
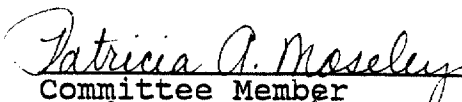



A DESCRIPTIVE ANALYSIS OF GOOD READERS'  
AND WRITERS' CONCEPTS OF AUTHORSHIP  
AT GRADES SIX AND EIGHT  
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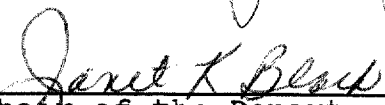
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A DESCRIPTIVE ANALYSIS OF GOOD READERS'  
AND WRITERS' CONCEPTS OF AUTHORSHIP  
AT GRADES SIX AND EIGHT

DISSERTATION

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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Denton, Texas

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This qualitative research study examined the concepts of authorship exhibited by twelve selected good readers and writers in grades six and eight. Data were collected during pre-writing session interviews, five hour-long writing sessions, and post-composition interviews, and from written compositions and questionnaires.

The following conclusions were drawn from the study. School and home reading programs that emphasized children's literature selections and regular and wide-ranged reading practices directly influenced the subjects' writing behaviors and concepts of authorship. In addition, those students who performed strongest as authors were those who found time to write privately at home or in a home-like situation. Revision occurred in traditional ways, such as movement or deletion of text, but also appeared to be related to the subjects' personal writing styles, such as verbalization, mental outlining, or reading the text out loud. Both grade levels exhibited individual writing development through integration of experiences, knowledge, and physical and social maturation. For these young writers, the key factor

in perceived authorship was whether a writer had an interest in and enjoyed writing.

The following recommendations were made from the study. Literature based reading programs that involve children in reading both during the school day and at home and in home-like settings provide the background that is necessary for development of intellectual processes and higher level thinking and must be a viable part of the school routine. Quality writing programs that provide continuous time periods and field experiences, along with free selection of topics, group sharing of pieces, and time for revision should be practiced. Students should be allowed freedom for discovering their own revision styles. Writers' groups are recommended if they are used for support and encouragement. In addition, teachers who teach reading and writing must be readers and writers themselves in order to be credible.

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## CHAPTER I

### INTRODUCTION

In 1982, Donald Murray, Pulitzer Prize winner, called for additional research investigating the process of writing:

Research into the writing process will eventually produce an understanding of how people write, which will have a profound effect on educational procedures. We now attempt to teach a writing process we do not understand; research may allow us to teach what we do understand. (1982, p. 80)

Since that time, teacher-writer-researchers such as Atwell (1987), Calkins (1986), Newkirk (1982), and Graves (1983) have been involved in descriptive studies of writing processes, understanding the interconnectedness of reading and writing, and charting the development of child writers. Atwell (1987), working with eighth graders, writes:

These days, I learn in my classroom. What happens there has changed; it continually changes. I've become an evolutionist, and the curriculum unfolds now as my kids and I learn together. My aim stays constant--I want us to go deep inside language, using it to know and shape and play with our worlds--but my practices evolve as

eighth graders and I go deeper. This going deeper is research, and these days my research shows me the wonders of my kids, not my methods. But it has brought me full circle. What I learn with these students, collaborating with them as a writer and reader who wonders about writing and reading makes me a better teacher--not great maybe, but at least grounded in the logic of learning, and growing. (p. 3)

Calkins (1986) stresses the need for learning how children change as writers in order for teachers to be able to understand and participate in this growth. Newkirk (1982) demonstrates that strong writing programs can make texts less imposing to children, so that because of their experiences as writers, reading becomes easier. According to Graves (Sowers, 1981), children's knowledge about authorship has a direct bearing on their ability to understand an author's view. He, too, calls for more research on children's writing, particularly using the observation approach:

It's presumptuous to make statements about how children develop without observations. Observations lead to being responsive. We've had so much unresponsive research. I hope research might be compatible with the way in which findings might be carried out. (p. 33)

Recognizing the important role children's concepts of authorship play in their development as competent readers

and writers and heeding the call by researchers to conduct responsive research, Nistler (1988) instigated one of the first studies to concentrate solely on children's concepts of authorship. His research gives valuable information for evaluating the appropriateness of instruction in reading and writing, for learning more about reading/writing relationships, and for designing future research in reading and writing.

#### Purpose of the Study

The purpose of the research was to examine concepts of authorship that twelve good readers and writers in sixth and eighth grades exhibited and to record evidences of their writing development.

#### Research Questions

This study addressed the following questions:

1. What concepts of authorship were revealed in the oral language of children engaged in pre-composition interviews?
2. What concepts of authorship were revealed in the oral and written language of children engaged in five writing sessions?
3. What concepts of authorship and evidences of writing development were found in children in post-

composition interviews?

4. How did these concepts differ for selected good readers and writers in sixth and eighth grades?

### Significance of the Study

The significance of the study was that it built upon Nistler's work (1988) with first, third, and fifth grade students. Using qualitative research methodology, the research provided data on the authorship concepts that selected good readers and writers in sixth and eighth grades exhibited. These data, in the form of thick description, add to the body of knowledge that "may allow us to teach what we understand" (Murray, 1982, p. 80).

Specifically, the data were used to analyze and assess authorship concepts that selected good readers and writers exhibited in sixth and eighth grades at a private school in North Texas. Results of this study may impact writing instruction, give additional opportunities for writing by students, and contribute to understandings by teachers, principals, and curriculum planners.

### Definition of Terms

The following terms have a specific meaning and were defined for this study:

1. Pre-composition interview was defined as

predetermined questions which were answered orally before the writing sessions were held.

2. Post-composition interview was defined as an open-ended discussion which focused on the text generated by the subject.
3. Composition elements were defined as the various elements occurring before, during and after the productions of a written product; the elements or process involve the recursive combination of the following "stages":
  - a. prewriting: time of discovery or "rehearsal" in order to gather information and to plot a course. Daydreaming, role-playing, drawing, reading, and heuristic exercises as listing, clustering, and journal writing were specific behaviors of prewriting.
  - b. drafting: act of writing thoughts and ideas into sentences and paragraphs.
  - c. sharing in a workshop setting: opportunity for the writer to achieve mental distance from a text. The writer read the piece aloud, and listeners responded with questions and comments.
  - d. revising: the act of "re-seeing" the piece by expanding ideas, clarifying meanings, reorganizing information, and generating additional text.
  - e. editing: the act of focusing on conventions of

language, such as spelling, punctuation, syntax, and structure and then correcting what is perceived to be in error in the text.

- f. publishing: the act of producing a public product from the piece of writing in the form of a book, newsletter, article for a magazine, entry in a contest, as a bulletin board display, or in similar form.
5. Authorship was defined as the reflective condition of a writer, expressing his or her uniqueness through generating texts in a manner that represents personal feelings, expression, and style. Authorship implied a direct connection between the writer and text in terms of ownership. The writer owned the text because of his or her personal investment in it.
6. Good readers and writers were defined as those children who scored above 75% on both the reading and language tests of the Stanford 8 Achievement Test.

#### Limitations

This study provided a thick description of the concepts of authorship evidenced in the oral and written language of selected children engaged in a writing piece and in pre- and post- composition interviews.

Data were gathered through personal observations and interviews, by using audio and video taping of writing

sessions, and by analysis of written compositions. In studies of this nature, observer bias and subject self-reporting can produce error so results should be considered with caution. Due to the qualitative nature of this study, generalizing to other settings would be inappropriate.

#### Assumptions

It was assumed that no unusual external conditions existed which would adversely affect the results of this study.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This literature review presents information describing concepts of authorship as viewed historically and from interviews of professional writers. A discussion of the evolution of children's writing during the 20th century and a summary of Nistler's recent research (1988) on the concepts of authorship are included.

#### Evolution of Concepts of Authorship

##### Historical Perspective

The development of authorship can be traced back to primitive beginnings in the ancient Greek culture of the 3rd century B.C. The extensive discoveries of Greek papyrus rolls are due to the flowering of Greek civilization and religion after Alexander the Great incorporated Egypt into his empire. Alexander instigated libraries, collections of Greek literature, which were manned by scholars and scribes. The scribes who copied the literary manuscripts constituted a sizeable professional class with considerable education. They were paid partly by number of lines copied and partly according to the nature of the text. When the scribe had



finished his work, the manuscript was proofread, either by himself or by a corrector, who corrected errors and made critical notations called scholia in the margins to clarify the text (Dahl, 1968).

While authentic authorship is difficult to substantiate during this period and subsequent later periods, writing terminology did have a beginning. Titulus or index, the label attached to the outside of a papyrus roll, helped to distinguish rolls. A line called a paragraphos was placed under the last line of a section of writing to denote divisions in the text. During the Roman period, specially trained slaves who copied texts were called librarii (Dahl, 1968).

Table blocks covered with vellum, a processed animal skin made smooth for writing, eventually took the place of the papyrus rolls. Writing could be done on both sides of vellum sheets, and putting the sheets together constituted a codex, or the book form that is known today. Upon conquering the Greeks, Roman military leaders brought these Greek codices or books back to Rome as spoils of war, direct evidence of the high value placed on books (Dahl, 1968).

Gradually a book trade developed in Rome, with booksellers, as a rule, publishing books. The author received no payment; on the other hand, the author was free to arrange with other publishers to issue the same work. There were no legal regulations protecting the literary

property of the author. Only by dedicating a work to some wealthy patron could the author expect monetary reward (Dahl, 1968).

It was the general custom for an author to gather a group of friends and to read aloud from the latest work in order to arouse interest in it. In time, this custom became a nuisance, especially since the less talented author was often the most eager to share writings. The publisher or bookseller took over this property right by advertising the book. Author ownership of manuscript was not encouraged (Dahl, 1968).

From the destruction of the Roman political empire until the invention of the printing press in 1456, most writing was related to writing already in existence. Authorship rights continued to be nonexistent or diminished. An individual, usually a friar or monk in a monastery, expressed his individuality in writing only through the unique manner of ornamentation (Allen, 1971). Burrow (1976) cites Bonaventura, a thirteenth century Franciscan monk, who wrote of four ways to author texts:

A man might write the works of others, adding and changing nothing, in which case he is simply called a "scribe". Another writes the work of others with additions which are not his own; and he is called a "compiler". Another writes both others' work and his own, but with others' work in principal place, adding

his own for purposes of explanation; and he is called a "commentator". Another writes both his own work and others' but with his own work in principal place adding others' for purposes of confirmation; and such a man should be called an "author." (Burrow, 1979, p. 615)

The mode of scribal writing was so prevalent, that Bonaventura overlooks the obvious idea of authorship as an individual's practice of generating completely original text.

In time, the era of scribal authorship by monks gave way to the occupation of professional scribes who had their own guilds. Barbara Tuchman (1978), in her epic study of medieval times, A Distant Mirror: The Calamitous 14th Century, states that these guilds,

licensed in Paris by the University, supposedly to ensure accurate texts, were the agony of living authors, who complained bitterly of the copyists' delays and errors. The "trouble and discouragement" a writer suffers, wailed Petrarch, was indescribable. Such was the "ignorance, laziness, and arrogance of these fellows" that when a writer has given them his work he never knows what changes he will find in it when he gets it back. (p. 477) In 1453-54 the first document printed from movable

type was produced by Johan Gutenberg at Mainz, followed in 1456 by the first printed book, the Vulgate Bible. The new

means of disseminating knowledge and exchange of ideas spread with unmedieval rapidity (Tuchman, 1978). In terms of authorship, the early printers were primarily responsible for forcing definition of literary property rights, for shaping new concepts of authorship, and for exploiting best sellers and trying to tap new markets (Eisenstein, 1979). Furthermore, authors themselves claimed ownership of their texts:

The "drive for fame" itself may have been affected by print-made immortality...The wish to see one's work in print (fixed forever with one's name in card files and anthologies) is different from the desire to pen lines that could never be fixed in a permanent form, might be lost forever, altered by copying, or - if truly memorable - be carried by oral transmission and assigned ultimately to "anon." Until it became possible to distinguish between composing a poem and reciting one, or writing a book and copying one...the modern game of books and authors could not be played. (Eisenstein, 1983, p. 84)

Eisenstein (1978) emphasizes the symbolic nature of the printing press as an agent of change, representing the many related sociocultural, political, legal, economic, and literary influences at work in Europe at the close of the Middle Ages.

In time, the belief that authorship implied ownership became increasingly formalized, as Foucault (1977) relates: "...a system of ownership for texts came into being, once strict rules concerning author's rights, author-publisher relations, rights of reproduction, and related matters were enacted at the end of the eighteenth and beginning of the nineteenth century" (p. 608). In 1886 the Berne Convention, adopted by the majority of European countries, provided for the mutual protection of literary and artistic property rights effective for 50 years after the death of the author. The United States has its own Copyright Act, adopted in 1909 and revised in 1978, which in general protects an author's rights for 50 years after publication if the book carries a notice of copyright (Dahl, 1968).

Ownership in terms of property, once established, effected authors' texts in that they came to be valued or accepted in direct proportion to the reputation of the author. Questions relating to where a work came from, who wrote it, when, under what circumstances, or beginning with what design determined the value or status of the text, and consequently the author (Gilbert, 1977). Also, the authorial function of intended meaning acted as a "necessary consumer guide to the quality of a product" (p. 246), thus giving another way to express and validate authorship.

In contemporary times, the term "author" is linked with originality, truth, authenticity, meaning, and unity. The

text represents the author (Gilbert, 1977, p. 246). "In other words, authorship is usually seen as representing a high, and special, level of achievement and is most frequently associated with the appearance of a printed product" (Hall, 1989, viii). Hall feels this association is unfortunate because it leads to the denial of authorship in beginning writers. Moffett (1988) gives the status of authorship to anyone who writes authentically. He argues that

in real authoring, writing discovers as much as it communicates...Authoring is the authentic expression of an individual's own ideas, original in that he or she has synthesized them for himself or herself. Behind the basic meaning of "author" as "adder" lies the assumption that a writer has something unique enough to add to the communal store of knowledge. (p. 76)

### Professional Writers' Concepts of Authorship

An author demonstrates the reflective condition of generating and owning a text by making decisions about topic, style, reviewing, editing, and whether to publish or not (Calkins, 1986). Professional writers validate these concepts of authorship. Interviews of authors, such as those found in the series Writers at Work: The Paris Review Interviews (Plimpton, 1958-1986), give insights into how professional writers get their ideas, how they work from day

to day, and how they view themselves as authors. Revision, sense of audience, influence of reading on author's writing, various work rituals, and establishing uniqueness contribute to the processes that occupy these writers at work.

Revision. A characteristic that signifies good writing is the ability and willingness to revise (Britton et al. 1977; Burrows, 1984). Vygotsky (1962), noting revision, theorizes that "communication by writing is written speech in monologue form. The monologue process is one of formulation, deliberation and choice" (p. 144). As a writer revises, he [or she] "rethinks" the text, changing words, phrases, entire sections, so that eventually the text may be presented as "a declaration that the writer accepts responsibility for his [or her] creation" (Britton et al. 1977, p. 47).

In written speech, lacking situational and expressive supports, communication must be achieved only through words and their combinations; this requires the speech activity to take complicated forms - hence the use of first drafts. The evolution from the draft to the final copy reflects our mental processes. (Vygotsky, 1962, p. 144)

Mental processes are evident in reflections of professional writers. Poet Eve Merriam (Cox, 1989) describes her revision process as one of continual rewriting lines until they please her. "I work on paper and I work in

longhand. The pages are very very messy, and many of them I rewrite and rewrite...I get to a point where I put it in the typewriter so I can see what it looks like, and then I do more corrections in longhand" (p. 142).

Gore Vidal (Plimpton, 1981) reports that he never rereads his current novel-in-progress until he has finished the first draft. He finds it helpful to have the entire draft done; rereading it, he sees the text in a new light. Another draft is written at that point, and the process is repeated perhaps six or seven times.

Joyce Carol Oates (Plimpton, 1981) works on two novels simultaneously, forcing one into the background while writing on the other, in a leap frog fashion. She notes, "The rhythm of writing, revising, writing, revising seems to suit me. I am inclined to think that as I grow older I will come to be infatuated with the art of revision, and there may come a time when I will dread giving up a novel at all" (p. 365).

The intellectual processes which contribute to the development of a text are at least as important as the final text (Hall, 1989). Revision allows these intellectual processes to be exercised, giving meaning to the phrases "writing to learn" (Murray, 1987; Talbot 1990) and "writing to discover" (Newkirk, 1985).



Writers discover what they understand and know when they revise. Taro Yashima (Hopkins, 1969) calls this process, "fermentation".

I get a hint of an inspiration from life. Sometimes this hint is as small as a poppy seed. I set up an envelope to collect any sort of material that seems connected with this seed. I think through the meaning of these materials until they ferment by themselves. The final fermentation is helped by researching, traveling, and reworking things over and over again. (p. 323)

Sense of Audience. The development of a sense of audience in children's writing roughly follows a sequence of ignoring the audiences at first, gradually writing to them, then taking them too much into consideration, and finally getting back to a balance between their own voices and the audience (Graves, 1985). Professional writers are sensitive to the audience for whom they write, yet they appear to keep a balance between pleasing readers and themselves. The audience may be a very real person, as in the example of Beatrix Potter writing The Tale of Peter Rabbit for Noel Moore in 1893 (Taylor, 1986). The audience may be a generalized audience profile as suggested by Raymond Carver (Plimpton, 1986). More often, writers simply write for themselves, to satisfy the art or talent that they feel is their gift (Cowley, 1958). Eve Merriam (Cox, 1989) comments, "I think that I write, of course to find out for

myself, to please myself. I don't think I can write poems for any other reason" (p. 140).

Jane Yolen (1985), noted storyteller for children, finds that while she may attempt to write for a generalized audience, an individual's response to the text's meaning may or may not be the meaning she thought she had written. Therefore, she reflects, "there is only one real audience for the writer of tales, the child within" (p. 590).

Not only do writers write and listen for the voice of their readers, they are attuned to the voice of the story. For many writers the story writes itself. Oates (Plimpton, 1981) describes her power as the writer is sometimes secondary to the power of the story or character that demands to be written a certain way. "In general, the writing writes itself--I mean a character determines his or her "voice" and I must follow along" (p. 374). Isaac Bashevis Singer (Plimpton, 1981) explains further, "When an idea comes to me, I put it down in a little notebook I always carry around. Finally the story demands to be written and then I write it" (p. 87).

Influence of Reading on Writers. Writers acknowledge the fact that literature and reading during the childhood years influenced their development as writers, perhaps even indirectly led to a decision to become a professional writer. Beverly Cleary, writing in her autobiography A Girl from Yamhill (1988), remembers that one of the first

personal essays she was asked to write in school was to be based upon a storybook character. "Which favorite character, when I had so many? Peter Pan? Judy from Daddy Long-Legs? Tom Sawyer?" (p. 146). She solved her problem by writing about a girl who traveled through "Bookland" conversing with each character in turn. When the seventh grade teacher read her essay orally, she praised her writing, and said, "When Beverly grows up, she should write children's books" (p. 147).

Lloyd Alexander (Tunnell, 1989), who has won many awards for his books of high fantasy, attributes his fondness for writing in fantasy form to the books and stories of his childhood. "In looking for a form that I would find most deeply and most personally expressive, maybe I unconsciously turned back to the forms that moved me most deeply as a child, which would have been fairy tales, King Arthur tales, ancient mythology" (p. 88).

Russell Freedman (1988) grew up surrounded by books, and his parents nurtured his interest in nonfiction. He particularly remembers reading The Story of Mankind (Van Loon, 1922) which was the first Newbery award winning book. "I think it was the first book that gave me a sense of history as a living thing, and it kept me turning the pages as though I were reading a gripping novel. It wasn't "just like a story"--it was a story" (p. 445). Freedman is the author of many nonfiction books, including the 1988 Newbery

winner Lincoln: a Photobiography (1987). He credits his interest in nonfiction writing to the literature he read as a child.

Britton et al. (1977) surmises that identifying and describing the language resources a writer draws upon while generating text will in many cases lead to the reading language that the writer has internalized.

Writing Rituals. Processes of writing are discovered by doing them, reports Graves (1983). Process refers to everything a person does from the time he or she first contemplates the topic to the final moment when the product is finished. Professional writers speak of these processes in terms of rituals that they faithfully follow--so many pages or so many words written each day, writing in a certain location, or writing at a certain time. Authors seem to need sustained quiet times, away from "the gang" as Robert Frost (Plimpton, 1963) calls those who would rather talk writing than practice it. On the other hand, Singer (Plimpton, 1981) mentions that he continues to write despite interruptions that may come during his work time. He feels that interruptions may even be helpful. "I think that being disturbed is a part of human life and sometimes it's useful to be disturbed because you interrupt your writing and while you rest, while you are busy with something else, your perspective changes or the horizon widens" (p. 89).

Hemingway (Plimpton, 1963) wrote his novels standing up at a writing board, meticulously keeping track of numbers of words each day on a chart. Ellen Raskin (Hopkins, 1969) describes her work day as one that "extends from 10:00 to 5:00 with one-half hour for lunch and again from 8:00 to 11:00 p.m. at night. When I'm in the middle of a book, I'm a hypochondriac; other times I'm no madder than anyone else" (p. 228). Some writers claim to write sporadically as Maurice Sendak (Hopkins, 1969) does; others, like Katherine Anne Porter (Plimpton, 1963) work "until the vein is out" (p. 4).

Uniqueness. Writers understand their own individuality. The characteristic of uniqueness is an element that expresses the author's choice of options in matters of topic and style. With personal writing, the source of information lies almost wholly within the individual, and there is no final authority other than personal taste (Burrows, 1984). Writers write themselves into the text. "Style, tempo, phrases, characterization, choice of subject are segments of an individual's personality" (p. 11). Graves (1983) contends that even the "force of revision" and the "energy to write" is rooted in the writer's unique voice, the writer's urge to express (p. 160).

Sandol Stoddard Warburg (Hopkins, 1969), who writes for children, expresses her uniqueness by trying "to be more and more honest all the time--more and more

comprehensive...One gives all of oneself each time, developing a feeling of affection, even passion" (p. 301).

For Lloyd Alexander (Greenlaw, 1984), ideas for writing come from two sources--"one is everything that happens to you, everything you see or do. The other part, the inside part of it, is your own personality and the way you as an individual react to certain things, your own emotions, your own feelings about things" (p. 408). Writing with emotions and personal reactions ensures text that will be unique to the writer. Alexander (Tunnell, 1989), in a recent interview, aptly describes the unique identity that an author gives his or her text, "I'm simply saying that if you work from your personality, the work is going to come out with your fingerprints on it" (p. 91).

### 20th Century Evolution of Children's Writing

Despite the changes brought to society by the printing press, the availability of writing materials, and the growing numbers of professional writers, children's writing tended to continue to be scribal in nature until the middle part of the 20th century. Penmanship and writing of the name appeared to be the primary forms of written expression. "Writing meant the ability to sign one's name. This was the first, and for centuries, the only writing task that people had striven to master; for many children, one's name remains the first word one writes and reads" (Clifford, 1986, p.

39). Nineteenth-century rural and urban schools gave children ample practice in writing short contracts, invoices, and receipts; how much youngsters learned to compose these, rather than to copy and master by rote teacher-provided models, is difficult to judge. "Then, as later, student writing apparently existed to display penmanship or knowledge, not ideas" (p. 39).

The idea that children could be generators of their own texts developed slowly. One of the first documents that addresses writing as composition was the Committee of Ten Report (1894), compiled by Charles Elliot, president of Harvard University. Although the report was aimed at the revision of current secondary school programs, it also formulated requirements for students "below the High School grade". Under the heading, "The Study of English in Schools below the High School grade," were the following points, among others:

If the pupil is to secure control of the language as an instrument for the expression of his thoughts, it is necessary (1) that, during this period of life when imitation is the chief motive principle in education, he should be kept so far as possible away from the influence of bad models and under the influence of good models and (2) that every thought which he expresses, whether orally or on paper, should be regarded as a proper subject for criticism as to language. (p. 7)

The report goes on to indicate that while copying and writing from dictation would aid fluency of expression, the pupil should be encouraged to "furnish his own material, express his own thoughts in a natural way" (p. 8). Writing of narratives and descriptions should begin with the third school year and "should gradually increase in difficulty, so that in the seventh and eighth school-years, if not earlier, they may often be suggested by the pupil's observation or personal experience" (p. 8).

A second document intended for secondary schools but with implications for elementary school instruction, was the Hosis Report (1917) headed by James F. Hosis, professor of English at Chicago Teachers College. Emphasis upon students' expression and actual communication are shown in the following excerpts:

1. Training in composition is of equal importance with the study of literature and should have an equal allowance of time. Composition work should find place in every year of the school course.
2. Subjects for composition should be drawn chiefly from the pupil's life and experience. To base theme work mainly upon the literature studies leads pupils to think of composition as a purely academic exercise, bearing little relation to life. (p. 11)

The report of Hosis and his committee took a rather firm stand against the doctrine of formal discipline, which was



fundamental in the Committee of Ten Report (Lundsteen, 1976). However, the spirit of the new science of child development and the confidence of the progressive era in national reform was evident. The Hosis committee believed that the articulation of writing and reading were mandated by the social nature of language, as well as psychological principles:

The chief function of language is communication. Hence...the pupil must speak or write to or for somebody, with a consciously conceived purpose to inform, convince, inspire, or entertain. The English course should be so arranged as to couple speaking for practical purposes with reading of the same character, and speaking and writing for pleasure and inspiration with the study of the novelists, the playwrights, and the poets. (Braddock, 1969, p. 445)

Despite the influence of these committee reports and despite later reform movements advocated by Kolh (1969) and Silberman (1970), many teachers in primary schools and even more in secondary schools adhered to traditional schedules, textbooks, and assignments, drilled students on grammar, and "religiously compartmentalized their teaching of English" (Clifford, 1986, 41). Moffett decries the lack of authentic authorship experiences in schools through three quarters of the 20th century--"though invented, we are told, about 3,000

B.C., writing was discovered only about 1975--in American schools" (Moffett, 1986, 21).

In the liberal attitudes towards educational projects during the aftermath of Sputnik, the 1960's brought private and federal funding to various research projects that supported writing as composition. In 1963 the National Council of Teachers of English Research Foundation was instituted and by January 1976 had helped to support eight research projects dealing with composition (Lundsteen, 1976). As a result of increased research, publications and separate organizations formed a consensus concerning the importance of understanding children's writing. One of the early studies of this period was done by Donald Graves, recipient of an NCTE Promising Researcher Award in 1973 for his dissertation on children's writing. He examined and reported in revealing detail many of the salient aspects of the writing process among seven-year-old children in a predominantly lower-middle class community made up largely of blue collar workers (Graves, 1975).

Graves' work involved elaborate but manageable records of activities carried on as individuals wrote--rereading of last word or of the total amount written, getting help from the teacher, from peers, from other resources, struggles over spelling, and many more simultaneous and follow-up behaviors. Assigned and unassigned writings were analyzed as to frequency of occurrence, length, and content. Several

of Graves's conclusions can be highlighted as significant:

In informal environments children have more opportunity for choices to write, write more, and write longer products than when given definite assignments.

In either formal or informal environments, children write longer when writing about their own choice of topics or events.

The student's developmental level in writing is more influential than environment or methods in affecting writing behavior. (Graves, 1975, p. 239)

Grave's study set a precedent for using the case-study method for analyzing social process as it influences individuals in a social fabric of class, school, small-group, parents, and community. He and his associates have continued to observe children as writers in various communities, particularly in schools in Boston and in Atchinson, New Hampshire. Descriptive observations reveal patterns of control in both process and revision that children exhibit when they own their writing. "When children feel in control of their writing, their dedication is such that they violate child labor laws. We could never assign what they choose to do" (Graves, 1981, p. 28). Reflecting on data collected in his two year study in New Hampshire, Graves states:

These data on children's transitions from speech to print and on the process of revision provide a base for

observing children as they change in the writing process. These data are not set in concrete. They must be viewed within the limitations of the setting in which they were gathered. I think the data show us what ingredients are significant in observing children's growth as writers. (p. 28)

One "ingredient" in children performing as "real-live authors" is to empower them with the options available to them as they write. Observing the children involved in Graves' team's study, Sowers noted that the students decided what they could write. Because the topics were their own, "children made an investment in their writing. They drafted and revised and edited; they cared about content and correctness. They wrote on a wide range of topics and in a variety of modes...And their teachers had come out from behind their own big desks to write with them, observe, and learn from the young writers" (Atwell, 1987, p. 10).

Another "ingredient" that is significant in observing children's growth in writing is the apparent need for response. Hansen (1987) views the Author's Chair in Ellen Blackburn Karilts' kindergarten class as a place of response and respect when young writers read their pieces to classmates. The chair gives an air of importance to both the writer and the piece of writing. "When children and teachers read to the class each day, and the children respond each time, they became quite skilled at the focused

listening that response requires" (p. 73). In working with high school writing groups, she found that the students' support of each other in their writing gave them "nerve to read their writing aloud. They wanted to find out what their friends liked in their writing. They continued to try to write well and much of the impetus came from the listening and subsequent response of their peers" (p. 77).

