loves to make jokes. Hamster was little and he talks a lot he's brown.

One day dog found hamster in a backyard. Dog said "do you want to be friends?" Hamster said "yes." So they were walking down street and a slithering snake came out a pipe. Dog asked "do you want to be friends too?" Snake said "sure." And started walking again.

They did not know where they were going. Dog asked "where are we?" Hamster said "I don't know." Dog said why did the duck cross the road? "To run away from a farm" said snake. "Nope to get his quackers" said dog. "I'm cold" said hamster. "Me too" said snake. "how about you dog?" asked Snake. "I'm hungry" said hamster "me too." "Are we still lost?" "Yes" said dog.

Then all 3 pals had to go in back of a restaurant to eat leftovers out of the trash. They ate carrots, bones, and rats. After they ate they had fallen asleep on each other.

The next morning a lot of cars were passing by. They tried speaking. But people couldn't hear them. They barked, hissed, and squeaked. But nobody heard them. They ran and slithered after cars. Finally they came to a stop and gave up. And slept in the cold dark night. After that day at the park they found a Big Pet hotel. They ran to it. It was like a miracle. They stopped to catch their breath. A man came out and caught them and carried them in the pet hotel. So then dog had a dog family, snake had a snake family, and of course hamster had a hamster family. And they lived happily ever after.

Figure 6-5. Keith's Fiction Story *Lost in New York*

During the interview, Keith explained how the various texts within the context of the interactive read alouds influenced his writing. To begin with, Keith summarized how the authors' writing in the three mentor texts, *Henry the Dog with No Tail* (Feiffer, 2007), *Scarecrow* (Rylant, 1998), and *Animal Dads* (Collard, 1997), helped him with his writing. He explained, "They all helped me with my writing because *Animal Dads* had to do with the animals. *Henry the Dog with No Tail* helped me with the dialogue. And *Scarecrow* helped me with my settings. …Some of the sentences in *Henry the Dog with No Tail* and *Scarecrow* helped me describe what was happening in the story." In addition when discussing his writing sentence-by-sentence he explained how the mentor texts influenced various aspects of his writing. For instance, he explained that he "decided to write this sentence from *Henry the Dog with No Tail* because it describes some of the characters" and that he got the idea to use commas in a series from

Scarecrow "because it kept having commas in between words" (Figure 6-5 Line 1 Sentence 3). Keith also added that Ms. Daniel's influenced his writing, "she helped me when she conferenced with me." In addition, he noted the influence of the writing lessons on his writing. Keith explained, "I learned to combine sentences…from [the mini] lessons." Although Keith did not specifically mention how his classmates influenced his writing, his classmates implicitly influenced his writing as they contributed to the collaborative discussions during the read alouds and mini-lessons. Keith's writing was influenced by the various participants within the interactive reading and examining of the mentor texts including the author's of the mentor texts, his classmates, and his teacher.

During his interview, as we discussed his writing sentence-by-sentence, Keith explained the ideas within his writing as well as how he crafted his sentences in particular ways for his reader. In the following excerpt, the three main characters, Snake, Dog, and Hamster, were lost in New York City and had gone behind a restaurant to eat leftovers out of the trash. Keith had just finished explaining that he used the word *leftovers* in his previous sentence because his mom used that word when there "was food that was left over." This excerpt is typical of the conversations that surrounded each of the sentences within his writing (Figure 6-5 Line 14 Sentence 2):

> Researcher: The next sentence: They ate carrots, bones, and rats.
>
> Keith: That is a medium sentence
>
> Researcher: And why did you include a medium sentence?
>
> Keith: So readers will know or see what they were doing.
>
> Researcher: Why did you choose carrots, bones, and rats?
>
> Keith: I know that hamsters love vegetables so I added—so I put in carrots. And I put dogs like to eat bones. And snakes like to eat rats.

> Researcher: Have you ever seen that before? Do you know that from personal experience? (Keith and I had previously discussed that he owned a pet hamster, his Nana had a dog, and he had learned about snakes at the zoo.)
>
> Keith: Yeah, from personal experience.
>
> Researcher: Did *Scarecrow*, *Animal Dads*, or *Henry the Dog with No Tail* help you to write this sentence?
>
> Keith: (Pointing to *Scarecrow*.) It helped me write this because…(referring to commas in a series) I got that idea from *Scarecrow* because it kept having commas in between words.

Within this excerpt, Keith explained that the idea for Hamster to eat carrots, Dog to eat bones, and Snake to eat rats was intertextually connected to the texts of his personal experiences with his own hamster, his Nana's dog, and his experience visiting the snake exhibit at the nearby zoo. However, Keith also consciously made intertextual connections within his writing to the texts within the context of writing workshop. Keith explained his use of medium length sentences to clearly share information with the reader as well as the use of commas to list items in a series. Keith particularly cited that the commas within his sentence reflected the commas used within *Scarecrow*; however, it was not simply a reflection of the text but the collaborative discussion surrounding the text that facilitated his understanding of the use of commas. This understanding enabled Keith to borrow, appropriate, and transform various craft features into his own writing.

Throughout the interview, Keith explained how and why he used different length sentences, included dialogue within his story, combined sentences or parts of sentences together, and chose specific words. Keith's explanations and his understanding of these craft features intertextually linked his writing to the understanding of the author's craft that was socially constructed as the teacher, students, and the author's of children's books interacted during the read-alouds and mini-lessons. For instance, Keith wrote the following sentence, "Dog was black and brown he loves to make jokes" (Figure 6-5 Line 2 Sentence 1). He explained, "That is a medium-long sentence….I decided to write this sentence from *Henry the Dog with No Tail*

because it describes some of the characters….(Keith opened *Henry the Dog with No Tail* & flipped through the pages looking for an example.) When it says…" When discussing another sentence, "Dog said "do you want to be friends?" (Figure 6-5 Line 5 Sentence 2), Keith explained, "It is a short sentence…. I added that sentence to show the reader that he asked a question so it can grab the reader's attention." This explanation reflects the socially constructed understanding of the use of short sentences to catch the reader's attention as well as the use of question marks within fiction for dialogue between characters. As we continued discussing his writing, Keith further explained his use of dialogue, "I didn't just want it to be plain without dialogue….Dialogue shows the reader what the characters are saying or acting."

In addition, Keith explained the purpose of combining sentences and the use of commas within his book. For instance, when describing Hamster at the beginning of his story, Keith wrote, "Hamster was little and he talks a lot he's brown." Although this was a run-on sentence and could have benefitted from commas, Keith explained, "I combined the two sentences together so it won't be short little sentences." In addition, near the end of his story, he further explained an instance where he revised his writing by combining three shorter sentences into one. His revised sentence read, "They barked, squeaked, and hissed." Keith explained, "I didn't want to use just periods because you would have to stop 3 times, so I used commas to show that it was a list." When interactively reading and examining the books, the teacher and students noticed how the author's writing flowed smoothly together and wasn't choppy. Ms. Daniels had later explained how sentences about a similar topic could be combined into a longer sentence with commas. Keith's intentional attempts to combine shorter sentences together reflected the understanding that developed from the examination of the author's writing within the mentor texts. Furthermore, Keith's thoughtful selection of word choice was linked to the discussions at

the beginning of writing workshop. For example, he wrote, "One day dog found hamster in a backyard." Keith explained that he chose the word *backyard* because "there's no other place a dog can meet a hamster. And hamsters they like to eat food so they'd be in a back yard because there is food." Then he added that instead of just saying *yard* or *outside* that he "wanted to describe and show where they are at." A couple of sentences later, Keith wrote, "So they were walking down the street and a slithering snake came out a pipe." Keith explained that he chose to use the word *slithering* "Cause I didn't want to say just coming out of a pipe cause [the reader] wouldn't know how. If he was on his back…or if he was going backwards." Keith's use of specific word choice to help his reader better understand his story reflected the conversations surrounding the mentor texts as the teacher and students interactively noticed and examined how the authors' word choice within the mentor texts helped them as readers visualize the story in their minds.

Throughout his book, *Lost in New York*, Keith also made connections to texts outside of the context of writing workshop. To begin with, the content of Keith's writing was interwoven with the texts of his personal experiences and conversations with his family and friends. For instance, the character's traits and actions within his story reflected his personal experiences. Keith explained that he made the hamster within his story love to talk because, "I used to have [a hamster]….I know that hamsters move around a lot and squeak and make noises a lot." Furthermore, Keith's writing included traces of previous conversations with his family and friends. For example, Keith wrote that dog in his story loved making jokes and included the dog telling a joke that his cousin had previously told him, "Why did the duck cross the road? To get his quackers." In addition to the text of personal experiences, Keith's writing reflected movies, such as *Hotel for Dog* and *101 Dalmatians*, and television shows. Finally, on several occasions,

Keith linked his writing to books read aloud in other grade levels or at times of the day outside of writing workshop. For instance, he explained that he decided to have his snake be red, yellow, and black because of the book, *Do Spiders have Teeth?,* which Ms. Daniels read aloud during reading workshop earlier in the year. He also noted the influence of books on his writing and illustrations that his teachers read aloud in first-grade and preschool.

At the end of the interview, Keith answered questions regarding his literary stance during writing workshop and the interconnected nature of reading and writing. Keith considered himself both a reader and a writer during writing workshop "cause one day I write my story and the next day I read my story over. I feel like I am a reader because after I read I make sure that all my sentences that my capitalization is correct and my writing is complete. I am a writer during writing workshop because I see if my writing is neat and if it has punctuation at the end." When asked if reading and writing were connected, Keith explained, "Reading and writing are connected because when you write then you have to reread it. And when you read it is like writing because somebody had to write the book and you are reading it." He also explained, "Reading helps make me a better writer because it helps me understand what I should write about and what I should do with my writing." Then, he added, "Writing makes me a better reader because when I write I can understand a book even more and I can see what the author means in the book." Keith's explanations suggest that integrating reading and writing events, particularly interactive read alouds within writing workshop, encourage students to perceive reading and writing as a combined literacy process and understand the interrelated nature of reading and writing as a communication process. Keith's insights into the meaning conveyed to the reader through particular aspects of author's craft not only fostered his ability to write but also fostered his ability to understand the message an author was conveying to him as a reader.

In short, Keith's book, *Lost in New York*, was interwoven with numerous texts that he had borrowed, appropriated, and transformed into his writing. Although the content and ideas within his writing came from a wide variety of textual sources, Keith consciously crafted his writing based on the understanding of the purpose of author's craft which was socially constructed during the interactive reading and examining of the three mentor texts during writing workshop. Keith understood the purpose of author's craft and intentionally crafted his writing for his reader's understanding. Even though Keith's attempts at using particular craft features within his writing were not always done seamlessly, he had developed an understanding of the purpose of author's craft that will remain with him as he grows and develops as a writer.

Belkys

Belkys was a friendly, social Hispanic female for whom English was a Second Language. Although Belkys was quite social, she remained focused and on-task during writing workshop. Belkys was considered by her teacher to have average reading and writing abilities. Belkys was a metacognitive student who was aware of her thinking and intentionally used particular strategies to improve her reading and writing. Throughout the study, particularly during informal interviews at writing time, Belkys articulated her use of various metacognitive strategies. For example, the following excerpt from the field notes illustrates her thinking when reading *Freaky Frogs* while researching for her nonfiction book (September 25, 2008):

> Belkys begins reading aloud *Freaky Frogs*. She reads the heading, "Deadly Disease" and reads the paragraph. Then she stops and tells me that in order for her to understand her reading best and to write the best book, she likes to summarize what she reads before going on. "I learned in this one that…"

When writing personal narratives and fiction stories during the sentence structure unit, Belkys worked toward her writing "making sense." She typically read her writing from the previous day quietly to herself prior to beginning to write during writing time. She explained

that she did this in order to help her writing "make sense" as she wrote from day to day. One day when reading aloud her personal narrative, *At My Grandma's House for 15 Days,* Belkys finished reading aloud her story and then added, "It is kind of confusing. I finished cleaning too fast—I should have put the swirls." Belkys was referring to the last part of her story and the use of swirls that she had previously seen in *Judy Moody* (2000) to show a change of setting. Belkys was one of the first to include swirls in her writing to show a change of setting; however, by the end of the unit, several students included swirls within their writing.

Belkys often sought and appreciated assistance with her writing from her classmates and Ms. Daniels. For instance, during her nonfiction semi-structured interview Belkys explained, "Frenia is a good friend. She actually helps me like spelling my words and she reads my books and she tells me you need to add details here, here, and there. And she tells me, you can fix that sentence." In addition, Belkys' writing conferences with Ms. Daniels routinely focused on clarifying and explaining her thinking and describing the details within her story as well as addressing her writing conventions. Typically, Ms. Daniels would confer with Belkys the day that she began planning a story in order to help her clarify her thinking. Belkys explained that she liked to have conferences with Ms. Daniels because it helped to make her writing better.

Nonfiction Research Unit: Reading & Writing About Frogs

During the nonfiction research unit, Belkys researched frogs and then wrote a nonfiction book titled *Frogs*. Her book bin included five nonfiction frog books including *The Life Cycle of a Frog* (Kalman, 2002), *Frogs* (Bishop, 2008), *Freaky Frogs* (Hogan & Hogan, 2004),*All About Frogs* (Arnosky, 2002), and *Red-Eyed Tree Frog* (Cowley, 1999). Although there were five books in the frogs bin, Belkys explained that she read and recorded facts from only a few of the books, "The first book that I read was *Freaky Frogs*, but I didn't really understand it. I didn't think that it was a fun fact book but I didn't even find lots of stuff. But when I got to this book

(*Life Cycle of a Frog*) I found A LOT." Belkys recorded facts on thirty note cards including one note card with a diagram of the life cycle of a frog. Most of her facts came from *Life Cycle of a Frog* (Kalman, 2002).

Figure 6-6. Cover of Belkys' Nonfiction Book titled Frogs

Belkys' book, *Frogs*, was ten pages long and written on publishing paper (Figure 6-6). Her cover included the title Frogs at the top with a box around two trees with grass. At the bottom of the cover of her book, she wrote *by Belkys* and then beside it *illustrated by Belkys.* She explained how Gail Gibbons' illustrations influenced the design of her cover. "I got the idea for my cover. I looked at that Gail Gibbons book. I wondered that if I did the box and did that thing. I wondered if that would be interesting (referring to putting a box around the illustration). I did my cover like that and then I did a line and I put the [picture]…I wanted to make my cover interesting, not just like the color green, blue, and brown and that's why I made different colors on the top." Belkys' book included the following headings: Table of Contents, Introduction, A Life Cycle of A Frog, Where Do Frogs Live, Frogs in Danger, A Frog Hibernation, What Frogs Eat, Fun Facts, and Glossary. Each page included one paragraph as well as an illustration with a

caption, a divided and/or labeled illustration, or a diagram. Belkys' writing within her nonfiction book, *Frogs*, is included in Figure 6-7.

Frogs

Introduction

Do you know that a Survivor Frog can stay frozen for a couple of years? Frogs can come in any color, and sizes that's because it help them hide from predators. Frog are near ponds, streams, and rivers because its skin will dry. This is the difference between a frog and a toad. Frogs can jump and toads can not. Frogs have smooth skin but toads have bumpy skin. Frogs are not poisonous but toads are.

A Life Cycle of a Frog

There are different parts of a frog's life cycle. A frog's life cycle is that first it starts with eggs. They are under water. Then they turn into tadpoles. Tadpoles look black they have a tail. They are like a fish but no longer have legs or arms. Then it turn into a froglet. A froglet grows leg and arms but it still has its tail. Then it turns into a adult frog. Its green then its tail falls off. A frog total change takes 1 year also it called metamorphosis.

Where Do Frogs Live

Frogs don't live in the same way. They live in many different places. Frogs live in wetlands Frogs that live in wetlands also drought and sleep to survive heat. Frogs live in ponds, rivers, and streams.

Frogs in Danger

Some frogs are in danger. People are taking away their habitats. This makes them in danger because they don't have homes to live in. Frogs are getting very sick because of water pollution. Snakes and birds are eating frogs that make them disappear.

A Frog's Hibernation

Frogs have to hibernate to stay warm in the winter. They dig up under a pond and stay there till winter is over. There are air bubbles in the mud to help them breathe. They know when winter is over when the water warms.

What Frogs Eat

Frogs eat different kinds of food. Frogs eat insects. They eat insects by waiting for them ad snatch it with its tongue. Frogs eat anything that moves and fits in its mouth. It can eat a mouse, moths, beetles, or even baby snakes, lizards, cockroaches.

Fun Facts

- Frogs been on earth for 190 million years.
- A Survivor Frog can stay frozen for a couple of days.
- There are 2,800 species in the world.

Figure 6-7. Belkys' Nonfiction Book *Frogs*

Belkys' illustrations, paragraph structure, and explanations of her use of nonfiction text features for her reader throughout her nonfiction book were connected to the interactive reading

and examining of Gail Gibbons' *Spiders* (1994) and *Bicycle Book* (2001). The factual content within her book was almost completely from one nonfiction book; however, during her interview, she also made intertextual connections to other nonfiction books that she had previously read with text features similar to the ones included within her book. Furthermore, Belkys' writing reflected aspects of conversations that she had individually with her classmates and Ms. Daniels. For example, the following discussion occurred one day during writing time as Frenia and Belkys were sitting across from one another at their writing spots (Field notes, October 6, 2008):

> Belkys is beginning a new section of her writing. She asks Frenia, "How should I write *hibernate* as a heading?" Her headings include A Life Cycle of a Frog, Where Frogs Live, Frogs in Danger (heading from her book). After reading through her headings, Belkys suggests that her heading should include the word frog like all of her other headings. Frenia agrees. Belkys decides on the heading, A Frog's Hibernation, "cause I noticed in each one of my headings that I used the word frogs, so Frog's Hibernation. Belkys and Frenia then begin discussing the differences between surviving and hibernating. Belkys asks, "Isn't surviving like hibernating?" Frenia explains by defining hibernating and surviving, "Well, hibernating…" After listening to Frenia's explanation of the differences between hibernating and surviving, Belkys says, "You gave me an idea." Belkys flips through the book A Life Cycle of a Frog and turns to the page titled Survival. Belkys shows Frenia the page in the book titled Survival and Frenia suggests, "You could include it as a supporting detail.