Conferring with students in small groups or as a teacher collaborator is part of the response students need for writing growth. Teacher-researcher Atwell (1987) writes, "I listen hard so I can tell back what I've heard, so I may reflect for the writer. I help with general questions I have as a curious human being - "I don't understand this" or "Please tell me more about that" - questions that invite the writer to talk, to elaborate, to clarify" (p. 71). The effect of a quiet, short, genuine response cannot be underestimated, seasoned writer and teacher Murray (1982) concurs:

The teacher must respect the student's potential and the student's writing experience. In the conference the student teaches the teacher the subject matter of the text and the process by which the text was produced. In teaching the teacher the students teach themselves. (p. 163)

Besides ownership of text and response to writing, time to write is an essential ingredient for observing growth in

writing of children. Regular, frequent time for writing allows students to write well. Sufficient time must be allowed for children to consider and reconsider what has been written. Atwell (1987) found that allotting at least three hours or class periods a week for writing contributed for greater success for her eighth grade students. With this amount of time they began to "rehearse" their writings and generate their own topics. "A crucial reality is that good writers and writing don't take less time; they take more...Too many accounts of professional writers' practices have been published for us to cling to the school myth of polished, first time final drafts or weekly assignments" (p. 156).

When given enough time, children become deeply involved in their writing, and they share their texts with others. As a result, they perceive themselves as authors (Calkins, 1986). "A sense of authorship comes from the struggle to put something big and vital into print, and from seeing one's printed words reach the hearts and minds of readers" (p. 9). Calkins observed that a child may struggle to find his or her own style of writing--"some bolt quickly down a page, others work in smaller units" (p. 17). Because of the writing experiences, children in her studies noticed conventions that publishers use in books, such as table of contents, chapters, subheadings, page numbers, dedications and blurbs about the author. These conventions became part

of their writing (p. 75-76). Direct teaching and modeling also influenced the children. An effective mini-lesson presented by Shelly Harwayne with her kindergarten class went like this:

Shelley, "This morning I looked on my bookshelf and saw some books. I thought to myself, 'These authors are doing just the same thing as the children at P.S. 10.'"

Then holding up a picture book she said, "In Tana Hoban's book, she put a picture on each page and one word to tell about the picture."

Then Shelly held up a child's writing. "Here is a piece by Sylvia and see, she too has written one word to tell about her picture. She has written 'family'" (spelled FME). (p. 174)

Overt discussion of authorship characteristics may reinforce what children know subconsciously. Langer's (1986) descriptive study of the relationship of cognitive behaviors of reading and writing found that children aged eight, eleven, and fourteen gave author or audience little direct attention in their reading or writing. However, they did exhibit an underlying understanding of the author's role in communicating messages, with particular effects, to a particular audience. They were comfortable talking about this understanding when questioned directly. In addition, when taking into account all of the questions used in this study, more varied responses were evoked after periods of

writing than after periods of reading. This may reflect the fact that the writing process made children more aware of the structures they were forming and control they were exercising in generating text (p. 111-112).

Given adequate time, genuine response, and ownership of texts by allowing choice and control over what they write, children experience growth in their writing. Without these elements, the converse seems to be true. In collecting data for the National Study of Writing in the Secondary Schools, a project supported during 1980-1982 by the National Institute of Education, Applebee (1984) and associates analyzed both writing assignments of high school textbooks along with all writing done during a 16 month period by fifteen selected high school students. In addition, three students were chosen for in-depth case studies. Findings reflected that despite what journal literature may be reporting, the process approach to writing is not being utilized by teachers and most writing experiences in high school tend to be "scribal" in nature:

1. The majority of school assignments provide little room for writing of even paragraph length. All of the major school contexts - classwork, homework, teachers' assignments, and textbook suggestions - are dominated by activities in which students provide information without constructing text. The favored exercise material varies from subject area to subject area, but all subjects seem



to share the emphasis on relatively mechanical tasks. In composition/grammar text books studies, for example, only 12% of the exercises required writing of even paragraph length - though all of these textbooks claimed that their primary purpose was to teach writing.

(Applebee, 1984, p. 183)

2. When more extended writing is required, it still tends to be rather limited in scope. The typical assignment is a first and final draft, completed in class, and requiring a page or less of writing. Topics for these assignments are usually constructed to test previous learning of information or skills; hence, the students' task is to get the answer "right," rather than to convince, inform, or entertain a naive audience. (p. 183)

3. The types of writing that students do narrow sharply around summarizing and analyzing tasks. Personal uses of writing, to explore new topics or to share ideas with close friends, have virtually no place in most classrooms. (p. 183)

4. Writing is more likely to be assessed than to be taught. Help during writing is even less frequent; when they need it, most students have to turn to friends or family members, rather than finding it in instructional contexts. (p. 183-184)

In regards to development of growth in writing, Applebee (1984) concludes:

High school students are efficient language learners, developing the writing styles and habits necessary for them to survive in school contexts. Their sense of the demands of their teacher-audiences is acute and sophisticated. To the extent that their writing skills are limited, we suspect it is because we do not demand enough of them, not because they are unable to do better. (p. 186)

Hall (1988), reflecting on the abundance of research reports that reveal young children doing little more than repetitious, low level skill exercises as the major part of their writing experiences, states, "experiences of the kind related restrict, almost totally, any opportunities for children to function as anything other than copiers, or practitioners of presentation skills" (ix). Hall asks, "Have teachers, in their efforts to meet external demands for high standards of presentation, restricted children's experiences of authorship?" (viii).

Other questions might be raised after considering the evolution of children's writing during this century. What internalized language processes do children today bring to their texts? Do their texts reflect literature experiences? Or do their texts reflect drill and workbook experiences? What mental processes are evident as children generate

texts? Even more, can children or will children generate texts?

What understandings of authorship do children exhibit when given time to write? Are they able to choose topics, develop personal style, think through revisions? How do children view themselves as authors, when given the opportunity to be authors?

Recently, Nistler (1988) conducted a research study in an effort to uncover answers to various questions that teachers and researchers have about children's writing. Specifically, his research centered on concepts of authorship that good readers and writers exhibit in their oral and written language while writing a book. His research report is summarized in the following section.

#### Summary of Nistler's Research

Nistler's research (1988) on children's writing addresses the following questions:

1. What concepts of authorship are revealed in the oral and written language of children engaged in both a book making task and pre- and post- bookmaking interviews?
2. How do these concepts differ for good readers and writers in first, third, and fifth grades?

Using a three phase selection process, Nistler identified three good readers and writers from two classrooms at each grade level. The classrooms, considered

typical, were located in the public schools of a small middle class central Texas city. An important criterion for selection was a child's ability and willingness to verbalize about writing (Nistler, 1988, p. 65).

Data were collected during three phases of a child's involvement in the study: a pre- bookmaking interview recording children's perceptions of themselves as authors and decision makers in their writing; bookmaking sessions in which observer field notes and audio transcripts of verbal interaction showed composing behaviors; and a final interview in which each child described his or her authoring processes (Nistler, 1988).

Field notes, transcripts, and the children's books were analyzed at each grade level for what they revealed about the children's concepts of authorship (Nistler, 1988).

Findings for each grade level are summarized as follows:

First grade.

1. First grade students thought of themselves as authors, "that the physical act of writing to complete school work was sufficient grounds for gaining authorial status" (Nistler, 1988, p. 274). However, they did not consider themselves the decision makers in their writing. They chose to write a very controlled kind of writing, using a formulaic beginning for their stories.

2. First graders were very concerned with editing, focusing on neat handwriting, correct spelling, and the

mechanics of writing. Revision was not part of their writing processes (Nistler, 1988).

3. The children were aware of organizational structures such as cover, title page, illustration placement. Their organizational techniques, which varied, were similar to the structure of basal reader stories or their favorite books (Nistler, 1988).

#### Third grade.

1. Third graders, while considering themselves authors of stories, recognized that authorship extended beyond their capabilities to produce a book. Books were long texts and had more pages than what they could produce; therefore their "books" were called "stories" (Nistler, 1988, p. 275).

2. Third graders' concepts of authorship were characterized by concern with revision at the word, sentence, and paragraph levels. They expressed a sense of audience, writing to a wider audience than just teacher, self, or family. However, greater concern was evident with the editing of the stories, guided by an "inner-reader" (p. 276).

3. Third graders tended to exhibit indecisiveness when given free choices of topics, and all but one chose a type of formulaic opening to their stories. Some stylistic control was evidenced such as manipulation of print, use of alliteration, or inclusion of dialogue (Nistler, 1988).

4. Ownership was demonstrated in their advance planning, some exercise of options, and expression of personal feelings (Nistler, 1988).

Fifth grade.

1. Fifth graders did not think of themselves as authors; however, they considered themselves decision-makers. They were aware that authorship involves processes, and some felt that authorship requires advanced educational experience or training, which they could do at some time in their lives. (Nistler, 1988).

2. Both revision and editing were equally evident. All reread their compositions throughout each writing stage; revision occurred at word, sentence, paragraph, and whole composition levels (Nistler, 1988).

3. Fifth graders exercised choice in topic and length of texts. They consciously wrote for enjoyment of a generalized audience, yet remained true to personal interests. The writings were structurally varied (Nistler, 1988).

4. Fifth graders expressed ownership by planning for writing before the composing sessions, exercising options while composing, and expressed to a lesser degree an attachment for their product (Nistler, 1988).

All grade levels identified one major difference between their writing and those of other authors--other authors have their books published. Publishing meant a product, "getting

it typed, sending it off to get checked for mistakes and then copied, and making lots of copies and selling them" (Nistler, 1988, p. 280). It seems that "publishing" may stand between the children and their perceived status as authors.

In answering research question 2, "How do these concepts differ for good readers and writers in first, third, and fifth grades?", Nistler (1988) found that between first and fifth graders there was an inverse relationship of perceived status as authors and control of options. The fifth graders did not see themselves as authors, yet exercised the greatest amount of control; first graders, on the other hand, considered themselves as authors, yet did not take control of their writings. This is in direct opposition to the reportings of Calkins (1986) and Graves and Hansen (1983). Their observations in Atkinson Elementary School give strength to the description of an author as one who is empowered to make decisions about writing. They found that children's concepts of authorship change from a naive public notion about someone who writes books to the realization that they themselves can generate texts and can make decisions as authors.

Third graders represented a middle consensus about authoring and taking control of their writing. Interestingly, at this grade level, those children whose

writing experiences were strictly school oriented had the greatest difficulty making decisions (Nistler, 1988).

First graders concepts of authorship were mainly centered with editing and not audience. Third and fifth graders showed an increased awareness of audience, correcting and rereading their texts not only for errors but also for "sense" (Nistler, 1988, p. 257).

Finally, all participants exhibited to a greater or lesser degree, a sense of ownership of their texts, "which is perhaps the defining characteristic of authorship. A writer who sees himself or herself as a source of ideas tends to be more willing to exercise options in his or her writing. As the text develops, a writer develops a connection with it, a feeling or emotional attachment resulting from closeness to the topic or pride in the finished piece" (Nistler, 1988, p. 283). This sense of ownership was expressed in different ways. First graders felt pride in their books, third graders revised and edited for their audiences, and fifth graders engaged in advanced planning and exercised options.

Implications for instruction indicate that children need longer periods of time for writing, that projects and interests need to be extended over time. The lack of awareness of choices that these young writers could make in content, style, and organization of writing possibly reflects lack of diversity in curriculum materials. "A



number of stories patterned after the form and content of basal readers suggests a need for students to be immersed in quality literature, accompanied by talk and with activities...Teachers should call attention to specific features and engage children in discussion of the books they introduce" (Nistler, 1988, p. 285).

School writing activities reported by both teachers and students seemed to be controlled by teachers and materials that emphasized the physical aspects of writing. In first grade, the format guiding children's writing was suitably called "controlled composition." In third and fifth grades the minimum writing proficiency test of the Texas Assessment of Minimum Skills (TEAMS) focuses on descriptive writing, requiring children to describe a given picture. Several students commented that once these TEAMS tests were over, writing instruction and activities stopped. Nistler (1988) observes that "increased knowledge about children as writers would empower teachers to rely less on the content of standardized tests for instructional direction" (p. 287).

Implications for further research indicate that additional materials be used for writing tasks, that children might more fully develop their "books" with scissors, glue, staples. Greater amounts and flexibility of time allowed for writing would provide additional data that the thirty minute writing sessions could not allow. Also, studies need to be conducted comparing the concepts of

authorship of these children who reported limited authoring opportunities with children who have extensive writing experiences. Finally, children of other grade levels and children who are working within a community of authors as emphasized by Hansen (1983), Atwell (1987), and Calkins (1986) should be studied. Nistler (1988) concludes,

It is for future researchers to extend the findings using alternative populations, settings, and methods. From a greater understanding of children's concepts of authorship will come clearer applications for elementary reading and writing programs. (p. 294)

#### Summary

The review of related literature presented an historical perspective of the development of the understandings of children's authorship. Recent progress in the field of research of children's writing, as well as characteristics of professional writers were cited as helpful in planning a research study for investigating concepts of authorship exhibited by selected good readers and writers in grades six and eight.

## CHAPTER III

### PROCEDURES

#### Research Approach

In order to understand concepts of authorship that selected good readers and writers in sixth and eighth grades exhibit, a qualitative case-study was chosen for this research. Lundsteen (1976), writing in favor of the case-study investigation in English education, states:

It is quite possible that this paradigm is needed for the study of writing style. Rigorous research is feasible with the case-study model, and this paradigm provides answers to significant questions that are missed by other techniques...In much educational research, "individual differences" refers to statistical scatter in a collection of univariate measures. In composition the individual's style in approaching and combining a variety of writing tasks is fundamental.

(p. 64)

Thus, particularly for the study of composition elements, a qualitative case-study is appropriate.

The nature of qualitative research (Bogdan & Biklen, 1982) places emphasis on characteristics that lend to composition analysis.

1. Qualitative research has the natural setting as the direct source of data and the researcher is the key instrument. Researchers go to a particular setting under study because they are concerned with context. (p. 27)
2. Qualitative research is descriptive. The data collected is in the form of words or pictures rather than numbers. The data includes interviews transcripts, field notes, photographs, videotapes, personal documents, memos, and other official records. Researchers do not reduce the pages of narration and other data to numerical symbols. They try to analyze it with all its richness as closely to the form by which it was recorded. (p. 28)
3. Qualitative researchers are concerned with process rather than with outcomes or products. How do people negotiate meaning? What is the natural history of the activity or events under study? (p. 29)
4. Qualitative researchers tend to analyze their data inductively. Abstractions are built as the particulars that have been gathered are grouped together. (p. 30)
5. "Meaning" is of essential concern to the qualitative approach. By learning the perspectives of the participants, qualitative research illuminates the inner dynamics of situations. (p. 30)

The characteristics of qualitative research primarily controlled the nature of this study. However, some aspects of a clinical approach as described by North (1987) were utilized. North places research studies in composition into four categories: Experimental, Clinical, Formal, and Ethnography (upper case letters are North's). His elaboration of clinical studies in composition is relevant to this research.

The focus is on individual "cases", most commonly, the ways in which a particular subject does, learns, or teaches writing (p. 137)...The Clinical method can be understood as the Experimental's ideographic or holistic complement. Its concern is particularization; data collected is valuable precisely for what it reveals about individuals. Clinicians may thus claim an access to the phenomena they study which is in many ways richer than the Experimentalists. What Clinicians sacrifice to gain this depth, of course, is their access to the larger patterns. To make it epigrammatic: What they gain in particularization, they lose in generalization. (p. 138)

A brief outline of a clinical model of research shows that the researcher begins with research questions, collects data, and eventually draws conclusions.

1. Identifying Problems or Research Questions
2. Designing the Study

3. Collecting and Analyzing the Data
4. Interpreting the Data: Contributing to the Canon
5. Drawing Conclusions: Implications for Research and Teaching (North, 1987, p. 207)

Because this study was designed to build upon the recent research by Nistler (1988) in reporting concepts of authorship that first, third, and fifth grade students exhibited, there was a natural tendency to have preconceived questions or notions relating to the study before it actually began. Would the sixth and eighth graders in this study respond in similar or different ways? Would there be stronger evidences of decision making with these older students? Since there were differences in population and length of writing sessions, would other concepts of authorship emerge? These preconceived notions would be noticeably absent in true ethnographic studies (North, 1987).

In shifting the emphasis to older students and utilizing the same research questions posed by Nistler (1988), the similarity shaped the design and necessarily limited the researcher's vision. Again, clinical research studies (Emig, 1971; Sommers, 1980; Perl, 1978) as elaborated by North (1987) are more design oriented, working from preconceived plans and direction, rather than describing all that happens in an environment and reporting patterns of emerging similarities, as in an ethnographic study.

In several ways, the research design of this study replicated Nistler's (1988) design; however, in response to his implications for further research, the design was different in other ways, and possibly allowed for more data. These differences and similarities are summarized in Appendix A.

A final consideration of the research approach in this study is that the "teacher as researcher" model was used for the investigation. The concept "teacher as researcher" began under the influence of Laurence Stenholm (1975) and has continued to develop (Myers, 1985; Britton, 1983; Applebee, 1987; Atwell, 1987). Hopkins, introducing his book, A Teacher's Guide to Classroom Research (1985) affirms the teacher as researcher:

By adopting this critical approach, by taking a research stance, the teacher is engaged not only in meaningful professional development activity, but also engaged with a process of refining, and becoming more autonomous in, professional judgement. (p. 3)

Teacher-researchers are interested in improving the educational practices within their own settings, and/or they undertake research in order to get a better understanding of events or phenomenon in their particular educational environments (Strickland, 1988). Goodman's (1978) ideas on teaching as inquiry, which she terms "kid watching," reshapes traditional notions of research-to-practice into a

broader concept that includes research-as-practice. Teacher-researchers use natural settings to investigate processes of writing, acting as participant observers (Strickland, 1988).

One advantage for conducting classroom research listed by Dyson and Genishi (1988) could be characterized as a paradox. Research on site, or as a teacher teaches, can provide both distance and intimacy with the details of classroom life, writing process, or whatever is being studied. The demands of teaching require a continual close-up focus of the teacher's attention, and in-depth plans must be made to meet educational goals. Yet, conducting a research study allows the teacher to gain distance, to question more generally the assumptions about children, teaching, and learning that underlie the decisions made about those very educational goals. As Monighan-Nourot (1988) affirms, a teacher-researcher needs "the ability to step in and out of one's role as teacher/participant in the setting and alternate it with the role of observer of the entire picture" (p. 35).

Having taught in private and public school for seventeen years, and having worked as teacher and reading consultant for the past six years with the present school, the researcher has played a role in bringing writing and reading programs to the attention of teachers and parents and students. These literary activities and programs may or may



not have contributed to the literate abilities of the school's students, and it was not within the scope of this study to gather such data. However, it seemed appropriate to use this opportunity to serve as a teacher-researcher, in order to study one dimension of the writing process-- concepts of authorship which may or may not be present, within the context of the school and its students. The paradoxical advantage of researching in this area allowed an observer's view of the close-up evidences of the programs and processes that have dominated the researcher's time and teaching during the last six years. Professionalism and ethics guided this teacher-researcher in conducting the study (Hopkins, 1985).

In summary, the research approach was designed upon qualitative research characteristics of thick descriptive data, search for meanings, and inductive analysis; clinical practices of staging the setting and planning the design; and the "teacher as researcher" model for involvement as a participant/observer in the study.

#### Population

Using models of qualitative research (Bogdan & Biklen, 1982) and clinical research (North, 1985), and with the role of teacher-researcher (Strickland, 1988) in mind, the subjects of this study were students who had been selected from a pool of students who were enrolled for two or more

years at a private school located in North Texas. In addition, teachers' recommendations of good writers, student responses to questionnaires, and scores on reading and language sections of the Stanford Achievement Tests helped weight the final selection of subjects, as shown in Tables 1 and 2. Most important, the criterion used by Nistler (1988), that of selecting subjects who were willing to verbalize about their writing behaviors, was enforced. As Lundsteen (1976) admonishes "when a substantial investment in investigative time and effort is required for each individual in a study, it behooves investigators to select their subjects so as to yield the largest amount of useful information" (p. 65). Permission was obtained from all parents whose children were involved in the study and also from school authorities.

It is appropriate to describe the school population and setting. The school was a small private one (K-12) located in a suburban area of North Texas, whose philosophy is to educate the whole student. Students did not come from the immediate surrounding neighborhood; rather, for the most part they lived in all parts of a large suburban area. Standardized test scores from the Stanford 8 Achievement Tests placed 84% of elementary students above the 50% of the national scores. In general, students were from middle class families, and there was evidence of family support for school activities and instructional practices.

Specifically, literary experiences were emphasized at the elementary and junior high levels. Participation in a visiting author cooperative meant that two or three professional authors spoke at school assemblies each year. Two or three "book fairs" were held each year. Classroom writing contests and reading contests were part of curriculum practices as were school-wide writing contests and recognition of reading achievement. Third through sixth grades participated in reading and voting for favorite books from the Texas Bluebonnet Booklist, and shared reading and writing time was practiced between upper and lower grades.

All levels participated in In-School Literary Meets and State-Wide Literary Meets. Events included poetry and prose interpretation, spelling, writing, extemporaneous speaking, drama, and other literary contests. Fifth and sixth graders kept response journals in reading class, and writing assignments that are ongoing were part of third, fifth, sixth, and eighth grade English classes. There were times set aside for workshop writing sessions at these grade levels, and a literature based reading program was used at all levels K-12. Forty-six seventh and eighth grade students spent twenty-four hours together, working on writing skills in the First Annual Promising Young Writers Weekend in December of 1989. Therefore, numerous opportunities for literary growth in reading and writing were available for students.

While there were many literary opportunities available, there was no system-wide or well-developed writing program based on the process oriented approach. Some teachers spent greater amounts of time incorporating writing activities into the daily curriculum than other teachers. Concepts such as "writing across the curriculum" and "process approach" were not implemented in a uniform manner.

Finally, at no time had the Texas Assessment of Minimum Skills (TEAMS) tests been prepared for or administered at the private school. There had been no standardized writing tests given to any students. Nistler (1988) implies in his study that the TEAMS test may have contributed to some of the decision making data gathered from his subjects.

Reasoning for limiting the pool of students to those who had attended the private school for two or more years is that the more time a child spent in this literate environment (at least one that appeared so on the surface), the more pronounced or developed might be concepts of authorship. Also, the factor of extended enrollment in the private school for two years or more insured that the potential subjects of the research study had experienced similar school activities and environmental "trappings" provided by the school.

### Procedures for Collection of Data

This study was conducted in a small private school located in a suburban area of North Texas. Permission was obtained for the researcher to observe the writing behaviors of twelve children during a five day period.

A pilot study was conducted before the actual research began. One group of four sixth graders and one group of four eighth graders were interviewed, observed during writing, and interviewed after the writing session. The pilot study helped to clarify and validate interview questions and gave practice with audio and video equipment, writing observer notes, and evaluating materials and setting.

Collection of data began during the spring of 1990. Potential subjects, who qualified for the study by meeting criteria of years enrolled, test scores, and teacher recommendations, were interviewed and given questionnaires. After selection of six subjects from a pool of 44 sixth and 59 eighth graders, the first procedure involved pre-writing interviews. Nistler's (1988) interview guide (see Appendix B) was used with modifications so that questions were applicable to older children. The interviews were audiotaped and observer notes were written. Transcripts of interviews were made for further analysis of data.

The next procedure involved groups of three subjects writing in a writing workshop format for one hour daily over a five day period. All groups of each grade met during the same five day period. The hour varied for each group, so that no group met at the same time each day. The sessions did not occur during classroom settings, but rather the subjects were pulled out of their classes in order to participate in the session. The aim of this study was not to observe workshop writing behaviors that may happen within the context of classroom environments; rather, the goal was to report descriptions of writing sessions in progress without interferences that may happen during classroom settings. Both an audio tape player and a video tape player were used to record the writing sessions, along with observer notes made by the researcher. Transcripts of the sessions were made, and the texts generated during the sessions were used for data analysis.

Writing sessions were held in the junior high library, which is a relaxed, informal setting. The room was reserved for this particular purpose. It was carpeted, well-lighted, and equipped with comfortable chairs, tables, and a couch. Provisions were made to save all drafts that the students generated. A wide variety of materials were provided: long, short, colored, ruled, and unruled paper; colored pens and markers; regular pens and pencils; scissors and glue.

Reference tools such as a dictionary and thesaurus were available.

The first writing sessions were initiated with a short explanation of the research project. The atmosphere was one of support, sharing, and private quiet times. The students were asked in particular to not erase as they worked on their pieces of writing. If a student chose to make his or her text into a final product, then an erasable pen or pencil was available. Drafts were saved so that an analysis could be made.

The last procedure for collecting data was to conduct post-interviews with each subject concerning his or her generated texts. These interviews were held after the final writing sessions of the writing workshop. Subjects were asked to verbalize authorship processes that may have happened during the writing. A child's report of strategies used during the writing session should closely follow involvement in those tasks (Garner, 1987). Transcripts of both videotapes and audiotapes were made for gathering data from these interviews.

#### Data Analysis

Data were analyzed by the constant comparative method (Bogdan & Biklen, 1982). The content of fieldnotes, transcripts, and compositions were analyzed to determine reappearing concepts which became categories of focus. Once

categories began to appear, the data were compared and sorted so that relationships could be identified. All data gathered were used to answer research questions through the use of descriptive writing and tables where applicable.

Particularly, a profile of each student was developed as it emerged from the three basic data sources. After collecting profiles for each grade level, a synthesis of authorship concepts for that grade level were constructed. Finally, a comparative observation was made concerning both sixth and eighth graders' concepts and these findings in comparison with those of Nistler (1988).

Reliability was established by using the method of triangulation advocated by McMillan and Schumacher (1984). This method calls for three or more data sources that support similar evidences. "Triangulation is qualitative cross-validation among multiple data sources, research methods, and theoretical schemes" (p. 319). This study used transcripts of interviews, transcripts of writing sessions, observer field notes, and student generated texts to provide the basis for triangulation. In addition, an upper level math consultant/enrichment coordinator verified the data sources and added strength to the triangulation structure.

#### Summary

This chapter described the choice of research methodology for the study of authorship concepts exhibited



by selected good readers and writers in sixth and eighth graders, along with the site of the study, the population, and the procedures for collection of data. Chapter IV addresses research questions one, two, three, and four by providing a description of the concepts of authorship held by each subject involved in this study.

## CHAPTER IV

### PRESENTATION AND ANALYSIS OF DATA

This study explored concepts of authorship of selected good readers and writers in sixth and eighth grades. By participating in five one-hour daily writing sessions, the children demonstrated their concepts of authorship in interviews before and after the sessions and in writing behaviors during the sessions. This chapter describes authorship concepts as they emerged from individual interview and group session transcripts, compositions authored by the subjects, and observer notes describing the children's behaviors during the writing sessions.

A general overview of the school experience applicable to all twelve subjects is given before the reporting of individual profiles which describe each child's understanding of authorship. Following the collection of the six profiles for each grade level, the data were analyzed for patterns or generalizations applicable to the grade level collection. Data were analyzed by the constant comparative method (Bogdan & Biklen, 1982). The profiles and grade level descriptions were written in a manner that addressed research questions one, two, three, and four:

1. What concepts of authorship were revealed in the oral language of children engaged in pre-composition interviews?
2. What concepts of authorship were revealed in the oral and written language of children engaged in five writing sessions?
3. What concepts of authorship and evidences of writing development were found in children in post-composition interviews?
4. How did these concepts differ for selected good readers and writers in sixth and eighth grades?

Characteristics of professional writers' cited in Chapter II were particularly noted, such as influence of reading, uniqueness, sense of audience, writing rituals and processes, and sense of revision. Composition elements of prewriting, drafting, sharing in a workshop setting, revising, editing, and publishing were discussed or shown in tables for the twelve participants.

Reliability was established by using the method of triangulation advocated by McMillan and Schumacher (1984). The research study used transcripts of interviews, transcripts of writing sessions, observer field notes, and student generated texts to provide the basis for triangulation. In addition, an upper level math consultant/enrichment coordinator verified the data sources

and added strength to the triangulation structure, as reported in Appendix E.

#### General School Experience, Applicable to All Subjects

As explained in the discussion of population sample and criteria for selection in Chapter III, all subjects had similar school experiences due to the fact that one criterion for selection called for those sixth grade students only who had attended the private school for two years or more and for those eighth grade students only who had attended for four years or more. Particularly in the reading and language arts areas, the subjects experienced the same kinds of programs and activities, simply because I had been the reading teacher at the fifth and sixth grade level for the past four years. Also, many additional activities, such as the visiting authors program and the literary meet contests had been in place for several years and all of the subjects participated in these activities.