This discussion between Belkys and her classmate, Frenia, was reflected in her writing (Figure 6-7 Lines 25-28). The heading of this section of Belkys' writing was influenced by this conversation as well as the facts or supporting details that she included in this section. The following excerpts are from the semi-structured interview conducted at the end of the nonfiction research unit.

Belkys considered her writing and illustrations to be similar to Gail Gibbons' mentor texts in several ways. Belkys explained, "My book was similar to her books because she drew captions and stuff under her pictures to tell what it is about. And she drew like those stuff for her pictures (referring to labels)…She did something just like me. I put one of the sections Frog or

Toad and she did Spider or Insect—like I did." She added, "[My book] is similar because Gail Gibbons did paragraphs that had topic sentences and closing sentences and paragraphs that had 3 supporting details."

Belkys' explanations of the nonfiction text features that she included within her writing, such as table of contents, captions and labels, diagrams, and glossaries, reflected the socially constructed understanding of nonfiction text features. When looking at her table of contents, she explained, "A table of contents—it tells you if you want to figure out something like, you know, if you want to figure out the life cycle of a frog (pointing to the heading and page number on her table of contents), that helps you go to that section and learn about it." As Belkys looked through the *Life Cycle of a Frog* (Kalman, 2002) for the page where she found specific facts, she used the table of contents repeatedly as a reader herself and demonstrated her understanding that tables of contents are in fact extremely beneficial for readers of nonfiction.

On the following page, the Introduction to her book, Belkys' illustration of an underwater scene with a frog, insects, and grass, had a caption under it which read: This is a picture of a frog with a bug inside. She explained that she had seen captions in a lot of books and "decided to do a caption in my picture." The next page of her book, A Life Cycle of a Frog, included a similar underwater scene with the life cycle of the frog labeled (Figure 6-8). While researching, Belkys found a similar picture within *Life Cycle of a Frog* (Kalman, 2002) she flipped to the page within the book and added, "I looked at this picture and thought, Ooh, this might be an interesting picture, so I drew a whole bunches of eggs right there (pointing to her illustration) but they are usually black and purple. I drew tadpoles and froglets and frogs." The last sentence on this page of writing said: A frogs total change takes 1 year also it is called metamorphosis. Then she added, "I learned about *metamorphosis* because I knew that in *A Life Cycle of a Frog*, right

here… (points to page within book) It says this change in the frog's body is called metamorphosis. So, I looked at the glossary and it said that metamorphosis means the process of a change and I know what *process* means so I decided to write it down. Instead of just writing *metamorphosis* I wanted them to know what it means so I wrote metamorphosis [in my glossary] and I thought it was an interesting word." Rather than simply including the word *metamorphosis* in her book, Belkys understood the purpose of glossaries and wanted her reader to learn what the word meant, so she included this word as well as *habitat, pollution*, and *life cycle* in her glossary at the end of her book.

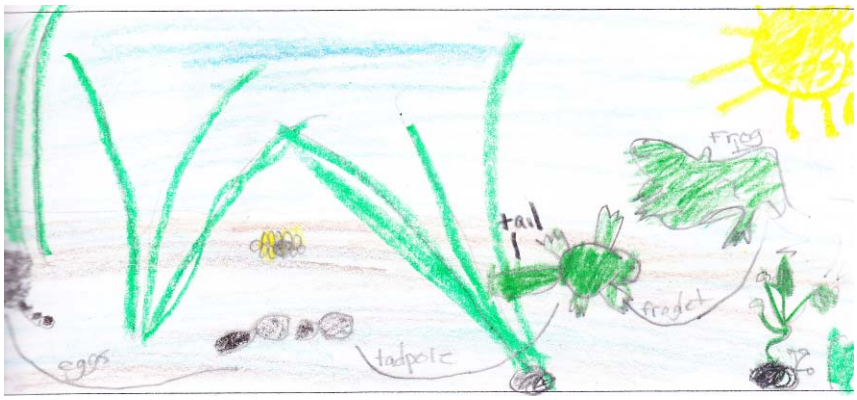

Figure 6-8. Belkys' Labeled Illustration of Life Cycle of a Frog

All of the illustrations within her book either included labels identifying the different parts of the illustration or a caption beneath the illustration. When explaining where she got the idea to label one of her illustrations she whispered, "in first and second grade…" and then added, "there is actually a lot of authors of nonfiction books that do that…like Gail Gibbons." This demonstrated that her understanding of text features, such as labels, was conceptually built upon over time and interrelated with her previous literacy experiences as well as further constructed during the nonfiction research unit. Gail Gibbons' divided illustrations, particularly in *Spiders* (1994), influenced Belkys, and several other students, to divide their illustrations into 2 or more parts in order to include more pictures about their topic for their reader. On her page, A Frog's

Hibernation, she had the illustration box at the top of the page divided in half with one part showing a frog in summer and the other side showing a frog in winter. Belkys further explained that when she was trying to illustrate a picture of a frog hibernating that Ms. Daniels suggested during a conference that she could "draw a part that has summer and a part that has snow coming down."

In addition to these nonfiction text features, Belkys understood that the purpose of nonfiction writing was to explain to a reader and demonstrated that she understood how nonfiction paragraphs were structured with topic sentences, details, and concluding sentences. The following excerpt from Belkys' interview occurred when beginning to discuss her writing about A Life Cycle of a Frog (Figure 6-7 Lines 8-13):

> Researcher: Where did you get the idea for that sentence?
>
> Belkys: I didn't find that sentence in here (pointing to *Life Cycle of a Frog*). It is a topic sentence. It was going to be about the parts of [the life cycle] and then I tell about the parts of it.
>
> Researcher: How did you decide to write a topic sentence?
>
> Belkys: I decided to write a topic sentence because I wanted to say that my topic sentence is what my whole section is going to be about.

This excerpt demonstrates Belkys' understanding of the purpose of topic sentences. Throughout her writing, each section began with a topic sentence that was telling the reader what her section was "going to be about." In addition, like the example of her writing in the section A Life Cycle of a Frog, her writing included several details focused on the main topic and often ended with a concluding sentence summarizing the idea discussed within the paragraph. In this case, her last sentence about metamorphosis was her concluding sentence summarizing the life cycle of a frog.

As Belkys discussed her writing sentence-by-sentence, she explained where she found the ideas within her writing and illustrations which were mainly from *Life Cycle of a Frog* (Kalman,

2002). Although many of Belkys' facts came from the main text of the book, a significant portion of the facts included within her book came from close examination of the illustrations within the nonfiction book about frogs. The illustrations within the nonfiction text appeared to be particularly helpful in her ability to understand the meaning of the text. As an English as a Second Language Learner and a reader of nonfiction, Belkys heavily relied upon the pictures as sources of meaning which likely influenced how she crafted her diagrams and illustrations for her reader's understanding. Belkys' understanding of nonfiction writing and illustrations facilitated her writing and reading of nonfiction texts.

Belkys explained how the nonfiction books about frogs were reflected in her writing and illustrations. When discussing where she found a particular idea within her writing, Belkys explained, "I didn't copy the words….I put them in my own words. If I copied the words, that would be copying, but what I did was like…Say this sentence—*They need water to keep their thin skin from drying out*. I would say like - Frogs need water to keep their skin wet and not dry." Similarly, Belkys explained when discussing an illustration, "I came up with the idea from here (pointing to an illustration in *Life Cycle of a Frog*), but I didn't do it the same."

To summarize, Belkys' nonfiction book, *Frogs*, was significantly influenced by and embedded within the context of the nonfiction interactive read alouds and mini-lessons conducted within her collaborative literacy community. Although Belkys' writing and illustrations reflected Gail Gibbons' writing and illustrations within the mentor texts, it more accurately reflected the interactive examinations of the mentor texts by the teacher and students within writing workshop. Furthermore, Belkys' writing was shaped by mentor relationships with children's literature authors, the teacher during conferences, and by other knowledgeable young

authors in the classroom. Belkys was a thoughtful reader of nonfiction who understood the purpose of nonfiction text features and purposefully crafted her writing for and like a reader.

Sentence Structure Unit: *Sweet 16*

During the sentence structure unit, Belkys wrote three fiction stories, one personal narrative, and one nonfiction book. Her three fiction stories included: *The Witch, The Modeling Show*, and *Sweet 16.* Belkys also wrote one nonfiction book titled *Butterflies* and a personal narrative *At My Grandma's House for 15 Days*. Belkys' writings were written on yellow notepad paper and collected in her writing folder. Although most of her writings for this unit were approximately two pages long, the rough draft of the book that Belkys chose to publish was five pages long.

Figure 6-9. Cover of Belkys' Book titled Sweet 16

Belkys' book, *Sweet 16*, was six pages long and written on publishing paper (Figure 6-9). During publishing, Belkys said that she chose to publish *Sweet 16* (Figure 6-10) "because this was one of my best books and I was interested in it. This was the one I put a lot of details in and

Sweet 16

One day, Camile was at her house planning her sweet 16, with her friend Michelle and Britney, and was making invitations for Camile's party. They had to do over 100 Invitations.

◎◎◎

Then after a little while Michelle, Britney, and Camile were done. Jenifer (Mom) was cooking supper. Then she said "girls time for dinner." They said "coming." Then they went to the kitchen. While they were eating Michelle and Britney started to get jealous. Then Camile went upstairs because her phone rang. While Camile went upstairs Michelle and Britney began to wash the dishes. They started to whisper about ruining the party.

★★★

It was the next day, Camile's party. She was brushing her teeth to go downstairs. Then when she was going downstairs she saw Michelle and Britney. They said "happy birthday!" Camile said "thank you." They really were just trying to ruin her party. Then she went upstairs to deliver invitations.

◎◎◎

Camile came from delivering her invitations. She asked her mother "Mom are we going to buy the dress and the other stuff we need." Her mother said "lets go" (So they went.)

★★★

They got to the place where they sell lots of dresses. Her manager looked and got 4 or 7 dresses to try on and pick 2 (One for performance and entrance). Then when she got out…her dress was horribly ugly. Her mother says "that's ugly." Camile said "Yeah I know that this dress look ugly." They picked a dress that was open in the stomach.

◎◎◎◎

They went to get high heels at the shoe store. She said to the manager "can you find me a size 6 white high heels. The manager nodded yes. Then she tried them on. Camile said, "Yep, they do." And they left.

★★★

Then they got to the hair salon. Camile and her mom. She was going to do curls blowdried in the back and her hair in the front apart.

◎◎◎

Then she got ready for the party.

★★★

Next she was so exited she could not help it. She got out of the car…she had a big smile on her face. Everybody screamed "CAMILE." Then in that moment everyone went inside.

★★★

Brittany and Michelle were going to change the cake. They said "1,2,3, go!". They had to go as fast as they could. Britney said "Get the other cake." The cake was vanilla and chocolate ice cream cake and threw away the regular cake.

◎◎◎

After a little while they went into the room and saw the cake. People at the party sang happy birthday.. When everybody got a piece of cake and she tasted it. She called the cake lady. "I told you a regular cake with frosting not an ice cream cake." Camile said. The lady said "I did what." She clicked.

★★★

Britney and Michelle changed the clothes for her performance. Camile said "I thought it was not going to be blue." "Well, too bad I like it!" said Camile.

◎★◎★

After Camile did her performance, she said, "Let dance." Britney and Michelle were going to change the CD to opera. So Britney went to the DJ and said "Put this on." The DJ said "but Camile said put this on right now" said DJ. So he put it on everybody "boooooo." "Take this off" Camile said "Fix it" the DJ said ok.

★★★

A little second later Britney and Michelle was so mad so were going to confess they did it. "We're sorry for doing all those things." "It was you" said Camile. "We were just jealous." "Friends" they said. Camile said "friend." They promised not to ever get jealous again.

THE END

Figure 6-10. Belkys' Fiction Story *Sweet 16*

didn't rush through it." Belkys later explained, "I decided to write about a birthday party because I said, 'Oh maybe I can write about a birthday party…I rarely write about parties or other stuff like that.' This is my first one. I decided to write a fiction one. I know that I have [written] a lot of fiction books but I decided to make this one. In this one, I added a lot of punctuation and capitalization. I used all my hard work on that book." She further explained, "I wanted to write about [a 16th birthday] and know how it feels because my sister, she's gonna be 16." Belkys' book included detailed illustrations on the cover and at the top of each of her pages of writing.

Belkys make intertextual connections to numerous texts within her book, *Sweet 16*. Within the content of her realistic fiction story, Belkys made intertextual connections to various texts she previously experienced including the texts of life experiences and conversations with family and friends, television shows, as well as books read independently and read aloud. However, Belkys consciously crafted her writing including her use of varied sentence lengths, dialogue, and punctuation based on the socially constructed understanding of the purpose of the author's craft that was developed as the mentor texts were interactively read aloud and examined during mini-lessons. Within each of her sentences, Belkys made intertextual connections to several texts. The following discussion of Belkys' writing includes excerpts from her semi-structured interview at the end of the sentence structure unit.

During the interview at the end of the unit, Belkys holistically explained how the mentor texts, her teacher, and her classmates influenced her writing. To begin with, Belkys explained how the authors' writing in the three mentor texts, *Henry the Dog with No Tail* (Feiffer, 2007), *Scarecrow* (Rylant, 1998), and *Animal Dads* (Collard, 1997), helped her with her writing. She explained, "[*Henry the Dog with No Tail*] helped me add more descriptions…and it helped me

add more commas and stuff like that." Then she began looking through the book as she added, "Short sentences, length of sentences…Like here, this is a long sentence. (Paraphrases sentence from the book) His owners saw how sad he was so they sent him in search of a tail. (Reads directly from book and points to words) And naturally *comma* when a dog goes in search of a tail *comma* he goes to the tailors. Hello *comma* said Henry. Hello *comma* said the tailor." In addition, Belkys also explained "[*Scarecrow*] helped me add more descriptions. …Descriptions and commas too. And lengths of sentences." She further explained that *Animal Dads* helped her to "add more stuff to my writing. It helped me add commas too because it had commas AND word choice." Belkys also discussed how the lessons at the beginning of writing workshop influenced her writing. "It helped me by learning my mistakes and fixing them. My mistakes—I did not capitalize. I did not put punctuation. I did not have word choice. I did not have sentence length. I did not have no commas." After the daily lesson, Belkys explained, "I would go fix my writing…I would fix it and then see if I could add more." She added that each day when writing that she would "use all [of the lessons] that I learned each day in workshop." Furthermore, Belkys explained, [my classmates] helped me by adding things like descriptions, powerful words…" She also added that sharing writing at the end of writing workshop "helped me add stuff in my books." Belkys' explanations demonstrate the many ways in which her writing was influenced by the texts within the context of writing workshop. Specifically, Belkys' reading of the text within *Henry the Dog with No Tail* emphasizing the commas directly reflected the reading and examination of the text during the interactive read alouds and mini-lessons.

When discussing her writing sentence-by sentence, Belkys explained the various connections within her writing as well as explained how and why she crafted her writing in particular ways. In the following excerpt, the main characters, Michelle, Britney, and Camile,

were preparing for Camile's 16th birthday party (Figure 6-10 Lines 1-2). Belkys had just finished explaining that Camile was the name of her sister's best friend, Britney was both the name of someone on a TV show and the name of a girl at her old school, and Michelle was also the name of a girl from her previous school. She then added, "But I didn't write they were old girls from my old school." The following excerpt is typical of the conversations that surrounded each of the sentences within Belkys' writing:

> Researcher: (Reading writing.) One day, Camile was at her house planning her sweet 16, with her friend Michelle and Britney, and was making invitations for Camile's party. So tell me about this sentence. Where did you get this idea?
>
> Belkys: I put *one day comma*—I got that from this book (pointing to book), *Henry the Dog with No Tail*, and I was describing where she was and what they were doing like *Henry the Dog with No Tail*.
>
> Researcher: So you were being descriptive?
>
> Belkys: Umm humm…a long sentence.
>
> Researcher: Why did you decide to write a long sentence?
>
> Belkys:…I did that because I really wanted to describe my characters and what they were doing.
>
> Researcher: Where did you learn about making long sentences that are descriptive?
>
> Belkys: *Henry the Dog with No Tail*.
>
> Researcher: From the teacher's reading it or the lessons?
>
> Belkys: The lessons.

Within this brief excerpt, Belkys explained how this one sentence was connected to multiple texts. First, she explained how the names of the main characters in her story reflected either the names of girls that she knew, previously knew, or had seen on television. However, Belkys further explained how she purposefully crafted her writing in a way that was linked to the mentor texts that were interactively read and examined during mini-lessons. Therefore, Belkys' writing was not only intertextually linked to the mentor texts but to the understanding of the author's

craft socially constructed by the teacher, students, and the children's book authors when interactively reading and examining the mentor texts during writing workshop.

Throughout the interview, Belkys explained how and why she used different sentence lengths, dialogue, and punctuation which intertextually linked her writing to the dialogue surrounding the interactive read alouds and mini-lessons. For example, Belkys wrote the following sentence at the end of her paragraph (Figure 6-10 Line 2 Sentence 1), "They had to do over 100 invitations." Belkys explained, "I wrote a medium sentence there because I think it would be very good like *Henry the Dog with No Tail*, if you end with a medium sentence. I think [Kate Feiffer] ended her book with a medium sentence too…it is important to have clear sentences." Belkys' explanation of medium length sentences being clear for the reader reflected the understanding of medium sentences socially constructed during the mini-lessons. In addition, Belkys explained how and why she used dialogue within her story. She used dialogue within her story for the first time when Camile's mom spoke to the main characters in the following sentence (Figure 6-10 Line 5 Sentence 1): Then she said "girls time for dinner." Belkys explained that she used dialogue "because in some books that I read they don't have dialogue. And then I decided that if I put some dialogue—because at first I had no dialogue—I thought that I could add people talking….I would add dialogue to my story if I wanted to describe somebody's talking. I put the dialogue in it so they can see that person is talking." Although there was not a specific mini-lesson focusing on dialogue, the dialogue within *Henry the Dog with No Tail* (Feiffer, 2007) was repeatedly noticed and examined during the interactive read alouds and subsequent mini-lessons. Belkys continued by explaining that she added the dialogue to help the reader visualize the characters talking to each other. In addition, Belkys understood the purpose of different length sentences and the need to punctuate sentences that

were too long. For example, within her rough draft she had written a long sentence: "Camile came from delivering invitation and then she asked he mother "Mom lets buy the dress and the other stuff we need." Within her published book, she broke up this long sentence into two shorter sentences (Figure 6-10 Line 15 Sentences 1 & 2). She explained, "(Pointing to sentences in *Henry the Dog with No Tail* & her own writing.) I broke up that sentence because like in *Henry the Dog with No Tail* there's like a sentence from all the way over here to over there. But my story sentence was from all the way over here to all the way right there. My sentence was too long and then I decided that I should write a period by making the reader's voice stop at a period."