The reading and language arts program at the fifth and sixth grade level for the past four years revolved around a literature-based approach, with emphasis on reading trade books, library research, and free writing. Reading skills were taught using trade books and supplemental worksheets and workbooks from a state-adopted basal reading text.

In addition to the in-class reading texts, all subjects read a minimum of 18 books at home during the school year.

Six of the 18 books were to be chosen from a required reading list, which contained titles from the current Texas Bluebonnet List, various classic books, popular books, and historical books. Two books were read as required reading during the summer.

Writing happened frequently during the reading classes at the fifth and sixth grade levels. The students kept daily topical journals, wrote narratives or personal experiences weekly, and completed two longer stories that we called our "novels." Frequently I wrote a piece for the assignments also. Research projects included a biography report, an autobiography with chapters, illustrations, and photographs, and an extensive World War II paper on some topic from that war. All students wrote poems which were published in a poetry anthology. Library time was scheduled in the weekly class routine, and library skills were taught as part of the reading curriculum.

The eighth grade students' school experiences include the mentioned reading lists and writing activities used during their fifth and sixth grade years. In addition, when these students were at the fifth grade level, I was their homeroom teacher also; therefore, the children had opportunities to read additional books and participate in a longer study of poetry.

During their seventh grade year, the eighth grade subjects spent a greater proportion of class time working

exercises from the state-adopted grammar text. The students reported to me that they read in class Tom Sawyer (Twain), Cheaper By the Dozen (Gilbreth), and Call of the Wild (London). Other stories and poems were also read and discussed from the state-adopted literature text for seventh grade. The subjects reported that writing assignments were few but did include writing limericks and a composition using the five senses. The subjects' English teacher for their seventh grade year confirmed their reports.

At the eighth grade level, the students were required to read nine books outside of class this year. Library time outside school hours was also required. Writing experiences during the eighth grade year included sixteen compositions read aloud, either to large or small groups of peers, an extensive research paper written on a prominent event or person of the 1960's, and a collection of poems written individually and in groups. In addition, all six eighth grade subjects participated in the First Annual Promising Young Writers Weekend that was held in December. The students and discussion leaders wrote essays, personal experiences, poetry, and narratives throughout the evening and night in a semi-structured but highly energetic and exciting atmosphere. Both a storyteller and a sportswriter were part of the weekend activities, and they shared their personal experiences as they related to the writing field.

Table 1

Selection Rating of Participants6th Grade

	Kenny	Lindsay	Seth	Cliff	Jeana	Ryan
Years enrolled:	7	6	2	6	7	5
Reading score:	90-1	77-0	99-1	95-1	75-0	93-1
Language score:	91-1	75-0	92-1	99-1	78-0	99-1
Avg of 2 scores:	91-1	76-0	96-1	97-1	77-0	97-1
Are you an author?	Yes-2	No-0	Some-1	No-0	Some-1	No-0
Diary at home?	No-0	Yes-2	Yes-2	Yes-2	Yes-2	No-0
Like to write?	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2
Prefer own topic?	No-0	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2
Previous writing?	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2	No-0
Are you a writer?	Yes-2	Yes-2	Some-1	Some-1	Some-1	No-0
Use computer?	Yes-2	No-0	No-0	Yes-2	No-0	Yes-2
Private pieces?	Some-1	Yes-2	Some-1	Yes-2	Yes-2	Yes-2
Literary meet?	No-0	Yes-2	No-0	No-0	No-0	Yes-2
Teacher rating:	6	5	2	2	1	1
Verbal?	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2
<b>RATING POINTS</b>	<b>22</b>	<b>21</b>	<b>18</b>	<b>20</b>	<b>15</b>	<b>16</b>

Note. Test Scores: 90 and above rates 1 point  
 Responses: 0, 1, or 2 points

Table 2

Selection Rating of Participants8th Grade

	Beth	Laura	Thomas	Bret	Jim	Valeri
Years enrolled:	9	7	6	9	5	6
Reading score:	87-0	99-1	95-1	95-1	99-1	99-1
Language score:	90-1	99-1	77-0	93-1	92-1	99-1
Avg of 2 scores:	88-0	99-1	86-0	94-1	96-1	90-1
Are you an author?	Yes-2	No-0	No-0	No-0	Yes-2	Yes-2
Diary at home?	Yes-2	Yes-2	No-0	Yes-2	No-0	Yes-2
Like to write?	Yes-2	Some-1	Yes-2	Yes-2	Yes-2	Yes-2
Prefer own topic?	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2	No-0
Previous writing?	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2
Are you a writer?	Yes-2	No-0	Yes-2	No-0	Yes-2	Yes-2
Use computer?	No-0	No-0	No-0	No-0	No-0	No-0
Private pieces?	Yes-2	Yes-2	Yes-2	Yes-2	No-0	Yes-2
Literary meet?	Yes-2	Yes-2	No-0	No-0	No-2	No-0
Teacher rating:	1	2	6	3	5	1
Verbal?	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2	Yes-2
RATING POINTS	19	18	17	18	22	17

Note. Test Scores: 90 and above rates 1 point  
 Responses: 0, 1, or 2 points



The twelve subjects were selected from a beginning pool of 44 sixth graders and 59 eighth graders. Years enrolled in the private school further reduced the potential subject pool to 20 sixth graders and 30 eighth graders. Test scores, answers to questionnaires, teacher recommendations, participation in literary meet writing events, personal interviews, and availability helped to weigh the final selection of six sixth grade participants and six eighth grade participants. Tables 1 and 2 present the selection criteria and weighted ratings for the twelve students that were selected.

Specifically and generally, the twelve children spent the last two or four or more formative school years involved to a large extent in reading and writing activities. Their in-class and outside reading was from published trade books and current magazines. Their writing experiences were substantial for the most part, and their exposure to literate endeavors such as visiting authors, writing workshops, and literary contests was extensive. These characteristics of their recent school involvement can be specifically and generally applied to all twelve subjects of the study.

#### Setting of the Writing Sessions

Writing sessions for all participants were held in the junior high building library, which is a relaxed, informal

setting. The room was reserved for this particular purpose. It was carpeted, well-lighted, and equipped with comfortable chairs, tables, and a couch. Provisions were made to save all drafts that the students generated. A wide variety of materials were provided: long, short, colored, ruled and unruled paper; colored pens and markers; regular pens and pencils; scissors and glue; legal sized and small tablets of different colors; regular ruled and college ruled spiral notebooks. Reference tools such as a dictionary and thesaurus were available. In addition I brought light snacks such as fruit, cookies, or crackers each day. Carbonated drinks were available outside the room in the hallway.

The writing sessions were initiated with a short explanation of the research project. The atmosphere was one of support, sharing, and private quiet times. The students were asked in particular to not erase as they worked on their pieces of writing. The students were free to talk to me or their peers; they were free to move around the room, look at books, do whatever they wanted to do, as appropriate. Particularly they were asked to write whatever they wanted to write. They were free to make all their own choices about their texts: length, kind of writing, sharing, recopying, and other similar options. My role was to observe as a participant observer, offer words of encouragement, and provide help, if asked.

### Profiles of Sixth Grade Participants

Student 1, Kenny. Kenny's home experiences appeared to be those that would enrich literacy growth. His parents are both college graduates, his dad is a chiropractor who has published a book about his practice, and his mother is a registered nurse and professional photographer. Kenny was the youngest child of four, and his three siblings were all older females. He was read to nightly by his parents from an early age on, but presently he preferred not to read alone himself for long periods of time. He did use the encyclopedia frequently at home to research topics in which he was interested. He listed his favorite books as those "like the Chronicles of Narnia, that we read in here. You know, The Lion, the Witch, and the Wardrobe. That kind."

Kenny often watched his dad write on the computer both at home and at work, but he preferred to write longhand.

K: I like to write longhand, but if it's a longer book, and I want it to look better, then I might put it on the word processor. It's my dad's, I just borrow it.

Kenny stated during interviews and writing sessions that he considered himself a reader and a writer, even though he did not read or write at home on a regular basis.

K: Well, I kind of read whenever I feel like I want to read. That's not usually each night or twice a week or a few times a week. I just read whenever I want to. He sensed that reading and writing were related processes.

To him, an author would be "someone who likes to write books. And they have to like to read books too." For Kenny, however, his own writing during the writing sessions did not appear to be influenced particularly by books or materials he had read. In fact, he experienced frustration at trying to choose topics for writing.

Kenny's finished drafts included one relating a personal experience with his church youth group called "The All-Nighter," one about a fishing trip with his brother-in-law, and one expository essay about three inventions that he would take away if he could. Other drafts begun (and ruffled) demonstrated his frustration at not being able to think of a topic that pleased him. On Tuesday, he wrote, "Okay, I'm sitting here trying to think of something to write about. I just can't think."

On Wednesday, after beginning a narrative story, Kenny wrote, "I don't like this it was gonna be a space story but never mind." Instinctively, however, he seized upon ways--prewriting techniques--that could give him ideas. He walked around the room, he looked at posters, he looked at books. He told us, "I'm slow at picking out topics I want to write about. Once I get my mind on something, I can do it for a long time, write something long."

The other group members offered suggestions to help him decide upon a topic. In one interaction the group discussed their remedies for "writer's block":

Kenny: Okay. (Begins to read "Okay right now I'm with my friends we are gonna go wrapping." Ends quickly, reads, "The End Too boring I don't want to write this story.")

(Laughter.)

I: Well, you could always write about a place where you're going to go this summer. You could actually make up, if you want to...these guys are, but you may not want to do that.

K: It usually takes me a while to think.

Cliff: Concentration camps?

K: I don't want to write about something I don't like.

I: One reason I've chosen you sixth graders, you six, is because you all are good thinkers. Don't be worried if you don't think of something right away. That's the way minds work.

K: Usually, ummm, when you make us write a story, I usually--

I: Ummm?

K: I usually take about five days to think about it.

Seth: So do I.

I: That's okay. That's what writers do. Writers don't just sit down and start typing at the typewriter, plunk, plunk, away. Lots of times they have to-

Seth: All the visiting authors say there's no such thing as writer's block, all you have to do is stare at a

piece of paper, ummm, and in two seconds, you'll think of something.

I: Well, I don't know...both of you have started out fine.

K: Okay.

Cliff: That's what I do, I just think of something, one or two or three minutes, and I start writing, and I don't like it, I just throw it away. And then I start something else.

I: Sometimes it takes two or three starts.

K: That's what I've been doing, just staring and writing.

Seth: You mean, like one time during free writing, I-

K: What did you do?

S: I just started writing "I don't know what to write about, so since I don't know what to write about, I'll just keep writing." And I went on.

K: Yeah, I remember that.

Cliff: I just draw a picture or something. It kind of gets me started. And, uh, once I have that little boost I know the whole story line, and I write it down.

K: I had something. Oh yeah, I don't want to write about that either. Everything I think of is too short. But when I think-

Seth: I never think of anything too short.

K: I thought of something, ummm, but I thought it would

be too long. I think I'll look at books, maybe I'll get an idea or something.

Despite Kenny's own perceived inability to write each day like he wanted to, his average written words per session were 288, as shown in Table 3. He eventually did think of a topic that interested him, and he regretted that there was not time to finish.

K: I want to get finished with this one. I like this one. Finally I thought of one that I like, uh, after 3 days, like I usually do.

He did not finish, but he was very pleased with his new idea. In fact, a strong sense of authorship concepts--revision, uniqueness, and process--was revealed as he wrote this new piece. He shared it with the group twice, he explained what he intended to write next, and he hoped to make his piece have the emotional quality that he felt good writing should have.

K: I want this story to be real good so I'm going to write one part and make it seem so realistic and write it two different ways, 'cause I want it to be right.

I: Okay.

K: This part has to sound real. It can't be just like words, I mean, you know how authors will write it?

Like, some author may write it and so what? And some other author may write it, and you're about to cry.

Kenny exhibited some restlessness during the sessions.

Several times he left the table to either look at books, get a drink, or get a snack. He chose to sit in the same place each day, and he chose the same small yellow legal tablet of paper and blue ink pen each day. His recopied draft, produced several days after the sessions were concluded, was written on large lined paper and in pencil.

Although Kenny finished three pieces of writing early during the week, he did not choose to "publish" by recopying any of these pieces. He did have some concerns about the way his pieces looked, and his remarks indicated that he perceived my research committee as an audience for his writing. Kenny's sense of audience was connected to his desire to edit and write legibly. Major revision of his texts by changing, adding, or deleting did not appear to be in his plans. When the sessions began, he asked about the research study, particularly questioning the audience and the publication of the study.

K: I have one more question. When it's in the book, are they gonna retype what we do? Or are they, you know how they can just put it in there with our handwriting? Are they-? Like, ummm, like, can we change it, ummm, are we going to get a chance to do it over?

Later in the week, he asked, "Is everything we write going to be published?"

Even though he seemed slightly preoccupied with correctness and legibility, Kenny enjoyed the audience that



the group of writers provided as evidenced by his prewriting discussions and the numerous times he shared his pieces out loud. Table 4 presents data, showing Kenny's and the other five subjects interactive behavior. His piece about the church group's "All-Nighter" and the three inventions that he would take away drew reactions and discussion within the group. However, he did not seem to focus on either a specific or generalized audience when he wrote. When asked, "Did you have someone in mind that you think might enjoy reading this story?", he answered, "No, I really didn't."

Kenny's revision practices when generating the first draft did not involve full-scale revision of text. Kenny finished three drafts that he reread but did not choose to revise extensively or rework later in the writing sessions. In fact, his average "cross-outs" for all pieces as he wrote occurred only once every 36 words, as shown in Table 3. One particular draft about a storm at sea was originally 210 words long; changes, additions, and deletions during writing produced a draft of 204 words. When he chose to recopy this draft several days later, Kenny changed his piece drastically so that the new copy was only 164 words long. Table 6 provides a comparison of Kenny's revision practices with the other sixth grade subjects. Clearly, during the five writing sessions, Kenny experienced both the frustration and excitement that generating text can bring.

Table 3

Amount of Text GeneratedDuring 5 Hour-long Writing Sessions6th Grade

Student	Total words	Average words per session	Total revisions & editions	Average words before revision or edition
Kenny	1,441	288	40	36.0
Lindsay	1,728	346	79	21.8
Seth	2,158	431	64	33.7
Cliff	1,522	304	39	39.0
Jeana	1,691	338	31	54.5
Ryan	657	131	47	13.9
Mean	1,533	306	50	33.2
Std deviation	453	90	16	12.9
Range	657 - 2,158	131 - 431	31 - 79	13.9 - 54.5

Student 2, Lindsay. As typical of the rest of the subjects in this study, Lindsay's home-life provided additional literary experiences beside those that were part of the school environment. She was very involved with piano lessons and contests, sports activities, and social events. Her mother holds a graduate degree and teaches sixth grade in a nearby public school and her father, also a college graduate, travels extensively overseas as a business

executive. Lindsay has followed in the shadows, it would seem, of two very talented older brothers, but she has developed her own sense of uniqueness and strengths.

Writing appears to be one of her strengths. She recently won top honors at the state-wide literary meet in the Ready Writing event with a score of 99 out of 100 possible points.

Lindsay's parents read to her when she was younger, and now she faithfully reads at least thirty minutes each night. She listed Stuart Little (White) as her favorite book. Recent reading and research about World War II, due to our reading class assignments, influenced one of Lindsay's two finished pieces. In fact, she referred to reading class in her narrative:

I looked at my foot, because it hurt, and there was a piece of glass in it. I pried the piece of glass out of my foot, boy did it hurt, bad!!! We had been talking about this in reading class... this was..., I hated to say this but..., this was, World War III.

Lindsay's viewpoint of an author was "someone who illustrates his work, sometimes. Ummm, he dreams a lot, because he has an imagination. He just knows what he likes to write about." She believed that she was an author, even though "I haven't published a book, but I like to write." When asked about the similarities between our writing sessions and what an author does, Lindsay remarked:

L: Ummm, well, we sat and we wrote. I mean, we didn't-I

don't know, we did what we wanted. An author would do what he wanted.

I: What else?

L: Well, different authors are different ways. I mean, some may set a time limit, like we had a time limit, but I don't think--. Some may, 'cause they work like that, but a lot don't. They like to write as long as they want.

I: Look at what you did. You did this (point to margins) and this. You added a new page. Do you think authors do that?

L: Yeah.

I: Do you think their drafts look like this at all?

L: Yeah, I do. Like, they would start writing and everything and they would probably finish and get through most of it and then they'd go back and then add some more things, and that's what I was doing, and I had so much stuff added that I had to get a whole new page.

Lindsay did not appear to use the immediate group as an audience, since she only shared her drafts three times during the sessions. However, there was evidence of family discussions of her pieces. In the pre-writing interview Lindsay told me that she often shared her writing with her mother and her older brother, Thomas, who also was part of this research study. She mentioned that sometimes Thomas told her "to change things." Later in the week, after she

read to the group her "Tragities of World War III" piece, she said, "I told Thomas that I was writing about World War III, and he goes 'and I'll bet I died, too, didn't I?'" Lindsay seemed to possess an inner confidence about her writing and was quietly pleased with the reactions that came after she shared her drafts.

During the writing sessions, Lindsay exhibited the ability to concentrate fully on her writing. She rarely left her seat at the table, and although she used a sheet of notebook paper and black ink for her first piece about a four-wheeler wreck, she changed to a small yellow tablet and black ink for the rest of her writing. She did not choose to ask many questions of either me or the group. She shared her texts aloud only three times and chose to discuss her texts with the group only three times also. She listened occasionally to whatever topic was being discussed, but she rarely interjected more than a few words. For instance, she briefly told us about a new draft she had begun about a wizard in space. After a period of 14 minutes, in which there had been various interactions and some quiet times, Cliff glanced at her tablet and tried to find out more.

C: What is that? (pointing to Lindsay's paper)

L: What?

C: Is that the wizard or something?

L: Yeah.

That was the extent of the conversation. Cliff tried

several more times to find out about Lindsay's narrative, but Lindsay chose not to respond. Her concentration was so strong that often she did not stop to eat the snacks that I provided, whereas the other group members seemed to readily find a break time. On Wednesday, as the hour ended, I asked Lindsay about her writing:

L: I'm writing about World War III.

I: As it's happening, after it's happening?

L: Well, as it's happening, but at the end after it's happened. It's over, well, of course, it's over at the end, but I mean, it's in the past.

I: What made you think of this story to write?

L: Ummm...I'll read it if you like.

I: Oh, it's time for you to get to class. Will you start out reading it to us tomorrow?

L: Yeah.

I: You need to get you a donut.

Kenny: Wow, she didn't even get a donut!

Lindsay demonstrated a willingness to revise her texts, both as she generated the texts and after she reached a stopping point, similar to that of many professional writers. It could be that Lindsay's revision procedures kept her mind locked in full concentration. Certainly, what was evident on her paper in the margins-words over words, lines under words, insertions, deletions of whole phrases and paragraphs-indicated concentrated thinking. She wrote an

average of 346 words each day, and her drafts indicated average "cross-outs" and changes every 21.8 words, as shown in Table 3. Even after she had read a finished draft of her narrative to the group on Thursday, on Friday she appeared to be puzzling over the meaning of a word she had chosen to use:

L: What does contaminated mean?

I: Poisoned.

L: Like contaminated water?

I: It's got chemicals and substances that are poisonous. She seemed to reconsider the recent addition to her text, "I brought down some food and water because I didn't know how long I would be down there. I brought alot of water because it would [changed to could] be contaminated later." Later, when she recopied this portion of her draft, she worded the sentence to say, "I brought alot of water because it could get contaminated, soon." Lindsay appeared to take this kind of deliberative action with much of her text. Another example of her revision tendencies occurred on Friday also. She had reworked page four and added more to the ending. I asked her what she was doing:

I: Lindsay, is this more? Or is this-

L: It's this page. (page 4)

I: Is it recopied?

L: Yeah.

(I still didn't understand.)

I: Is it the end page or the beginning page?

L: It's the middle page. (Laughs.)

I: The middle page? Now, tell me why you did that?

L: Because, I didn't like, I mean, I had already added so much, the side was filled up, and I wanted to add some more, and I wanted to take away some, so-

I: You stuck it in.

L: And there wasn't any room.

I: Very interesting. (Laughter.)

In the portion of her piece that she chose to recopy, the original part was 325 attempted words long. Revision during the writing sessions produced a piece 393 words long. Revision that happened during the recopying accounted for one change, four additions, and one deletion to text, making the final copy 357 words long. These data are shown in Table 6. Also, Lindsay's elaborate revisions are shown as an example of composition efforts in Appendix C. As noted earlier, Lindsay revised as she wrote her piece, but also, she finished her piece in time on Thursday to reread it and rework it. Table 5 describes the kinds of drafts that were begun, finished, and recopied during the writing sessions. Lindsay chose to continue her revisions on Friday; yet she did not recopy it at that time. Several days later when she recopied the piece, she chose the same yellow tablet and she used pencil.



Table 4

Interactive Behaviors  
During 5 Hour-long Writing Sessions  
6th Grade

Student	Prewriting interactions	Occasions shared aloud	Technical questions to teacher	Technical questions to peers
Kenny	12	9	3	0
Lindsay	3	3	3	0
Seth	9	6	14	1
Cliff	10	16	1	0
Jeana	7	2	0	1
Ryan	11	1	2	0
Mean	8.7	6.2	3.8	0.3
Standard dev.	3.0	5.1	4.7	0.5
Range	3-12	1-16	0-14	0-1

As noted earlier in Chapter II, revision allows the intellectual processes to be exercised and these processes which contribute to the development of text are as important as the final text itself (Hall, 1989). Lindsay's revisions indicated that she had exercised deliberate intellectual processes as she wrote. However, when I asked the students to complete a final questionnaire, shown in Appendix B,

Lindsay questioned the statement, 'I write to help me think.'

L: 'I write to help me think'? Think about what?

I: Whatever is on your mind.

Ironically, Lindsay circled "never."

Student 3, Seth. Seth's school and home experiences have served to enrich his personality. Before coming to the private school three years ago, he participated in a gifted and talented program in a nearby public school district. He reads avidly and has always been encouraged to participate in adult conversations, according to his mother. His mother is currently taking college courses and his father holds a college degree and is an insurance agent. When he was younger, his parents read to him daily from a variety of books. Now, he reported that he often listened to his mother read to his younger brothers at bedtime. He listed the Chronicles of Narnia and the Prydain Chronicles as some of his favorite books.

Seth's writing reflected the influence of recent experiences and reading that he had done. In discussing Kenny's lock-in with his church group, Seth began to tell about his weekend:

S: I went camping this weekend.

I: Is that what you're writing about?

S: No.

I: But this is something you could write about.

S: Yeah, it's the third time I went this month. Well,

once at the end of February, once with my dad in March, ummm, and then once at the end of March.

Within fifteen minutes, Seth decided to begin a new piece on camping instead of continuing his piece on baseball. The idea of writing a camping adventure seemed to captivate his interest, because he quickly wrote 146 words on this new narrative, and he extended the writing for the duration of the week. He explained and interjected into group discussions various events of his camping experiences.

S: That reminds me, this weekend-

I: Oh?

S: This weekend when we went camping, Ryan brought his joke books. I was his tenting partner, and he read some actual quotations from insurance companies and one, ummm, was about wrecks and everything, and one was, "the telephone pole was coming at me too fast and it didn't swerve before I did." (He remembers several of the jokes and tells us.)

Later, after the group heard Lindsay's draft recounting a wreck on a four-wheeler that she and her father had when she was six, Seth again verbalized more about his weekend camping trip.

S: Ryan got hurt on the campout. He hurt his thigh and his hip and his thumb and his ankle, 'cause he fell off the cliff on some rocks. And he had to leave and that night he had his Court of Honor and his mom was there.

So I had to tent with somebody else, and ummm, ummm, one of my other tenting partners, C.J., it wasn't his tent, but he was in there, ummm, his dad died when he was in the army, they were in the jeep and he got flung out and his ribs hit the curb and punctured his heart. And he hasn't had a dad since he was two.

Evidently, this kind of verbalization was a demonstration of Seth's prewriting processes that would eventually relate to the narrative that he was writing. These spoken thoughts indicated the planning and direction his narrative would take even before he had written it. During his final interview, he reported that he makes a mental outline when he writes:

I: How do you know when to stop a piece?

S: Ummm, well, a lot of times I just usually think it up, I mean, kind of have a little mental outline, and then I think, ummm, it's usually when I have all I wanna put down. And all I wanted to get out, and point out, and stuff like that.

This style, this verbalization of his mental outline continued throughout the writing sessions.

Another unique quality that Seth possessed was his ability to integrate his real experiences with his fantasies in order to produce an adventure story.

Kenny: Seth, what are you writing about?

S: Our campout. Well, ummm, see some of this part, well

most of this part didn't happen. But the part about Ryan did, I wrote about Ryan falling down a cliff onto some rocks and all that. Really, that didn't happen while we were hiking back and everything. Like, we were just out looking out for firewood, but I'm pretending that we were hiking back and Ryan fell and I was the only one that saw him fall down, and then we get lost and everything, and can't find our way back, but, ummm, but see, this part, I said I went down the mountain. . And I went down on my backpack. But, I'm going to make it that when we finally reach the bottom, that I'm hurt more that Ryan was. And then we're going to get lost and we're going to find this dock in the middle of the lake, all the stuff--

I: I like the way you've got all this planned out. Seems like you've got two more events planned out compared to where you're writing.

S: This has really happened in a period of 4 or 5 campouts and I'm just combining into one. Like the end part is going to be really fake, 'cause we're going to get lost, like, for five months and all that.

Seth also told us briefly about a camping book that he read called A Fine and Pleasant Misery. The author's style made a definite impression on him, and he decided to imitate the satirical style of exaggeration.

S: You want to hear mine?

I: Sure.

S: I'm really not done to it yet. But (starts to read, "This Friday I went camping..." until page 2 "I ran over to help him with his gear.")

I: Good. So you're going to exaggerate some of the points?

S: Yeah.

I: Why are you doing that?

S: I read a book called A Fine and Pleasant Misery and the author kind of did that. Not kind of, a lot.

I: Yeah, it can take an experience that's kind of ordinary and change it into an extraordinary thing.

S: Yeah, he likes to say how he doesn't like all the new camping stuff, how it's extra light, you know, or mosquito free, dehydrated stuff. And he doesn't think that's the point of camping. The point of camping is to be miserable.

I: Miserable?

S: Yeah, to come back and tell how miserable you were.

Besides fictionalizing his camping experiences, Seth used dialogue extensively, correctly punctuated. His text contained several hyphens, dashes, and parentheses. When we discussed his narrative in the final interview, I asked him about parentheses.

I: I noticed that you put parentheses now and then, like here..."(But that was about as fast as a slug,

considering how heavy our packs were.)". Why?

S: Because I just wanted to add a little something and I didn't think it would sound as good as a regular sentence. It just seemed better that way.

I: Okay. How'd you know how to do that?

S: Ummm, I was reading a book once, ummm, and I asked my mom what those were, and she told me. And when I started reading a whole lot, I noticed 'em.

Seth expressed a great deal of enthusiasm for the writing sessions and his writing. Although he left his seat occasionally to get drinks or snacks, basically he sat continually in the same location for the duration of the writing sessions. He wrote his baseball piece on a sheet of notebook paper using a pink ink pen, but then he changed to a small cream-colored tablet and he wrote twenty-one pages on his camping adventure, again using the same pink ink pen. He wished there was more time to write, "like two hours"; he wondered if he could come after school and write; and he asked "could we do it next week too?" He continually wrote fast and was the most prolific of the sixth grade subjects. He wrote an average of 431 words each day, as shown in Table 3.

One reason for his speed can be attributed to his mental outline. Seth had his narrative well planned, and he wanted very much to get to the end of his piece, because he felt that would be the best part. On Tuesday he said, "I still

haven't gotten to the good part, where we get on the dock and get lost and everything." On Friday, Seth still wanted to get to the favorite part he had in mind.

S: I'm going to have to write fast. 'Cause I still have to write about the part on the dock on the white water. That really happened, ummm, but it really wasn't white water, but I got stranded on the dock one time. That's kind of what I based my story trying to go to.

I: You're headed to that point.

S: Right.

I: It's just taken you 20 pages to get closer to that point!

S: Yeah. (Laughs)

Another reason for Seth's speed and large amount of words written each day is the fact that he did very little revising or editing to his text as he wrote. His mental outline had determined the main course that his piece would take, and there was very little evidence of thought processes taking new shape on paper. He averaged writing 33.7 words (see Table 3) before any kind of cross-out or change took place in his writing. The portion of his piece that he chose to recopy contained 318 attempted words. As he wrote this portion for the first time, he made five changes, one addition, and one deletion, so that his actual first draft totaled 302 words. Once this portion was recopied, the revisions were again minor--three changes, one



addition, one deletion--such that the final copy was 314 words long, as shown in Table 6. None of his revisions were full-scale; all involved only minor changes such as "in" to "inside." Seth literally did not rethink his piece as he wrote it for the first time or as he recopied it.

However, Seth did not finish his piece in time for there to be any evidences of returning to the piece and reworking it. He appeared to reread his text only during the times he shared it with the group. Yet, he seemed to understand the concept of revision when questioned. I asked him:

I: If you had more time, would you change anything?

S: The ending.

I: Pretend it's finished. Is there any portion of it that you would do different?

S: I kind of thought I spent too long getting there.

I: Anything you'd add, except for the ending?

S: A sequel?

I: A sequel! (We laugh.) Do authors do anything that you didn't do?

S: Ummm, probably. Type it, publish it.

I: Okay, but you can do that yourself. Is there anything else that an author would do that you haven't done?

S: Probably rewrite it a whole bunch of times.

I: Why?

S: Ummm, they'd change it, I mean, if they didn't like it.

I: But if they liked it?

S: They'd still rewrite some parts, ummm, edit it, you know.

One final reason for Seth's speed, prolific amount of words, and apparent lack of revision may be related to the kind and number of questions he asked. Table 4 compares Seth's interactive group behavior with that of the other sixth grade subjects. During the week he asked me on ten separate occasions how to spell a word. He asked three questions about punctuation rules and two questions about clarifying textual meanings. An example of these questions follows:

S: How do you spell 'where'?

I: 'Where'? Like, 'where is somebody?'

S: Like, 'where do you want me to start?'

I: W-h-e-r-e.

S: Okay.

[Silence: 3 1/2 min.]

S: Mrs. Daniel?

I: Ummm?

S: Do you put a period right there?

I: Sure would.

Later, in that same session, he asked more questions:

S: Do you captialize 'troop'? Like 'my boy scout troop'?

I: Does it have numbers?

S: Yeah.

I: Then I think it would be, if you put the numbers.

[Silence: 1/2 min.]

S: Can I go get a drink?

I: Sure.

[Silence: 1 min.]

S: Do you want me to mark this out and put a capital? You don't want me to erase?

I: Yes.

S: How do you spell 'literally'?

I: 'Literally'? (I write it in pencil at the side.)

S: Do you capitalize church building? Like 'we're going to meet at the church building'?

I: No.

[Silence: 1 min.]

Seth was somewhat unique in this characteristic. No other subject, in either sixth or eighth grade, asked as many questions. There may be several plausible explanations for this behavior. Perhaps he felt slightly insecure about his ability to spell and punctuate, possibly due to the nature of the writing sessions; or perhaps he felt a strong desire to make certain his draft was correct, even as he wrote it for the first time; or perhaps he exhibited a

dependency that children sometimes display when an adult (teacher) is in close proximity. My answers to his questions did solve some of the spelling, punctuation, and textual problems that could have caused him to revise and edit more frequently.

Seth wrote for his own enjoyment, yet seemed inclined to share his text as much as possible. However, even as he wrote, he had a specific audience in mind. He mentioned that the people in his scout troop might like his piece. He also mentioned that his good friend Ryan would enjoy it, and beyond that, he wrote with the idea of publishing his story in a magazine:

I: Did you have anybody in mind to hear this story?

S: I thought the people in my scout troop. And Ryan, he's in the story a lot.

I: Then what would you do?

S: Oh, I don't know, I might send it in, there's this Boys' Life type magazine. It's called 'reader's page' or 'readers write' or something like that. I could send it in there. Ummm, I don't know, try to get it published or something.

Seth appeared to thrive in the workshop type setting that the writing sessions provided. He enjoyed the feedback that was part of the table discussions, and he was given the opportunity to entertain both himself and his perceived audience with his camping adventure story.

Table 5

Drafts ProducedDuring 5 Hour-long Writing Sessions6th Grade

<u>Student</u>	<u>Total Drafts</u>		<u>Narrative</u>		<u>Auto- biographical</u>		<u>Expository</u>	
	<u>Begun</u>	<u>Finished</u>	<u>Begun</u>	<u>Finished</u>	<u>Begun</u>	<u>Finished</u>	<u>Begun</u>	<u>Finished</u>
Kenny	8	3	3	0	3	2	2	1
Lindsay	3	2	2	1	1	1	0	0
Seth	2	0	2	0	0	0	0	0
Cliff	2	1	2	1	0	0	0	0
Jeana	2	2	1	1	1	1	0	0
Ryan	3	1	3	1	0	0	0	0
<b>TOTALS</b>	<b>20</b>	<b>9</b>	<b>13</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>2</b>	<b>1</b>

Student 4, Cliff. Cliff's home has been one where reading and writing received high priority. His father, an IBM executive, has encouraged Cliff to use the IBM computer they have at home for his personal writing. However, despite his familiarity with word processing, Cliff chose not to work on a computer during our writing sessions. Cliff's mother, who holds a graduate degree in Spanish, teaches Spanish at the private school, and she wrote on the parent questionnaire (see Appendix B), "I committed myself as a mother to read to my child every night until he began reading to himself."

Cliff now reads daily and he listed as he favorite books titles such as Let the Circle Be Unbroken (Taylor), Roll of Thunder Hear My Cry (Taylor), and James and the Giant Peach (Dahl). He also liked to read medieval stories and he considered his own "books," Me and My Weird Ideas and The Fall of Camelot, to be enjoyable reading.

Cliff involved himself easily and readily with the writing task of the daily sessions. On the first day, after hearing and understanding the procedures, he walked around the library room and looked particularly at some posters showing scenes from Tolkien's Lord of the Rings trilogy. Then he sat and immediately began writing an introduction and three chapters of a narrative dealing with a dragon, a knight, and a "steed named valiant." Cliff wrote his piece in a college-ruled spiral notebook with red ink.

#### Intro.

It was a dark cold night, the old man then began to tell the legend as we huddled around the campfire. He started to tell the tale as I half slept. Somehow I dremt what he said. It began like this...

#### Chpt. I The City Called Death.

I was on my steed named valiant in a desolate place. It seemed like a city's ruins. There was a low fog and black people-like things, looking as if they were burned to a crisp. Everything above my [my crossed out] 3 feet was on fire. I then heard loud roars, and screaming. I

could not see from there what it was, so I went closer to investigate. As I came closer I saw a very large cave from where the noises were coming from. I tied my horse to a standing twig and went into the cave. I armed my crossbow just in case. There were many different passageways, but I followed the screams. The hideous roars came from the same passage way as the scream. I then found the room where they were coming from.

Chpt. II The Man and the Dragon at War.

When I peeked into the room I saw a man and dragon. The dragon had 8 heads. Each throwing their own tormenting flare. It had giant wings [wings crossed out] wings and huge claws at the end. Its body was made of a thick armor which no arrow could pierce.

Even though Cliff chose to leave this story and begin another narrative with a completely new subject on Tuesday, the first narrative remained in his mind. I asked Cliff about his writing on Wednesday:

I: Well, how about your writing? Have you been thinking about your writing? Did something come to you in the night that you wanted to add?

C: Yeah, I wanted to add like, ummm, when he sees that person screaming and stuff, he's going to--ummm, no! I'm in a different story, aren't I?

I: Seems like to me it was a new space story, no, it was a kamikaze story.

C: Kamikaze story...yeah. (Laughter.)

In writing the new narrative, the kamikaze one, Cliff relied on a book he read recently, The Cay (Taylor). We discussed a portion of his piece after the writing sessions, and he remarked:

C: I got this from this book that I read earlier called The Cay when they're on the island and they have to make the signal with the fire.

I: The Cay has a lot of good ideas that you could put in this story.

C: Yeah, I just read that book, and I wanted to put some of it in, about the island.

Cliff chose to continually add chapters to his narrative each day, finishing it at the very end of the writing session on the last day. He preferred to write in the college-ruled spiral notebook with black ink, and the narrative was influenced by family experiences and recent research on World War II. His dad taught his older sister how to scuba dive and Cliff had absorbed some of the terminology and procedures, which he interjected into his narrative. His chosen topic for the World War II writing assignment from reading class was to report on the Japanese kamikazes. Researching a topic was an integral part of authoring, in his opinion.



I: What does an author do?

C: He or she writes, first they research on what they're going to do it about, then they start writing it out.

I: Are you an author?

C: Yes.

I: What makes you an author?

C: I write books, I enjoy writing books, and I research them.

He himself knew a great deal about the kamikaze pilots and he used this knowledge as he generated text. After sharing his chapters two and three with the group, he explained:

C: So now he knows he's going to die.

Ryan: Well, what, he didn't even know he was going to die in the first place?

C: Well, yeah, he knew that but he didn't, ummm--

I: He didn't know this mission would be the one.

C: He thought it was going to uh, be just like training. Only, it was the real one. And uh, this really happened, uh, 16 of them were, ummm, they went off on a mission, they were all intercepted, ummm, before they were captured, they were ordered to unload their explosives.

R: Huh?

He proceeded to tell us about the true incident, even though he was uncertain of some of the facts.

Cliff's sense of audience was acute. He enjoyed writing for and with the group. He rarely moved from his place at the table, but he often spoke out, either to share his own text, ask about others', or interject witty remarks into the current discussions. He perceived the group as immediate listeners of his narratives, and he shared his "just-written" sentences with us 16 times, as shown in Table 4. In the post-composition interview his answers concurred with these behaviors.

I: When you wrote this story did you have anybody in mind to hear it or read it? What were you thinking?

C: Well, anybody who wanted to, I don't really care.

I: Did you try to be more clever, so that anyone who read it would enjoy it more?

C: Yeah, I wanted to be there when they were reading it, or read it to them, so if they didn't understand a part--

Cliff thoroughly enjoyed his texts, he chuckled often as he wrote, and his sense of humor left his "fingerprints" (Tunnell, p. 91) on his pieces. He shared with us this particular episode in his adventure:

[Silence: 1 1/2 min.]

C: Oh, now this is funny. You want to hear this part? This is funny. (He begins to read from Chapter 3, "I was scared to death. I swear I would have died right there on the landing strip, if my friend hadn't called

me to our final meeting.") You know, that long table that they drink the little--

I: Yeah, they drink their special drink?

C: (Keeps reading, "We all stood around a large dinner table and drank the shot of hard liquor in front of us. Then I silently went off, unconsumed the liquor, and went in search for a parachute.")

I: "Unconsumed"? How did you "unconsume" it?

C: Well, like--

Ryan: (Makes a retching noise, we laugh.)

I: That's very interesting. You "unconsumed" the liquor.

C: I didn't want to put, like "barfed up the liquor."

I: Okay. (laughter) Have you seen "Hope and Glory"?

C: I think so.

I: It's about World War II, and a little boy, no, wait! What am I talking about? "Empire--

C: "Empire of the Sun"? Yeah, I've seen that.

Jeana: Oh, I've seen that.

(We discuss the movie for 4 minutes.)

On Friday, the group responded to the advantages of writing with other children sitting nearby. Cliff felt that the larger the group, the better he wrote.

I: What did you feel, with this many people, how did you feel?

C: Well, I liked it, I guess I'm just a social kind of

person, but ummm, I like, I mean, I didn't get as much done, but I think that I, I, ummm, I got, I did better writing.

Cliff's ease at working through processes of writing may have been due to the fact that he had generated texts frequently before and that he was a close observer of styles of writing used by authors in books he read. His narratives were titled and divided into titled chapters, complete with introductions and an epilogue. I asked him about this process:

I: You titled, you put chapters with titles. What was your point in doing that? Here's one, "Chapter 3, The Final Debut."

C: "Chapter 4, The Island." Well, I just like books, ummm, that have the name of the chapter, and table of contents, and ummm stuff. It just gives me more of an idea about what that book will be like.

I: Why do you put an epilogue?

C: Well, I like putting introductions and epilogues to kind of round it up, to tell what happened after that, just stuff.

He never seemed to be at a loss for what to write next or what direction to take his narrative. To help him write, he claimed that his illustration of a Japanese pilot in a plane flying upside down over the ocean "inspired" him. He also personalized his texts by using the flashback technique.

C: I like flashbacks.

I: Flashbacks? Okay, put that down. You like to write history?

Ryan: Historical fiction?

C: No, my setting is the future for my introduction, then I go back some.

After writing several pages on his kamikaze story, he chose a title that he felt adequately described the text.

C: I think my title may be "A Japanese Diary of World War II," maybe.

I: Why do you like that? What's caused you to think this?

C: Well, maybe, just the way the whole thing sounds to me, it seems kind of like a diary.

I: It seems like someone is writing something every day?

C: Well, not really like every day, but just--at the end he's writing a whole big story of the thing.

Ryan: Is it from the point of view of the Japanese soldier?

C: Yeah, a Japanese kamikaze. You want me to read it to you?

Cliff's revision procedures appeared at surface level to deal primarily with editing and making his piece presentable. He asked if he could have his story so that he could type it on his word processor at home. He reported that he preferred to write first in longhand, then for final

drafts he used the word processor. He did not discuss revision with the group, or inadvertently refer to any revision process. He wrote quickly and steadily at a rate of 304.4 words per day. His "cross-outs" occurred once for every 39 words written. Therefore, it would seem that he did not frequently make changes in his writing.

However, after examining closely the portion of his story that Cliff chose to recopy, I found that even though the portion contained 711 attempted words, revisions occurring during the writing of the portion produced a text that contained only 688 words. The changes included 7 editing changes and 15 textual changes. Once he recopied this text, the new copy was reduced again-only 569 words long. The new copy was brought about by Cliff making 24 changes, 10 additions, and 7 deletions. Table 6 shows this data and compares Cliff's revision procedures with those of the other sixth graders. Clearly, Cliff exhibited a sense of revision both as he generated text and as he recopied text.

Student 5, Jeana. Jeana has experienced an enriched home-life to complement the school program. She was involved several years in the Casa Manana Performing Arts School for Children and spent enjoyable family vacations touring Washington D.C. and crabbing in Maine. Her father did not

Table 6

Profile of Selected Portions  
of Written Products  
6th Grade

Student	<u>Total words, 1st draft</u>		<u>Total changes to text</u>		Technical errors
	Unedited	Edited	Revisions	Editions	
Kenny	210	204	2	2	35
Lindsay	325	393	26	4	20
Seth	318	302	7	2	5
Cliff	711	688	15	7	12
Jeana	319	311	7	4	22
Ryan	156	150	4	4	4
MEAN	339.8	341.3	10.2	3.8	16.3
Occurrence per 100 words			3.0	1.1	4.8
Student	Total words, 2nd draft	<u>Total changes to text</u>		Technical errors	
		Revisions	Editions		
Kenny	164	19	0	9	
Lindsay	357	6	0	12	
Seth	314	5	8	6	
Cliff	569	41	0	10	
Jeana	312	3	0	21	
Ryan	153	7	0	4	
MEAN	311.5	13.3	1.3	10.3	
Occurrence per 100 words		3.3	1.2	5.2	

finish college, but presently is employed as an insurance agent. Her mother is a college graduate and works as an interior decorator. Both parents are alumni of the private school and exhibit strong school support.

Jeana listed as her favorite books The Book of Three (Alexander) and The Lion, the Witch, and the Wardrobe (Lewis), and the influence these books had on her is evident in the second piece of writing that she wrote during the sessions. She wrote about a queen who was evil and kept her enemies in a "dungeon that was cold, dark, damp and musty." During the post-composition interview, we discussed her narrative and the decisions she made as she wrote.

I: What do you know about dungeons? How'd you get ideas for dungeons?

J: Oh, 'cause you, in The Book of Three, when they escape from that dungeon.

Jeana's first piece dealt with the vacation that she and her mother took to Florida, Charleston, and then Maine. On the first day of the writing sessions, she seemed to be prepared to write about this topic.

I: (I explain the materials and the procedures.) I'm interested in the kind of decisions you make. I may ask you questions, you don't have to raise your hand to talk, uh, just say what you want to say, anytime.

J: I have a question. Can we, like, write, uh, like a vacation or something?



I: Yes, you can. It's up to you.

Within moments, Jeana began to write about her vacation. She chose a large pink legal tablet of paper and black ink pen for her text, and she did not change the style of paper or pen for the duration of the sessions. She completed her account on Monday; however, on Tuesday, she reread what she had written and decided to add more.

I: Jeana, after you've reread it, what do you think?

J: I remember part, well, it's something about when we went to Boston, that I forgot to tell about, that we looked all around Boston.

I: Okay.

J: So I'm going to continue it.

Her writing on Monday ended with the sentences, "When it was time for us to go home we went to the airport in Boston, Mass. and flew home to Dallas, Texas. The trip to Florida was one of my favorite vacations." She immediately followed this ending by writing on Tuesday, "I loved Florida. While we were in Boston we went to Paul Revere's house. We also went shopping alot. After that we flew home from Boston, Mass. I loved Florida and Maine. This is one of my favorite vacations."

Jeana seemed to exhibit either an uncertainty or a lack of knowledge about how she might revise the ending of her text. Her unwillingness to delete the first ending or to

insert the second ending into the first, seemed to demonstrate a lack of understanding about revision. She wrote steadily and averaged writing 338.1 words each day; however, she averaged writing 54 words before she had any kind of "cross-out" or change to her text. She finished both drafts she started, but she did not go back to rework either draft, except for adding the new ending to the vacation account, as shown above.

These observations are further emphasized by examining the portion of the narrative that Jeana chose to recopy. She chose a section of the fantasy story to recopy, which originally contained 319 attempted words. As she generated the text for the first time, she revised and edited her attempted words, so that there were 8 less words, for a total of 311. Several days later, when she recopied the portion, her revision changes to the text totaled only 3, so that her recopied version now contained 312 words. Clearly, Jeana did not rework or revise her text to the extent that others in the group did.

However, Jeana appeared to be more aware of the need for changes than her behavior demonstrated. For instance, both pieces were written originally with no indentions for paragraphs. Jeana was aware of this fact. Her conversation with me after the writing sessions also indicated that there were changes she might have made if there had been more time. She literally wrote the last words of her fantasy

narrative as we were finishing the last session on Friday.

I: If you had more time, what else would you do?

J: Ummm, I'd probably put, like add some stuff, like at the end, I'd probably add some more stuff.

I: You think you rushed your ending?

J: Well, kind of. Well, not all of it, well, like the very end, it was kind of rushed.

I: Would you change anything back in the story?

J: I'd probably change the name of the village. 'Cause see, I was just trying to think of something, I don't know where I got it.

I: You're not real happy with that?

J: No.

I: Anything else?

J: Ummm. (Looks through pages.) I can't think of anything.

I: Would you turn it in like this?

J: No!

I: What would you do?

J: I'd rewrite it, or retype it, in paragraphs.

I: I was curious about that. You noticed that you have no paragraphs?

J: Yeah, I know. I just write it, and then I put it in paragraphs.

Jeana did put her recopied portion of her narrative into paragraphs, as she said was her custom.

When reading her piece aloud to me during the post-composition interview, Jeana discovered one revision that she knew she needed to make. One of her main characters in the fantasy was named Paul; in fact, the narrative appeared to be written from his viewpoint. However, on page five of the text, Jeana moved from writing a third person narrative to a first person narrative. She noticed this immediately when she read her text to me aloud. Evidently, this problem had bothered her throughout her writing, as she reported during the post-composition interview:

J: (Reads aloud from her text, reads to "They all looked very scared. I saw everyone-" She stops.) This is what I keep doing, like, I keep putting, you know, "I" for "Paul."

I: When I was reading it, I caught that several times. I think you are catching yourself doing it.

J: Yeah, because sometimes I'll put "I" and then I'll mark it out.

Before the particular passage quoted above from the transcript, Jeana had written "I" once, crossed it out, and written "Paul." After the particular passage, Jeana used "I" or "we" for "Paul" nine additional times during the text. However, at that point she again changed back to the third person viewpoint and wrote "Paul" and "he" for the rest of the narrative. It appeared that even though she was

conscious of what she was doing, she could not totally control the voice of the story.

Despite this recognition of the problem during the post-composition interview, Jeana continued to exhibit confusion over the issue when she later recopied a portion of her narrative. The following passage from her recopied text demonstrates her confusion:

Paul suddenly woke up. The guards were unchaining him from the wall. They pulled him up off the floor and dragged him to the queen. They entered the very large room again. It was just like his dream. The people from Snorgi we[re] chained to the wall and Ursula was saying, "You are now my slaves. You will never escape. Whatever I want you will do." They all looked very scared. Paul saw everyone from Snorgi except Belzador.

All night I wondered w[h]ere Belzador was.

The next day all we did was work.

After a few days I learned my way around the castle. I noticed that around lunchtime the guards were not guarding the big doors where we first entered the castle.

Her recopied draft was written with the identical third person to first person mistakes, so it is possible to assume that she merely recopied the draft in order to write more neatly and to indent for paragraphs. She did not choose to use the new draft as an opportunity to revise her mistakes.

However, it is also possible that the confusion in her mind when she wrote the story the first time still existed when she recopied it.

With the exception of two times, Jeana chose to not share her narrative aloud, which may have contributed to her inability to consistently maintain either the third person voice or the first person voice. She did share a portion with the group that had given her a textual problem, but which she resolved as she wrote:

I: Why don't you read us your last paragraph or so, so we'll know how you're doing so far?

J: Okay. Well, I messed up. I had this part where they were escaping, like, there was this big door and when you shut it, it echoed through the castle, so the guard, when he went to open the door, he saw them escaping, and then, and uh, they found places to hide. See, I put they hid under a bush, but I forgot they were in the real world now, and they were huge, they were giants, they weren't small anymore, so I had to change that. I just put (on page 8) "They all found places to hide. The guards didn't find any of them because the giants were so big and they were so small compared to the giants." (Reads down the page to "she was furious.")

At that point the group reacted to her text by asking questions and posing solutions to the problem of escape.

I: Now why does she want these people so much? Did they

interfere with her life?

J: Well, they were her slaves.

I: Okay. There's got to be some way to--she's evil, right? Do you want the good to outweigh the evil?

Ryan: Yeah, make Ursula execute the guards.

J: She can't execute them.

Cliff: Put them in the iron window.

I: Maybe her guards could revolt.

J: Yeah, that's what I thought of while ago.

I: Maybe they could pretend to execute each other, and then they turn on her.

J: Umm-mmm, that's what I'm thinking of.

I: Has she already treated the guards badly? She has no allies, no one on her side?

Cliff: I know, and she gets a whole lot of guards up there and she says everybody go look for them. All the guards go look for them and they say "No, we don't want to do it," so they all trample Ursula. Or something like that.

I: Has there been any guard or any character that has stood up to--stands out as the main character?

J: Well, it's kind of their leader.

I: Well, is there any way he could secretly get the guards on his side?

C: Bribe them.

Eventually, her text described how the guards revolted and went to live with the townspeople of Snorgi and "they all lived happily ever after." This ending and also the beginning of Jeana's piece, "Once upon a time," could be classified as formulaic (Nistler, 1988, p. 251). Jeana was the only subject who used a formulaic beginning and ending to a narrative. It is possible that she has read these kinds of narratives to her younger sister, since she reported that she frequently read aloud to her. However, when asked who she thought might enjoy her story, she answered that she would share it with her parents.

Another explanation for Jeana using the formulaic approach to her narrative is that perhaps she was at a point in conceptual development where her sense of fantasy was closely aligned with that of traditional fairy tales intended for younger children. As mentioned, the influence of recent reading of books such as The Book of Three (Alexander) and The Lion, the Witch, and the Wardrobe (Lewis) possibly contributed to the integration of fantasy and fairy tale structure evident in Jeana's text. In both Alexander's book and in many well-known fairy tales evil is represented by a wicked queen. Jeana asked the group for help in naming her wicked queen.

J: Uh, does anyone have a name for a queen?

Cliff: Victoria. Valiant.

I: Queen Valiant.



C: Queen?

I: What kind of name do you want? Is she a--what's her personality?

J: Okay. Here's a part that describes her, okay.

(Reads "She has long brown hair and brown eyes and she is very beautiful except for her long pointy nose.")

And, I guess you could say she's kind of mean.

C: Roseanne.

J: (Laughs.)

I: Queen? Uh, Queen Miralda, Queen Nuwanda, Queen--

C: Name her Harry.

I: Does it have funny parts to it? Or do you want it to be pretty serious, like Queen Drusilda?

C: Queen Gertrude.

Ryan: Queen Greselda.

J: Well, like something that would sound kind of mean.

I: Queen?

R: Queen Batman.

I: Queen Isabel. Queen Ingram. Queen--

Cliff: Ursula.

I: Queen Ursula.

C: Ursula K. LeGuin. (Points to a poster in the room.)

Jeana agreed with Cliff's suggestion and named the queen "Ursula." She did not appear to make a mental outline before she wrote her story, rather she worked out the names of characters and plot as she wrote.

I: Jeana, I noticed that a while ago you were thinking, thinking, thinking. What happened there, about six lines up, that you were trying to think of?

J: I was trying to--okay, the next part that was happening, was the person going into the dungeon, but I was trying to figure out a way to put that, uh, in my story. Well, see, I was trying to think of the next part, and then I thought of taking him to the dungeon.

It seems that Jeana continually planned as she generated her text, that she did not begin this piece with a completed "mental outline." Her desire to finish may have inhibited her writing style somewhat, and her unwillingness to revise, or her lack of understanding how to revise resulted in a somewhat unclear piece of writing.

Student 6, Ryan Ryan preferred to be called by his nickname during this school year, rather than by his given name as he was called in the past. His father is a professional sportswriter and columnist for a large urban newspaper, and his mother teaches kindergarten in a nearby public school district, therefore, his home-life has been one that would influence him strongly with literary activities. I asked Ryan about the writing that his father did:

I: He doesn't have an office, right? He just prints it out there at home?

R: Yeah, he, he has a special workroom that we added on to the house, and he has his IBM in there and he just writes away on that, ummm, and he can send it over the telephone, whenever ummm he's finished with the story, he can send it over the telephone lines to the main building in downtown \_\_\_\_\_.

I: So he doesn't even have to take it to--does he print it out ever and let your mom read it or you, or does he write privately, by himself?

R: Well, he doesn't let anybody read it, ummm, sometimes, like he'll discuss his stuff with us.

I: Has your dad ever said, "That would be a good sports book"? Seems like one time he was telling me about, uh, he'd started thinking about writing a book?

R: No, no...oh yeah, well uh, he uh, he went to the same college as Pete Maravich and he likes to write about, uh a lot about him and uh, he was in this book about him.

Sports events, understandably, influenced Ryan and he reported that he liked to read "Sports Illustrated and all that stuff. Ummm, sometimes I read Boys' Life." He listed as his favorite books the Prydain Chronicles first and second the Chronicles of Narnia. He mentioned that he particularly liked fantasy.

Recently in the state-wide literary meet, Ryan had won top honors in the Ready Writing contest. In fact when asked

what kind of writing he liked to do, he answered:

R: What would, did you see what I wrote at the literary meet, ummm, what would you call that? What category would that fit in, 'cause I like to write like that. What would you call that category?

I: Tell me again, what was it you wrote?

R: That, the thing about the storm.

I: That's descriptive writing.

R: And I used a whole bunch of descriptive words, oh, yeah, that's it.

I: That's what it is, descriptive writing, and you were making it up, so it's almost like fictionalized descriptive writing.

Ryan considered himself a writer, but not an author. His definition of an author was connected to publishing books, and he really did not visualize that his father might be an author.

I: What is your idea of an author?

R: Ummm, uh, a person who writes books, professionally.

I: What does an author do?

R: Writes.

I: Are you an author?

R: I write, ah, I don't think so. Not yet. If I ever, like if I'm, if I ever get a book published, or anything like that--

I: Can you write?

J: Yeah.

I: Why do you write?

J: Ummm, sometimes I write, I write to get my mind off, to get my mind off things, but ummm, most of the time I just write whenever I feel like it.

I: Do you know any authors?

J: Not really.

I: What do you consider your dad?

J: Uh, a sportswriter.

I: Is he an author?

J: Ummm, in a way, yes.

I: Does he get paid for it?

J: Yeah.

I: So he's a professional writer?

J: Yeah, ummm. I guess so.

Ryan preferred to write on his computer at home, which was a Commodore and he decided that he would use a computer during our writing sessions. We visited the lab, we planned how he would save his drafts of writing, and we worked out other details of how we would move a computer into the library where the other members of the group would be working. However, on the first day of the writing sessions, he chose to not work on the computer at all. Instead, he spent a great deal of the hour thinking. He began a piece on a small yellow tablet and he wrote with black ink, but after 35 words he discarded the piece and sat quietly in his

chair thinking, it seemed. He did not react to any of the topics that were discussed by the group, but at end of the session, when the children were beginning to leave, he told us what he had been thinking:

R: I think, I think I've figured out what I'm going to write. The way I write, the way I write, I kinda think up the entire story and then just write it.

I: I've noticed that. Can you keep that thought and tomorrow you can write about it?

R: Yeah. Ummm, if the Germans had won WW II, then it probably would have changed the entire history of the world now. And I was thinking of writing a history of the last, ummm, fifty years if the Germans would have won the war.

I: Excellent.

Cliff: Or you could--

I: That's very good thinking.

C: Here's an idea. You could like, say you went back in time and you could change it.

R: Yeah.

The two boys continued walking out the door, discussing Ryan's idea for his story.