Throughout *Sweet 16*, Belkys made intertextual connections to texts outside of the context of writing workshop. To begin with, the content of Belkys' writing was heavily influenced by the texts of her personal experiences and conversations with her family and friends. Frequently, Belkys explained that what the characters were doing or saying reflected personal experiences that she similarly experienced. For instance, when Camile brushed her teeth before going down stairs (Figure 6-10 Line 10 Sentence 2), Belkys explained that she lived in a triple-decker house and that she similarly brushed her teeth before going down stairs to eat breakfast. In addition, much of the dialogue within her story reflected phrases her mother or sisters typically used such as "Yeah, I know that," "Well, too bad," and "1, 2, 3, Go!" (Figure 6-10 Lines 20, 45, & 35 respectively). Belkys' writing also included numerous intertextual connections to television shows including *MTV*, Nickelodeon's *Zoey 101*, *How Do I Look*, and *America's Next Top Model*. She also made intertextual connections to other televisions shows; however she could not remember the specific titles. Lastly, Belkys made intertextual connections to trade books she read during reading workshop when explaining her use of various punctuation including

parentheses and swirls within her writing. Belkys used parenthesis twice within her story to clarify information for the reader. For example she wrote, “Jenifer (Mom) was cooking supper” (Figure 6-10 Line 4 Sentence 2). She explained, “I wanted my reader to know who Jenifer was.” She had previously seen parentheses in the book *Dear Dumb Diary* that she read independently during reading workshop. In addition, Belkys was one of the first students to use swirls (◎◎◎) in her writing in between paragraphs to show that the writing “was changing to another setting.” During the previous school year in Ms. Daniels’ second grade class, Belkys saw swirls between paragraphs when she was reading *Judy Moody* in her guided reading group. Belkys asked Ms. Daniels about the swirls and she explained that they showed a change in setting. Belkys, as well as several other students, used swirls in between paragraphs throughout her writing.

At the end of the interview, Belkys explained that she considered herself both a reader and a writer during writing workshop. She lively explained, “I’m a writer, I’m a writer, I’m a writer—And a reader.” Belkys added, “I write my books and I go back and revise and read them.” Belkys explained that reading and writing were connected ”because when you write you have to read to make sure your sentences are clear…then when you read it, it helps you write because when you read, it makes sense after that to write.” Belkys’ explanations also provide insights into her thinking process as a reader and a writer. Belkys explained that reading helps her to become a better writer, “Because when you read [your writing]—you know how you have mistakes—and then when you are writing you go back and fix it.” Then she further explained, “When I read a book sometimes, well not copy, I can put it in my own descriptions and stuff like that and I put them in my stories…I also get words—powerful words….and a lot of descriptions.” Finally when asked how writing helped her to become a better reader, Belkys explained, “Oh man (whispers). I really have to think about that really hard (quietly)…Because

when I write I read. And when I read my writing, I learn more about reading my books during workshop…"

Finally, Belkys' book, *Sweet 16*, was interwoven with numerous texts that had been borrowed, appropriated, and transformed into her writing. Belkys made intertextual connections within the content of her writing to the texts of her personal experiences, conversations, and television shows. However, she thoughtfully and purposefully crafted her writing including her use of varied sentence lengths, description, punctuation, and dialogue based on the understanding of the purpose of author's craft socially constructed by the teacher, students, and the children's book authors during the interactive read alouds and mini-lessons.

Osarhu

Osarhu was a witty, friendly African-American male who clearly articulated his thinking. He was considered by his teacher to have high reading abilities and average writing abilities. Osahru was an engaged learner who thoughtfully reflected on his learning. Osahru was outgoing and often volunteered to contribute to class discussions.

Osharu had a keen awareness of the reader of his writing and focused on how his writing influenced the reader's understanding. For example, the following excerpt (Field notes, October 6, 2008) occurred during the nonfiction research unit when Osahru was rearranging the order of the paragraphs within his writing for his reader's understanding:

> Osahru is sitting at the back table with Keith during writing time. He explains that during a conference, he and Ms. Daniels found that his writing might confuse a reader because he tells about grown up bats and then tells about baby bats at the end.
>
> Researcher: When you write, how do you think about the reader?
>
> Osahru: I think about if the reader might understand, because if it's kind of hard for me [to understand] then I think the reader might not understand so I try to fix it in a way so if I can understand it and I think a reader can, then I just keep on writing. But when I start a new paragraph I just like to think if the reader will understand if I put it in a certain way. I

> think about which way is easier for the reader to understand so they won't be confused in my book.
>
> Researcher: So you think about the reader a lot when you're writing?
>
> Osahru: Yeah. …I look at myself as a reader and I think that if I write notes down, important notes, and then I write down my notes—I think to myself that I want to make it in the same order as the writer so I can understand my book and the reader can understand my book, too.

In addition to being aware of the reader of his writing, he also considered himself an author and consciously made choices as an author. When writing the ending of his personal narrative titled Football, Osahru was deciding between ending his story with a theme like sportsmanship or "in a way a reader will understand the last shot and how they missed the ball" (Fieldnotes, January 7, 2009). The next day Osahru explained during an informal interview (Fieldnotes, January 8, 2009), "I finished my story…I decided today that I didn't want to end it with sportsmanship but how Mark caught the touchdown. I was thinking as an author that I didn't want to do it. I didn't think we showed much sportsmanship, so I didn't want to end it that way."

Nonfiction Research Unit: Reading & Writing About Bats

During the nonfiction research unit, Osahru researched bats and then wrote a nonfiction book titled *Bats*. His book bin included three nonfiction books about bats including *All About Bats* (Jacobson, 1996), *Bats* (Gail Gibbons, 2000), and *Bats: Night Flyers* (Maestro, 1994). Although it was obvious from his interview that he had thoroughly read all of the books in the bat book bin, he said that most of the facts included within his writing were from *Bats* (Gibbons, 2000) and *Bats: Night Flyers* (Maestro, 1994). Osahru recorded facts on 28 note cards including one note card with a diagram of a bat's body. Osahru's note cards each included a fact, the title of the book, and the author's name so he "knows where the facts came from."

Figure 6-11. Cover of Osahru's Nonfiction Book titled Bats

Osahru's book, *Bats*, was eight pages long and written on publishing paper. His cover included the title *Bats* at the top with a bat flying beside a fruit tree (Figure 6-11). Osahru explained, "Well, I looked at all of the bat books I had and I really saw like a bunch of bats…like at least one bat on every cover and flying in the dark. But then I saw the *All About Bats* by Jennifer Jacobson and I didn't think her cover was very interesting. It was like two bats, but I was thinking about Betsy's *Bat Night Flyer* book and I was thinking that there were a bunch of bats in the sky like up in space. I know bats can't really fly that high, so I didn't think it would match my book but when I looked at Gail Gibbons' [*Bats* book] I saw that she had like trees and a dark sky and a moon and some bats flying and she had trees so I decided to do like hers." Osahru's book included the following headings: Table of Contents, Introduction, About Bats and Their Bodies, How Bats Have Babies, Bat Survival, Fun Facts, and Glossary. Each page of his book included one or two paragraphs as well as an illustration with a caption, a diagram, or a divided and/or labeled illustration. Osahru's writing within his nonfiction book, *Bats*, is included in Figure 6-12.

Bats

Introduction

Bats are the only warm blooded mammals that can fly. In this book you will learn about bats and what they do.

Not all bats fly some bats crawl because their food is on land or trees. Almost one half of the bats are endangered. Because farmers kill them for eating their fruit but bats do it because it is too ripe to be sold. Vandals and cave explorers usually disturb or kill bats causing thousands of bats dead. Also snakes, owls, raccoons, and hawks eat bats and sometimes humans kill bats on accident but mostly on purpose.

About Bats and Their Bodies

There are two main kinds of bats. The Megabats and Microbats. There are different kinds of bats the Vampire bat, Flying Fox bat, Butterfly bat, Sword nose bat, Horseshoe bat, Leafnose bat, Red bat, Fruit bat, Ghost bat, Hog nose bat, Bumble bee bat. Those are some of the mega bats. The Woolyfalse Vampire bat, Pallid bat, Funnelear bat, and the Bistel bat. Those are some of the microbats.

Bats are different from birds in many different ways. Bats have pouches and birds don't. Bats have ears but birds don't. Bats have fingers but birds don't Bats have fur and birds don't.

How Bats Have Babies

Microbats give birth twice in a year but mostly in cooler places. Bats are born late in spring or early summer. A bunch of microbats should be expected to have babies together in a cave.

Bat Survival

Bats need to survive winter in many different ways. Some bats hibernate until spring but before that they need to eat a lots of food. They adapt to the dark to find their prey.

Fun Facts

Some fly 10,000 feet high for 15 miles. If you touch a bat on the floor it can die. The biggest bat is the Flying Fox bat.

Figure 6-12. Osahru's Nonfiction Book *Bats*

Within Osahru's nonfiction book, he made intertextual connections to the mentor texts as well as demonstrated an understanding of the purpose of nonfiction text features which intertextually connected his writing to the collaborative discussions surrounding the mentor texts. Furthermore, Osahru's writing reflected conversations that he personally had with his classmates and Ms. Daniels. In addition, the content of Osahru's writing was significantly influenced by the nonfiction bat books within his book bin. The following discussion of Osahru's writing includes excerpts from his semi-structured interview at the end of the nonfiction research unit.

Osahru considered his writing and illustrations to be similar to Gail Gibbons' *Spiders* (1994) and *Bicycle Book* (2001) "because it has diagrams and captions. I added some of the boxes like when she adds 4 boxes to show how one thing goes to another thing….My writing is similar because I kind of stayed on one topic and I added some of the most interesting facts, not just the small details…" Osahru explained the purpose of various nonfiction text features, including table of contents, captions, labels, diagrams, and glossaries, as well as how he intentionally crafted his writing for his nonfiction reader. His book, like his explanations, reflected the dialogue that occurred among the teacher, students, and the children's book authors during the interactive read alouds and mini-lessons.

During the semi-structured interview, Osahru explained his understanding of the purpose of nonfiction text features, including table of contents, captions, labels, diagrams, and glossaries, as well as how he intentionally crafted his writing for his nonfiction reader. His book, like his explanations, reflected the social construction of literary understanding and intertextuality within the interactive read alouds and mini-lessons. When discussing his table of contents, Osahru explained the purpose and noted that Gail Gibbons' books did not contain either a table of contents or headings. Osahru stated, "The purpose of the table of contents is to tell the reader. Cause if Gail Gibbons' book, if it had a heading or table of contents like some other books, you won't have to read the whole book unless you wanna do really good research. But if you want to find out about a particular topic about the topic, then you should just go to the section that really helps you. And it can really help guide the reader to where they want to go." On the following page, the introduction to his book, Osahru's illustration included a caption. When asked where he had seen captions previously, he explained, "I've seen captions in a bunch of books and I think one of them was in Gail Gibbons' books. Yeah, she really adds details and diagrams. I

notice that a lot, but in this one she added a caption (Reading caption from Gail Gibbons' *Bats* book). *Bats hibernate when they sleep for long periods of time.*…I thought that I could really use captions because some of my pictures the reader could get, but like some of my other pages it was kind of hard—like the surviving pages it was kind of hard for the reader to understand what the pictures were because the bat was hanging upside down, so I wrote a caption." In addition, Osahru bolded several words throughout his book, including the word *vandal* in his introduction, and explained that he included the definitions of these words at the end of his book "because I know that some people might not know what *megabats* or *microbats, vandal, fur, hibernate, migrate* or *prey*, so I wanted them to know what it was so I added a glossary."

Figure 6-13. Osahru's Diagram of a Little Brown Bat

The next section of Osahru's book, About Bats and their Bodies, included a diagram of a little brown bat (Figure 6-13). Osahru explained, "I got the idea for most of my diagrams from Gail Gibbons' books because if you like really go in deeply into her books, you can see that there are a bunch of DIAGRAMS and CAPTIONS. So I really thought that it would be kind of good to draw a diagram of the bats since I am talking about the bats and their bodies." When asked what Gail Gibbons' books he was referring to, Osahru added, "A BUNCH of her books. If you like pick out a book, sometimes you might just look at the cover and might say this book might not be interesting, but if you look IN you can see a BUNCH of pages with diagrams and captions.

(Flipping through Gail Gibbons' *Bats* book and pointing.) There's one diagram here. One there. And I think there's about three or at least one or two in every one of her books. Gail Gibbons likes to really explain her pictures and show diagrams." Osahru's explanations demonstrated that he had become familiar with Gail Gibbons as a nonfiction author and considered her a mentor for his nonfiction writing.

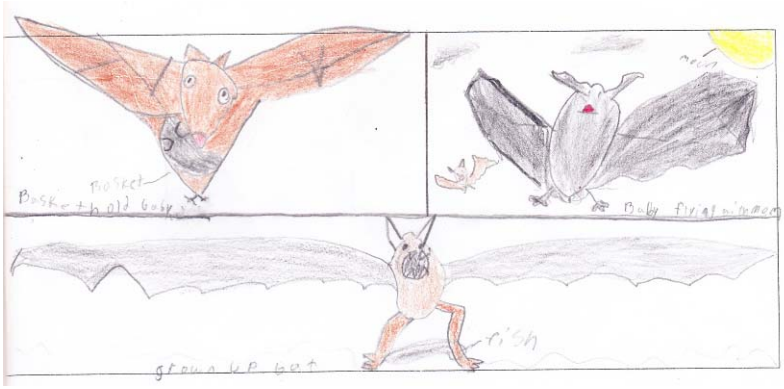

Figure 6-14. Osahru's Divided Illustration

On the following page with the heading How Bats Have Babies, Osahru divided his illustration into three boxes (Figure 6-14) and explained, "Because in Gail Gibbons' *Spiders* book, right here (locates picture within the *Spiders* book) and one of these pages…I saw that she divided it in two when she was doing it and when she was saying how they make their webs, like this one, she divided it 4 to explain how they make the round part [of the web], then they go to the inside, then they do the ribs, and the outside." Osahru then added that the illustration within each of the three boxes was influenced by the three different bat books within his book bin. Every detail within his illustrations was purposeful and intentionally included. For example, in the upper right corner of the divided illustration is a moon with a label. Osahru explained that he labeled the moon, "Because I think that sometimes the moon, when I colored it yellow, can look yellow and I thought it would be best for midnight and some people might kind of get confused… if it is yellow and think it is the sun. I wanted to really explain it so I wrote it."

Osahru's explanations of his illustrations and nonfiction text features indicated that he understood how these features conveyed meaning and supported the written text within nonfiction writing.

In addition, Osahru understood the structure of nonfiction writing including the use of introductions and main ideas and supporting details within nonfiction paragraphs (Figure 6-12). For instance, the first part of Osahru's introduction read: "Bats are the only warm blooded mammals that can fly. In this book you will learn about bats and what they do" (Figure 6-12 Lines 1-3). Osahru explained, "Well, when I write nonfiction, I usually explain about what they do, so I thought about my book and my rough draft and I knew that I was talking about what bats do and about bats, so I thought that when I was explaining it I should add what bats do, so the reader can know what they are going to read before they read the book." He understood that the introductions within nonfiction texts get the reader's mind ready for reading about a particular topic. Furthermore, each of his paragraphs included a main idea or topic sentence and several supporting details. For example, Osahru's writing in the section About Bats and Their Bodies demonstrated how he used main idea sentences and detail sentences within his nonfiction paragraphs (Figure 6-12 Lines 11-16). Both paragraphs within this section began with a topic sentence and then were followed by at least three sentences that included supporting details. Although Osahru explained that he got the idea for the first sentence about the two main kinds of bats from *Bats: Night Flyers* (Maestro, 1994), he also added that it was his topic sentence for his paragraph. In addition, Osahru made several revisions to his writing between the rough draft and final draft of his nonfiction book. When asked about his revisions, he explained, "I decided to change my writing because some of the parts didn't make sense and I thought I could add some more details and I could really take some away."

As Osahru discussed his writing, he located and explained where he found the ideas that he included within his writing and illustrations. The ideas and facts within the content of his writing typically came from the main text of the three nonfiction books about bats; however, his writing also included his close examination of the illustrations and reading of labeled illustrations within the books. For example, Osahru explained that he found the fact, "Not all bats fly some bats crawl because their food is on land or trees" (Figure 6-12 Line 5), from both the main text and the illustrations within *Bats: Night Flyers* (Maestro, 1994). He added, "Because on this page there was a bat, a vampire bat… (Flips to the page in the book.) Here it says…It says: Vampire bats often hop on the ground. And if you really closely look at the picture it doesn't really have wings to fly, so it takes blood from birds and cattle—those are mostly on the ground when they are trying to get their food…" Furthermore, on several occasions, Osahru explained that a sentence contained information from several books; therefore, the sentences reflected connections to various sources and demonstrated his cumulative knowledge about bats.

Osahru also explained how he borrowed, appropriated, and transformed ideas from the nonfiction books about bats into his writing and illustrations. Osahru understood the need to write the facts in his own words when he explained, "Ms. Daniels said that we should practice not to use plagiarism because when you grow up you can get sued for that, so we need to practice a lot so when we grow up and write stuff we won't do that. So, I thought that—it is hard to explain some of my sentences that I get from the books—so I take away some words and I just replace them with other words that people will still understand…like (Begins reading *Bats: Night Flyers*) Vandals often disturb or destroy bats. I wrote *causing* instead of *results* in the death of thousands of bats. I wrote: causing thousands of bats to die. So I took some of those words and

I replaced it with a word." Osahru not only knew about plagiarism and its repercussions, but had also begun to develop a way to paraphrase information written by another author.