On Tuesday, as the writing session got under way, Ryan again reiterated that he planned to write a history of the world for the past fifty years based on the premise that rather than lose World War II, the Germans had won. He began

his piece on the small yellow tablet, with an extra large capital letter "M" similar to the style used by monks on medieval manuscripts. In fact, he did this on his second piece also, and later, when he recopied this second piece, he carefully designed his beginning letter so that it was extremely beautiful. He wrote in black ink the following beginning:

World War II was called WWII because the entire World was involved in it. Had the Allies lost, the cours [cours crossed out] history of the world would've ['ve crossed out] have changed drastically.

At this point he asked:

R: What, what was a big turning point during the war that probably made the Allies win?

I: Okay, I'll tell you a couple of them. One point was the battle of Dunkirk.

R: Yeah, that's what I thought.

We discussed Dunkirk, the bombing of London, and D-day for approximately five minutes. He wrote small notes at the top of his draft. Our discussion led to more writing on his piece, but evidently his curiosity was not satisfied and he began to read in the encyclopedia about D-Day. Eventually Ryan finished his piece on World War II, drew two maps that illustrated his writing, and began another piece called "World War I Adventure," all based on his research and reading.

Ryan wrote the least amount of text, in comparison with the other sixth grade subjects. He averaged writing 131.4 words each session. His revisions were small in number. For instance, the piece about World War I that he chose to recopy totaled 156 attempted words originally. Those 156 words were reduced to 150 when he stopped writing, and after he recopied the piece, the total amount of words was 153.

However, it appeared that Ryan continually thought about his topic both in the hourly writing sessions and outside the sessions. He told us several times what he was thinking, and that in turn was reflected in his text:

R: I thought up some stuff.

Cliff: Like?

R: Oh, ummm, I thought, ummm, up all this time I've been writing how the Germans lost World War II and what they could have done to prevent it, and now I thought up a whole bunch of stuff I could write about what would happen, ummm, if they had won.

His text:

Had the Nazis not made these errors, the war would've lasted until 1946 [46 crossed out] 80. All of the Allies would be under the control of the Germans. Later during the session he told us more about what he intended to write:

R: Okay, I'm still writing a whole bunch about, I'm kind of like, ummm, making up the history of the last



fifty years, of whenever Germany wins the war. And uh, Germany wins the war, but Russia, and Japan takes control of the United States, and Italy takes control of uh, North and South America, and the Japanese people discover the United States atom bomb laboratories. Now they steal all their atom bombs.

I: Do they divide us, like we divided them, into East and West United States?

R: Well, then Russia sends some troops over in, in a 19 ummm, uh, 1967, I think it is, I wrote, and they ummm manage to free the entire east side of the United States.

I: Hmmm, Russia frees us? I'll have to read this, it sounds like a definite different history book. That's interesting to think of it in a different way.

Ryan's text again demonstrated his unique creative style by integrating the true historical facts of this time period with fiction. For instance, Ryan writes about Hitler's son:

Hitler would've died in 1972 [72 crossed out] 69 [69 crossed out] 57. His role would be taken over by his son Rikofen [two dots over the o] Hitler. Like his father, Rikofen thought Christianity was a religion for weaklings. So, he would begin killing [killing crossed out] the enormous task of killing the "inferior" Christians.

Ryan did not choose to read his World War II piece aloud, although Seth read the piece silently. He did explain his map, showing the world in 1970 to the group and he pointed out which countries were Allies, Axis, and Neutral. When asked about the kind of audience he preferred to read his writing, he replied:

R: Anybody that wants to read it, I guess, or anybody that I know will not make fun of it.

I: Are you sensitive about your writing?

R: Yeah, sorta.

On another occasion, he mentioned that he liked for an audience to "tell me what they think will happen next. It kind of tells me what they think of it."

On Friday, Ryan began a third piece on a large white tablet. He continued to write with black ink; in fact, he asked me where I got that particular pen, because he really liked it. After he wrote 129 words, he allowed me to read his text to the group. The piece was favorably received, and 12 minutes later he asked the group for help in naming his main character.

R: I need a name for the guy, the guy that ummm, that's planning to go back in time to keep that guy from getting assassinated, it's written from his point of view, see, he's been explaining all this, and he, uh,

I: Is he in the armed forces at all?

R: Humm.

I: Like is he a captain or lieutenant or a private? Is he, ummm, the FBI or CIA?

R: Maybe he, uh, he uh could be--

Cliff: A commando.

R: He could be some guy with the FBI that, that--

C: Carried heavy fire arms.

I: He could be a professor. Kind of like Indiana Jones, he has this cover of being a professor--

R: Yeah!

I: Which he is, but he also has a great deal of underworld ties, like an agent would have. I don't know that he is an FBI agent or anything like that. A lot of spies are that way. On the outside of their life, it looks like they're a professor or a government official or something.

C: Make one in the army. Say, he's in Vietnam or something.

I: Yeah, maybe he could be Colonel...Colonel...

C: Is he Russian or what?

R: He's American.

C: Ok.

I: Lieutenant Colonel...

C: Lieutenant Colonel Henry.

I: Johnson?

R: Nebraska Jones. Okay, I'm making my ummm, I'm making

my professor a veteran of the Vietnam War. He's 30 years old.

C: And he is really, really good.

I: In 1995, now the Vietnam War ended in 1972, the peace was signed in 1973, we got out of there in 1975. So you better count up your years and see if that's going to be right. Twenty years ago--he's only 30 now? Twenty years ago, he would have been 10.

(All laugh.)

R: Well, I'll, I'll, uh,

I: If you're going to go with this date.

R: Okay, I'll I'll, okay, I'll just make him older then.

I: He could be in his late 40's, the average age was 19, let's say he was 19 in 70, then add--

R: I'll just make him younger and not have him be a veteran of the Vietnam War.

I: Okay.

C: He's been home for a long time now.

R: Yeah, he's been in the Army and not any wars.

C: But he's a commando and his nature is heavy artillery.

(Both boys chuckle.)

Despite this lengthy discussion about the main character of Ryan's narrative, he did not decide upon a name until several days later, when he recopied this particular piece.

His recopied text read:

One person has been selected to travel back to June 21, 1914, to the tiny country of Serbia, where the Archduke and his wife, Sophie, were visiting. My name is Proffesor Henry Lewis. I am that person.

#### Concepts of Authorship of Sixth Grade Participants

The description of sixth graders' concepts of authorship was guided by the definition of authorship presented in Chapter I:

Authorship was defined as the reflective condition of a writer, expressing his or her uniqueness through generating texts in a manner that represents personal feelings, expression, and style. Authorship implied a direct connection between the writer and text in terms of ownership. The writer owned the text because of his or her personal investment in it.

In addition, the various composition elements listed in Chapter I, that of prewriting, drafting, sharing, revising, editing along with professional writers' characteristics of writing rituals and processes, uniqueness, sense of audience, influence of reading, and sense of revision were noted in each individual's profile. The following discussion presents a description of the sixth grade subjects' concepts of authorship as a group.

Composition Elements. All six participants in the research study exhibited elements of composition to a greater or lesser degree. Perhaps due to the nature of the study and/or the nature of the participants selected, the composition elements of prewriting and drafting were exhibited by all participants. It appeared that these children felt a kind of pride in being selected as writers for the study, therefore the natural response was to willingly perform as a writer. Also the behaviors of these children could be characterized as obedient and compliant for the most part. They had been taught to perform whatever task they were assigned; therefore, knowing that research information was being obtained from observing their behaviors, they "aimed to please." In fact, this very sentiment was expressed by Kenny during Friday's session. He experienced frustration at trying to think of a topic on which to write.

K: I think of lots of things, I just don't like 'em. That's why I end up writing a whole lot of short stories.

I: What do you think the problem is?

K: I don't care if it's not perfect. I'm just not satisfied with it, I don't like what I have. I want to get something better.

I: For me or for you? Are you trying to please me with something good or are you trying to please yourself?

K: Both.

I: Well, in this study, just forget about me. Please yourself, okay?. (Laughter.)

Despite reassurances, Kenny continued to feel anxious about his performance. Three minutes later, he put aside another draft and commented:

K: I'm going to finish this one later. Maybe. I can usually write stories real good, kind of. But I guess in here, sometimes I feel like I better start writing, so I'll start something that I don't even like, just 'cause I'm supposed to write in here.

I: But part of my study, is to see if it's sometimes very hard to do, so it's okay if it doesn't just pop in your head.

K: Okay.

I: It's okay if it takes you awhile to think of something. Okay? Really.

Fortunately, Kenny was the only one of the sixth graders who expressed anxiety during the writing sessions. Others may have felt somewhat anxious at having such a spotlight on their writing behaviors, but all of them, even Kenny, appeared to enjoy the opportunities to write, to discuss, to be free to make their own choices.

All sixth graders participated in the composition element of sharing their texts with the group. The range of the sharing occasions varied between one time for Ryan to 16

times for Cliff. Ryan also shared his work privately with Seth before the writing session began one day, so he did take advantage of other audiences. The effect of sharing text aloud can be either devastating or exhilarating, and perhaps some felt more confident of their group support than others. Perhaps they simply did not feel the need to read their pieces to an immediate audience. Although much discussion of their own and each other's topics took place, none of the members of the two groups chose to collaborate in producing text. Ryan expressed his opinion about collaboration in this manner:

R: I prefer to write alone. I kind of like writing a report with somebody because we can, we can work together, and uh spend the night and all that stuff. But when I'm writing a story or something, they may write something, it's not the way exactly I want the story to go. And some people just kinda don't ummm, write like I do, my style or...

All of the sixth grade subjects chose to revise and edit their pieces, both as the texts were generated and also when I asked them to choose a portion to recopy or "publish" several days later. However, their revision practices indicated several levels of understanding. Two students, Jeana and Seth, did not make any major changes to their pieces, as shown in Table 6, and in comparing their first drafts to their recopied published drafts. Also their total



technical errors of spelling, punctuation, and mechanics remained almost the same between the two drafts. Table 6 data make it appear that Ryan's drafts were not revised significantly either, because the number of words remained fairly constant from the first attempted words (156) to the revised first draft (150 words) to the final published version (153 words). However, closer investigation revealed that two changes were significant. Ryan had ended the first draft without writing the name of the man selected to travel back in time, but in the recopied draft, produced several days later, he did. Also Ryan substituted the large initial letter that began his first draft by elaborately designing a historiated miniature for the "published" version.

The other three sixth graders revised more extensively. Cliff and Kenny made more revisions as they recopied their texts than when they first generated their texts. Kenny particularly reduced the number of grammar errors he had made on the first draft (35), to a significantly fewer amount on the published draft (9).

Of all the sixth graders' products, Lindsay's text appeared to be the most revised text. The figures in the table do not necessarily reflect the "style" of revision that Lindsay employed. The total number of revisions means the total number of occasions revision happened, not the total number of words revised. A phrase of 10 words that was changed, deleted, or added counted as one revision, not

10 revisions. Lindsay wrote long phrases and entire paragraphs in the margins of her tablet paper, and then she drew circles around these additions and arrows pointing to where the additions should be inserted. She made changes to the additions inside the circles, she reconsidered meanings of words and meanings of punctuation marks, such as three periods or three exclamations marks at the end of a sentence, and she spent much of Thursday's and Friday's writing sessions engaged in revision activity. None of the other sixth grade subjects reworked or reconsidered their pieces in quite the same fashion or in depth or in length as Lindsay did.

The last composition element to be addressed is that of publishing. The sixth grade students did not choose to produce public products from their texts in the form of booklets, or displays, or articles, or even simply in recopied text. Materials were available to use if any desired to make a book, for example, but the materials were completely ignored. Fairly standard writing materials were chosen instead. In fact, it might be noted that five of the six were especially pleased to write on small or large legal-type tablets that were yellow, cream, or pink in color. Cliff chose to write in a college-ruled spiral notebook. They all chose ink for their writing, and as each session began they claimed their special pen or tablet. It appeared that publishing or producing a public product from

the materials available was not foremost in their minds. However, two of the six writers, Jeana and Cliff, finished their pieces just as the last session ended. So it is possible that these two might have chosen to recopy their pieces if there had been time. Several commented in the post-composition interviews that recopying or editing or typing would be the next step in the writing process. Cliff particularly asked for his writing to be sent to him:

C: Mrs. Daniel?

I: Ummm?

C: When you're all through with this, can I have my stories back?

I: You sure can. It may be awhile, Cliff, you may need give me your North Carolina address. We could make a copy of everything.

C: I want to type it out.

Seth also planned to continue the process with his camping narrative.

S: After I get this story, I want to type it up and everything.

I: Do you?

S: Yeah.

I: In other words, that's your idea of finishing it out?

S: Yeah.

I: What would you do with it next?

S: I don't know, maybe try to publish it.

I: All right. There are places-

S: My uncle, he published some hunting books, they're just little pamphlets. Or he's trying to.

I: Who would type it for you? On your word processor?

S: We don't have a word processor.

I: So, would you type it?

S: Probably not, I don't know, it depends. My parents-- it depends on how long it is. If it was really long, I wouldn't type it. My grandma, she types long things.

I: What would you give to the typist? Is this what you'd give to the typist?

S: Uh-huh (no), I'd recopy it.

I: You'd recopy it?

S: Yeah, 'cause I have a lot of misspellings and junk like that.

Based on these comments and others I decided to give the students an opportunity to recopy a portion of their drafts during a reading class period. The writing sessions had ended the previous week, yet the students did not hesitate to pick a portion to recopy. I felt that it was important to extend my research study and include this additional activity in order to more fully examine the students' revision practices. The recopied portions ranged in size from Cliff's 711 words to Ryan's 156 words. The recopied portions gave me additional data for considering the levels of revision understanding. However, it must be noted that

in five one-hour daily writing sessions, none of the participants (even those who had time to do so) chose to publish their texts.

Characteristics of Professional Writers. The sixth grade students' writing behaviors and characteristics resembled those of professional writers. All six children mentioned favorite books, magazines, or materials, such as encyclopedias that they enjoyed reading. They all considered themselves "readers." Five of the six participants used influences of particular books or styles of books they had read, to directly generate their own texts. Kenny was the one exception to this characteristic of professional writers. None of his drafts seem to be directly influenced by any particular book. He also claimed that he did not have a regular time to read at home, that he only read when he felt like it. As mentioned, Kenny experienced some anxiety in choosing topics that he liked; however, his inability to choose a topic may or may not be related to his unwillingness to read regularly at home. He certainly was exposed to many examples of strong literature during the past two years through in-school reading.

All sixth graders appeared to write using various forms of writing process, which refers to everything a person does from the time he or she first contemplates the topic to the final moment when the product is finished (Graves, 1983).

Examples of writing processes included the number of times the groups discussed their own and each other's topics, the techniques various ones used to think of topics, such as making illustrations, looking at books, reading in encyclopedias, and even the habitual sitting at the same table each day and using the same familiar materials. The latter case is an example of the writing rituals that many professional writers employ. During the last writing session the paper and pens were discussed briefly by Cliff and Ryan:

R: Where'd you get this kind of pen? I really like this.

C: I really like this kind right here.

I: I think I got that one at BizMart, a whole box or something. It's funny. You guys don't use ink at school, do you?

R: Not really, uh, unless it's to take notes or something.

I: Well, every one of you sixth graders have picked up a pen to use. And guess what else? Nobody, nobody, eighth or sixth, has picked notebook paper. Wonder why?

R: Because we're sick of writing with notebook paper and pencil.

C: Hint, hint.

Another characteristic of professional writers is the sense of audience they maintain when they write. As

discussed in Chapter II, this sense of audience may be very specific or it may be generalized, or in the case of some professional writers, they reported that they wrote mainly to please themselves. Likewise, the sixth grade participants' writing behaviors indicated that there were several audiences for whom they were writing. Seth wrote specifically for Ryan, his scout troop, and perhaps an editor in some magazine. Cliff seemed to write for his own enjoyment as well as for the reactions of his immediate surrounding group. Jeana thought her parents might enjoy her narrative, and Lindsay shared hers with her family. Although Ryan appeared to have a generalized audience in mind, "anyone that wants to read it, or anybody that I know will not make fun of it," he reported that actually he wrote more for himself. Kenny also wanted to please himself with his writing, which partially created some of his anxiety. In addition, I felt he visualized an audience consisting of officials or professors reading through his writings, and that visualization caused him some anxiety. I sympathized with his feelings. All of the children knew that I would be reading every word of their manuscripts, and it is probable that this knowledge affected their sense of audience also.

Professional writers have a strong sense of revision, often rewriting their drafts many, many times. Certainly, these children's revision behaviors did not reach the extent that professional writers' would; however, there seemed to

be enough evidence that suggested that all of the participants had developed some strategies for revision. If a continuum were to be drawn, reflecting "no revision practices" at one end and "extreme revision practices" such as reworking a piece many times at the other end, then Seth and Jeana would appear only slightly right of the lower end. They both knew more about revision than they actually produced on paper. While they did change their texts slightly as they generated them and then slightly again as they recopied them, little actual revision was exhibited. Their new drafts were neater and Jeana's in particular had paragraphs. Ryan's revision practices were somewhat stronger; however, since he did not have a large amount of text to revise, it is possible that his actual revision practices were not utilized. It should be noted that Seth's and Jeana's revision practices might have been different if another portion of their drafts had been selected for recopying, rather than the portions they chose.

Kenny, Cliff, and Lindsay would be placed on the continuum, from the center to the right, in that order. All three made additions, deletions, and changes as they wrote and as they recopied. Kenny and Cliff revised more extensively when they actually recopied their texts, and Lindsay revised more extensively when she first generated her text. Clearly these sixth grade students appeared to understand revision and either consciously or subconsciously



chose to spend part of their writing opportunities in revising their texts.

Another characteristic that professional writers exhibit, and the last one I will use to describe the sixth grade group, is that of uniqueness. A professional writer expresses his or her individuality by making choices of style, topic, characterization, length, and other options available when he or she decides to write. The sixth grade group made decisions during the writing sessions: what kind of topics, how long their pieces would be, what kind of writing style they would employ, and other considerations that were reflected in their conversations and in their texts. The narrative style was the most dominant style, as shown in Table 5, although there was variation among the kinds of narratives written. Some pieces were divided into titled chapters, other pieces were written and the writers chose not to put titles. Cliff's kamikaze story was written with Cliff's own brand of humor and wit. Other pieces, such as Seth's and Ryan's reflected their interest in camping and history, respectively. Kenny, Lindsay, and Jeana all wrote an autobiographical account of a personal experience, and these accounts had expressions that were peculiar to the writers. An author's personality is written into the text, and certainly the texts of the sixth grade participants reflected their personalities and gave them the stamp of uniqueness.

Possibly the most interesting piece of information that I obtained from each child was the answer that each gave to the question, "Are you an author?" Even though all 6th grade participants exhibited to a strong degree characteristics of the definition of authorship, and all displayed a majority of the elements of composition in the five writing sessions, and all of the participants behaved in a similar fashion to professional writers, only three Kenny, Lindsay, and Cliff believed they were authors. They believed they were authors because they liked to research, they liked to write, and they liked to write books. Seth answered, "Kind of," and then clarified his answer by saying, "Yeah, I like to write a lot." Jeana answered, "Sometimes," and then added, "Well, if I would feel like writing something, or like if we had an assignment." Evidently she felt that when she was actually writing, then at that moment she was an "author." Ryan replied, "Ahh, I write, I don't think so. Not yet. If I ever, like if I'm, if I ever get a book published, or anything like that..."

#### Profiles of Eighth Grade Participants

Student 1, Beth. Beth has experienced an interesting educational life outside of school. Her mother holds a masters' degree and teaches sixth grade in a nearby public school district, and her father is a college graduate and a pilot for American Airlines. Her father's occupation has

allowed the family to travel extensively--London, Paris, Germany, Switzerland, Austria, Mexico, New England, Washington, D.C., Florida, California, Seattle, Alaska, and to her grandparents' home in Ohio many times. Beth has been involved in drama and dance since she was very young and she played "Juliet" in the sixth grade production of "Romeo and Juliet." She mentioned that she hoped to be a professional actor someday. She has entered extemporaneous speaking events and ready writing contests at literary meets.

Beth enjoyed reading and reported that she usually read each night before she went to sleep. She particularly liked to read romance stories in magazines, and she said she often studied and cut out the pictures in her mother's magazines or in Seventeen and saved them in a notebook for possible stories.

B: I think, you know, I think of a situation, and then I like, put it into words, and I think "oh wow," I don't know, sometimes it just comes to me, like--. Or like I'll be looking in a magazine, and I see a picture and I think it's really neat, and I put it in my notebook, and so I have a bunch of pictures in there.

I: Yeah, that way you've got a memory of it.

B: It's like pictures, like a story behind them.

She often referred to stories, poems, and other writings that she had done in her notebook. In fact, she brought her notebook to the writing sessions and wrote in it, rather

than use any of the ones I had for the students. On Monday, during the first session, she told us about the narrative she had written the previous afternoon in her notebook.

B: That's the way it usually is with me too, except for yesterday, ummm, I just like, I know, like every time after church, we eat and we take naps, so my parents were taking a nap, so we all go, like split up, like in our rooms, and I was just in there, and I was just tired, and I just didn't want to go to sleep, and so I got my notebook and I thought of writing. Actually what I was doing I was just flipping through, just looking at what I had written before, and then I saw this story that I uh, started, and then I thought of all these things and I started writing them down and I got so many neat ideas, but it was weird, 'cause it was the afternoon and that was the first time I had ever written in the afternoon.

She referred to this narrative several times, and eventually revealed what it was about, after the session was over. However, before the group left the writing session, she mentioned some of the books and styles of writing that had influenced her narrative.

B: You know what I do, I'm reading this book and you know my story? Well, I made this map just like The Hobbit.

Thomas: I love making maps.

B: I'm reading this book called Piercing the Darkness and they're fighting each other, and so I put that in my story and I had just seen "Little Mermaid," so I put that in my story too! (Laughs.)

Other influences of reading that seemed to effect Beth's writing included a book of poetry that she had received for Christmas and the book Dead Poet's Society published soon after the movie had been released. She wrote three poems during the writing sessions, one about Marilyn Monroe, one about God, and the other about rules.

Beth chose to write sitting on the floor or sitting on the couch. I asked her if such conditions were similar to the conditions she had at home:

B: Well, no, but I usually get in this position, so see, I can get in my window seat, we have this window seat, and it's got this pink cushion on it, and I open up the window, well, if, then, I just get like this, and I get my notebook and I write.

I: Okay. Spoken like a true author.

The right location appeared to be part of Beth's routine as a writer. In the pre-writing interview, I asked her where she wrote:

B: In my bedroom. Or see, there's this place in my house, there's a balcony off the game room with this swinging chair, and that's not really where I write, that's where I think thoughts. And then another room,

there's this pink room, it's kind of a girlie room. It's pink and green and lace and the piano, Valeri calls it the music room, but it's really the formal living room, and it's got pictures, and you know, you can think a lot of things when you're there.

Writing that Beth did at home in the "girlie" room or sitting in the balcony was different than the writing that Beth did for school, such as the assigned compositions for English class.

I: What is the writing like that you do at school?

Where do you write your English themes?

B: Oh, I do-I don't, that's not the same kind of writing that I do in my notebook. That's hard to write, it's hard to write things that you're going to read in front of people, like, I usually do them on the family room sofa.

Beth's writing behaviors were also somewhat dependent upon her "mood," as she put it. The final questionnaire asked what was the most difficult part of the writing sessions. Beth answered, "thinking of something to write about and trying to get into 'the mood.'" During the first three sessions, Beth appeared to try to create a "mood" for her writing. Evidence for this behavior was found both in her texts for those days and in the comments she made to the group. Her text on Monday included a series of questions and a listing of descriptive phrases and paragraphs that

could be part of a narrative. On Tuesday, she wrote more phrases and drew a map of sorts, and on Wednesday, she wrote the beginning paragraphs of a romantic narrative. Her attitude was not one of frustration, but rather one of exploring what she was thinking about and what ideas might come to her.

B: I know, I really don't understand what I'm writing down, I just write it, and I know something will come to me. That's what I was doing, for that other thing that I was doing yesterday, that I told you about? I was just writing, and then something came to me. And so I said "Oh cool," and so I write it down, say, right here, so I won't forget it, the next time I pick it up again.

Beth did not appear to understand that her techniques of free writing, listing, and brainstorming were ones that authors frequently employ (Newkirk, 1985). During the post-composition interview, I asked Beth what she did that was similar to an author's behavior:

I: What did you do in the writing sessions that is just like what an author does?

B: Ummm, I'm not sure, I guess, I think maybe like what an author does, well I'm not quite sure.

I: Like, what do you do that is similar to what an author does?

B: Well, it's kind of different, these ones (points to her first three sessions' drafts), and things that I did

on Thursday...Thursday was my thinking day. On Thursday, those things were things I was feeling and I just put them down, and I guess if an author has a thought he wants to just put them down and exaggerate on it, and you know, put it down into words, you know.

But, ummm on those other days...

I: Do authors do anything that you didn't do?

B: Ummm, in my mind I kind of have a picture and how he does his stuff...but, I'm not quite sure, maybe...sometimes, but not all the time, but sometimes, I just write, well, no, well, uh, I just...(couldn't think of an answer).

Beth did not seem to be aware that she naturally engaged in prewriting activities. Besides writing lists and phrases, she also looked through several books on castles, fish, and Ireland.

I: Beth, read what you're writing.

B: Oh, it's nothing, it's not very much. See, I'm trying to get a picture of this castle and I can't do it very well, so I'm writing down some descriptions of inside a castle, and I just made some corrections on my other stuff. I don't know, I haven't been in a very writing mood this week.

I: That's okay. It's amazing what you can write even if you're not in the mood. That just shows what a good writer you are.



Thomas: What are you writing about, using all these books?

B: I'm just looking at the pictures, now Ireland, it's just beautiful.

Topics that Beth reported she chose most often to write about were: "things that I think about, usually things I've discovered about life, or some problems, something I daydream about, romance, things that I've never seen or things that are beyond the boundaries on earth."

Beth's sense of audience was displayed when she decided to write about something other than castles and romance. It seemed that religious matters and school rules or a combination of both were problems that she was very concerned about. Besides the poem about God, she also wrote an expository "Letter to Myself" about religious beliefs, and another poem titled "Freedom of Adolescence," which follows:

I feel like sometimes us kids  
Are living in a world of rules.  
Don't have sex. Don't do drugs.  
Alcohol kills.  
Help the needy and the poor.  
God is awesome you should  
Love him because he loves you.  
Its like your course in life  
Is planned out for you

Before your even born.  
I think us kids need  
Sometime to be ourselves  
And come up with  
Our own personal conclusions  
About sex, drugs, God, and alcohol  
Not like [not like crossed out] Base our beliefs on  
What we feel is right.  
Its like being born a Republican. [Its like being  
born a Republican crossed out.]

Before she wrote this poem on Friday, she and the others in the group began the writing session with a "heated" discussion over the issues raised in recent chapel programs about sex and drugs and rules:

Laura: I don't know what to write. I've been thinking.

B: You know what, I was really upset in chapel today.

You know how people, you know since we go to a Christian school, we should learn Christian things and everything?

But I'm sick and tired of people always telling us rules, you know, like don't have sex, and don't take drugs, and don't be an alcoholic and don't, don't do this and don't do that. You know? You don't even have enough time to be ourselves 'cause we have all these rules around us, you know? And it makes me so mad.

I: You are feeling strong here, you ought to write about that!

B: I know! I was thinking about that in chapel, all right, already.

L: I understand, but I think what he said was really good.

B: But, I know, but I already know this stuff from my own family.

L: That's true, but not everyone does.

Beth's strong emotional feeling about the issue was expressed in her poem once the group began to write. These same feelings were elaborated in the letter to herself and in a recently assigned composition for English class titled "Why Dancing Should Be Allowed at \_\_\_\_." Beth perceived each of these pieces to be controversial in our school's environment, and she was fully aware of her audience and the possible reaction. She admitted that she "was scared to read her dancing theme" to the English class even though she wanted to.

I: Do you like writing for an audience, or do you prefer really to have private writing?

B: I prefer it to be kinda, private, because it's real, kind of personal, you know? Well, some things, if I think it's really good, I'll show it to my mom or someone.

I: When you wrote that dancing theme, you obviously had some audiences in mind. I mean, you wanted somebody to, you wanted somebody to hear that.

B: Yeah, I did! I was, like on fire when I was writing it!

During the post-composition interview, we discussed her expository piece called "A Letter to Myself" and how it might affect an audience. The letter dealt with the differences between the Methodist beliefs and the Church of Christ beliefs and the pull in both directions that Beth felt each day.

I: ...and why would you exaggerate?

B: Because, so they could understand where I'm coming from, because, see, if I read it--see, the reason I wrote this, was 'cause I knew I could read it to you guys, but I don't think I could read it to the theme class, because, you know--there are so many strong people in there, you know, who might disagree, you know, so like I might put some examples, like so they would understand. And like, I would be a lot softer. You know, I'd be a lot more reserved probably.