To summarize, Osahru's nonfiction book, *Bats*, and his explanations of his writing and illustrations reflected the discussions surrounding the mentor texts. Although the content of his writing and illustrations were from the nonfiction bat books, Osahru developed an in-depth understanding of the purpose of various nonfiction text features during the nonfiction research unit and crafted his writing and illustrations in particular ways for his reader.

Sentence Structure Unit: *The NY Book Thief*

During the sentence structure unit, Osahru wrote two fiction stories, one personal narrative, and one nonfiction book. His two fiction stories included *The Party* and *The Book Thief in New York*. Osahru also wrote one personal narrative titled *Football* and one nonfiction book titled *The Birds of Prey*. Osahru's writings were all approximately two pages long, written on yellow notepad paper, and organized in his writing folder with his planning sheets.

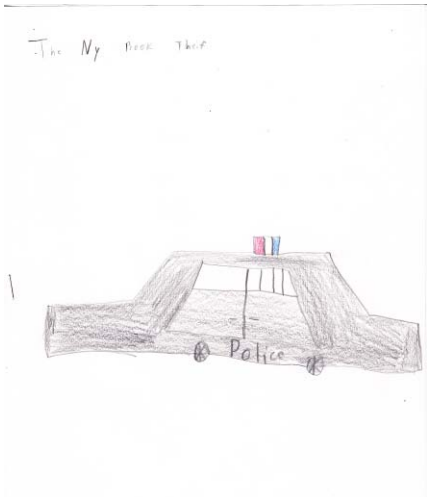

Figure 6-15. Cover of Osahru's Book titled The NY Book Thief

Osahru's book, *The NY Book Thief*, was four pages long and written on publishing paper (Figure 6-15). When Osahru was planning and beginning to write this story he explained, "I was

thinking that I wanted to write a fiction book and then I thought about all the books that I've written—Many personal narratives last year in 2nd grade and then at the beginning of this year and then lots of nonfiction. So I wanted to try something new like a mystery." He added that he didn't necessarily like mysteries since they "kind of trick you in the book a lot." Then he said, "I'm going to try to trick the reader…as the reader reads on, they will get fooled, and then it will give the villain a chance to get away" (Field notes, January, 13, 2009). Osahru chose to publish the mystery *The NY Book Thief* because he had "never published a mystery story before" (Figure 6-16). Osahru's book included an illustration on the cover as well as at the top of each of his pages of writing.

The NY Book Thief

It was the first day of school, Zack and Cody noticed all the books were missing. So after school they started to walk to a store to buy spy gadgets. They planned the day, they loosened the vent, and they prepared their gadgets for the next day. That's the day they were going to solve the crime. They had to figure out where the books went or else the school will close.

◎◎◎

School was over and the doors were locked but Zack and Cody were lucky that they were locked inside! So the vent they loosened they climbed in. Cody said "remember the janitor is still in here. They looked in the library for clues. Then they saw it. Zack said "look a clip board". "Then it must be a teacher" Cody said. "Well all the teachers have one so we just should go home" Cody said. Zack said "lets go before the janitor locks us.

◎◎◎

The principal realized that Zack and Cody are getting on her trail. So she thought, thought, and thought. Then it just popped in her mind. "So if I fool those rotten kids they'll never figure out the case" whispered the principal. So she snuck in their bag and saw the next place they were checking.

Class was over they saw the address and went to it. They waited over an hour and knew it was a false clue. So they went home.

◎◎◎

Then they go to the principals office. "Do you have anything to do with the crime?" Zack said. "No!" she snapped. Well, do you know any suspects? "No" she said. "Do you know who did it?" said Cody. "Yes" the janitor.

◎◎◎

Then the phone rang so Zack picked it up. Somebody said "can I talk to the principal I'm ready to pay for the books." So Zack and Cody called the cops and arrested the principal.

Figure 6-16. Osahru's Mystery Book *The NY Book Thief*

Osahru made intertextual connections to multiple texts within his book, *The NY Book Thief*. Within the content of his mystery, Osahru made intertextual connections to various texts

that he previously experienced including television shows, life experiences, his classmates' writing, books read independently, and books read aloud in class. However, Osahru consciously crafted his writing including his use of varied sentence lengths, punctuation, and dialogue based on the socially constructed understanding of the purpose of the author's craft. Within each sentence, Osahru also made intertextual connections to several texts.

During Osahru's semi-structured interview, he holistically explained how the mentor texts, his teacher, and his classmates influenced his writing. To begin with, Osahru explained how the author's writing in the three mentor texts, *Henry the Dog with No Tail* (Feiffer, 2007), *Scarecrow* (Rylant, 1998), and *Animal Dads* (Collard, 1997), helped him with his writing. He explained, "[*Henry the Dog with No Tail*] helped me become a better writer because the book had a lot of short, medium, and long sentences so it helped me with my sentences while I was writing them." Furthermore, Osahru added, "Because [in *Scarecrow*] she mixed the sentences up a lot like [Kate Feiffer] did in *Henry the Dog with No Tail*. It had a couple of long sentences but *Scarecrow* had a lot of different kinds of sentences." In addition, Osahru explained, "[*Animal Dads*] helped me because it helped me figure out how to write in different punctuations and how I could describe stuff more." Osahru also discussed how the lessons at the beginning of writing workshop influenced his writing. The students typically considered any writing related activity, including reading mentor texts aloud or examining an author's craft within a mentor text, as a mini-lesson since it occurred on the carpet prior to writing time. "I would always DO the mini-lessons and it helped me become a better writer… [without the mini-lessons], I probably would have just been writing a lot of short sentences." Osahru's explanations of the influence of the mentor texts on his writing reflected the interactive discussions about the author's craft that the students and teacher noticed during the interactive read alouds and subsequent mini-lessons. Osahru further

explained that he would always try to incorporate the author's craft that was discussed into his writing which explicitly linked his writing with the interactive reading and examining of the mentor texts at the beginning of writing workshop. In addition, Osahru explained that his classmates influenced his writing "because some of them wrote stories that I was thinking about when I was writing—like Kingston's. Well, I was writing a mystery book and he wrote about spy gadgets and I wrote about them too, so he helped me because of his writing" (Figure 6-16 Lines 1-4). As evident in these excerpts, Osahru's writing was influenced by his teacher, classmates, and children's book authors. The interactive reading and examining of the mentor texts integrated these texts and enabled the social construction of a shared understanding of the author's craft

As we discussed his writing sentence-by-sentence, Osahru explained how various texts were interwoven within his writing as well as explained how and why he crafted his writing in particular ways. To begin with, Zack and Cody, the main characters in Osahru's mystery book, noticed that all of the books were missing on the first day of school and went to buy spy gadgets after school. Osahru explained that the main characters' names were from the television show, *The Suite Life of Zack and Cody* on the Disney Channel. The following excerpt is typical of the conversations that surrounded each of the sentences within Osahru's writing:

> Researcher: (Reading writing.) They planned the day, they loosened the vent, and they prepared their gadget for the next day.
>
> Osahru: I wrote that sentence because I thought it would be important because if they were on the ground because on the show, sometimes [Zack and Cody] think and when they get in trouble, they usually go through the vents because it makes it hard for people who are looking for them to find them.
>
> Researcher: So where have you seen people go through vents before?
>
> Osahru: *The Suite Life of Zack & Cody*.

> Researcher: And you have: They planned the day *comma* they loosened the vent *comma* and they prepared their gadgets for the next day. Did you combine your sentences?
>
> Osahru: Yep.
>
> Researcher: Where did you get the idea to combine your sentences?
>
> Osahru: Because I noticed that it was going to be my last couple of sentences before my next paragraph. I was thinking that if I'm going to start a new paragraph, I might as well put them together to make a long sentence. And so I can mix my sentences up like Ms. Daniels says.
>
> Researcher: So in writing workshop you learned about combining sentences?
>
> Osahru: Yep. In *Henry the Dog with No Tail*, there were lots of long sentences, short sentences, and medium sentences. …And in *Animal Dads*, too.

Within the previous excerpt, Osahru began by explaining how the ideas within his sentence came from the television show, *The Suite Life of Zack and Cody.* After discussing the content of his sentence, Osahru explained why and how he crafted his sentence. Although Osahru did not explicitly state that he used commas to combine the short sentences together, he implicitly acknowledged his use of commas when he added that he "put them together to make a long sentence." Osahru's writing as well as his explanation demonstrated that he understood that combining short sentences together helped make his writing flow and helped him to add variety to his sentence lengths. Osahru's writing was superficially linked to the television show, *The Suite Life of Zack and Cody*; however, further discussion of his writing revealed a deeper level of thought that intertextually connected his writing to the collaborative reading and examining of the mentor texts.

Throughout the interview, Osahru explained how and why he used different sentence lengths, punctuation, combining sentences, dialogue, and repetition. To begin with, Osahru wrote the following long sentence, "School was over and the doors were locked but Zack and Cody were lucky that they were locked inside!" (Figure 6-16 Line 6). He explained, "That was a

LONG sentence….A VERY descriptive sentence." Then he added, "I got [the conjunctions] from word study when we were learning about them. Ms. Daniels said we could use them in our writing to connect sentences to be medium sentences and long sentences." Osahru crafted his sentence with several *ands* and *buts* which reflected the mini-lesson explaining how some writers like to write interesting sentences by combining sentences or parts of sentences with conjunctions (FAN BOYS). In addition, because conjunctions were introduced in word study prior to writing workshop, Osahru's writing was also intertextually connected to the interactive discussions surrounding conjunctions in word study. In addition, Osahru also understood the purpose of short sentences. Osahru wrote, "Then they saw it" (Figure 6-16 Line 8 Sentence 2). He explained, "I didn't want to tell the reader exactly what they saw and I wanted to describe it in the next sentence. So I said, "Then they saw it" to get the readers attention. …A LOT of [sentences like these] are in *Henry the Dog with No Tail*." Osahru's understanding of short sentences to catch the reader's attention reflected the understanding of short sentences socially constructed during the interactive reading and examination of the mentor texts particularly *Henry the Dog with No Tail.*

Furthermore, as Zack and Cody were exploring the school with their spy equipment, Osahru wrote: "Well all the teachers have one so we just should go home" Cody said (Figure 6-16 Line 9 Sentence 2). Osahru explained, "I wanted to use dialogue because I really wanted people to know what [Zack & Cody] were thinking…and what they wanted to say. I was thinking that if they didn't say anything in the story probably before this part the reader would probably give up because he probably wouldn't understand the book if the characters didn't describe how they were feeling." Osahru understood the importance of dialogue within fiction

books and how meaningful dialogue between characters helped the reader to better understand the characters as well as the story.

Furthermore, once the principal, who had stolen the books, realized that Zack and Cody were on her trail, Osahru wrote: So she thought, thought, and thought (Figure 6-16 Line 12 Sentence 2). Osahru explained that it was a "short sentence with repeating like *Henry the Dog with No Tail* to show the reader how hard [the principal] was thinking." He referred to the discussion of Kate Feiffer's use of repetition in the sentence: He moped and he moped. Together, during the reading of *Henry the Dog with No Tail,* Ms. Daniels and the students noticed this sentence, particularly how Feiffer crafted this sentence (Transcription, October 30, 2008). Renesha liked the word *moped* and thought it was a good describing word, then Denise clarified the meaning of *moped,* and Ms. Daniels demonstrated how someone would look who was *moping*. Ms. Daniels then guided students to notice that Feiffer used repetition and noted that "[Henry] didn't mope for a minute, he kept moping." This led Nakota, Yomary, and Mishka to intertextually connect Feiffer's use of repetition with Langston Hughes' repetition in his poem titled *Dreams*. At the conclusion of this discussion of the repetition within this sentence, Ms. Daniels and the students developed an understanding of the use of repetition—to show the reader that something happens repeatedly and to emphasize particular points for the reader. This socially constructed understanding of the use of repetition was reflected in Osahru's repetition of "thought, thought, and thought" and when he explained that he wanted to "show the reader how hard [the principal] was thinking."

In addition to understanding the purpose of author's craft, Osahru demonstrated an understanding of the pattern of fiction writing which guided the students' planning of their stories. The first sentence within his story read, "It was the first day of school, Zack & Cody

noticed all the books were missing" (Figure 6-16 Line 1). After discussing his characters, Osahru added, "I decided to start with [this sentence] I got right to the problem." Osahru understood that fiction books follow a pattern with author's telling the reader about the main characters and setting and then sharing the conflict within the story.

From the previous discussion of Osahru's writing, it is evident that he also made numerous intertextual connections to texts outside of the context of writing workshop. To begin with, Osahru made connections within his writing to popular media including television shows and movies. For instance, in addition to his characters being influenced by *The Suite Life of Zack and Cody*, the following sentence was intertextually linked to the cartoon *Scooby Doo*. Osahru wrote the following sentence: "So if I fool those rotten kids they'll never figure out the case" whispered the principal (Figure 6-16 Line 13 Sentence 2). Osahru explained, "…when people are trying to get away with something and people are getting on their trail and are about to figure it out they want to fool them and when they are talking or thinking about fooling them, they talk about them in a MEAN way. … When I was little I watched *Scooby Doo* and they would say "those rotten kids or dog." Mostly "dog." I connected that to my writing …" In addition he explained that he made connections to the *Simpsons*, mystery movies, the news, and crime shows. Throughout his story, Osahru made connections to the texts of his personal experiences including going places after school to buy stuff for his aunt, teachers using clipboards, and the female principals at both of his elementary schools. His writing also reflected books that were read aloud in class, such as *Chet Gecko* and *Stink*, and mystery books that he read in small groups during reading workshop, including *Cam Jansen and the Mystery of the Dinosaur Bones*. Like Belkys, Osahru used swirls within his writing; however, he explained, "I got it from *Stink* but I think it was like big circles, but Ms. Daniels said it was swirls. And that's for the next day.

So when I say that was the day they were going to solve the crime, I meant the next day, so that is why I put those swirls there."

Osahru considered himself both a reader and a writer during writing workshop. He thoughtfully explained, "Because sometimes I pretend that the reader is myself so I can kind of get used to knowing that I make mistakes. And I kind of help my classmates, because when Yomary (Osahru's writing partner) was checking my writing, she said everything was perfect, but since I was practicing being honest with myself and showing integrity about how my writing is not always perfect—I saw a mistake on my writing I said 'Yomary, you should probably highlight that [with highlighting tape] so I can fix it in my story'…" Osahru further explained that reading and writing were connected "because in writing you have to read what you wrote and in reading you have to read what all authors wrote and learn how to describe in your stories." Osahru's explanation demonstrated that he firmly understood the interconnected and communicative nature of reading and writing. He also explained, "When I write it makes me a better reader because I read my stories when I am done and it helps me read better and it helps me learn and understand how to use bigger words." Finally, Osahru explained, "Reading makes me a better writer because when I read I can understand and add more description that I learn and add more words and different kind of structures and paragraph structures." Osahru's explanations suggest that integrating reading and writing events, particularly interactive read alouds of mentor texts within writing workshop, helped him to view reading and writing as a combined literacy process, think critically about his reading and writing, and develop an understanding of how reading and writing mutually influence one another.

To conclude, Osahru's book, *The NY Book Thief,* was intertextually connected to many texts that he borrowed, appropriated, and transformed into his writing. The content and ideas

within his writing came from television shows, personal experiences, as well as books read aloud and independently in class. Osahru was aware of how particular craft choices would influence his reader and purposefully crafted each sentence within his writing based on the understanding of author's craft that was socially constructed during the read alouds and mini-lessons.

Samone

Samone was a well-versed, outgoing Asian female who was an avid reader and writer. Samone was considered by her teacher to have high reading and writing abilities. Samone was a thoughtful, focused student who considered herself and her classmates as authors. Samone was immersed in her reading and writing and frequently mentioned how she thought about her writing throughout the day at school as well as at home. For instance, one day when Samone was writing a book about four teenagers stranded on an island, she was aware that some of her classmates were also writing about people and animals stranded on islands and explained "At lunch sometimes we talk about what is going on in our books" (Field notes, December 16, 2008). In addition, on the same day that Samone decided to include an afterword in her nonfiction penguin book suggesting her readers to also read Yomary's Penguin book, she was walking around the classroom with a pencil behind her right ear. When one of her classmates mentioned the pencil, she responded, "It makes me feel more like a writer" (Field notes, October 15, 2008).

The following excerpt from the field notes (December 16, 2008) illustrates Samone's typical stance when composing during writing time:

> Samone is sitting on a bean bag chair on the carpet intently writing on her yellow note pad. Writing appears to flow out of Samone's pencil. Rarely during writing time is her pencil idle. Her pencil is in hand, her eyes on the paper appearing to try and capture her thoughts on paper. She rereads the last sentence she wrote and adds a more specific verb with a carat to "had lots of food" → "had brought lots of food." When asking Samone about how she writes, she explains, "I have a story in my mind and then I just write what is in my mind. …The dialogue happens as I'm thinking about my story and writing it." "If my hand hurts, I'll stop and reread my writing and revise." Then she further elaborates,

> "When I write, I don't really look at what I do. I never stop when I'm writing. I'll stop when my hand hurts and go back and revise."

Samone proceeded idiosyncratically through the composing process. Although Samone was eager to capture her thoughts on paper, she regularly reread her writing and made revisions as part of her process of writing. Samone was an engaged, purposeful writer who intentionally crafted her writing for her reader. Samone's writing was intertextually connected in many ways to her extensive reading experiences.

Nonfiction Research Unit: Reading & Writing About Penguins

During the nonfiction research unit, Samone researched penguins and then wrote a nonfiction book titled *Penguins!*. Her book bin included five nonfiction books about penguins including *Penguins* (Zoehfeld, 2002), *Polar Animals* (Cooper, 2007), *Penguins!* (Gibbons, 1998), *Emperor Penguins* (Edwards, 2007), and *This Bird Can't Fly* (Canizares & Moreton, 1998). Samone recorded facts on 21 note cards including one note card with a diagram of a penguin's life cycle. Samone's note cards included a fact as well as the title and author of the book. After completing her nonfiction book about penguins, Samone went on to research and write about bears.

Figure 6-17. Cover of Samone's Nonfiction Book titled Penguins!

Samone's book, *Penguins!*, was nine pages long and written on publishing paper. Her cover included the title *Penguins!* in the top left corner with a detailed illustration of penguins doing various activities on and around icebergs surrounded by water (Figure 6-17). Samone explained that she got the idea for her illustration from Gail Gibbons' *Penguins!* (1998) and included other facts that she learned about penguins into the cover illustration. Samone explained, "I was reading [Gail Gibbons' *Penguins!*] and I thought that it was a scene and it looked nice because it showed there was a penguin in there. So I wanted to do it like her to make it like a scene to make my readers know what they are going to learn in the book. So what I did was that I chose some penguins, some penguins that are having babies on rocks and stuff and I drew a penguin sliding down, and a penguin swimming." Samone's book included the following headings: Table of Contents, Introduction, Adult Penguins Stay with Young, Where Penguins Live, Penguins Underwater, Penguin Facts!, Afterword, and Glossary. Each page of her writing included a detailed illustration with a caption, a diagram, or a divided and/or labeled illustration. Several sections of her book included two or three paragraphs of information. Samone's writing within her nonfiction book, *Penguins!*, is included in Figure 6-18.

Within her nonfiction book, Samone made connections to various texts including the mentor texts read aloud, nonfiction and fiction books independently read during reading workshop, a website, and the penguin books within her book bin. Samone's understanding of the purpose of nonfiction text features, evident in her writing, illustrations, and explanations of her craft, was connected to the interactive read alouds of Gail Gibbons' writing in *Spiders* (1994) and *Bicycle Book* (2001) and the literature-based mini-lessons. Samone's book also reflected aspects of conversations that she had with her classmates and Ms. Daniels.

Penguins!

Introduction

Penguins come in different sizes and look different. There are seventeen different types of penguins. The largest is the Emperor. The smallest is the Little Blue also called Fairy Penguin. In this book you'll learn about penguins and what penguins do. They really are amazing animals. Even though they can't fly they can do many things birds that fly can't do. These birds can dive slide and do other things so find out what they do. By the end of this book you'll be able to answer these questions (Where do they live? What do they eat?).

Adult Penguins Stay with Young

Adult penguins stay with their young until they are grown up to protect themselves from predators. A bird called South Polar Skua sometimes take baby chicks when they are at a young age. Fur seals and leopard seals, sea lions, sharks, and killer whales eat penguins.

Adult penguins stay with their young until December t protect them. Penguins mostly lay two eggs, but the Emperor and the King penguin lay one. Emperor penguins that are fathers keep their egg in a pouch for more than sixty days.

In a penguins life cycle what happens first is the egg comes out. Then it hatches. The chick has grey feathers. After a chick loses those feathers it is now called a fledgling. That fledgling will now become an adult penguin.

Where Penguins Live

Penguins live in many different places around the world. They live in cold weather and some live in hot weather. Other penguins live in New Zealand, Australia, South America, and South Africa. All the penguins except Galapagos penguins live south of the equator.

Penguins Underwater

Penguins do many different things underwater to help them survive and for other important things. Penguins eat krill. Krill is like small shrimp. Penguins also eat fish and squid.

Penguins can stay underwater for almost twenty minutes. Penguins leap out of the water for air. The Emperor penguins dive deeper than all the penguins they dive about one thousand five hundred feet underwater. Penguins dive deep underwater. Some penguins swim up to twenty five miles an hour.

Penguin Facts!

1. Penguins don't exactly sleep they take long naps at night together.
2. Penguins have different positions when they sleep like standing up in a group.
3. Penguins used to fly, but lost the ability long ago.
4. Now and days there are oil spills and it gets on their feathers and they can die from the oil.
5. Emperor penguins can weigh up to ninety pounds!
6. King Penguins can grow up to be twenty years old!

Afterword

If you liked this book read another by Yomary called *Penguins*. (Remember to go back to the introduction to answer the questions.) And you can go to websites or aquariums to learn more about penguins. You can also read more books about penguins and make a book!

Figure 6-18. Samone's Nonfiction Book *Penguins!*

During the semi-structured interview, Samone explained how the interactive read alouds of Gail Gibbons' books, *Spiders* (1994) and *Bicycle Book* (2001), mentored her nonfiction book. "This mentored my writing because it showed me a lot of things that I could do. Even though I am not doing things about spiders, it still showed me that I could do different things with my writing. [*Bicycle Book*] mentored my writing because it had labels and stuff." Samone considered her writing and illustrations to be similar to Gail Gibbons' mentor texts. She explained "I think that it is similar because I did things like—I got ideas from her. I got ideas from her books since I got facts from her and stuff…. And I think it is similar because I know that Gail Gibbons had in most of her books she includes lots of detail into her book to make it more interesting."

Samone explained her use and purpose of various nonfiction text features, including table of contents, captions, labels, divided illustrations, and diagrams as well as how she purposefully crafted her writing for her nonfiction reader. Like the other students in the class, Samone's book and her explanations reflected the understanding of nonfiction texts socially constructed during the interactive read alouds and mini-lessons. When discussing her table of contents, Samone explained, "…all of us learned that readers need a table of contents because when a reader wants to know where something is and [the book] doesn't have a table of contents then they don't know where to find the things that they want. We learned this in writing workshop." She then added that she had seen table of contents in some of the penguin books in her book bin and also in fiction books. The illustration at the top of her introduction included two penguins on a light green iceberg with a caption that said, "Some icebergs are light green." Although Samone located the fact that some icebergs are light green in the *Polar Animals* (Cooper, 2007) book and borrowed ideas for her illustration from *Penguins!* (Gibbons, 1998), she further explained, "I

wrote that the ice bergs are light green just in case if [the reader] didn't want to read the introduction. If they didn't like read the introduction, I just wanted to make sure that…because Ms. Daniels told me earlier that I should say that the icebergs are light green because if I just put it green here they might think that it was grass."

Figure 6-19. Samone's Diagram of the Life Cycle of a Penguin

On the following page, Adult Penguin Stay with Young, Samone included her note card of the penguin life cycle that she meticulously copied from Yomary, who also studied and wrote about penguins. The diagram of a penguin's life cycle included arrows from one stage to another with captions below each stage (Figure 6-19). The following example demonstrates the students' shared understanding of nonfiction text features as well as the collaborative nature of the classroom. Samone explained, "I asked Yomary to borrow her card because she had done her own life cycle and I wanted to include the life cycle cause she said, ' Did you do a life cycle?' and I said 'no.' And she said that I should do it so the reader knows how the penguins grow up." The next page of Samone's book, Where Penguins Live, included a divided illustration. One half of the illustration included a penguin on an iceberg with Antarctica and Climate: Cold at the top. The other half of the illustration included a picture of an island surrounded by water with Galapagos Island and Climate: Hot, warm. Samone stated that she divided the illustration,

"Because I thought that if I didn't like divide it maybe they would think that these two places were beside each other." After this explanation, Samone found similarly divided illustrations in Gibbons' *Spiders* (1994) book and compared them to her own.

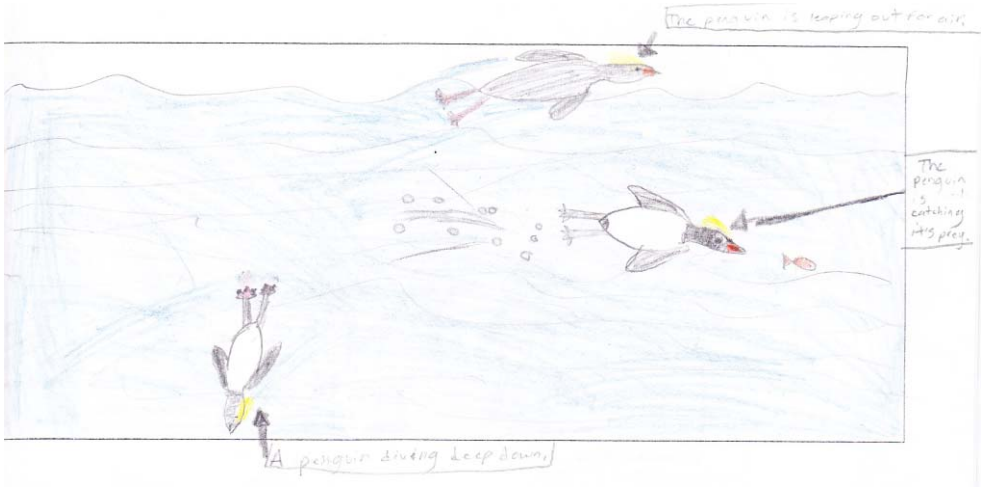

Figure 6-20. Samone's Labeled Illustration of Penguins Underwater

Samone understood that nonfiction books conveyed information through their illustrations, so she included details within her illustrations which complemented her writing and shared additional information with her reader. For instance, the Penguins Underwater illustration included three penguins underwater with labels beside each penguin rather than just one caption under the illustration (Figure 6-20). Samone explained, "I came up with that because I knew the things that [the penguins] did so I wanted to show…to help the reader imagine what it would look like." Samone then added, "I've seen [labels] in books and we've talked about it in a lesson." Samone's understanding of diagrams within nonfiction reflected the discussion surrounding the mentor texts as well as Ms. Daniels explanation of the dual importance of diagrams, "to help us with our research and we can use them to communicate our research to our readers" (*Bicycle Book*, Transcription, September 18, 2008).

In addition to understanding the purpose of nonfiction text features, Samone understood the structure and format of nonfiction writing. She understood the importance of introduction paragraphs as well as the use of main ideas and supporting details within nonfiction paragraphs (Figure 6-18). Each of Samone's paragraphs included a topic sentence followed by supporting details. For example, Samone's introduction (Figure 6-18 Lines 1-7) was influenced by her understanding of the purpose of nonfiction writing socially constructed during the interactive read alouds and literature-based mini-lessons. During an informal interview, when beginning to write the first draft of her introduction, Samone wrote the purpose of her book in her writing notebook (Field notes, September 25, 2008):

> Samone writes, "I am writing this non-fiction all about book called penguins because I want readers to know more about penguins." She then titles her yellow notepad – Introduction and begins writing. "Penguins come in different sizes and look different." She explains that her first sentence in her introduction is about penguins in general.

During the interview at the end of the unit, Samone explained each sentence in her introduction and demonstrated how her writing was intertextually connected to various texts. Samone said that the first sentence was an introductory sentence that came from all of her research on penguins (Figure 6-18 Line 2 Sentence 1). She then located and explained where she found the three facts within the following three sentences in Gail Gibbons' *Penguins!* (1998). The following sentence read, "In this book you'll learn about penguins and what penguins do" (Figure 6-18 Line 3 Sentence 3). Samone stated, "I knew that I needed to say something about what the reader would learn. I knew that they were going to learn about penguins and what they do…. [we learned that] we should include a sentence about what our topic was and what the reader would learn about." The following sentence read, "They really are amazing animals" (Figure 6-18 Line 4 Sentence 1). When asked where she got the idea for this sentence, she explained, "When we were writing our introduction down on our pads, Ms. Daniels gave us

some ideas and then I got it from her." Like Keith and several other students, Samone's sentence about her research topic being amazing was mentored by Ms. Daniels' modeling of an introduction which included the sentence, "Bikes are amazing!" In addition, Samone explained that she found the ideas within her following two sentences in the book *This Bird Can't Fly* (Canizares & Moreton, 1998). The final sentence within her introduction paragraph read, "By the end of this book you'll be able to answer these questions (Where do they live? What do they eat?)" (Figure 6-18 Lines 6-7). Samone explained, "I wrote this because I wanted my reader to be excited to read my book. And I thought that if somebody read this—that after reading the book so that they could answer these questions." In the Afterword at the end of her book (Figure 6-18 Lines 44-47), she suggested to the reader, "Remember to go back to the introduction to answer the questions." This discussion of Samone's introduction paragraph illustrates her understanding of the purpose and organization of nonfiction writing and is representative of the various connections Samone made within her nonfiction writing.

As Samone continued to discuss her writing, she explained where she got the ideas within her writing and illustrations. The facts about penguins frequently came from the nonfiction books about penguins in her book bin. However, Samone also included facts from the book *My Season with the Penguins* (Webb, 2000) that she was reading independently during reading workshop, a website that she found with Ms. Daniels, and life cycle information from the note card that Yomary shared with her. In addition, Samone got the idea to include an afterword in her nonfiction book because the book that she was independently reading in reading workshop, *The Secret Garden*, had a foreword. She explained, "I got the idea for [an afterword] from the book that I was reading cause I thought that there was a foreword and I thought that if that person could do a foreword that I could do an afterword because I thought like maybe my

introduction was LIKE a foreword." She also referred to her cumulative reading experiences when explaining the sentence that read, "If you liked this book read another by Yomary called Penguins." Samone explained, "I got that idea because in a lot of books that I've read…they mention other books that people can read."

Samone explained how she borrowed, appropriated, and transformed ideas from the nonfiction books about penguins into her writing and illustrations. She explained how she put information into her own words, "What I did was I had the same thing (referring to the fact) but I had to change the words. And instead of using like, one of my facts was, when I said from the book that some penguins can go up to 20 miles an hour, it was different from that. I had to change it because, wait… Some can go 25 miles an hour…. So what I had to do was that, I kept the thing about 25 miles an hour and I had changed *go* to *swim* and I added *penguins* instead of *they*." In addition, like how Samone interwove ideas from various sources into her cover illustration, she similarly borrowed, appropriated, and transformed the ideas within the penguin books' text and illustrations in order to develop her other illustrations.

Finally, Samone's nonfiction book, *Penguins!*, embodied traces of numerous texts that she appropriated and transformed including Gail Gibbons' mentor texts, the dialogue surrounding the interactive read alouds and mini-lessons, conversations with her teacher and classmates, as well as the penguin books within her book bin. During the nonfiction research unit, Samone developed an understanding of how nonfiction writing can be crafted to most effectively convey information to the reader. Although Samone made connections within her nonfiction book to a variety of previous reading experiences, she demonstrated a similar understanding of the purpose of nonfiction text features to the class as a whole. It appears that Samone's literary

understanding enabled her to craft her writing purposefully for her reader as well as interconnect her prior reading experiences into her writing.

Sentence Structure Unit: *The Prince & Dragon Who Saved the Princess*

During the sentence structure unit, Samone wrote four fiction stories, two personal narratives, and four nonfiction books. Her four fiction writings included: *The Prince & Dragon Who Saved the Princess at the Dawn of Light,* a thirteen-chapter fairy tale; *Glenda's Back*, an eleven-chapter sequel to *The Prince & Dragon Who Saved the Princess at the Dawn of Light*; *The Masked Boy* an eight-chapter fiction story; and a six page fiction story about friends stranded on an island. Samone also wrote two personal narratives titled *Stuck with the Littles* and *The Trip* as well as four nonfiction books titled *Frogs*, *All About My Cat*, *Butterflies*, and *Turtles*. Samone planned portions of three stories that were never written. The writings for this unit were neatly organized in Samone's writing folder. Each of her writings, written on yellow notepad paper, was paper clipped together with her planning page on the top.

Samone's book, *The Prince & Dragon Who Saved the Princess, w*as eighteen pages long and written on publishing paper. Her book included a two-page table of contents listing the chapter titles and their corresponding page numbers. Samone chose to publish the thirteen-chapter fairytale titled *The Prince & Dragon Who Saved the Princess at the Dawn of Light* (Figure 6-21). She explained, "I chose to publish this because it is my longest book and I am most proud of it. She adds that Frenia really liked it and said it was really good and that I should publish it" (Field notes, January 20, 2009). She shortened the title during publishing to *The Prince & Dragon Who Saved the Princess,* "Because I thought that my title was too long and if a person picked it up and as soon as they read it they would have thought that it was boring or something." When writing the rough draft of this story, Samone explained how she wrote her chapters (Field notes, November 18, 2008):

> …the beginning and ending of the "chapters" of her writing are indicated with long, vertical brackets surrounding her text in the left margin. Samone explains that she starts a chapter with something important and then ends a chapter with something exciting to make the reader read on. "Because in a lot of the books I read the author ends a chapter with really exciting events so I want to continue reading."

Samone's explanations of the chapters within her writing illustrate her understanding of the concept of anticipation for the reader. Her chapter titles included: Birth, Growing Up, New Wagon, Bad News, More Bad News, Doomed for Life, Plans, Surrounded By Men, Problems, Life In The Tower, More Contestants, I'm Saved, and A Happy Ending. During the interview at the end of the unit, when asked where she got the ideas for her chapter titles, Samone explained, "I got the ideas…in every chapter there is something happening so I just like think of what the main thing that is happening in there and then I make a title out of it." Furthermore, she added that she had previously read "*The Great Good Thing* and I've read *The Secret Garden* and they have lots of chapters…" Samone illustrated each page of writing within her book (Figure 6-22); however, since recopying her book took a majority of publishing time she was unable to illustrate her cover.

The Prince & Dragon Who Saved the Princess

Chapter 1 Birth

Once upon a time a king and his wife the queen longed for a baby. Then one day the queen gave birth to a royal baby girl. They had a party and invited all of the royal families and fairy godmothers. The fairy godmother named Weather fairy gave the gift of emotion. Beauty fairy gave the gifts to be kind and beautiful. Locks of gold gave the gift to have locks of brown hair like her mother. Everyone crowded around the beautiful baby princess named Elizabeth.

Chapter 2 Growing Up

As Elizabeth grew older she grew more kind, beautiful, and emotional. Her hair was wavy, but was as soft as velvet. She was always curious. She roamed the kingdom to see what were behind the open and closed doors. On her eleventh birthday she got a kitten and named it Sophie. They always went to the Wald Forest. They went in the middle and Elizabeth would sing. She sang soft, but it was beautiful to even hear it.

Chapter 3 New Wagon

On her twelfth birthday she told her parents, "Daddy I want to have a wagon made out of gold. I want it to have a seat for me and Sophie." "Yes my darling" said King Arthur the III. "Oh and something to hold a drink and food" said Elizabeth. "Yes anything for you" he said. That afternoon Elizabeth got her wagon made out of gold. And pulled it to the middle of the forest.