It was evident that Beth intuitively sensed how various audiences would react to what she perceived to be her controversial pieces. Therefore, she may have relinquished some of the style and unique quality that she was discovering, at least privately, in her writing. Beth did not share her pieces often during the writing group, as shown in Table 8, although she did use the session as a time for talking about her topics and what she was thinking.

Beth exhibited some revision practices as she generated the text of her letter, as shown in Table 10. As she wrote, she made 5 changes, 1 addition, and 4 deletions to her piece. Later, when she recopied the piece, she added text on 9 occasions and deleted text one time. The amount of words did not change significantly with these changes, nor did her grammar errors. Her plan for future revision of the piece included reorganizing the subtopics.

I: If you had more time, would you change anything?

B: I'd put things that match together, together. You know, if it had a, you know, okay, if it had, ummm, like I'd put all the 9th grade problems together, like the way they do things different, and the frame of mind, you know, like in one section, and I'd put, like what I think about Methodists compared to Church of Christs in one section, and I'd like figure a way, ummm, you know, the ones that connect together.

I: You might have some examples of how things are alike and how they are different, is this what you're saying?

B: Ummm, yeah, and I'd like exaggerate on some points or something.

Later when she chose to recopy the piece, she did not appear to change the organization as she said she would. She may have decided that her original draft was organized in the manner that she described.

Beth's writing style appeared to be developing so that she not only wrote privately about her romantic, "girlie" pieces, as she called the narrative that she wrote on Sunday afternoon, but also so that she explored on paper the strong feelings about her perceived problems. Her writing reflected her personality, one that was for the most part confident, yet sometimes emotional, and one that was beginning to question the rules that she had been taught.

Table 7

Amount of Text GeneratedDuring 5 Hour-long Writing Sessions8th Grade

Student	Total words	Average words per session	Total revisions & editions	Average words before revision or edition
Beth	888	178	51	17.4
Laura	1,391	348	61	22.8
Thomas	1,499	300	27	55.5
Bret	1,166	233	47	24.8
Jim	1,335	267	12	111.3
Valeri	3,008	602	94	32.0
Mean	1,548	321	49	44.0
Standard dev.	681	136	26	32.5
Range	888-3,008	178-602	12-94	17.4-111.3

Student 2, Laura. Laura was given many opportunities to develop academically and socially with enriching experiences. Her mother holds a master's degree and teaches computer and theatre arts in the private school's elementary division. Her father also is a college graduate and is the marketing director for a large banking institution. Laura attended church camps and sports camps from the age of seven, and she traveled to various parts of the United States with both her school and family. She planned to be part of the junior high "Wilderness Trek" into the mountains this summer. She developed a strong sense of achievement oriented behavior and consistently won top awards, such as the "Cardinal of the Year Award" for achievements both at camps and school.

Laura enjoyed reading and named several books as her favorites: Killing Zone: My Life in the Vietnam War (Down), Light in the Forest (Richter), To Destroy You Is No Loss (Criddle & Mam), a book about a Cambodian refugee family. Her reading particularly centered on the Vietnam War and its ramifications. Laura continually researched and read materials during the last two years on the war and the soldiers who fought there. She was very interested in various incidents that happened during the war and during the 1960's time period. Her eighth grade English research paper focused on the My Lai tragedy, and during the school year I encouraged her to read a wide variety of books on all

aspects of the Vietnam War. She read Fallen Angels (Myers), Casualties of War (Lang), December Stillness (Hahn), Park's Quest (Patterson), And One for All (Nelson), In Country (Mason), Born on the Fourth of July (Kovic), Always to Remember, the Story of the Vietnam Veterans Memorial (Ashabranner), The Wall (Collins), Dear America Letters Home from Vietnam (Edelman), Beyond Survival: A POW's Story (Coffee) and many other nonfiction books that gave details of lives of soldiers and nurses, particular battles, and weapons and vehicles. Laura kept a notebook filled with her notes and other information that she wanted to remember from her reading.

Laura was included in the group of eighth graders that I took to the dedication of the Texas Vietnam Veteran's Memorial earlier this year. She and the other students interviewed several of the veterans who were at the ceremony and particularly asked the veterans about prisoners of war and men missing in action. Laura's writing reflected both this experience and her in-depth reading on the topic. She wrote four pieces during the writing sessions and three of them were centered on the Vietnam War soldier. For instance, during the second writing session, she wrote steadily for 20 minutes. She appeared to be reach a stopping point; she then explained that her piece was similar to a speech she had written for the oratory contest tryouts:



I: I kind of noticed you seem to be finished. What is it you wrote about?

L: The Vietnam Veterans.

I: And why did you write about that?

L: Ummm, because I wished I had done--when I did my speech for literary meet, I had two speeches, and I think I chose the wrong one, in the long run.

I: Oh, really? Why do you think that?

L: I had another--I had another one written. I didn't have it completed, but I had a good start on it, and I kinda, think I should have done that one.

I: Yeah,

L: And that's what it was about.

I: But you scored--

L: I know, but I think I would have done better on that one.

I: And is this what you've written?

L: Kind of.

I: Are you going to share it? Have you chosen to share it?

L: No. No.

I: You don't want to share it out loud?

L: No.

Thomas: You don't want to share it?

I: As you were working on it,

L: Well, ya'll can read it, I just don't want to read it

out loud.

I: Okay, what's your premise? What are you trying to say? What's your whole idea?

L: Mistreatment, and it has to do with MIA.

I: Okay. You know, you might have been right, although I think what you did [the other speech] was really good, this might have been, taken really well, too. Because there's a lot to say about this. And I'm afraid it's still not said enough. Anytime there's a good movie that comes out, it's talked about for a little bit,

L: Yeah.

I: Then it dies back down. You just don't hear a thing about it on the news or anything.

L: Except on Veteran's Day.

Laura's next piece again dealt with the Vietnam War and it was written from the viewpoint of an M.I.A. soldier's daughter who never knew her father. Again, Laura chose not to share this piece with the group. Evidently she seemed to feel that the writing she was doing during the sessions was similar to the writing she did at home, that is, it was private and not to be shared. When I asked her who read what she wrote, she replied, "No one." She clarified this statement, explaining that she meant her "home writing."

I: What is the writing like that you do at home?

L: Uh, I write letters, lots of letters, that I never send. Lots and lots of letters.

I: Do you save these letters?

L: Ummm sometimes, yeah, I look at them.

I: Who are these letters to?

L: Oh, just people.

I: Made-up people?

L: Real people.

I: But you don't send these letters?

L: No, never!

I: What's in these letters?

L: What's in them? Just, I don't know, what I've been doing, just about me, I don't know.

I: Do you do more writing at home or at school?

L: At home.

Some of the writing that she did at home was so private that she labeled it "in the event of my death." She told us about her latest private letters:

L: Ummm, I do know, you know when you were talking about writing privately or not? I have this little paisley notebook that, I just started this, and I have about four written. I have letters "in the event of my death." (We all exclaim.)

Thomas: I have all these poems that no one has ever seen.

L: "In the event of my death," everyone can read, I've written to certain people. And so, in the event of my death you can read it, but only in the event of my death

(laughs) or serious injury.

I: It won't matter then, they can get mad at you.

L: Right!

T: In 6th grade, I wrote so many poems.

I: You did.

T: This whole thing was 6th grade. But I've never shown 'em to anybody. It's crazy.

Beth: I used to like, I'd think about, I'd make a bunch of lists, like I made a list of the people, if I ever become famous someday, (laughs) that show "This is Your Life," they could bring them out to me and show me (laughs).

Laura: See, I did that, because if someone ever died, I always wanted to know how they really, what they really thought about me, so that's what that says, what I really thought.

I asked Laura about the difference between this kind of private writing and the writing that she did for English class. Compositions were assigned on a biweekly basis and the students frequently read their texts to their classmates. The students were admonished to respect each other's pieces and to give encouraging comments; however, Laura perceived her writing to be different for these compositions compared to the letters she wrote at home:

I: But if you know that you're going to have an audience, then what do you do? Like if you know that

this is going to be read--

L: Have a lot more--care for when I write. Yeah, I would do it differently. Probably a lot of times I don't tell how I really feel about it.

I: Oh. Not very honest?

L: Probably. Less honest. Sometimes. It depends on what it is.

I: Well, I don't notice that too often with your theme writings.

L: Well, that's true, but, uh...

I: Tell me about those, since we've done so many in English. How is it, do you feel like you can express an honest opinion enough, or are you still not as open as you would be, in a--

L: No, I'm not as open as I would be, I would write different, probably a little bit different. But when I wrote that, I was real hesitant to write that theme that I did write, because I knew one person would just attack me. So, ummm, especially with the class that I have, if I had different--(she names a very opinionated person in her class).

Laura's outward confidence belied the fact that she was hesitant to write and share publicly topics that might cause her to be under "attack." However, during the fourth and fifth sessions, she appeared to have developed some trust in the small group setting. She generated texts that were

somewhat unusual for her to write, and she decided to share her products. On Thursday she wrote a poem, but before she read it to the group, she apologized, "I usually don't like to write poems. I'm not very good at it." During Friday's writing session, she wrote an expository piece about a former classmate (boyfriend) that would be similar to her private home writing, and she wanted to share it with us.

(Laura comes over to table.)

L: You ready to hear mine?

I: I sure am.

L: This is not the sort of thing that I would usually do at all.

Thomas: Okay.

L: I decided I need to, and I would do it today. But this is going to be one of the few times, so enjoy it.

(We laugh.)

We did enjoy her piece, and Beth and Thomas, her group members, reacted positively.

Laura chose to recopy her poem, written from the viewpoint of a young woman who receives news that her high school sweetheart has been killed in Vietnam. Her original text contained 325 attempted words; however, as she wrote it, she made 12 revisions, so that the finished draft contained 290 words. When she recopied the piece, she again made several changes, particularly deletions, and her text totaled 276 words. Her revision practices compared with

the other eighth graders are shown in Table 10. Laura's perception was that she revised the most when she recopied pieces. In the post-composition interview, we talked about her revisions:

I: Ummm, [reads part of original draft] why did you scratch this out?

L: I didn't like what that said. I don't know, I just, changed.

I: Did you include it over here [final draft]?

L: No. If I mark it out, I don't ever put it back in. No.

I: What was it that you said?

L: "Cry for me for awhile" but I didn't like that.

I: Why not?

L: Just, it sounded kind of stupid. I mean, I don't think he'd write that.

Laura appeared to possess a fairly clear metacognitive understanding of the writing process she followed in order to produce a piece for the public. For instance, when she wrote the M.I.A. text during the first session, she felt that it did not "fit together. Each paragraph is okay, but it doesn't fit."

I: If you were to give it for a speech, you're telling me you'd rework it?

L: Oh, most definitely.

Her plan for reworking a piece involved rereading it several

times, marking out whole paragraphs if necessary, and then recopying it.

I: How many times do you think, like if you were going to turn this in, how many times do you think, you would look this over?

L: A lot, yeah, I'd read it a lot. I'll write, I mean, I probably wrote about four lines and went back and read it, first four. Sometimes I go all the way back to the beginning and sometimes I just go up to the first paragraph. See, some people write in just--one, pages? But see, I always start paragraphs when I write, always, even the rough drafts, because that's the end of one thought.

I: Now, pretend you've got it recopied, and it's still not due yet. How many times will you reread this before you finally--let's say you were going to read it in class?

L: Ummm, four times.

I: You would go over this again, or is this it?

L: It kind of depends. I usually try to do it early so that I can reread it over on different days, so if I wanted to change something, I'd do it. If I thought it would add to it. Gosh, sometimes I'd just mark out full paragraphs and rewrite whole paragraphs.

Laura's sense of revision complemented her sense of preparing her writing for an audience. She wanted whatever



piece she chose to make public to be worded precisely with the meaning she intended. It appeared that she did not reread as closely for grammar errors, particularly in her poem, although there were less errors in her recopied draft than in the original. For the most part, it seemed that Laura used her writing as a medium for discovering and reaffirming what she was thinking.

L: (Laughs.) Yeah, cause, the first time, is kind of what you're thinking, the second time is how you want to write it down. One's just rougher than the other, some people can just write it easily.

I: Are you discouraged when you have to do that a lot?

L: No, well, sometimes I just throw it away. Mostly I keep it.

I: You like what you're thinking about, you just haven't...

L: Yeah, worded it right.

Student 3, Thomas. Thomas's home-life, as typical of the rest of the participants in the research study, provided additional literary experiences. He played in state-wide piano contests and was involved in extracurricular sports teams and camps from the time he was in first grade. His mother holds a graduate degree and teaches sixth grade in a nearby public school, and his father, also a college graduate, travels extensively to India and Hong Kong as a

Table 8

Interactive Behaviors  
During 5 Hour-long Writing Sessions  
8th Grade

Student	Prewriting interactions	Occasions shared aloud	Technical questions to teacher	Technical questions to peers
Beth	12	2	5	0
Laura	8	2	0	0
Thomas	25	6	0	1
Bret	5	2	2	1
Jim	11	6	3	3
Valeri	4	4	8	1
Mean	9.2	3.7	3.0	1.0
Standard dev.	3.9	1.8	2.8	1.0
Range	4-15	2-6	0-8	0-3

business executive. Thomas planned to travel with his dad to India and also to backpack this summer with the junior high "Wilderness Trek" group.

Thomas participated extensively in drama and oratory activities and seemed to have unusual talent in these areas. In elementary school, he played "Romeo" in the sixth grade production. He won highest honors both in elementary school and in junior high school oratory events and received the

drama award for best actor. He was a strong competitor both in sports and academic activities, and he was awarded the "Cardinal of the Year" award, which is the one of the highest awards given to an eighth grade student.

Thomas listed several books as his favorites and he also referred several times in the writing sessions to U.S. News and World Report, which he read weekly.

T: There's The Kestrel, I really like that. Ummm, Killing Zone, ummm, and the one I read about the Cuban missile crisis, uh, Thirteen Days, it was really pretty interesting. I guess there's articles I like.

He frequently read military books, and his goal for college was to receive an appointment to West Point Military Academy. He read The Long Gray Line (Atkinson), which is an account of the West Point graduates of 1966, and he thoroughly enjoyed reading and discussing it with me. He read the account of the regiment and the battles that the movie "Glory" was based upon and he read many of the Vietnam War books that Laura read.

Besides reading about military and world affairs, Thomas also enjoyed reading fantasy narratives in particular. He listed Lloyd Alexander, C.S. Lewis, and Ursula LeGuin as his favorite authors. Our in-class reading at the time of the study was The Hobbit (Tolkien) and Thomas decided to begin The Fellowship of the Ring (Tolkien) at that time.

Both his home writing and his public writing for school reflected his narrative fantasy reading and his interests in military and world affairs. I asked him about his writing at home:

I: What is the writing like that you do at home?

T: Mainly poems. And I write, you know, those little themes that you have us write. And I have one big book, that I kind of write on, like I have this little country that I have made up in my mind.

Later he explained more about "this little country":

T: And I, I really have a lot of stuff written down. It's no longer a story. That's the mark (makes a mark on his paper) of the country, Valray, that's my country. And that's more, that's more fun, to make up these characters. My story is like The Hobbit sort of.

I: Oh, really?

T: Yeah, I've got a bunch of characters like he does. I just wrote about--I like making up the names and then I wrote about each character. You know what I forgot to do? I forgot to write what they looked like.

During the writing sessions, Thomas did not choose to write on his imaginary country; instead, he wrote six poems and three expository pieces, as shown in Table 9. He mentioned that in sixth grade, he had written a notebook full of poems that he had never shown to anyone, in addition to the poems that he did share. In fact, two of his poems

were published in the public library's anthology, and he based his own authorship upon this publishing.

I: What makes you an author?

T: Well, I've had something published, that anthology that we had, and the poems that got published.

Thomas wrote his poems, depending on what he was feeling at the moment. He reported that he often thought of single lines of poetry that he placed into a notebook at home, and then frequently he used those lines later in a poem.

T: Yeah, one time--see that's what I have to do, see, I have this page in my poetry notebook. I have this page with just lines that I think of, and I have to write 'em down, so if I don't write them down, I won't ever remember 'em. That's, see, how I came up with that, that a, my first poem, not the poem that I just have written about, but the words "Many wars have come and gone."

I: "Many wars have come and gone"?

T: I thought of that line in the summer-

I: Did you?

T: And I didn't write, I didn't finish it up until I think it was October or sometime.

I: That's good. How'd you know to think, how'd you know to jot down lines?

T: Well, I remember one time, I thought up, I was just outside, like I was going down to our park or something,

and I thought up this poem. But when I got home, I couldn't remember it, and it was a really good poem, but then I remember, from then on I remembered, anytime I think of a line, I write it down.

Thomas recognized that his poetry often depended on an emotion that he wanted to explore or express.

T: But a lot of times, what makes me mad though, is I wish I could always have a notebook and pen with me.

Beth: Yeah.

T: 'Cause, really the problem when I went home and wrote that line, went back and wrote that line down, I couldn't add any more to it because I didn't feel anything anymore. I felt, I was out there maybe for about 30 minutes, and felt inspired maybe for 30 minutes, but when I go into my room--

I: It left, it just left?

T: Yeah, and uh, so, that last one, I couldn't write anything again, until I really felt something. And usually, I really can't, like in the afternoons or anything, I really can't get feeling. I write most of my poems, it's real late at night, like on a Friday or Saturday night.

I: Do you think, Thomas, that definitely is the way poetry works for you compared to a story, because poetry is made up of lines, that are really powerful lines?

T: Right. Yeah, I do.

Thomas also used his writing texts to explore what he was thinking, particularly with current political issues. He continually puzzled over our country's economy, and he wrote pieces that dealt with patriotism, environmental concerns, America's downfall, communism, and his desire to make a difference in the future.

T: Sometimes I don't even know what I'm going to write, I just put something down. Like on my poems, I don't even know what I'm writing about. Of course, when I write themes, I do, I like to have a topic. A topic that I've decided myself, something that I think about, like a cause, something political, something that I was thinking about that week. I'll write about that.

During the fourth session, he penned in very faint writing the following thoughts:

So, How will I get to be president?

let's see, 1st and foremost, West Point.

Major in political science

Then, hmmm.

Run for the Senate, yeah, or Congress, same thing

Then I'll be an ambassador. To China! Or Viet

[Or Viet crossed out]

Or, maybe ambassador first. Then, I'll be

secretary of State, Then vice-president, Then

president, I'll die in office.

Ariba!

Evidently these poetic thoughts were what he "was thinking about that week."

Thomas distinguished between the kinds of writing that he did for himself at home and privately and the public texts he chose to share with an audience. He instinctively knew to vary his style to please an audience, if necessary.

I: Do you like to have an audience for your writing often, or only once in a while, or do you change styles when you write for audiences?

T: I write what I feel like writing. Then I choose whether I want to give that to an audience or not. If it's something real personal, I won't do it. Every once in a while, I'll be daring and do it. And even if it--

I: Takes daring?

T: Yeah, well, you know, and uh, if I knew I was writing for an audience, like a theme, I change style.

Sometimes I try to add more--

I: Yes?

T: People will take to it more, I mean, if it's comedy.

I: More entertaining?

T: I try, I mean, uh, it makes me more comfortable, if people laugh.

I: Humm.

T: But, go ahead, Beth. But, that's probably so, when I'm writing for an audience, even if I'm, something that's real opinionated--



I: You put some humor into it?

T: Well, not always, but some things. Like some things I'm nervous writing about. Like my grandparents, I was kinda, kinda nervous writing about that.

I: Wonder why.

T: But uh, so I had to add a little comedy to it. And uh, that last thing, that letter?

I: Uh-huh.

T: I had to add comedy to that. Well, some things I won't, if it won't--if it doesn't--if it's not supposed to be there.

I: Now, your Berlin Wall theme and your--

T: No, they don't have comedy to them.

Thomas perceived his writing as an avenue for giving his audience the opportunity to know his convictions on issues. He believed that he wrote sometimes with the idea of persuading the audience to convert to his beliefs.

T: I write for myself. Sometimes not totally for others but...for myself concerning others.

I: "Myself concerning others"?

T: Does that make sense?

I: No, explain it.

T: Well, like they're my thoughts, my thoughts, but they--I write them so others--may benefit, or do something about it.

An example of this persuasive writing happened somewhat accidentally as the third writing session began. Laura, one of the group members, and Thomas briefly whispered together before they separated into their selected places to write.

T: (Whispers.) Melissa's boyfriend is a Communist.

Laura: Really?

T: Really. Really he is. Makes me mad too, he's sending messages through Melissa to me. I've been sending messages back. But I might write (words are mumbled, spells something.)

L: Does he spell it like that?

T: That's how he spells it. Well. (He leaves for couch.)

Evidently Thomas intended to use his persuasive writing ability to change Melissa's boyfriend's politics.

Thomas chose to write during each writing session in the same college-ruled spiral notebook. He used a black ink pen for the most part, and he sat on the couch to write.

Sometimes he leaned his head back and closed his eyes or sometimes he stared into space and seemed to be thinking. He incorporated the surroundings into some of his poems, such as the sound of the loud ticking of the clock or the lens of the video camera which he compared to the evil eye in Poe's "The Telltale Heart."

Thomas did not display a strong sense of revision as he wrote his texts, either the poems or the expository pieces.

As shown in Table 7, he averaged writing 300 words per session, and he averaged writing 56 words before making some kind of change to the texts. He realized this fact:

I: In general, would you say you are writer that's satisfied with what comes out, you don't often go back and change?

T: Right, and if I don't like what comes out I just put it in the back of a notebook where I don't have to read it. I usually don't go back and change it.

I: Why is that?

T: It's probably something that I'm confident in. Well, when I write stories, I cross out a lot more. When I write poems or articles, I don't hardly. When I write stories I do cross out a lot. Not a lot, but more than I usually do. A lot of times when I come back to write something, like if I feel like I'm going to write something, I'll read all these different poems and I forget to write something, I'll start reading my old poetry. I like to read it, I enjoy it.

Thomas chose to recopy the poem that he wrote on Friday, called "My Head." Evidently, his thoughts were centered on the next day's track meet and the Paul McCartney concert that he planned to attend, because those two themes were predominant in his poem. He attempted 157 words, revised and edited as he wrote, which reduced total words to 151. When he recopied the piece, the final draft totaled 155

words. His changes were minor changes. In general, it seemed he was pleased with the product and he shared it with us, yet it is possible that he did not understand the process of revision and was uncertain what he could do to revise the piece.

I: What did you do in the writing sessions that is just like what an author does?

T: I read over the stuff. Uh, I, let me think what I do, I kind of scanned my topics, like on, I'm writing to get my viewpoint straight, to get my thoughts clear, to get my thoughts stateable. I guess, with the poetry, well, I don't know what an author does with poetry.

As he said, Thomas seemed to be satisfied with whatever original thoughts he generated and placed on paper. It is possible that Thomas's strong ability as a writer gave him confidence to write, but that he was not at the stage of writing development that allowed him as writer to "re-see" his pieces. His solution for dealing with a text that he didn't like was to place it in the back of a notebook and not look at it anymore. However, it is also possible that he revised his texts continually in his head, because his texts were so closely tied with his daily reading and thinking.

I: When you write something, how many times do you read it back over to yourself?

T: Like, writing a theme to turn in to class? Probably

just once. Sometimes not at all, those are the ones I've written real quick. Usually I just read over it once, and I really don't look for mistakes. I just look for something that really doesn't make sense.

I: How does it have to sound to you before you turn this piece in?

T: It has to sound emotional, not Jesse Jackson emotional, but it needs to be clear to turn it in. I mean, my thoughts need to be stated, and not contradict myself.

Thomas realized that his writing could be powerful and convince others of his opinions, particularly if they were stated clearly and emotionally. But he also sensed that his writing was meant for him to enjoy, "I think if you really enjoy it, you have to write for yourself, or you couldn't keep up being an author." Perhaps this idea of writing for enjoyment prohibited Thomas from developing and practicing revision with his pieces.

I: Do authors do anything that you can't do?

T: Yeah, describe.

I: Describe. You don't think you can describe?

T: Yeah, I don't think I can describe.

I: Explain that, why don't you think you can describe?

T: I, I don't really like it. I, I can visualize it, it's not like I don't see it, or sometimes, or some things, I just don't take time to describe maybe that I

need to, 'cause I don't enjoy it. It's boring.

Sometimes I don't mind describing characters, but like describing places? Like in J. R. R. Tolkien, he just must live on that.

Table 9

Drafts Produced

During 5 Hour-long Writing Sessions

8th Grade

<u>Student</u>	<u>Total Drafts</u>		<u>Narrative</u>		<u>Poems</u>		<u>Expository</u>	
	<u>Begun</u>	<u>Finished</u>	<u>Begun</u>	<u>Finished</u>	<u>Begun</u>	<u>Finished</u>	<u>Begun</u>	<u>Finished</u>
Beth	9*	4	0	0	3	3	1	1
Laura	4	4	0	0	1	1	3	3
Thomas	9	9	0	0	6	6	3	3
Bret	2	2	0	0	0	0	2	2
Jim	3	0	2	0	0	0	1	0
Valeri	3	3	1	1	1	1	1	1
<b>TOTALS</b>	<b>30*</b>	<b>22</b>	<b>3</b>	<b>1</b>	<b>11</b>	<b>11</b>	<b>11</b>	<b>10</b>

\* Includes 5 prewriting sets of notes by Beth

Student 4, Bret. Bret participated in family outings that appeared to be enriching, such as skiing vacations in Colorado, fishing in Arkansas, and touring Washington, D.C. He planned to accompany the junior high backpacking group into the mountains of New Mexico this summer. His parents have

both taken college graduate courses; his father is an engineer and manages his own company, and his mother teaches kindergarten in the private school. Bret played in team sports with the local city programs each summer and also during the school year, and his chief interests and goals included playing professional football and working as youth group minister in a church. Bret mentioned that his dad sometimes wrote poems and occasionally shared them with the family.

Bret reported that he sometimes read at night, usually Sports Illustrated or other sports magazines. He commented that he read his "Snowboard magazines about 30 times each." He named Fallen Angels as his favorite book but could not think of others that he would list as favorites. His writing during the sessions did not reflect any reading that he had done recently, except that he did write about his goal to play professional sports and evidently he read frequently about professional sports players in magazines. Perhaps some of his concepts about the lives of professional players developed from reading accounts of their lives in the sports magazines.

Bret exhibited lack of confidence about his ability to perform as a writer. He wrote occasionally at home, "well, maybe once a month, probably about my life, maybe games, or something that's happened to me. I've written a few fictional stories or stuff like that." However, the

primary motivation for writing at home was to fulfill an assignment. During the sessions, he did not begin writing immediately on his pieces, as the other two group members did. After the first session was underway for 30 minutes I asked him what he had written:

B: I'm doing good so far, Mrs. Daniel, better than I usually do.

I: Well, you've got a line.

B: I have a sentence down.

I: Why don't you read us your sentence?

B: "I have no idea what to write about."

I: That's great! That's how lots of writers start out.

(We laugh.)

Within seven minutes he began to write his opinion of animal rights activists, and he wrote steadily until he wrote 195 words. Several environmental posters and a large worksheet designating jobs for our Earth Day Celebration decorated the walls of the room, so these visual reminders may have helped him think of a topic. He shared his text aloud with the group, and then explained further his opinion:

B: My dad helps me out with all this stuff. He tells me which people are stupid.

I: You know, Bret, we're kind of at the mercy, unless you're a full-blown scientist, of not knowing which ideas are true.

B: Yeah, well, I don't know much about it. At least



what my dad has told me is, ummm, you know, God made this world, and he made it perfect, and he says God probably knew that something like this would happen some day, and don't you think that he'll take care of it? So, I don't know.

Jim: If we fry, we fry, there's nothing we can do about it?

B: You know, I think he made us to take care of it and everything like that, but I think there's an extreme. Some people are spending billions and billions and billions of dollars to clean up an oil spill, when oil is a natural product, and like he says, back in World War II, they sank more oil for breakfast than they have ever done in any of these things, and they went back a year later and it was gone. I mean, I don't know.

Bret continued to write on this topic during the second session. He chose the same spiral notebook and blue ink pen, and he sat in the same place. He did move around the room several times and he went out to get a drink during the sessions. He did not seem overly restless, yet he appeared to be slightly uncomfortable at times.

On Tuesday Bret decided to end the animal rights activist piece, saying, "I started good yesterday, and then I couldn't finish up too well today. I didn't--it's not exactly what I want to write. I mean, I can't really put what I want to write down." Again, he spent some time

thinking about what to write next, yet once he began, he wrote steadily. He chose not to share his new piece, which described his plans for his future, as he wrote it; however, when he finished it on Thursday he read it to the group.

Bret did not really enjoy sharing his texts for an audience, but when he did, he liked to have some kind of positive comments.

B: I don't read much to anybody. Whenever I write it's usually just for school. Anyway, I like to have some kind of comments, like if I get it back, I like "This was good, I like what you said here," stuff like that.