Chapter 4 Bad News

When she got to the middle there was a old woman. The old woman was really a evil witch in disguise trying to rule the kingdom. In order to rule the kingdom she had to get Princess Elizabeth out of the way. "Hello" said the evil witch. "Hello" said Elizabeth. "Would you like water? You look very thirsty mam," said Elizabeth. "Yes Thank you," said the evil witch kindly. "In return would you like this apple?" said the evil witch. "Yes," said Elizabeth who was hungry from pulling the wagon. "Here" said the witch who handed the apple over. As soon as Elizabeth took a bite she fell to the ground with a thud. The apple had a poison that would put people to sleep if they ate it and would erase all that person's memory and would sleep for about an hour. "Ha, ha, ha" said the evil witch as she took the disguise off. "Nice try Glenda Glinka" said one of the fairies who was at the party for Elizabeth. "Well, well, well. It looks like the tooth fairies want to save the princess. Too bad she's in a deep sleep. She'll forget everything" said Glenda Glinka. She then vanished in a puff of smoke.

The fairies carried Elizabeth to a cottage where they would care and protect her. One fairy carried Sophie. The Weather fairy was sent to tell the king and queen they would take care of Elizabeth and protect her until she was old enough to get married, and rule the kingdom. This way Glenda Glinka wouldn't tray to harm Elizabeth.

Chapter 5 More Bad News

Four years later, it was Elizabeth's 16th birthday, the fairies sent her out for fruits while they got ready for a surprise birthday party. When she left there was a young woman sitting on a rock. She was really the evil witch Glenda Glinka trying to be the queen again. She knew that if the princess was gone she could be the queen.

"Hello" said Elizabeth. Ever since Elizabeth ate the apple she forgot what happened with the disguised evil witch. "Would you like to see a tower?" said Glenda Glinka. "Yes. But I can't be with strangers" Elizabeth said. "Well…I'm not a stranger because we are now friends" said Glenda Glinka. "Okay" responded Elizabeth. "Let's go on this witch broom" said Glenda. "Sure" said Elizabeth.

Chapter 6 Doomed for Life

When they got to the window of the tower Glenda pushed her and said "Ha, ha." "You may not remember me, but I'm an evil witch. Your trapped forever" said Glenda as she took the disguise off. "Oh and those fairies can't save you. There is a field that shocks only fairies." "But today's my sixteenth birthday. Please let me out you twit of a witch" said Elizabeth. "No. Don't you get it I will rule the kingdom not you" said Glenda. "I don't know what you mean I'm not a princess" said Elizabeth. "Let's just say those fairies didn't say you are a princess" said Glenda as she flew away. "I'm doomed" said Elizabeth in great depression.

**Due to the length of Samone's Fairytale, only six chapters are included in this figure. Samone's complete fairy tale is included in Appendix C.

Figure 6-21. Samone's Fairytale *The Prince & Dragon Who Saved the Princess*

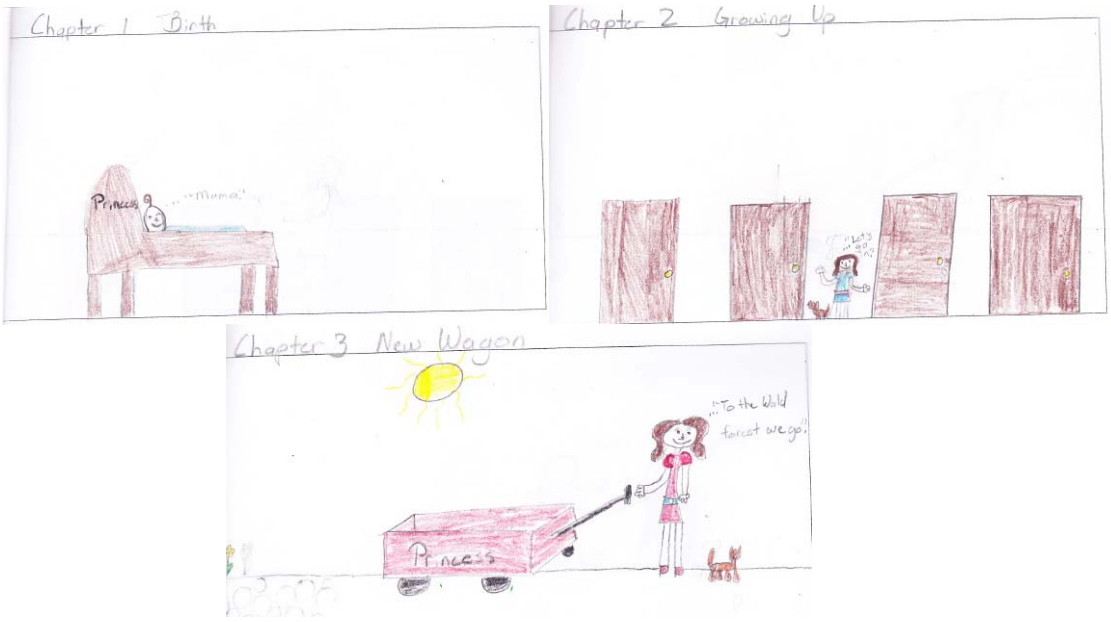

Figure 6-22. Samone's Illustrations for Chapters 1, 2, & 3

Samone made connections to multiple texts within her book, *The Prince & Dragon Who Saved the Princess*. Within the content of her fairy tale, Samone made intertextual connections to various texts experienced in the past including books independently read at school and at home, shared reading experiences at school, conversations, life experiences, and movies. However, Samone consciously crafted her writing including her use of varied sentence lengths, word choice, description, punctuation, and dialogue based on the socially constructed understanding of the purpose of the author's craft that developed as the mentor texts were interactively read aloud and examined during mini-lessons. Within one sentence, Samone made connections to multiple texts.

During the interview at the end of the unit, Samone holistically explained how the mentor texts, her teacher, and her classmates influenced her writing. To begin with, Samone explained how the author's writing in the three mentor texts, *Henry the Dog with No Tail* (Feiffer, 2007), *Scarecrow* (Rylant, 1998), and *Animal Dads* (Collard, 1997), helped her to become a better writer. She explained, "I think [*Henry the Dog with No Tail*] helped me become a better writer

because her book, it had long and short sentences and medium sentences so that gave me an idea to make my sentences long and short and medium. She also had a lot of dialogue so I think that really helped me." Furthermore, she added, "I think that [*Scarecrow*] really helped me because this was really descriptive and it gave me ideas how I should make my book really descriptive." Then Samone explained, "I think *Animal Dads* helped me too because it was like Kate Feiffer's book with different sentences and it had one short sentence at the top of what the animal dad did like babysit or something." Samone also discussed how the lessons at the beginning of writing workshop influenced her writing. "I think that [the lessons] influenced my writing because before I didn't know about these books and when Ms. Daniels read these to us and we like saw how they were descriptive and different lengths of sentences and lots of dialogue like helped me to like really understand their books to understand my own—the books that I would write." Samone's explanation of the influence of the interactive read alouds and mini-lessons at the beginning of writing workshop captures the essence of the grounded theory presented in the previous chapter. Together, the teacher and students read and examined the mentor texts in a way that helped them to better understand how authors' craft their writing in order for the students to better understand how to craft their own writing. In addition, Samone explained, "I think my classmates helped me because some of them gave me names and when I read [my book] to Ms. Daniels during a conference and they laughed I think that that meant that my book was funny and enjoyable." As these excerpts suggest, Samone's writing was influenced by several texts within the context of writing workshop; however, the interactive reading and examining of the mentor texts was the essential component that integrated the texts and developed a shared understanding of the author's craft.

During her interview as we discussed her writing sentence-by-sentence, Samone explained how various texts were interwoven within her writing as well as explained how and why she crafted her writing in particular ways. For example, the following discussion of a sentence within Samone's first chapter is typical of the conversations surrounding each sentence of her writing (Figure 6-21 Line 3 Sentence 1):

> Researcher: Your next sentence says: They had a party and invited all of the royal families and fairy godmothers. Where did you get the idea for that sentence?
>
> Samone: From *Sleeping Beauty* (Disney Book). It's a long sentence.
>
> Researcher: So you have a long sentence. Why did you choose to write your sentence like that?
>
> Samone: Because I knew that we were like trying—that in class we were studying long and short sentences in the books that we've read for examples and stuff. I wanted to make my book like a grown up would do. I didn't want to just say *one time a king and a queen lived together* or something like that.
>
> Researcher: I notice that you used several *ands*. You have (Rereading sentence): They had a royal party AND invited all of the royal families AND fairy godmothers. So did you try to combine parts of your sentences together?
>
> Samone: Yeah.
>
> Researcher: So where did you learn about combining parts of sentences?
>
> Samone: In writing. *Henry the Dog with no Tail* has sentences like that.

Within the previous excerpt, Samone explained that the idea of the royal family and godmothers gathering together for a party was connected to her previous reading of Disney's Sleeping Beauty. However, that was not the extent of the connections she consciously made between her reading and writing. Samone further explained that she purposefully crafted her writing in a way that was similar to one of the mentor texts, *Henry the Dog with No Tail*. Samone's writing reflected both the mentor text as well as the understanding of author's craft developed during the reading and examining of the mentor texts.

Samone explained the purpose of different sentence lengths, combining sentences, and dialogue which also linked her writing to the dialogue between the teacher, students, and children's book author's during the read alouds and mini-lessons. Furthermore, Samone explained her craft choices based on her literary understanding of the purpose of various craft choices. For example, Samone wrote the following medium sentence, "The fairy godmother named Weather fairy gave the gift of emotion" (Figure 6-21 Line 4 Sentence 1). She first explained that she got the idea for the fairies from Sleeping Beauty and the word *emotional* from her brother because he "calls me emotional when I cry and stuff." She explained that she chose to write this medium sentence, "Because I didn't really want to make a long, boring sentence. Because long sentences are usually for like explaining or description…"

As she continued to discuss her writing, Samone explained how and why she crafted the following long sentence, "On her eleventh birthday she got a kitten and named it Sophie" (Figure 6-21 Line 11 Sentence 1). Samone began by explaining that she had a friend named Sophie and that she recently received a cat for her birthday. Then she added, "I think that was kind of long. … I wanted to be descriptive. I didn't just want to say birthday. And I didn't want to just say kitten. I wanted to name it." In addition to understanding the purpose of crafting different length sentences, Samone understood how combining sentences together within her writing helped her writing to flow better for the reader. According to Samone's fairy tale, the main character Elizabeth and her cat Sophie would always go into the Wald Forest where "They went in the middle and Elizabeth would sing" (Figure 6-21 Line 12). Samone began by explaining that she got the idea for Elizabeth to sing in the forest from *Island of Aunts,* a chapter book she read in reading workshop, which included mermaids singing softly. Then Samone explained that she combined two sentences together because "if I just said *they went in the middle* I thought that

would be confusing for the reader. The reader wouldn't really understand what Elizabeth was doing in the forest.… I put these 2 sentences together because in class we learned that when there are 2 sentences that go together that instead of making one short sentence or one that is medium. That if they make sense together, that we should put them together."

Samone also explained her use of dialogue within her book. The first two chapters of Samone's book descriptively introduced her main characters and the setting of her fairy tale. At the beginning of Chapter 3, Samone used dialogue for the first time in the following sentence (Figure 6-21 Line 16): "On her twelfth birthday she told her parents, "Daddy I want to have a wagon made out of gold. I want it to have a seat for me and Sophie." She explained, "I got the idea to use dialogue because if I just put no dialogue in my book that it would just sound like I was retelling a book so I wanted to add dialogue." She further explained, "I learned about dialogue in writing workshop in 1st and 2nd grade and we're doing it again this year," and added that "*Henry the Dog with No Tail* was the only book with dialogue, but *Scarecrow* had thoughts." Within Chapter 7 titled Plans, the king, queen, and fairy godmothers decided to begin a contest to find someone to get Elizabeth out of the tower. Samone explained that she used a great deal of dialogue between characters because, "I thought dialogue was like really, that it makes readers not get bored of the books. It is like explaining what is happening, but characters explaining. And I think by writing what they say, it makes the readers better understand the characters." Throughout the interview, Samone referred to *Henry the Dog with No Tail* and explained that it helped her write the dialogue within her fairy tale. The following excerpt occurred at the end of the interview:

> Researcher: You said that *Henry the Dog with No Tail* helped you with your dialogue. You are a huge reader and you read a ton of books. Why did this book help you so much with your dialogue?

> Samone: Because *Henry the Dog with No Tail* had so much dialogue that it really helped me put dialogue into MY book.

Although there was not a specific lesson on dialogue, the dialogue within *Henry the Dog with No Tail* (Feiffer, 2007) was noticed and examined throughout the interactive read alouds and the mini-lessons for various reasons. The collaborative examination of the mentor texts during writing workshop developed an understanding of Feiffer's effective use of dialogue within her book which helped Samone to successfully use dialogue within her book.

From the previous discussion of Samone's fairy tale, it is evident that she made many connections to texts outside of the context of writing workshop. Like many of the students, Samone made connections within her writing to books previously read aloud by the teacher, articles read during shared reading, and books read independently during reading workshop. For instance, one of the fairies gave Elizabeth the gift of "locks of brown hair" which Samone explained was connected to a shared reading article about Locks of Love and a little girl who had cancer (Figure 6-21 Line 5). In addition, the ideas and word choice within Samone's writing were significantly influenced by her authentic, independent reading of trade books during reading workshop. Specifically, Samone mentioned *Diary of a Fairy Godmother*, *Island of Aunts*, *Cinderella and the Glass Hill*, *The Great God Thing* and *Sammy Keyes*. Samone also made connections within her writing to popular media including television shows and movies. Samone referred to the movies *Enchanted, Aragon, Willy Wonka, Nancy Drew, Snow White, Sleeping Beauty, Rapunzel,* and *Cinderella*. She also cited the television shows *Wizards of Waverly Place* and *Finneus and Fern*. Lastly, Samone's writing was interwoven with the texts of her personal experiences and conversations with family and friends.

At the end of the interview, Samone explained that she considered herself both a reader and writer during writing workshop because "I get ideas from reading books and when I write

books it sometimes helps me to read to better understand my books." When asked if she thought reading and writing were connected Samone further explained, "I think that reading and writing ARE connected…Like authors get ideas from other books they've read and when authors write books, I think that when they read books they study what other authors do and that really helps them with their writing." She also explained, "I think that writing helps me to be a better reader because when I learn things about writing like how the dialogue and stuff I think that helps me as a reader because when I do that. I take what I learn from writing and I do reading workshop and I come across something that I've learned during writing, I think about what I learned in writing and I use it as a reader." Finally, Samone explained, "I think reading helps me to be a better writer because I can see what REAL authors do and how like they make their books really descriptive and stuff so it really helps me during writing to get some ideas from reading authors." Samone's explanations suggest that integrating reading and writing events, particularly interactive reading and examining of mentor texts within writing workshop, helps students to perceive reading and writing as a combined literacy process and develop an understanding of how reading and writing mutually influence one another.

In conclusion, Samone's book, *The Prince & Dragon Who Saved the Princess*, was imbued with a multitude of texts that she had borrowed, appropriated, and transformed into her writing. Although the content and ideas within her writing came from a wide variety of textual sources, Samone crafted her writing based on the socially constructed understanding of the purpose of author's craft which intertextually connected her writing to the interactive reading and examining of the three mentor texts during writing workshop. Samone understood the purpose of author's craft as well as how the particular craft elicited a response in the reader. Reading experiences clearly enriched Samone's writing and provided her with a broad range of

possibilities for her writing; however, it appeared that her literary understanding facilitated her ability to intertextually connect her previous reading experiences purposefully into her writing. Samone's explanations of her writing demonstrate how she appropriated and transformed her understanding of various craft features socially constructed during writing workshop into her own writing.

Summary

This chapter focused on, Keith, Belkys, Osahru, and Samone, four young writers in Ms Daniels' third-grade classroom. This chapter presented case studies of these four students' writing abilities and processes. Furthermore, this chapter examined how the understanding of nonfiction text features and author's craft socially constructed by the teacher, students, and children's book authors during interactive read alouds and mini-lessons influenced each student's writing. Multiple data sources including informal and semi-structured student interviews, student artifacts, field notes, and observational transcriptions contributed to developing an understanding of these young writers within the context of their third-grade collaborative literacy environment.

Although Keith, Belkys, Osahru, and Samone had differing ability levels, backgrounds, and writing processes, each student's writing and explanations clearly demonstrated a shared understanding of how and why authors craft their writing in particular ways for their reader. While the students had some difficulty including particular craft features within their writing, these findings suggest that less proficient writers have developed an understanding of the purpose of author's craft which will benefit them as they grow and develop as writers. Regardless of reading and writing ability, these students demonstrated an advanced literary understanding. Integrating interactive read alouds into writing workshop appear to have facilitated the development of students' literary understanding (Sipe, 2008) as well as their

ability to read like writers and write like readers and perceive reading and writing as a combined literacy process.

Keith, Belkys, Osahru, and Samone made intertextual connections within both of their published writings to multiple texts. The content of their writing was intertextually connected to various texts that they experienced in the past including written texts, conversations, life experiences, websites, television shows, and movies. However, these students consciously crafted their writing based on the understanding of author's craft socially constructed during the interactive read alouds and mini-lessons.

Examination of students' writing sentence-by-sentence provided a better understanding of the numerous intertextual connections they made within their writing. Students' discussion of their writing sentence-by-sentence provided insights into the complex thinking involved in developing each of their sentences. The case studies illustrate that students are conscious of the intertextual connections within their writing. In addition, the case studies demonstrate that students are able to articulate how and why they crafted their writing in particular ways.

CHAPTER 7
CONCLUSION

The findings of this study are the result of a six-month descriptive, naturalistic study investigating how interactive read alouds at the beginning of writing workshop influenced students' writing. The study was conducted in a third-grade classroom in a predominantly low-income, multicultural elementary school that was committed to academic excellence and collaborative learning. The classroom teacher, who was in her fifth year of teaching, implemented a balanced, integrated literacy curriculum with instructional practices that encouraged students to make connections across texts, ideas, and experiences.

My broad research question was: How do the texts within interactive read alouds at the beginning of writing workshop mentor children's writing? Three research questions guided this study:

1. How do children appropriate and transform texts from the context of an interactive read aloud into their own writing?
2. What are the characteristics of a literacy environment that encourage intertextual connections between reading and writing?
3. How does a teacher facilitate intertextual connections between reading and writing?

In order to develop a comprehensive understanding of how students' writing reflected the texts within interactive read alouds at the beginning of writing workshop, multiple data sources were collected including participant observations, field notes and transcriptions, informal and semi-structured interviews, and student and teacher artifacts. In addition, case studies of four students' writing gained an in-depth understanding of the intertextual connections students constructed within their writing to the interactive read alouds and literature-based mini-lessons. The multiple data sources were analyzed recursively and iteratively according to Strauss and

Corbin's (1990) open coding, axial coding, and selective coding and Glaser and Strauss's (1967) constant comparative method.

While Chapter 4 contextualized the findings of this study, Chapter 5, 6, and 7, respectively, presented a grounded theory that emerged from the data, shared case studies of four young writers, and examined how the teacher and literacy environment facilitated students to connect their reading and writing experiences. This chapter summarizes the findings of this study and discusses their significance in relation to intertextually-informed writing and read aloud research as well as research on the interconnected nature of reading and writing. In addition, this chapter addresses implications of this study for literacy teaching and learning. This chapter concludes with a discussion of the questions that arose during the study and the implications for future research suggested by the findings of this study.

Summary and Significance of the Findings

Reading like a Writer and Writing like a Reader

The grounded theory of *reading like a writer and writing like a reader* synthesized the seven conceptual categories (*noticing, examining, guiding, explaining, understanding, mentoring, and crafting*) that emerged from the analysis of the multiple data sources. The grounded theory addressed the social construction of intertextuality and literary understanding during interactive read alouds at the beginning of writing workshop. Furthermore, the grounded theory addressed my overarching research question as well as my three guiding questions. According to Bakhtin (1981, 1986), Vygotsky (1978), and Bloome & Egan-Robertson (1993), intertextuality is socially constructed as individuals act and react to each other through the use of language or dialogue within a particular sociocultural environment. In addition, Short (1992a) suggests that intertextuality is "situated in the dialogue between participants, even if one of the participants is not physically present (such as when one reads a book)" (p. 316). During

interactive read alouds, students are encouraged to interact with the book, their peers, and their teacher throughout the book reading (Barrentine, 1996); therefore, they are dialogue rich environments facilitating the social construction of intertextual connections between and among various texts. According to Fisher, Flood, Lapp, and Frey (2004), exemplary teachers commonly conduct interactive read alouds by setting a clear purpose for the read aloud, modeling fluent reading with expression, stopping periodically to discuss the text, and connecting the read aloud to independent reading and writing occurring in the classroom. Furthermore, based on extensive anecdotal reports, writing scholars support the integration of children's literature read alouds and book discussions into writing workshop and suggest that it provides students with opportunities to experience exemplary writing models, study the craft of professional authors, and read like writers (Calkins, 1994; Harwayne, 1992; Ray, 1999, 2004; Smith, 1983a). Examining children's oral responses during interactive read alouds, Sipe identified five characteristic types of oral responses demonstrating students' literary understanding (Sipe, 2000a, 2008), the importance and various uses of intertextual connections during read alouds (Sipe, 2000b), and how intertextual connections facilitate literary understanding and schema-building for traditional stories (Sipe, 2001). Sipe (2008) alludes to the fact that students with a more developed literary understanding are more likely to have the ability to read like writers (Smith, 1983a) and write like readers.

Within the third-grade collaborative literacy environment where this study was conducted, I found that the interactive nature of the read aloud significantly contributed to students' understanding of how authors craft their writing for their readers. The dialogue that occurred among the teacher, students, and children's book authors socially constructed an understanding of the purpose of the author's craft which intertextually influenced students' writing. Students'

explanations of how they crafted their own writing further reflected this socially constructed literary understanding. Through the interactive reading and examination of the author's craft within the mentor texts, students developed an appreciation for how author's intentionally crafted their writing to enrich their reader's understanding and they similarly crafted their writing purposefully for their reader. Although the four case study students were disparate in their writing abilities and processes, all of the students' writing and explanations clearly reflected a shared understanding of how and why authors craft their writing in particular ways for their reader. During writing workshop, students' writing was mentored by the children's book author as well as mentored by their classmates and teacher. This finding is significant because it provides empirical evidence of the intertextual connections students construct between interactive read alouds of mentor texts and their writing within writing workshop. This finding also suggests that the dialogue that occurs among teachers, students, and children's book authors' during integrated reading and writing events significantly influences students' writing. Most importantly, this finding provides empirical evidence demonstrating how students who have a developed literary understanding, particularly an understanding of how author purposefully craft their writing, facilitates students to read like writers and write like readers.

Intertextual Connections within Students' Writing

Students consciously made intertextual connections to multiple texts within each sentence of their writing. The content of students' writing was intertextually connected to various texts that they had previously experienced including written texts, conversations, life experiences, websites, television shows, and movies; however, they consciously crafted their writing based on the understanding of author's craft socially constructed during the interactive reading and examining of the mentor texts during writing workshop. Similar to Pantaleo's recent (2006) study, the students' writing was intertextually influenced by the children's books read during the

study as well as demonstrated intertextual links to various other texts. The students' writing was interwoven with the texts of their personal experiences, conversations at home and at school, websites, written texts, television shows, and movies which adds to research addressing how students' complex social worlds and popular culture texts significantly shape their writing (Dyson, 1993, 1997). In addition, students borrowed, appropriated, and transformed the textual voices they experienced within their sociocultural environments including the language of their parents, teachers, peers, books, television shows, and movies into their writing which supports the claim that multiple voices resonate within written texts (Kamberelis and McGinley, 1992). In addition, this study corroborates previous studies focused on the intertextual influence of written texts on students' writing (Bearse, 1992; Cairney, 1990; Pantaleo, 2006; Sipe, 1993).

Based on Vygotsky's sociocultural theory (1978), during interactive read alouds students engaged in collaborative social interactions with participants in their classroom environment including their teacher, peers, and children's book authors, they internalized the language of these dialogues, made it part of their internal speech, and then use this internalized speech independently in their writing as well as their explanations of their writing. Students' writing was not only influenced by one participant's language within the interactive read alouds, the students' writing and explanations demonstrated that they made intertextual connections to the understanding of author's craft socially constructed by the teacher, students, and children's book authors during the interactive reading of the mentor texts. Since the students were guided to interactively read and examine the author's craft from the perspective of a reader with the intention of writing afterward, the students were conscious of the intertextual connections within their writing as well as able to articulate how they crafted their writing for their reader.

The third-grade students were conscious of the various intertextualities within the content and craft of their writing. Students' consciousness of the intertextual connections within their writing supports research that students are often aware of connections between the texts they read and the texts they write (Cairney, 1990). However, this finding also suggests that teachers can facilitate students to be more aware of the numerous intertextual connections within their writing than previously reported (Bearse, 1992; Cairney, 1990). Although discussed in more detail in the following section, the intertextual connections students made to the understanding of author's craft that was socially constructed during the interactive discussions surrounding the mentor texts contributes to a better understanding of the influence of collaborative literacy environments on students' writing.

Finally, the method of analyzing students writing sentence-by-sentence during semi-structured interviews combined and transformed the methods employed by several literacy researchers (Cairney, 1990; Graves, 1994; Harwayne, 1992; Kamberelis & McGinley, 1992; Pantaleo, 2006). Examination of students' writing sentence-by-sentence provided a better understanding of the numerous intertextual connections they made within their writing. Students' discussions of their published writings sentence-by-sentence provided insights into the complex thinking involved in developing each of their sentences. In addition, sentence-by-sentence discussion of students' writing provided a specific understanding of the intertextualities within students' writings as well as confirmed and clarified assumptions about the source of the intertextual connection.

Intertextuality, the Teacher, and the Collaborative Literacy Environment

According to Vygotsky (1978) and Bakhtin (1981), individuals' sociocultural environment significantly impacts their oral and written language, particularly their social interactions within their families, communities, and schools. Rosenblatt adds (1938/1995) that readers' responses to

literature are significantly affected by the sociocultural context in which a transaction between a reader and a text occurs. In addition, Lemke (1992) emphasizes that the discourse practices within a community establish ways that texts are related to one another and establish kinds of recognized relationships between texts or discourses. Furthermore, Bloome and Egan-Robertson (1993) suggest that proposed intertextual connections must be recognized, acknowledged, and have social significance in order for intertextuality to be established within reading and writing events. Although research and theory suggest the significance of the sociocultural environment on the social construction of intertextuality and the transactions that occur between a reader and a text (Bakhtin, 1981; Bloome and Egan-Robertson, 1993; Lemke, 1992; Rosenblatt 1938/1995; 1978/1994; 1982; Vygotsky, 1978;), research addressing the characteristics of sociocultural learning environments that facilitate the social construction of intertextuality has received little attention (Short, 1992a). Short's (1992a) research on intertextuality within literature circles suggested that collaborative learning environments provide a rich context for developing a better understanding of intertextuality. This study which focused on interactive read alouds within writing workshop contributed to understandings about the social construction of intertextuality by describing the characteristics of one particular collaborative literacy environment that facilitated students to intertextually connect their reading and writing experiences. Recently, Pantaleo (2006) suggested the need for further classroom research on the social construction of intertextuality.

Within this collaborative third-grade literacy environment, reading and writing were viewed as a combined literacy process by the teacher and students. The units within the integrated literacy curriculum conceptually built upon one another which facilitated students' literacy learning and fostered critical thinking, purposeful readers and writers. Students

participated in many authentic literacy experiences that supported the social construction of intertextuality and literary understanding including interactively reading children's books multiple times each day, independently reading children's trade books during reading workshop, and writing about topics that were important to them during writing workshop.

Interactive read alouds were collaborative, language rich literacy environments filled with dialogic interactions among the teacher, students, and children's book authors. During interactive read alouds, transactions between the readers and the mentor text continuously influenced the construction of meaning. Interactive read alouds, like literature circles (Short, 1992a), significantly influenced the intertextual connections students were able to socially construct. The dialogic interactions occurring during the interactive read alouds intertextually influenced the third-grade students' writing as well as the oral language that they used to describe how they crafted their writing. Interactive read alouds within writing workshop integrated the language arts including reading, writing, speaking, and listening and demonstrated how "reading and writing, to be understood and appreciated fully, should be viewed together, learned together, and used together" (Tierney & Shanahan, 1991, p. 275).

This study contributes to intertextually-informed writing and read aloud research by specifically describing how a teacher facilitated intertextual connections across and between texts during integrated reading and writing events (Bearse, 1992; Cairney, 1990; Dyson, 1993, 1997; Kamberelis & McGinley, 1992; Oyler and Barry, 1996; Pantaleo, 2006; Sipe, 1993, 2000a, 2000b, 2001, 2008;). Although Pantaleo (2006) refers to Allington's (2001) research on exemplary teachers' and their ability to "make connections across texts and across conversations" (p. 96), this study fills a gap in empirical intertextuality-informed writing research by specifically describing how a teacher facilitated students to intentionally draw upon

their previous textual experiences as they wrote during writing workshop. Findings from this study suggest that the teacher's intentional literacy instruction was particularly influential in facilitating students to intertextually connect their reading and writing experiences. To begin with, when interactively reading and examining the mentor texts, the teacher explicitly connected how the author crafted his/her writing within the mentor text and how it influenced the reader's ability to understand or enjoy the book. In addition, the teacher explicitly guided the discussion surrounding the mentor texts by acknowledging and extending students responses in various ways including noticing other aspects of the author's craft, examining the text further, explaining the significance of the author's craft, connecting the read aloud to previous literary experiences, clarifying the meaning of the text, requesting further explanation of students' thinking, or conceptually identifying students' responses. Furthermore, the teacher explicitly connected the interactive reading and examining of the mentor texts with students' writing. Finally, throughout writing workshop, the teacher encouraged students to think about the reader of their writing which reinforced the students' understanding of the interconnected nature of reading and writing.

Implications for Literacy Teaching and Learning

This study examining the intertextual connections students constructed between interactive read alouds of mentor texts and their writing during writing workshop was conducted in a school and classroom that was likely to intensely manifest the social construction of intertextuality and literary understanding within integrated reading and writing events. This site was selected in order to "learn from those who are exemplars of good practice" (Patton, 2002, p. 234). Therefore, this study is inherent with implications for literacy teaching and learning.

Interactive Read Alouds within Writing Workshop

This study has demonstrated how interactive read alouds were collaborative, language rich environments that facilitated the social construction of intertextuality and literary

understanding. When interactive read alouds were integrated within writing workshop, the dialogue that occurred among the teacher, students, and children's book author's significantly influenced students' writing. Therefore, the conversation that occurs between teachers and students when interactively reading a children's book for any purpose needs to be carefully considered. For interactive read alouds to be most effective, teachers must purposefully guide the conversation and maintain "the balance between talk and text" (Barrentine, 1996). It also is important for teachers to make the purpose of the read aloud explicit to the readers.

In order to facilitate students to read like writers and write like readers during writing workshop, mentor texts were interactively read aloud with the purpose of noticing how the authors crafted their writing for their reader. During the interactive read alouds, students were guided to notice how authors crafted their writing and how the craft choices influenced them as readers. During subsequent literature-based mini-lessons, the teacher guided the students to think more deeply about the mentor texts by further noticing and examining the author's craft as well as explicitly explaining the purpose of the author's craft. An understanding of the purpose of the author's craft was socially constructed by the teacher, students, and children's book authors as the mentor texts were interactively read aloud and examined during mini-lessons. This understanding of the author's craft significantly influenced how the students crafted their writing during writing workshop. Understanding the purpose of author's craft appeared to be essential for students to be purposeful readers and writers and ultimately facilitated students to read like writers and write like readers. In addition, the integration of interactive read alouds into writing workshop encouraged students to understand the interrelated nature of reading and writing as a communication process and perceive reading and writing as a combined literacy process. Therefore, when integrating interactive read alouds within writing workshop, it is

important for teachers to thoughtfully guide the conversation surrounding the mentor texts by extending students' responses and taking advantage of teachable moments in order to enhance students' understanding of author's craft and the interconnected nature of reading and writing (Table 7-1). In addition, teacher's knowledge of author's craft and writing is significant as they guide their students to read like writers and write like readers.

Guiding Students' Understanding of Author's Craft
During interactive read alouds and mini-lessons, teachers can acknowledge and extend students' responses by: • Noticing aspects of the author's craft • Examining the text further • Explaining the significance of the author's craft • Connecting the response to previous literary experiences • Clarifying the meaning of the text • Requesting further explanation of students' thinking • Conceptually identifying students' responses

Table 7-1. Guiding Students' Understanding of Author's Craft

Writing workshop was a supportive, collaborative literacy environment which provided writers with several mentors for their writing. Students explained that their writing was influenced by the children's literature mentor texts, the teacher, and/or classmates within the context of writing workshop. Students' writing was not only intertextually influenced by the mentor text but by the collaborative conversations surrounding the mentor texts. In addition, the individual conversations students had with their teacher and classmates were reflected in students' writing. The teacher and students were a community of writers who learned how to craft their writing from published authors as well as from each other. Therefore, teachers should help students to perceive themselves as writers and foster the various mentoring relationships within the literacy classroom.

Literacy Instruction

The integrated literacy curriculum was collaboratively developed by the grade-level teachers considering their students' strengths and weaknesses, the school standards, state expectations, and their own personal experiences reading and writing. Together the teachers crafted a literacy curriculum that systematically developed and reinforced students' literacy knowledge and abilities. Rather than reading basals, the students read children's literature trade books during reading workshop. In addition, students participated in at least two interactive read alouds during each school day. Students were immersed in a rich environment for literacy learning with many authentic reading, writing, speaking, and listening experiences throughout the day. Within students writing, students made numerous intertextual connections to the content, ideas, and craft within the books that they read independently during reading workshop. Students' writing also reflected the interactive read alouds conducted throughout the day by their teacher. Therefore, it is important for teachers to develop a literacy rich environment including numerous authentic reading, writing, speaking, and listening experiences each day. Literacy rich environments provide students with abundant textual resources that they can incorporate into their writing.

The teacher in this study was explicit and systematic in her literacy instruction. In addition, the teacher provided her students with a supportive, organized learning environment by establishing clear expectations, routines, and procedures. Within this multicultural, urban third-grade classroom, the teacher guided her students during writing workshop to develop an understanding of the skills authors use to craft their writing for their readers. The students in turn read like writers when reading and examining mentor texts and crafted their writing purposefully to facilitate their reader's understanding. Reading and writing were viewed by the teacher and students as a meaningful and interconnected process of communication. In many

ways, this literacy environment resembled the classrooms Delpit (1995/2006) describes as empowering black and minority students by providing them with "useful and usable knowledge which contributes to a student's ability to communicate effectively in standard, generally accepted literary forms…best taught through meaningful communication, best learned in meaningful contexts" (p. 18-19).

During writing workshop, like Calkins (1995) suggests, this teacher established a predictable environment for writing. The routine for writing workshop was the same each day. Writing workshop began with an interactive read aloud or mini-lesson, then students had 45-50 minutes of writing time while the teacher conferred, and finally students had 5-10 minutes to share their writing. At all times, the students had a clear understanding of what they were expected to do and had the freedom to write about any topic that interested or was meaningful to them. The teacher regularly shared children's books as mentor texts during writing workshop and students considered published authors as mentors for their writing.

The teacher's literacy instruction during writing workshop intentionally and explicitly interconnected reading and writing. The teacher's instruction during the interactive read alouds (Table 7-2) closely paralleled the practices Fisher, Flood, Lapp, and Frey (2004) found that exemplary teachers commonly implemented during interactive read alouds. The systematic, explicit, and intentional nature of the teacher's literacy instruction significantly influenced students' ability to intertextually connect their reading and writing experiences. Therefore, teachers should purposefully and explicitly make connections between students' reading and writing experiences in order to help them read like writers and write like readers.

Integrating Interactive Read Alouds within Writing Workshop

Before Read Alouds:
• Select an engaging, age appropriate children's book as a mentor text.
• Preview the book and notice the author's craft as a reader.
During Read Aloud:
• Prepare the students for the literacy event.
  o Request students to be quiet, focused, and sit still.
  o Explicitly tell students where to place their materials.
• Situate interactive read aloud within context of previous writing lessons.
  o Connect the read aloud to what students already know about writing.
  o "Writers, we know that... Yesterday, we…"
• Set a clear purpose for read aloud.
  o Focus on noticing how the author crafted his/ her writing within the mentor text.
  o "Today, we are noticing how (author's name) crafted his/her writing in (title of book)."
• Model fluent reading expression and emphasis.
• Model the process of noticing the author's craft.
• Stop periodically for interactive discussion.
  o Interactively respond to the mentor text.
  o Encourage students to notice aspects of the author's craft.
  o Guide students' responses.
• Summarize the author's craft noticed and discussed during read aloud.
• Link read aloud to students' writing during writing workshop.