I: Okay. Does your mom ever read your themes before--

B: Sometimes she makes me. That's why I usually don't tell her.

I: What is the feedback like that she gives you?

B: Well, if it's good, she'll say "that's good" and if it's not so good, she'll say, "it's good." (We laugh.)

I: So what I'm trying to get at, would you like someone to be, like your mother, say, would you like her to tell you if it's a bad piece?

B: I would probably never write another thing again.

Bret did not appear to have developed a strong sense of writing for an audience, other than for someone who might grade his piece; his pieces appeared to be written with no generalized or specific audience in mind. He did feel that if he could find more data to add to the animal rights

activists text, then perhaps he could share it in English class:

B: I kind of like to keep things to myself unless it's really, really good, which doesn't come too often, so I usually keep something to myself.

I: But would you share this one, in English class?

B: I would, if I could get some stuff to back it up.

Right now, I'm just writing out of, I have no, you know, I have no, nothing to really back up what I'm saying or anything yet. So I'd have to go into a little bit more.

Bret reported that most often he wrote for himself and for assignments, in order to make a grade.

As a piece for publishing, Bret chose to recopy the text about his future goals. As shown in Table 9, he first generated text that totaled 648 attempted words; he revised the piece as he wrote it, and the subsequent total words were 608. Once he recopied the piece, he changed the text 13 occasions, so that the final number of words totaled 583. His piece was well-organized and described Bret's intention "to make a difference in people's lives." A portion of the recopied draft follows:

There are alot [a lot] of responsibilities that go along with playing a proffessional [professional] sport. First of all you have to be a role model for younger kids. I believe that if I am ever able to make it to the pro level, that kids will look up to me and see what

I do. If I live like a Christian than [then] kids look at that and say thats [that's] what they want to be. It will make me feel good if I am able to bring other people into the kind of life I live.

Being a youth minister is also another goal of mine. I want to make a difference in people's lives and this would (in my opinion) be the best way.

During the post-composition interview, we discussed his decisions on the various revisions:

I: Do you remember when you added that?

B: I probably, ummm, after I had written a whole bunch, then I read it over again and I added it.

I: Is that when you do most of your changes?

B: I hardly ever change when I'm just writing, I always go through and stop and reread it and change it.

I: If you had more time, what else would you do?

B: I don't know. I've written pretty much all I'd do.

I: Is this the way you'd turn it in?

B: You mean, un-rewritten?

I: Yeah.

B: No, I'd probably rewrite it.

I: And as you rewrote it, what would you do?

B: I'd probably change it some more.

I: If you had more time, would you change anything?

B: Well, I always look back on something and think "oh I

forgot to put this or that in there," but I can't think of anything here.

Once Bret wrote a draft, his processes of revision appeared to help him produce a stronger piece of text, and he was willing to make the effort to revise. It seemed that what troubled Bret most during the writing sessions was deciding upon and writing the first draft of a piece.

I: Do you run out of ideas? What do you think happens?

B: Well, I'm not much of a story writer, in the first place. It's kind of hard to write about yourself over five pages, unless you've lived for a hundred years.

I: Well, do you think, let's say, you had an assignment to write something more than five pages, do you think you could write a fictionalized account of somebody skiing or somebody playing in a football game, using all your experience and imagining?

B: No (laughs).

I: Still couldn't do it (laughs). And why couldn't you?

B: It's just hard for me to write a whole bunch. I don't know, I'd just keep rambling on and on and on, if I had to, you'd just be hearing the same stuff over and over.

The discussions of the group during the five days were varied and thought provoking. Bret contributed occasionally to the discussions, which included such topics as sports, sex, AIDS, Coca-Cola commercials, and the upcoming Paul

McCartney concert. After one such interaction, I suggested to Jim (one of the members of the group) and Bret that they write about the Paul McCartney concert.

I: Well, why don't you write about why you like them?

Jim: "'Why I Like the Beatles,' Composition by Jim Morley."

I: And Bret, you could write, "Why I Don't Like the Beatles." (We laugh.)

B: I don't know why I don't like them. I just don't like old groups, I guess. I wouldn't pay \$75 to see some group that I didn't grow up with.

Bret chose not to write on this topic. In fact, on Friday, the last session, he did not write anything. I asked him if he had been bothered by anyone or anything, and he replied, "No, no. I've already written two things this week, and that's more than I ever do."

Student 5, Jim. Jim developed many of his abilities through school and through home activities, such as camps and church work. He attended a leadership camp at a nearby university for two years, and he planned to participate in the "Wilderness Trek Adventure" a summer backpacking trip into the mountains of New Mexico. His father holds a graduate degree and serves as an assistant United States District Attorney, and his mother also holds a graduate degree and works as a registered nurse in a local hospital. Jim

Table 10

Profile of Selected Portions  
of Written Products  
8th Grade

Student	<u>Total words, 1st draft</u>		<u>Total changes to text</u>		Technical errors
	Unedited	Edited	Revisions	Editions	
Beth	243	231	10	0	9
Laura	325	290	12	1	15
Thomas	157	151	5	1	9
Bret	648	608	23	9	6
Jim	192	192	0	0	2
Valeri	188	186	3	1	5
MEAN	292.2	276.3	8.8	2.0	7.7
Occurrence per 100 words			3.0	0.7	2.6
Student	Total words, 2nd draft	<u>Total changes to text</u>		Technical errors	
		Revisions	Editions		
Beth	243	10	0	10	
Laura	276	10	0	8	
Thomas	155	13	8	3	
Bret	583	13	0	8	
Jim	197	26	0	2	
Vanita	219	30	0	6	
MEAN	278.8	17.0	0.0	6.2	
Occurrence per 100 words		6.1	0.0	2.2	

enjoyed volunteer work at the hospital, and he often gave speeches and dramatic readings before groups. He won first place in the oratory event at the State Literary Meet.

Jim reported that he loved to read, but "it depends on if I get a good book I'm interested in. I'll read and my parents will have to make me stop reading, 'cause I'll just keep on reading." He listed as some of his favorites, titles by Lloyd Alexander such as the Westmark trilogy and the Prydain Chronicles, and Born on the Fourth of July (Kovic). He seemed to understand the influence that these books had on his style of writing:

I: You have a unique style, and I'm trying to see if you understand the style you have. Have you ever found, or if you read some author, would you say "That sounds like the way I write?"

J: Well, I think I'm influenced by Alexander, and the Earthsea books, and I can't say that I steal what they do, but I can say that I take, some of the ideas I get from there, because you know, those ideas are never really theirs--someone has to make them up. I mean, you have these kind of things a lot, in that they're in kind of a pattern. Those patterns will carry over into other books that other people write, so I think it's the same thing, everybody does that.

I: Especially if you are attuned to fantasy, you like that style.



J: I like to write fantasy because it's a lot easier to write. You might not think it would be, but it's a lot easier to write about stuff that's not real, because if it's not real, then there's no boundaries. If you're trying to write real life and real life is--I live real life, why would I want to write about it?

Jim began a fantasy narrative during the first session and continued to write on it during subsequent sessions. Although he did not finish the piece, he appeared to have an overall plan that he intended to follow. He discussed his writing often with the group and he shared his text six times. He seemed to plan the details of his writing by talking out loud to himself.

I: As you write privately, do you talk out loud?

J: Yeah.

I: You looked around, you talked out loud--

J: Ummm-ummm, I used to get in trouble for that in class. 'Cause I talked to myself. I do it all the time. I talk to myself.

I: But you are verbalizing about your story. Do you have a vision of where you're going next, for tomorrow?

J: Not really, well, sort of. But I just thought of something else. And what the next adventure is going to be.

Jim's piece began:

Throughout the history of time there have been many

adventures and many great adventurers. But none will ever compare with the life and adventures of Knorr of Sangbree.

Knorr was born to a family of sorcerers. His mother was a witch and his father was a soothsayer. Now, you might think that having parents who could perform magic would be good--but, Knorr's parents were evil and only let the child live because they could see that he was born with power.

During the writing sessions, Jim worked out loud to solve textual problems, such as how to make the old Wizard notice Knorr, what kind of staff to give the Wizard, and how to relate the mark on Knorr's arm to inherited power. During one of the interactions, we discussed his idea for Knorr and the Wizard:

I: Is he a political hero?

J: No, not so much, he'll be a lot like, you know in Taran Wanderer.

I: Ummm-mmm.

J: And all those, where's he's a, he's a warrior type person, but yet, he has some power.

I: What's going to change him, because he's been raised to be so evil? Have you thought that out, or you can't tell us that?

J: Well, I don't know how he's going to go with him, but he's going to go with the Wizard. And uh, I think what

I'm going to do, is eventually have the Wizard be killed and he uh, is going to go out seeking revenge.

I: Ummm.

J: But he won't be fully trained, so he, he's kind of like a loose bomb, he doesn't know what he's doing, what he's, I mean.

I: Well, he'll be fighting good and bad, both inside of himself, and he'll have all that to wrestle with too.

J: Well, but he's grown up knowing the evil magic, that's going to come in play, and he, he's grown up knowing the ways of evil people, so he can deal with evil, but I'm going to have it be another wizard type person, see, that's what it's going to come down to. All his warrior stuff won't help him against the wizard, but he's not a fully trained wizard himself, and yet he's going to have to fight him. Like in Wizard of Earthsea--

I: Oh yeah, that one was a very silent wizard. All of them were.

J: Well, he is and he isn't. I mean, at first, he wasn't at all, but now that he spent so much time to himself, he became more silent.

As evidenced by Jim's remarks, he invented his narrative, almost as if he were a practiced storyteller. Jim exhibited a strong sense of story, drama, and oral telling of tales. He enjoyed performing orally in front of

an audience and often referred to his oratory speech that he wrote and presented in the State Literary Meet. On one occasion we spoke of a classmate who liked to share his writing with anyone who would listen:

Bret: Yeah, he (the classmate) likes people to read his-

Jim: The only thing I can remember that I really did that with is that oratory. I did, I just, I don't know why.

B: You had everybody hear it about 30 times.

J: It was a speech, I know, but I loved that so much, even the first draft I thought was so good, and I was so, I'm not one who likes to redo my work, but in that case, I was so happy with the outcome of it, I thought it was good at first, and that was nothing to how it turned out.

Jim's confidence as a writer and a speaker pervaded his sense of audience. He believed that most of the writing that he did was done to please himself.

J: I don't go out of my way, you know, to have people read it. It really doesn't, I mean, I write for myself, I don't write for anyone else, even when I'm writing for an assignment or whatever. I don't write it for the grade, I write it for myself. You know, and if someone else reads it, that's fine, I'm not embarrassed in my writing. Ummm, I like to write, and I enjoy having

people read my writing, especially if they like it, but it doesn't matter either way.

During the sessions, Jim frequently stated with confidence that he liked his style, he liked what he wrote, and he rarely felt that he needed to change his writing based on another person's opinion. In fact, the data appeared to show that he rarely changed his text ever, so that it would seem that both his sense of audience and his sense of revision were nonexistent. The data in Table 9 show that he wrote 1335 total words for five sessions, and that he wrote an average of 111.3 words before he changed the text. Table 10 presents the profile of selected portions of written products that the eighth graders chose to recopy. Jim chose to recopy the beginning portion of his narrative, which contained 192 attempted words. After he finished the portion, it still contained 192 words.

However, during the recopy stage, Jim made a total of 26 changes to the text, and the new copy totaled 197 words. The 26 changes involved 16 substitutions, 8 additions, and 2 deletions. The meaning of the first draft and the recopied draft remained the same; however, the revisions served to clear ambiguous statements and modern-sounding terminology. An example of the latter was the idea in the first draft that Knorr was used as a "guinea pig" for the evil parents' experiments. In the recopied draft, Jim left out this modern term. It appeared that when Jim was given the

opportunity to recopy his text, he revised his piece more than he thought he would.

Jim chose to write in the same college-ruled spiral notebook and he used the same black pen during all sessions. He and Bret sat at a table together, and he sometimes moved around the room, looking at books or posters for names to use in his narrative. Jim mentioned several times that dialogue was difficult for him to write, and he was fairly pleased when he worked through a portion of dialogue between Knorr and the Wizard. This was one area that he felt he would change if he had more time.

I: If you had more time, would you change anything?

J: Ummm, I might, when I look back at the dialogue, I'd have to get it more--it just sounds so "preschoolish", to me all the dialogue just sounds so, it's because I've never done it before. I mean, I've been writing a lot, but one thing I write is stories, I don't write dialogue. But that's one of the things I was trying to do here, write dialogue. You know, there's some of the things that I saw in here that just don't sound right for that person. The words may be wrong, but the thought is right, so I just would go back and change the way he said, the same thing. And some of the places they sound okay, but some of the places just don't sound right.

During the writing sessions, it appeared that Jim was somewhat distracted from completely concentrating on the writing of his text. It is possible that even the snack food that I brought kept his attention from his writing. For instance, he wrote several words, would eat several grapes, then look down at his notebook, eat some more grapes, and finally write some more words. One day he brought a Beatles audio tape to play on his headset tape player, although he said, "I don't usually listen to music when I'm actually writing, but when I stop and think, a lot of times, I use it, uh, to help me think." It is possible that Jim would have made more progress in writing his narrative if the environment had been less stimulating or the sessions were held during a different time of day. During the pre-writing interview, I asked him about his writing rituals:

I: Where do you write?

J: Uh, anywhere, just someplace where it's quiet. It doesn't have to be quiet, but I prefer it that way.

I: When do you write?

J: I like to write late at night, 'cause during the day, there's too much going on, and even if you're not doing anything it's just the daytime has more excitement and the night is more settled down.

Also, as his teacher, I felt that an imposed deadline may have helped Jim with his writing. However, that restriction

was against the essence of my research project, which was to determine what kinds of decisions that the students would make on their own.

On Friday, Jim seemed to sense that he had not generated as much text as he wanted. He felt that he had not been in the mood to write, and none of our group discussions seemed to inspire him:

J: I really had a sad day today. I was trying to be inspired and I hate when I try to get inspired and I can't do it.

I: Well, maybe this was just not that kind of day.

J: Like, some, I don't remember which day it was, or which theme it was, but I sat in my room. Nothing. I mean, I wasn't watching TV or anything like that, staring at my paper. I swear I sat there for two hours and didn't write a thing. I mean, I sat there for two hours, just staring at the paper, but sometimes that happens, but then when I started writing, in 30 minutes I was finished. It just--sometimes I get so blocked.

I: What do you do as a writer?

J: I don't know, I just keep--

Bret: Thinking.

J: Just keep thinking till finally something--well, see, usually the thing about when I get blocked, is that, I don't get blocked and write something and get blocked again. I get blocked for a long time and then



it just pours out. I think it was like that when I wrote that speech.

I: I thought that the political or Beatles discussions might "unlock your block."

J: I just sat there.

Fortunately writer's block was not a problem that would diminish Jim's confidence as a writer.

Student 6, Valeri. Valeri's life was enriched with additional educational experiences, due to the fact that her parents were immigrants to the United States from India. Her mother and father both completed graduate degrees here in the States. Her father is an aerospace engineer, and her mother is a medical doctor. The family often returned to India to visit grandparents and cousins. During this school year, they spent a month there, and Valeri kept a daily journal, recording events, places, and cultural similarities and differences that she observed. Besides traveling to India, Valeri and her family vacationed in various parts of the United States, such as Montana and New York City.

Valeri received top awards in writing and spelling events at school, and she enjoyed competing in tennis tournaments. She wrote that one of her goals for her life was to earn a Ph.D. in English and then become a teacher of children. Valeri was a year younger than the other eighth grade subjects in the study.

Valeri enjoyed reading and often read an hour before bedtime each night. She listed L. M. Montgomery's Anne of Avonlea series as her favorite books, "because of the scenes, so descriptive, she's rather like me," and she also enjoyed reading murder mysteries and romance novels. During the pre-writing interview, Valeri told me that she noticed certain words that authors used and that she used many ideas from the books she read in her own writing.

The influence of the "Anne" books was evident in Valeri's longest text.

V: Mrs. Daniel, you remember when I told you about ummm, how I get some of my stuff out of what I read and stuff? Well, I did for this one too, I just wanted to tell you that. Well, actually it's from the movie, but--

Jim: Which movie?

V: Well, it's in the book too. But it's Anne of Green Gables, she says this really neat line. I like it a lot.

The line that she liked was, "I'm afraid if I speak, everything around will vanish like a broken silence."

Once I explained the procedures for our writing sessions, Valeri immediately began writing a narrative about a girl, who lived in Montana, traveled to New York City with her father, and returned to Montana, glad to be back home in the country. Valeri consciously added descriptive phrases so that her narrative had the romantic, "homey" feeling that

she was trying to describe.

V: ...I think I stressed enough how much she really wanted to be in the city, but I think that they (her audience) should have first gotten a "homey" feeling about how she felt at home, and then go into the New York thing. I don't think I would change anything else. Well, actually, at the end I would put that she started to appreciate her home a lot more because all I said was (reads from final paragraph, page 12), "'Maybe the country isn't so bad after all,' Laurie said aloud, as she watched the sun go down behind the hills.

This time thoughts of what she would do at home ran through Laurie's head. She did not forget one thing on her list." That's a good ending, I really like my ending. But I think I should have put, "As she was driving back, thoughts of home..." something like that, so people would know. See, people would need to get the idea that she was a country girl and she wasn't used to all the excitement. I wanted to try get the idea across that it was important to her.

Valeri also incorporated a special editing style used in the book The Hobbit, that of typed asterisks across a page to indicate that a new part of a chapter was beginning.

V: Mrs. Daniel, is it all right to use these stars like in The Hobbit?

I: Sure. I'm not sure about them, but Tolkien must not

have wanted to start a new chapter.

As shown in Table 8, Valeri asked me eight questions about grammar, punctuation, and textual problems as she wrote her narrative. She chose to write the story in a college-ruled spiral notebook, using black ink. She continued with her story through the fourth writing session, taking time to revise and edit her piece as she wrote. Ending the piece was somewhat a problem for her, because she felt that she was beginning to be bored with it.

V: I better start ending this story, or it's going to get too long. Actually, you know how you keep writing? You get kind of bored with some of the things you're writing about.

I: Valeri, you realize you are free to make any decision about this. I don't want you to feel like you have to continue on with this story.

V: No, I want to. I mean, I do. I just don't feel like leaving it because I've taken all this time.

When she finished it on Thursday, she was very pleased and shared it aloud with us:

V: It's 13 pages.

I: Let me write that down! At 11:36 you have finished 13 pages.

V: (Begins to read her story "As it pulled up everything suddenly dawned on Laurie. If she did not escape now, she would be farther from home and her father than she

was now." She reads on until the end, "She did not forget one thing on her list.")

I: Very good, very good! What did you name it?

V: I didn't. Not yet.

Jim: I'd name "The City Mouse" if it was me.

V: No, that's dumb.

J: It's a very symbolic meaning.

V: I don't know, what should I do, Mrs. Daniel?

I: I don't know, I can't make that decision.

V: Well, you can help me.

She never titled it, but during the post-composition interview we discussed the piece and the various decisions she made while writing it. She believed that she had been successful with her descriptions, that she should make her beginning "a little bit longer, so that they would understand what kind of life that she lived more, and how important it was," and she thought the dialogue needed expanding. When I asked her what she did in the writing sessions that was similar to what an author would do, she replied:

V: It always seems to me that authors get their ideas from something that happened to them, but whenever I write, none of this stuff happens to me. I mean, I just make it up. I don't understand how they do that, they must have had an exciting life or something. I don't really have anything to talk about. But I'll use, you

know, there's a basic way for describing, like right here (reads from page 1), "She was small for 13, and her looks weren't much to consider. But she had the bluest eyes and thick brown hair. She was quite short." See, whenever authors describe someone, it seems like they describe like that.

Valeri's strong sense of audience appeared to a generalized "they." She frequently referred to the "people" who might read her narrative in a generalized sense. For example, when asked why she changed a portion of her text, she said, "I thought it would make it sound better. I mean, people would probably want to know what she was thinking about seeing. I thought it would help them imagine what New York would look like." She believed that she wrote her pieces for her own enjoyment; however, she continually spoke as if someone, or other "people," might read her texts.

I: Do authors write for themselves or for others? What about you?

V: I think, they write for themselves. I may have said others whenever you interviewed me last time, but for now, I think, since I've written this, I think it's for themselves. Because whenever I read books, whenever you finish writing, it makes you feel good. You may sell the book, but you still feel good, just to get it done. Because whenever I read L. M. Montgomery's books, the way she describes, it's like she's been there, and she

knows what it is, and it's like she wished it could have happened to her or something like that. Not just for the reader, but for her.

I: So it's like she's putting her wishes in the books, and...

V: They can come true.

I: But as you've talked to me just now, you've talked about the "people" who might read your story, so you are writing it for yourself, but you must have some sort of audience in mind?

V: Yeah, this one was for me, just because I wouldn't have done this at home, and I couldn't have written this at home for an hour at a time, but see, I imagined myself as a stranger picking up this story and reading it.

I: So that helps you in your writing, imagining somebody reading it?

V: Right.

Valeri was the most prolific writer of the eighth grade subjects. She wrote a total of 3,008 words during the five sessions, which averaged as 602 words per day. She shared her writings aloud four times. On Friday, she chose to write two more pieces: one was a poem about murder and the other was an expository essay about blindness. She also decided to "publish" her poem by recopying it during the Friday writing session. She was the only subject of those

in the research study that chose to publish in such manner.

Valeri's sense of revision was particularly evident when later, she chose to recopy her text on blindness. Her essay contained 188 attempted words originally. As she wrote it, she made changes and the total number of words was 186. However, when she recopied it, she revised the text on 30 occasions, and the new copy totaled 219 words. Table 10 provides a summary of her revision practices.

Valeri chose to write her poem on a small yellow tablet of paper, and she changed to the larger pink tablet for her essay on blindness. She experimented with the markers and drew lines on the essay in different colors to illustrate the colors one could not see if one were blind. She sat at the table with me during all sessions, although one day, she moved to the couch for a brief time. She used an encyclopedia to find out more details about the Statue of Liberty, and she expressed pleasure at having the opportunity to write for a long period of time. She seemed to possess a quiet willingness to experiment with different kinds of writing and a determined ability to concentrate on her texts and finish what she started. However, it is possible that Valeri's writing behaviors might have been different had she had a close friend writing nearby.

The reason Valeri gave for writing was, "I'm always thinking about things, and I don't want to forget them, and I don't want to forget the good things that have happened."



Like L. M. Montgomery, Valeri generated texts which gave her opportunities to write about reality or turn reality into a fiction that she could live in. In spite of her perception that she "really didn't have anything to talk about," she unconsciously added details from her own real life experiences to her narratives, producing texts that were uniquely hers.

V: ...I enjoyed my ending, and I also liked her thoughts, liked doing her thoughts, because it's what I would have been thinking too.

I: Valeri, I don't know if you caught yourself, but again, you've put into this story things that have happened to you.

V: Well, yeah. That's true, sort of.

#### Concepts of Authorship of Eighth Grade Participants

The description of eighth graders' concepts of authorship was guided by the definition of authorship presented in Chapter I:

Authorship was defined as the reflective condition of a writer, expressing his or her uniqueness through generating texts in a manner that represents personal feelings, expression, and style. Authorship implied a direct connection between the writer and text in terms of ownership. The writer owned the text because of his or her personal investment in it.

In addition, the various composition elements listed in Chapter I, that of prewriting, drafting, sharing, revising, editing along with professional writers' characteristics of writing rituals and processes, uniqueness, sense of audience, influence of reading, and sense of revision were noted in each individual's profile. The following discussion presents a description of the eighth grade subjects' concepts of authorship as a group.

Composition Elements. All six participants in the research study exhibited the composition elements of prewriting and drafting. The range of occasions that prewriting occurred among the subjects extended from 4 times for Valeri to 15 times for Thomas, with the other subjects' prewriting interactions falling in between, as shown in Table 8. All the eighth grade students participated in drafting texts for a combined total of 30. Of these 30 drafts that were begun, the students finished 22 of them, which was 73% of the total. Table 9 also displays the kinds of drafts that were begun and finished by the students.

None of the students expressed reluctance to draft, although "being in the mood" or difficulty thinking of a topic seemed to inhibit three of the eighth grade subject several times during the writing sessions. Both Jim and Beth mentioned that they felt they were not as productive as usual because they were not "in the mood." Bret seemed to exhaust his ideas for writing after he finished the two

pieces that he had begun. The other three writers--Laura, Thomas, and Valeri--did not appear to be stymied in their drafting behaviors.

All eighth graders participated in sharing their texts with their groups. The range of the sharing occasions varied between 2 times each for Beth, Laura, and Bret to 6 times each for Thomas and Jim. Valeri shared her pieces aloud 4 times. It is somewhat surprising that even though there was a large amount of time spent in verbal interactions, not more of these verbal interactions centered around the participants reading their texts aloud. Table 8 shows the average amount of times that prewriting occasions occurred (9.1) compared to the average occasions of sharing text aloud (3.6). In general, the eighth graders chose not to share their pieces as frequently as they chose to discuss them. In addition, none of the subjects chose to collaborate and generate a text together. The reasons for not working together ranged from Bret's answer that he felt he wouldn't be able to contribute to the collaboration to Jim's detailed analysis of his group's situation:

J: I don't really think with anyone in here, I don't. I can write with Thomas okay, we kind of think the same way, but I don't think I would want to write with Bret or Valeri. And I might have with Thomas...it's not how much I like to write with people, it's whether they like to write with me. It gets hard, even me and Thomas

write together, we write alike, we write...I don't like to write, it's kind of hard to cooperate there, because you have so many great ideas to you, and so do they, and you want to write that, and no, they want to write this. So I think, that maybe instead of writing together, maybe writing the same story, but not writing it together. Like we were doing, writing chapters. That's a better idea, than writing at the same time. I mean I've tried that before with Thomas, and it just doesn't seem to work out.

I: If any two could do it, you two could, but maybe it's too hard?

J: Yeah, we sat there at the Writers Weekend for two hours and all we got were names.

Possibly if the groups had been formed differently, then some collaboration may have occurred. Beth felt that since "it wasn't assigned, I don't think we would have, or gotten into it."

All of the eighth graders chose to revise and edit their pieces, both as the texts were generated and also when I asked them to choose a portion to recopy or "publish" a few days later. However, there appeared to be extreme ranges of revision practices among the six participants. For instance Table 7 shows the amount of text generated during five hour-long writing sessions. Within this amount of generated text, the total number of changes that occurred during the

students' total texts ranged from 12 occurrences in Jim's to 94 changes in Valeri's. This data helped formulate an average number of words written before a revision or edition occurred. The average ranged from 17.4 to 55.5, with Beth writing the fewest words before making a change, to Jim writing the most words before making a change.

Table 10 also highlights revision practices of the eighth grade participants on selected portions of their written products. The range of revisions in their first draft texts ranged from 0 to 23 occurrences. In the recopied portions this range appeared to increase somewhat--10 to 30 occurrences. Collectively the group appeared to rely on revision to strengthen their pieces; however, individually there was a widespread understanding of how to revise their pieces. Thomas, Jim, and Valeri did not revise this particular portion of their texts when they originally wrote the text. However, when they recopied their pieces, Jim and Valeri in particular made a large number of changes. Thomas changed his slightly; however, his comments about what he chose to revise revealed that he seldom changed poetry, and this piece happened to be a poem. Therefore, his revision practices may have been different if the piece were a different kind of writing.

The students' comments concerning their decisions about writing revealed that some understood and practiced revision more than others. Laura mentioned that she sometimes moved

whole paragraphs and phrases when she wrote, Valeri said that she added descriptive language to make her pieces more real, Beth felt that reorganization was the key to revision, and Bret knew that rereading and recopying his text would cause him to make changes and also make his piece presentable for grading. Jim and Thomas, however, appeared to see revision differently. Jim perceived that his piece needed little revision once he drafted the piece for the first time; in reality, he made significant changes to the piece once he recopied it. Perhaps, because it was Jim's own decision to make revisions and not the suggestion of someone else, that his sense of ownership made the difference between his perceived lack of needed revision and his actual behavior. Thomas, on the other hand, welcomed feedback to his pieces:

T: Oh, well, I love it. I like it. It shows me that they took the time to read it. They had to uh, think about it. If they tell me it's wrong--

Laura: Yeah, what if it's bad?

T: It can change my opinion. I still like it, 'cause it helps me write better.

Evidently, feedback could have caused Thomas to rework his piece rather to follow his usual procedure of making few changes or putting it in the back of his notebook so that he wouldn't see it again.

The last composition element to be addressed is that of publishing. With the exception of Valeri, none of the eighth grade subjects chose to "publish" their pieces during the five writing sessions. Valeri wrote a poem about murder during the last session, and then she took time to recopy her poem, so that I would have a finished product from her. All of the other students, with the exception of Jim, finished drafts early enough in the writing sessions that if they chose to recopy the drafts there was ample time to do so. Even though materials were available for adding illustrations, making texts into books or other published renditions, none of the subjects chose to use the materials. All of the students preferred spiral notebooks of some sort, most preferred the college-ruled variety. Each student picked a particular kind of ink pen and then used this pen each session. For the most part, the students did not move to new places to write each day. They seemed to prefer the same familiar position or place each session.