Table 7-2. Integrating Interactive Read Alouds within Writing Workshop

Future Research

The findings of this study have led to several questions for future research. Considering the grounded theory of *reading like a writer and writing like a reader* how does the social construction of intertextuality and literary understanding within interactive read alouds at the beginning of writing workshop influence students' overall literacy learning? How does developing an understanding of the purpose of author's craft influence students' independent reading? In addition, what are the essential understandings that teachers should guide students to understand about crafting effective writing? Furthermore, how does a student's ability to read like a writer and write like a reader in elementary school promote their long-term literacy learning in middle school and high school?

Concluding Thoughts

Ms. Daniels was a passionate, professional educator who encouraged the fourteen students within her classroom to embrace reading and writing. The students enjoyed writing and sharing their writing with readers as well as reading the works of published author's and each other's writing. During the course of the study, the quality and quantity of students' writing steadily increased. Students' sentences became longer and more complex and their literary understanding became more advanced. The interconnected nature of the literacy curriculum developed purposeful, critical thinking readers and writers who enjoyed reading like writers and writing like readers.

APPENDIX A
INFORMED CONSENT AND ASSET FORMS

Parent Informed Consent Letter and Permission Form

Dear Parent/Guardian,

I am a former elementary school teacher and doctoral student in the College of Education at the University of Florida. I am conducting research on the impact of reading aloud children's literature on students' writing under the supervision of Dr. Linda L. Lamme at the University of Florida. The purpose of this study is to examine how interactive read alouds at the beginning of writing workshop impact students' writing. The results of the study may help teachers better understand how reading aloud children's literature influences children's writing and allow them to design instructional practices accordingly.

Ms. Daniels has agreed to allow me to conduct my study in her classroom during the 2008-2009 school year. Throughout the year, I will observe students during writing workshop including interactive read alouds, class discussions, and writing time. A few students will be interviewed about their writing while engaged in the composing process and/or following writing workshop. Interviews and classroom discussions will be audio recorded and occasionally videotaped to capture the students' authentic language, dialogue, and interactions. Student work samples will be collected and photocopied. Your child's privacy will be protected at all times. You and your child's identity will be kept confidential to the extent provided by the law. Real names will be replaced with fictitious names. The data collected including the student work samples, interviews, and interactive read aloud discussions may be shared in presentations at professional conferences or in publications about this research. However, the identities of the school, parents, and students will remain confidential.

With your permission, I would like to ask your child to volunteer for this research project. Your child may benefit from being exposed to children's books as writing models and having the opportunity to discuss books and his/her writing. This project may also benefit future students. Results of this study will be available in June upon request. Participating in this study is completely voluntary and will not affect your child's grade or academic placement in any way.

You and your child have the right to withdraw from this research project at any time without consequence. There are no known risks to the students, and there is no compensation for participating in this study. If you have any questions about this research project, please contact me at (617) 276-3667. You may also contact my faculty supervisor, Dr. Linda L. Lamme, at (352) 392-0751 x251 if you have any questions. Questions or concerns about your child's rights as a research participant may be directed to the UFIRB office, University of Florida, Box 112250, Gainesville, FL 32611, (352) 392-0433.

I would like to thank those of you, in advance, who agree to let your child participate in this study. I am very excited to be doing this research and appreciate the opportunity to learn from your child. If you agree to allow your child to volunteer for this research project, please sign the permission form attached to this letter and return it to school tomorrow with your child. This letter is for you to keep as a reference.

Sincerely,

Jennifer A. Manak, M.Ed.

I have read the procedure described above. I voluntarily give my consent for my child, _____, to participate in Jennifer A. Manak's study on the impact of reading aloud children's literature on students' writing. I have received a copy of this description.

_____ _____

Parent / Guardian Date

_____ _____

2nd Parent / Witness Date

Assent Script for Children

Hello! I am Jenn Manak. I am a doctoral student at the University of Florida studying children's literature and writing. I am also a teacher. I have taught first, fourth, and fifth grades. I am interested in learning more about how reading aloud children's books impact your writing. I would like you to help me learn about this by talking to me and sharing your writing with me. Throughout the year, I will be collecting, photocopying, and reading your writing. Also, I may ask you some questions about your writing during writing workshop. I will record our conversations with each other so I can remember exactly what we said. Sometimes I will also videotape our conversations and other discussions that you have in class. Being part of my study will not affect your grade. You can stop at any time. Would you like to be part of my study?

Teacher Informed Consent

Study Title: Intertextual Connections: The Impact of Interactive Read Alouds on the Writing of Third Graders during Writing Workshop

Purpose of the research study:

The purpose of this study is to examine how interactive read alouds at the beginning of writing workshop impact students' writing.

What you will be asked to do in the study:

Throughout the study, I will visit your third grade classroom at least twice a week during writing workshop. During all components of writing workshop including the interactive read aloud and writing time, I will take detailed, descriptive field notes while observing the overall classroom environment. Interactive read alouds, discussions, and interviews will be digitally recorded and occasionally videotaped to capture the teacher's and students' authentic language, dialogue, and interactions. Student artifacts such as writing samples and writer's notebooks will be collected and photocopied for analysis. I will select four focal students from the classroom whom I will closely observe and study their reading and writing processes in depth. Students will be interviewed about their writing while engaged in the composing process and/or following writing workshop. I will interview students about the content of their writing, their reasons for writing, and inquire about the textual voices present in the writing. I will informally interview you once a month concentrating on your observations of the students' reading and writing experiences within the writing workshop. I will meet regularly with you to share my observations and interpretations. In order to ensure the trustworthiness of my data, I will ask you throughout the study to participate in independently analyzing portions of the data.

Risks and Benefits:

This study will provide participants with the opportunity to discuss their literacy learning which may foster academic growth. Student participants may benefit from their exposure to children's books as writing models. This study will also give you an opportunity to develop a better understanding of how children socially construct intertextual links among integrated, authentic reading and writing events. There is no more than minimal risk associated with your participation in this study.

Time Required:

The research study will be conducted throughout the 2008-2009 school year.

Compensation:

There is no compensation for participating in this research.

Confidentiality: Your identity will be kept confidential to the extent provided by law. Teachers and students will be given pseudonyms to protect their identity. The data collected including the student work samples, interviews, and interactive read aloud discussions may be shared in presentations at professional conferences or in publications about this research; however, the participants' identities will remain confidential.

Voluntary participation: Your participation in this study is completely voluntary. There is no penalty for not participating or for refusing to answer any particular question or questions. You have the right to withdraw from the study at anytime without consequence.

Contacts: If you have any questions about this research project, please contact Jennifer A. Manak at (617) 276-3667. You may also contact my faculty supervisor, Dr. Linda L. Lamme, at (352) 392-0751 x251 if you have any questions. Questions or concerns about your rights as a

research participant in this study may be directed to the UFIRB office, University of Florida, Box 112250, Gainesville, FL 32611, (352) 392-0433.

Agreement: I have read the procedure described above. I voluntarily agree to participate in the procedure and I have received a copy of this description for my information.

Participant: _____ Date: _____

Principal Investigator: _____ Date: _____

APPENDIX B
SAMPLE TRANSCRIPT OF AN INTERACTIVE READ ALOUD (EXCERPT)

Name
Jenn Manak

Observation Site
EWBCS

Date
Oct. 30, 2008

Observation number
Obs. 14 – *Henry The Dog with No Tail* (Day 1)

Research Topic – Intertextual Connections: The Impact of Interactive Read Alouds on the Writing of Third Graders during Writing Workshop

LD – I thought that was really interesting because now I really can see that he must have moped and moped…it just kinda kept going. He didn't just mope for a minute, he kept moping. Yes, Nakota.

Nakota – Remember that author who was writing that poem called *Dreams*? (From Poetry)

LD – Langston Hughes.

Nakota – Yeah, like how he repeated…
/Yomary – Yeah, like how he repeated…/
/Mishka – Yeah, he repeated a word/

LD – He repeated the whole lines, right? Hold fast to your dreams. Right, because we know that that makes a point even stronger.
/Belkys – Yeah, he repeated dreams…/

LD – Shhh. I'm going to wait until we sound like Brooke Scholars. This gets really good and quite funny I think (referring to the book).

(LD continues reading aloud)
Henry's owners saw how sad he was so they told him he should go find a tail
/Students – What! /
Henry thought this was a fine idea and left home in search of a tail.
/Students – What! (Students start commenting out loud)/

LD – This is the part where it gets a bit silly.
/Yomary – How can he get a tail?/

LD – Shhh. I know we're all thinking, "WHAT?" but let's keep that in our head. (Silent hand sign used by LD) **And naturally, when a dog goes in search of a tail, he goes to the**
/LD & Students – **Tailors**!/
/Osahru – Cause it has tail./

LD – Why do you think they used the word *tailors*, Osahru?

Osahru – Because it has the word tail.

LD – Because it has the word *tail* in it.
/Jermaine – Yeah, look if you chunk it out./

LD – Yeah, if you chunk it out like he's saying, you can take off the *or* and you see
/Students – *Tail*./

LD – What do tailors really do?

Student – They make clothes.

LD – Thank you. They make clothes. Now, hold your thoughts please. Please raise our hands …Shhh. (In a whisper) I know you're really excited.

(Continues Reading)
"I am here for a tail," said Henry. (LD apologizes for missing writing at the top of the page) **Oh, I'm sorry**.

"Hello," said Henry. "Hello," said the tailor. "I am here for a tail," said Henry. "As you can see, I do not have one. Perhaps you have an extra." "I don't have tails here, but I could try to make you one," replied the tailor.

/Students – Oh my gosh! What!/

The tailor worked all day and all night
/Students - (gasping)/
and made a tail for
/Students & LD – **Henry**./

APPENDIX C
SAMONE'S FAIRYTALE

The Prince & Dragon Who Saved the Princess

Chapter 1 Birth

Once upon a time a king and his wife the queen longed for a baby. Then one day the queen gave birth to a royal baby girl. They had a party and invited all of the royal families and fairy godmothers. The fairy godmother named Weather fairy gave the gift of emotion. Beauty fairy gave the gifts to be kind and beautiful. Locks of gold gave the gift to have locks of brown hair like her mother. Everyone crowded around the beautiful baby princess named Elizabeth.

Chapter 2 Growing Up

As Elizabeth grew older she grew more kind, beautiful, and emotional. Her hair was wavy, but was as soft as velvet. She was always curious. She roamed the kingdom to see what were behind the open and closed doors. On her eleventh birthday she got a kitten and named it Sophie. They always went to the Wald Forest. They went in the middle and Elizabeth would sing. She sang soft, but it was beautiful to even hear it.

Chapter 3 New Wagon

On her twelfth birthday she told her parents, "Daddy I want to have a wagon made out of gold. I want it to have a seat for me and Sophie." "Yes my darling" said King Arthur the III. "Oh and something to hold a drink and food" said Elizabeth. "Yes anything for you" he said. That afternoon Elizabeth got her wagon made out of gold. And pulled it to the middle of the forest.

Chapter 4 Bad News

When she got to the middle there was a old woman. The old woman was really a evil witch in disguise trying to rule the kingdom. In order to rule the kingdom she had to get Princess Elizabeth out of the way. "Hello" said the evil witch. "Hello" said Elizabeth. "Would you like water? You look very thirsty mam," said Elizabeth. "Yes Thank you," said the evil witch kindly. "In return would you like this apple?" said the evil witch. "Yes," said Elizabeth who was hungry from pulling the wagon. "Here" said the witch who handed the apple over. As soon as Elizabeth took a bite she fell to the ground with a thud. The apple had a poison that would put people to sleep if they ate it and would erase all that person's memory and would sleep for about an hour. "Ha, ha, ha" said the evil witch as she took the disguise off. "Nice try Glenda Glinka" said one of the fairies who was at the party for Elizabeth. "Well, well, well. It looks like the tooth fairies want to save the princess. Too bad she's in a deep sleep. She'll forget everything" said Glenda Glinka. She then vanished in a puff of smoke.

The fairies carried Elizabeth to a cottage where they would care and protect her. One fairy carried Sophie. The Weather fairy was sent to tell the king and queen they would take care of Elizabeth and protect her until she was old enough to get married, and rule the kingdom. This way Glenda Glinka wouldn't tray to harm Elizabeth.

Chapter 5 More Bad News

Four years later, it was Elizabeth's 16th birthday, the fairies sent her out for fruits while they got ready for a surprise birthday party. When she left there was a young woman sitting on a rock. She was really the evil witch Glenda Glinka trying to be the queen again. She knew that if the princess was gone she could be the queen.

"Hello" said Elizabeth. Ever since Elizabeth ate the apple she forgot what happened with the

disguised evil witch. “Would you like to see a tower?” said Glenda Glinka. “Yes. But I can’t be with strangers” Elizabeth said. “Well…I’m not a stranger because we are now friends” said Glenda Glinka. “Okay” responded Elizabeth. “Let’s go on this witch broom” said Glenda. “Sure” said Elizabeth.

Chapter 6 Doomed for Life

When they got to the window of the tower Glenda pushed her and said “Ha, ha.” “You may not remember me, but I’m an evil witch. Your trapped forever” said Glenda as she took the disguise off. “Oh and those fairies can’t save you. There is a field that shocks only fairies.” “But today’s my sixteenth birthday. Please let me out you twit of a witch” said Elizabeth. “No. Don’t you get it I will rule the kingdom not you” said Glenda. “I don’t know what you mean I’m not a princess” said Elizabeth. “Let’s just say those fairies didn’t say you are a princess” said Glenda as she flew away. “I’m doomed” said Elizabeth in great depression.

Chapter 7 Plans

When the fairies got the news they went to the tower very quickly. When they got there Elizabeth told them not to go flying up to see if she was okay or they’d get shocked by a field. They stored tons of clothes, food, and water. “Thanks I know I am a princess” said Elizabeth. “Send my parents now” ordered Elizabeth. When her parents got there, the queen said “Hi sweetie, I’m your mother. You’ll be queen soon.” “I kind of figured that out” said Elizabeth. “Oh, I just thought of an idea whoever gets you out of there will be your husband and will rule the kingdom with you” said King Arthur the III. “Yes. But the men will get shocked” said the fairies. “No it only shocks fairies” said Elizabeth. “Then it is settled, send royal papers to each gentlemen” said the king. “The contest will begin tomorrow” said the king.

Chapter 8 Surrounded By Men

The next day, thousands of men were there. But all failed. All week, all Elizabeth saw was knights, farm lads, princes trying to go up the tower. But each day, they all failed. For months men tried and tried, but failed with a loud thud. “Oh Papa” said Elizabeth one day, “I don’t like this I am very lonely”. “We will send up Sophie your cat” said the king. “Try to catch her” said the king. When Elizabeth caught Sophie, she made a little bed out of a basket.

Chapter 9 Problems

One day, everyone had a chance in the village and kingdom. “Oh my” said Elizabeth. “What shall we do now?” said the queen. “Your father is trying to find that evil witch Glenda Glinka and everybody has had a chance” said the queen in fury nobody could save her daughter.

“What will we do now?” said a fairy. “I don’t know?” yelled Elizabeth from the tower window. “Too many problems. And too many fairies” whispered the queen to herself. “Pardon me” said the fairy. “Oh nothing” replied the queen.

Chapter 10 Life in the Tower

“I guess I’ll never get down from here” yelled Elizabeth. “Good night mother” said Elizabeth. “Ms. Weather fairy can you make a blanket for me and one for Sophie?” asked Elizabeth. “Oh yes” said Weather fairy and waved her wand. When she finished making the blankets she sent them up. “Thank you” said Elizabeth. She put the small blanket on Sophie and wrapped herself in the other blanket and fell asleep.

Chapter 11 More Contestants

The next day, there was a knight, two princes, and an ogre. They were from different places. The knight named Oscar tried first by trying to climb the wall but he fell. A prince from France

named Jaque tried to throw a rope on the roof, but it fell. The ogre tried jumping to get the princess, but there were complaints so he had to leave. The other prince tried to make his knights stand on each other but most refused. “Oh my. What little weird ideas and people” said the queen.

Chapter 12 I’m Saved

One day, while Elizabeth was making something to eat, her mother yelled “Elizabeth, Elizabeth. There is a dragon.” Elizabeth went to the window. She saw that it was the dawn of light. There was the sound of flapping wings. There was a dragon. When the dragon came closer she saw a prince. “Mama it is a prince on a dragon” said Elizabeth who was astonished. “Another contestant” said the queen. When the prince came closer he told the princess “Get on the dragon.” When she heard this she got Sophie. She went on and landed on the ground. “Thank you for saving my daughter” said the king. “Papa you came back” said Elizabeth. “Yes when I heard that there was another contestant I came here” said the king. “Did you get Glenda Glinka?” asked the queen hugging the king. “Yes. She is in a place where she can’t leave” said the king. “Where?” said Elizabeth. “In a tower where magic can’t be used said the king. “Now what is your name?” asked the king to the prince. “I am Prince Ellis” said the prince. “Since you saved my daughter and I trust you. You will marry my daughter and rule the kingdom with her.” So Ellis got down on his knees and said “Will you marry me?” “Yes” said Elizabeth.

Chapter 13 A Happy Ending

The next day, Prince Ellis and Princess Elizabeth got married and ruled the kingdom. And lived happily ever after!

The End!

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Jennifer Manak completed her bachelor's degree in elementary education with a minor in anthropology and her master's degree in reading from the University of Florida. After completing her master's degree, Jennifer taught primary and intermediate grades at Hidden Oak Elementary School in Gainesville, Florida for five years. While teaching at Hidden Oak, she conducted professional development as well as received grants to support writing instruction and integrate children's literature into the content areas. As a full-time teacher, Jennifer returned to the University of Florida as a doctoral student in curriculum and instruction within the Language, Literacy, and Culture Program under the advisement of Dr. Linda Lamme. During her doctoral studies, Jennifer taught Children's Literature at the University of Florida.

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