The students' general publishing behavior may have been related to their habits of the eighth grade English class writing assignments. During the year, I required assigned writing frequently. This writing was shared and turned in to me as a typed or handwritten composition. Although the compositions were placed on display often, they were never written as books or posters or decorated pieces to be displayed on a bulletin board as such. It is possible that

it seemed immature or foreign to the eighth grade subjects to use the materials that were on the table during the writing session. However, it is equally possible that the students had progressed beyond that stage in their writing development where a published piece meant illustrating it and putting it in a book format. It appeared, that, for the most part, the students were more interested in what they were writing than how it looked. During the post-composition interviews Jim mentioned that "professional writers can spend a lot more time with their books and they can really dedicate themselves to finishing and making it a really finished story."

Characteristics of Professional Writers. The eighth grade students' writing behaviors and characteristics resembled those of professional writers. All six subjects mentioned favorite books, magazines, or materials that they enjoyed reading. They all considered themselves "readers." Five of the six participants' texts were directly influenced by materials they had read recently. Bret was the one exception to this characteristic of professional writers, and it could be that his text was more influenced by his reading than was indicated by interviews and transcript comments. As his teacher, I knew that he had read several sports books during the year, one in particular that dealt with developing mental toughness for the sports arena. Even though he did not mention this book, it, along with the



numerous magazines that he read, may have had some bearing on his draft about his personal goals.

All eighth grade subjects generated text using various forms of the writing process, which refers to everything a person does from the time he or she first contemplates the topic to the final moment when the product is finished (Graves, 1983). Examples of writing processes included the numbers of times the students discussed their own and each other's topics, the techniques that various ones used to think of names, such as looking at posters or books and reading in encyclopedias, and even the ritual of sitting in the same location, using the same notebook and pen each day.

I: Jim, you took off your ring and watch, why?

Jim: It's bugging me. I usually do that, even when I'm reading. I don't like to have anything in my hands.

I: Bret, is that a fine point pen or medium?

B: Medium point, I can't stand fine point pens.

J: I like this black felt tip ink pen. I hate when my pencil is really sharp. I like it to be kind of dull. The only time I use pencils is in math class. I hate using pencils.

Valeri: You don't like sharp pencils?

Bret: no.

V: Oh, I like sharp pencils.

I: Me too.

Their writing process behaviors were well known to each other, so that Jim was able to say after I explained the materials during the first session:

J: That's what Thomas always writes on, that's what his notebook looks like.

In addition, location and the right time of day seemed to be play a role in the writing process of the subjects.

Four of the six participants referred to writing that they produced at home, which was for the most part private writing. Valeri mentioned that she kept a diary, "because I always think that someday somebody's going to read it, like it will be really famous, or like when my children get older, they'll read it too." Beth kept her notebooks filled with pictures and various writing drafts to which she added new lines and characters. Laura wrote notes in her Vietnam notebook, she had a pack of private letters to various people that she intended to never mail, and she had begun a new paisley notebook of letters "in the event of my death." Thomas told the group about his book in which he had described the country and characters of Valray, and he also told about his notebooks of poems and writings and what he hoped might happen:

T: What I'd like to do, if I die young, is for someone to find my thing with all my poems in it, like that, starts with an eh, eh, who's that, starts with an E, Emily Dickinson, yeah.

Neither Jim nor Bret reported writing privately at home in such a fashion, although both boys did mention sitting in their rooms, thinking of topics for assignments and writing.

The audiences for whom they wrote their pieces most generally seemed to be for themselves or for some generalized audience that might read their pieces, such as Valeri's referral to "people" who needed to understand what she meant when she wrote certain phrases. To some extent, they wrote their pieces for me, since they knew that I would read them and use them for my research.

I: You started writing this when we were talking. Why?

Thomas: I, yeah, I thought we need to write, I wanted to talk but I had to write, because you are doing research for five hours time, and I have four pages done, so that would mess up your research, so...

I: So that was your sole reason, you didn't have a compelling reason to write? But you're such a good kid, you wanted to contribute to my research!

T: Yeah! So I wrote while I talked. (We laugh.)

One text, Laura's expository essay about a former classmate, was written simply because of the trust that the group environment had produced, and Laura adamantly announced that she would probably not write such a piece for the general public. Beth, also, generated two pieces that she felt would be too controversial to share with anyone other than the group:

B:...See, if I read it, see the reason I wrote this, was 'cause I knew that I could share it with you guys, but I don't think I could read it to the theme class.

Professional writers have a strong sense of revision, which enables them to produce meaningful texts. The eighth grade subjects varied in their understandings of revision and in their practice. All did make some changes in both their first drafts and in the recopied versions of their drafts. Thomas seemed to do the least amount of revising, and as was mentioned, this fact may have been due to the amount of poetry he wrote during the sessions. Jim did not perceive that his pieces would need changing; however, he revised the selected portion significantly. Beth, Laura, Bret, and Valeri also made addition and deletion changes both when they generated the first draft and when they recopied it. They also had a stronger sense of editing their pieces, so that the recopied pieces appeared neater and with less errors. In general, the eighth grade subjects, with the exception of Thomas, reduced their technical errors somewhat from the first draft when they recopied the draft, as shown in the difference in mean errors in Table 10.

The last characteristic of professional writers listed that was observed in the comments and products of the eighth grade participants is that of uniqueness. The eighth graders tended to easily decide their own course of action

during the writing sessions; they seemed to possess an independent spirit that enabled them to readily make choices about topics, length of drafts, even whether to finish or not. Table 10 gives the kinds of writing that the students both began and finished in the sessions. Poetry and expository pieces dominated as kinds of writing chosen for production, although prewriting notes to self and narratives also accounted for several of the drafts.

In general the poems and the expository essays of the eighth grade students dealt with political, religious, and school issues that concerned them, and individually the texts reflected the uniqueness of the writers. Bret struggled the most as he decided what to write about, but eventually wrote an expository piece about his future that one would know was his, even if his name were left off. Jim and Valeri wrote narrative accounts based on the kinds of reading they enjoyed; Beth wrote "mood" phrases, paragraphs and eventually two strongly emotional pieces about her religious struggles and her frustration over so many rules; and Laura explored her feelings and understandings about the Vietnam War again in her writings. Thomas moved from writing poems about his surroundings, men of power, and Paul McCartney to expository essays on what young Americans must do "to prepare ourselves toward the quest for world democracy. Someone must take charge in crunch time. America is the country to do it, we have the experience,

what plays work and which ones we shouldn't run..."

Finally, the last piece of information that I obtained from the eighth grade subjects deserves to be analyzed, and that is whether they considered themselves to be authors or not. Beth, Thomas, and Jim immediately answered "yes" to the question, giving their reasons: "because I think of things all the time," (Beth); "I've had something published," (Thomas); "I like to write," (Jim). Valeri at first answered, "Not, really, I can't write for a long period of time." Then she changed her thought and said, "Well, maybe I am, kind of." Both Laura and Bret answered firmly "no" because, in their opinions, she had not published a piece of writing and he was not interested enough in the process of writing. Interestingly, all the students, even Laura and Bret, possessed qualities of authorship and exhibited mildly-developed to strongly-developed concepts of authorship, but their perceptions of themselves as authors varied depending upon their definitions of publishing and their perceived interest in the process.

## CHAPTER V

### FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to describe the concepts of authorship held by selected good readers and writers in grades six and eight. The literature review focused on the development of authorship concepts through both an historical perspective in society and in educational implementation, and on the written expression found in the perspectives of professional writers. In addition, Nistler's (1988) research was cited as a recent study that presented data concerning authorship concepts exhibited by good readers and writers in first, third, and fifth grades. The present study was designed to build upon Nistler's work (1988), so that these data, in the form of thick description, would add to the body of knowledge that "may allow us to teach what we understand" (Murray, 1982, p. 80).

The research questions of this qualitative study were addressed by collecting data through observations of the writing behaviors of twelve school children enrolled in a private school located in a large suburban area of North Texas. Criteria used for selection of six sixth graders and six eighth graders to participate in the study included

teacher judgement, standardized test scores in reading and language, and a subject's ability and willingness to verbalize about reading, writing, and related topics.

Data were collected during three phases of a student's involvement in this study. Pre-writing session interviews probed the subjects' perceptions of themselves as authors and decision-makers in the writing they were involved in at home and at school. These interviews were followed by five hour-long writing sessions held daily for five days. The subjects were divided into groups of three, and each group remained together for the duration of the study. The writing sessions were designed to provide a workshop-type setting such that each session was held in a quiet, comfortable, free-to-talk environment. The subjects were given freedom to make their own decisions about what they wrote, how much they wrote, what texts they shared with the group, what they published, and whatever other options were available to them as writers. The final phase of each student's involvement was participation in an individual post-composition interview, which focused on decisions the student made during the writing sessions.

Transcripts of interviews and writing sessions were made and used as a primary source for data. Other data that were collected and analyzed included observer notes, parent and student questionnaires, and all texts that were produced during the writing sessions. A constant comparative method



of data analysis was used (Bogdan & Biklen, 1982).

The findings of this qualitative study are directly related to the research questions presented in Chapter I.

1. What concepts of authorship were revealed in the oral language of children engaged in pre-composition interviews?
2. What concepts of authorship were revealed in the oral and written language of children engaged in five writing sessions?
3. What concepts of authorship and evidences of writing development were found in children in post-composition interviews?
4. How did these concepts differ for selected good readers and writers in sixth and eighth grades?

In Chapter IV, "Presentation and Analysis of Data," data were presented that described the writing behaviors and authorship concepts exhibited by each subject individually. Following the profiles of individual subjects, analyses of the sixth grade-level group and eighth grade-level group were given. The definition of authorship, as well as elements of composition and characteristics of professional writers, guided the description of concepts of authorship that the sixth and eighth grade participants held, respectively. The analyses were not undertaken in an effort to assign defining characteristics of authorship to a particular grade level. Instead, it was expected that

differences emerging from the analyses would provide direction for further study into children's concepts of authorship, and inform instructional practices in reading and writing.

The findings of this study support the position taken by Graves and Hansen (1983), Calkins (1986), and Atwell (1987) that children involved in "real" writing activities, particularly in a workshop-type setting, gain control and make decisions about their composing processes similarly to those processes conducted by professional writers. The research study participants exhibited strong understandings of authorship concepts and were willing to use their understandings to make meaningful texts.

### Findings

This section begins by reporting differences and similarities in selected sixth and eighth graders' various demographic characteristics, reading and writing interests, and writing session behaviors. The next sections will present differences and similarities in writing behaviors and decision-making characteristics. The data presented will be guided by the definition of authorship, the elements of composition and by professional writers' characteristics. Decisions that the subjects made concerning drafting, sharing, revising, and publishing will

be noted. Other data such as the influence of reading materials, decisions that contributed to the uniqueness of the grade-level texts, and decisions about audience will be presented as relevant. The remainder of the section reports differences in sixth and eighth graders' perceptions of themselves as authors.

Comparisons of Demographic Characteristics, Reading and Writing Interests, and Writing Session Behaviors. The twelve subjects ranged in age from 11 years old to 15 years old. The parents of both sixth grade-level subjects and eighth grade-level groups were well-educated, professional, career-oriented people. A majority of the mothers in the two groups were teachers who held masters degrees. The occupations of the fathers were more varied, with careers listed that included pilot, banker, attorney, and aerospace engineer. Only one set of the twelve sets of parents had been divorced, ten sets of parents expressed strong religious beliefs, and all sets supported the school and its endeavors by serving on committees and board of directors, coaching, teaching, or being involved in the Parent-Teacher Organization.

All of the students were involved in one to three extracurricular activities, which included church youth groups, sports, cheerleading, and dance lessons. The students and their families had traveled extensively in the United States and in foreign countries. The students

reported that many of their parents wrote letters, lesson plans, notes for lectures, but of the 24 parents discussed, four (all fathers) had written pieces that exhibited authorship to their children: a published book, a daily sports column for a large newspaper, and poems. The sixth grade-level students had not formulated future goals as much as the eighth grade-level students had, which ranged from being a professional football player, attending West Point, or earning a Ph.D. in English. Appendix D presents additional data concerning the family characteristics of the subjects.

Parents had regularly read to the children when they were younger, but none reported reading to their children at the present time. The students' reading interests varied from reading about sports, adventure tales, and fantasy for the sixth graders, to political issues, fantasy, and romance for the eighth graders. Favorite topics for sixth graders' writing included war, adventures, fantasy, and writing about self; favorite topics for eighth graders' writing included political issues, fantasy, romance, and humorous adventures. Only one subject, a sixth grade boy, reported using the computer and word processor to write.

During the writing sessions, both groups tended to use the same materials and work in the same location each day. In general the students did not move a great deal during the sessions, even though at times one would go outside the room

to get a drink, move to get a snack, or walk around the room looking at books or posters. Ideas for writing for both sixth grade and eighth grade subjects overwhelmingly came from the books and other materials they had read both in-school and outside of school. Other ideas came from illustrations, chapel programs, posters, group interactions, and from their emotional responses to current events. Data for both their reading and writing interests and for their writing behaviors during the writing sessions are available in Appendix D.

Decision-making: Drafting. Both sixth grade and eighth grade participants willingly chose to generate texts during the five hour-long writing sessions. Both grade level groups exhibited, somewhat, a tendency to please me and to perform because of the nature of the research study, and the students felt somewhat "awed" by the different atmosphere of the particular setting; however, for the most part the subjects confidently handled the writing task as designated in the first writing session, and as the sessions progressed were fairly oblivious to the audio and video recorders. The sixth graders chose to use small or large legal tablets and ink pens for their drafts; the eighth graders chose college-ruled spiral notebooks and various kinds of ink pens for their writing. Each individual preferred to continue using the same materials each session, and each individual chose

to return to the same location, either table, couch or floor for each session.

Neither sixth graders nor eighth graders desired to use the computer and word processor to write. One sixth grader decided that he would; however, he decided not to do so once the sessions began. Several reported that they had access to word processors at home, but only one student preferred using the computer for writing. Others did not have word processors or if they did, still preferred to write their drafts longhand. One eighth grader said, "I prefer longhand. Sometimes I'll type it after I've written it, but I never write it with a word processor." It is possible that those who knew how to use the word processor did not feel that they could do so adequately for their drafts in the writing sessions.

Both grade-level groups spent time in prewriting discussions as they drafted their pieces. As shown in Table 11, the number of occasions of prewriting activities or discussions totaled 52 for the sixth graders and 55 for the eighth graders. During the sessions, each group asked me or their peers various textual or grammatical questions involving their drafts. On several occasions an encyclopedia or other book was used for information, but neither grade-level group chose to use a dictionary, even though dictionaries were available. The sixth grade participants interacted verbally with each other at an

Table 11

Comparison of 6th Grade and 8th Grade Participants'Drafting Decisions

	6th Grade	8th Grade
Materials:	tablets ink	spiral notebooks ink
Location:	6 at tables	4 at tables 1 at couch 1 at floor
Prewriting events:	52 (Avg=8.6)	55 (Avg=9.1)
Help questions:	25	24
Average verbal interaction time:	56.5 min	59.5 min
Average silent time:	43.5 min	40.5 min
Drafts begun:	20	30
Drafts finished:	9 (45%)	22 (73%)
Narratives begun:	13 (65%)	3 (10%)
Autobiographies begun:	5 (25%)	0 (0%)
Expositorys begun:	2 (10%)	11 (36%)
Poetry begun:	0 (0%)	11 (36%)
Prewriting notes:	0 (0%)	5 (16%)
Average total words:	1332.8	1857.7
Range:	657-2158	888-3008
Average words/session:	306.4	321.1
Range:	131.4-431	177.6-601.6

average of 56.5% of the hour-long sessions, whereas the eighth grade participants interacted verbally slightly more often--59.5% of the hour-long sessions.

The only noticeable difference between the two grade-level groups in making decisions about drafts occurred with the choice of topics and kinds of writing produced. Sixth graders began 20 total drafts and 13 (65%) of those were narratives, 5 (25%) were autobiographical accounts, and 2 (10%) expository essays. The sixth graders' narratives dealt with various adventures such as camping, World War II, World War III, and an escape from a wicked queen; and of the 20 drafts begun, only 9 (45%) were finished.

Eighth grade students began 30 drafts, and 3 (10%) were narratives, 11 (36%) were expository essays, 11 (36%) were poems, and 5 (16%) could be classified as personal notes. Similar to the sixth grade narratives, the eighth grade narratives dealt with adventures--a fantasy about a powerful wizard and a realistic fiction account of a girl from Montana who visits New York City. The expository pieces covered various topics, including the Vietnam War veteran, religious beliefs, world democracy, and the effect of having too many rules.

Despite the widespread difference in topics chosen and kinds of writing produced, the participants in both grade level groups averaged writing a similar amount of words during each session, with the eighth graders writing



slightly more than the sixth graders. All of these data are displayed in Table 11.

The data revealed that these selected good readers and writers from sixth and eighth grades made relatively the same kinds of decisions as they chose to draft pieces. The difference in kinds of writing produced was due to the level of interests in each group, the influence of recent reading materials, and the levels of maturity and natural development found at these age levels. The difference in number of drafts begun and finished may be explained by realizing how many drafts were continuous drafts, and as such, required the participant to write daily on his or her piece. In the sixth grade groups, five of the six participants produced continuous drafts, which were narratives; and these narratives occupied the writers three days or more. In the eighth grade groups, only two participants spent three days or more on continuous drafts, which also were narratives. Those writers who chose to generate narrative texts also chose to spend larger amounts of time on those texts, thereby reducing the number of other drafts that could be written during the sessions.

Decision-making: Sharing. Both groups of participants enjoyed and used the workshop situation as a time to discuss their own and each other's topics. Not only were the writing topics discussed but the students interacted on other topics of interest as well. Particularly the eighth

graders found other topics to discuss besides their written texts. The sessions were designed to create an easygoing, trusting, quiet, but free-to-talk atmosphere, so that the students felt comfortable and somewhat similar to how they might feel at home in their own rooms. All decisions about their written products were to be made by them rather than me or some imposed requirements.

With these guidelines in focus, Table 12 shows that the total occurrences of sharing text aloud occurred in the sixth grade groups 37 times (mean = 6.1), and the total occurrences for sharing text aloud in the eighth grade groups occurred only 22 times (mean = 3.6). A further breakdown of the two groups at each grade-level demonstrated that both sixth grade groups had similar sharing behaviors and both eighth grade groups were similar in their sharing behaviors.

The major difference in sharing behaviors between sixth graders and eighth graders may be partially explained by understanding that several of the eighth grade teenagers were unwilling to expose their personal thoughts written in rough draft form until they felt the group could be trusted. It is possible the sixth grade students in general had not reached this stage in their adolescent development. Most of the sixth graders wanted to share and receive attention from either peers or a nearby adult. Another contributing factor may be related to the eighth graders' lengthy verbal

Table 12

Comparison of 6th Grade and 8th Grade Participants'  
Sharing Decisions (Total)

	6th Grade		8th Grade	
	Total	Avg	Total	Avg
Group 1:	18	6.0	10	3.3
Group 2:	19	6.3	12	4.0
Totals per grade:	37	6.2	22	3.6

interactions on topics other than those they were writing about. These interactions took time, perhaps, from the writing process of sharing; however, perhaps the verbal interactions contributed in other ways to the formation of concepts that may be evidenced in later drafts of writing.

Decision-making: Revision. Decisions made for revising their pieces are shown in two separate tables. Table 13 displays data concerning total texts that participants generated during five hour-long writing sessions. Table 14 presents data for revision decisions of selected portions of the participants' texts.

The average amount of revision occurrences made by both sixth graders and eighth graders on their total texts produced appear to be similar--50 for sixth graders, 48.6 for eighth graders. However, sixth graders made more

Table 13

Comparison of 6th Grade and 8th Grade Participants'Revision Decisions (total text per student)

	6th Grade	8th Grade
Average total words:	1532.8	1857.4
Range:	657-2158	888-3008
Average total revisions:	50	48.6
Range:	31-79	12-94
Average number of words before change:	33.1	43.1
Range:	13.9-54.5	19.9-111.2

revisions on less words. The sixth graders' range of total amount of words produced was 657 to 2158, which was less than the range of total amount of words written by eighth graders--888 to 3008.

The area of greatest revision difference between the two grade levels was in the area of average words written before a change in text occurs. The eighth graders wrote longer passages of words (43) on the average, before making a change in text, compared to the sixth grade's average of 33 words written before a change occurred. These data indicate that the eighth graders were not as prone to change their texts while they generated them, whereas the sixth graders were.

Table 14

Comparison of 6th Grade and 8th Grade Participants'  
Revision Decisions (selected portions)

	6th Grade	8th Grade
Average words attempted:	339.8	292.1
Range:	156-711	157-648
Average words, first draft:	340.8	276.3
Range:	150-688	151-608
Average number of revisions:	10.1	8.8
Range:	2-26	0-23
Average number of technical errors:	16.3	7.6
Range:	4-35	2-15
Average words, second draft:	311.5	278.8
Range:	153-569	155-583
Average number of revisions:	13.3	17
Range:	5-41	10-30
Average number of technical errors:	10.3	6.1
Range:	4-21	2-10

Table 14 presents revision practices on selected portions of the students' texts and various other decisions about revision. The eighth graders' selected first drafts averaged shorter in length than the sixth graders' selected first drafts. Their revision occurrences during first drafts also remained less than the sixth graders'; however,

during the writing of the second draft, the eighth grade subjects' decisions to revise increased significantly, from an average of 8.8 occurrences during first draft writing to an average of 17 occurrences during the second draft writing. The eighth graders revised more often as they recopied their pieces. Technical errors decreased for both sixth grade and eighth grade participants when they recopied their texts.

Revision practices at both grade levels appeared to be on several different plateaus of understanding and practice among the participants. In some cases, the children knew more about revising than their behavior indicated; in another instance, one subject reported that he rarely perceived that his text needed changing, and yet during the recopying stage the subject revised extensively. All participants, without exception, revised some portion of their texts during the writing sessions. All appeared to be concerned that the meanings of their texts were clear and said what they wanted them to say, that the words "sounded right and not stupid." Editing practices were evident, but did not receive a high consideration during the drafting. As the students recopied their pieces, they consciously made efforts to produce texts grammatically correct and neater in form. In general, the students did not appear overly concerned about handwriting, neatness, or correct form during the sessions; instead they concentrated on using

the writing time to make meaningful text from their thoughts.

Decision-making: Publishing. Both grade-level groups showed an overwhelming tendency not to publish what they had written during the sessions. Only one eighth grade student, actually took time to recopy one of the pieces she had written. Other students also had time to do so but chose not to recopy any of their drafts. However, each of the sixth graders commented that the next step for their pieces, if they had time, would be to recopy, type, or use the word processor in order to present a finished text. The eighth graders seemed less concerned about publishing their pieces; their comments indicated that they might decide to recopy or they might decide not to recopy, depending on whether pieces were finished, whether pieces might be used for class assignments, or whether the writers felt like "going public" with their texts.

The students did not feel a need to publish their pieces into presentable exhibits or books, using any of the materials available. Sharing for an audience by reading the texts out loud gave the writers a sense of publication. The situation may have been different if the sharing could take place only by reading silently, or by having the audience read the piece to himself or herself. This practice did happen once during the sessions; it was not against the "procedures." Two sixth graders exchanged each other's

pieces and read them silently. However, the rest of the sharing by all other participants occurred orally. Whenever the texts were publicly shared with the group there were immediate reactions, which satisfied the writers and helped them instantly establish meaning for their pieces. One sixth grade student, Cliff, observed in the post-composition interview:

C: I wanted to be there when they were reading it, or read it to them, so if they didn't understand a part...

I: You could explain it to them? Wonder if an author ever feels that way.

C: Oh, that would be hard, because if it was published all over the United States, wow!

Influence of Reading Materials, Sense of Audience, and Uniqueness. Sixth grade and eighth grade participants both used recent reading and research materials for choosing topics on which to write. Three of the sixth graders (50%) incorporated some aspect of war or World War II into one or more of their continuous narratives, and the recent study during reading class on the sixth grade level had been World War II. One sixth grader wrote a camping adventure narrative, similar to the adventure that he had read recently, and one other sixth grader wrote a fantasy narrative that had elements similar to those found in The Book of Three by Lloyd Alexander. Only one sixth grade subject did not appear to write on topics that could



directly be related to various reading materials he had read.

Two eighth graders wrote expository pieces on political issues such as the Vietnam War and world democracy. These topics were directly related to research projects that the students had done during the study of the 1960's era and were also related to the their outside class reading. One eighth grade girl claimed to use the descriptive style of the Anne of Avonlea series by L. M. Montgomery, and one patterned her pre-writing notes and romantic phrases after a book she had read. One boy's writings reflected the fantasy series of Lloyd Alexander and Ursula LeGuin, whose books were his favorites. Only one eighth grader did not choose a topic for writing that could be directly connected to obvious reading material.

Both sixth grade-level and eighth grade-level subjects sharing behaviors and comments during interviews and during sessions revealed that for the most part all students felt a sense of audience. Several sixth and eighth graders wrote to please themselves, others wrote for a generalized audience. One sixth grader wrote with a specific audience in mind. Two of the eighth graders wrote more private texts that they chose to share with their writing groups, which they would not have shared with a larger, more public group.

The sixth grade and the eighth grade participants expressed their individual personalities during the writing

sessions by choosing to write texts that reflected their personal interests, their reading interests, and their unique understandings of the writing process. No two compositions were alike, even though there were some similarities in topic choice. The students were able to incorporate what they knew about a topic with their own version of creativity and produce a piece of unique writing. Even though this procedure was not part of the actual research study, it is possible that each writing piece could have been identified as one written by its author, if one knew the subjects well enough.

Perception of Self as Author. Table 15 presents data concerning the perceptions of themselves as authors that the sixth grade and eighth grade participants revealed during the interviews. In the sixth grade-level group of writers, three answered "yes" to the question "Are you an author?" Reasons given for this belief were: "I like to research," "I like to write," and "I like to write books." In the eighth grade-level group of writers, three students also answered "yes" to the question, and their reasons for the affirmative answer were: "I think of things all of the time," "I've had something published," and "I like to write." Within both groups of writers, the affirmative reasons described the identifying characteristics of an

Table 15

Comparison of 6th and 8th Grade Participants'  
Perceptions of Authorship

	Are you an author?	Why or why not?	Category
<u>6th Grade</u>			
Kenny	Yes	I research.	Research
Lindsay	Yes	I like to write.	Enjoyment
Seth	Kind of	I like to write a lot.	Enjoyment
Cliff	Yes	I enjoy writing books.	Enjoyment
Jeana	Sometimes	When I write, I am.	Act of writing
Ryan	No	I haven't published.	Publishing
<u>8th Grade</u>			
Beth	Yes	I think of things to write.	Originality
Laura	No	I haven't published.	Publishing
Thomas	Yes	I have published.	Publishing
Bret	No	I'm not interested.	Enjoyment
Jim	Yes	I like to write.	Enjoyment
Valeri	Maybe	I can't write long.	Act of writing

author as someone who liked to write, researched, and/or published his or her text.

The sixth grader who answered "no" to "Are you an author?" qualified his answer by saying, "Not yet...if I ever get a book published." The two eighth graders who

answered "no" to the question, clarified their answers by explaining that, a piece of writing had not been published, or that the interest to write was not strong enough.

The sixth grade writers defined an author as someone who enjoyed writing books, researched, and actually engaged in writing. Qualifications for claiming to be an author dealt with enjoyment of writing, with publishing, with research, and with the act of writing itself. Taken collectively the eighth graders believed an author was someone who enjoyed writing, published books, thought of things to write, and wrote longer pieces of writing. Two answered that enjoyment was the key factor, two expressed that publishing was necessary, one felt that originality was important, and one was most concerned with the act of writing itself.

Analyzing both the affirmative and the negative answers, a collective viewpoint was determined, such that, for these twelve writers, an author was a person who liked to write, had a strong interest to write original text, researched a topic, and/or published his or her text. In both groups 50% of the participants believed that their behaviors fit their definition of an author. In both groups, the other 50% either felt that they definitely did not meet the requirements for being an author, or that at times perhaps they did, at other times perhaps they did not.

The data supports that "liking," "enjoying," or "having an interest to write" were the top qualifications for being

an author, according to the statements given by the sixth and eighth grade participants, with five of the 12 answers given related to enjoyment of writing. Three of the answers dealt with publishing, two answers with the act of writing itself, and research and original thought each were given once as an answer to the questions, "Are you an author? Why or why not?"

The data reported in this research study corroborate with those found by Nistler (1988) with first, third, and fifth graders; however, authorship concepts were displayed to a greater degree by the sixth and eighth grade subjects, due to greater maturity, more experience in writing, and strong influences of reading materials. Sixth graders and eighth graders wrote longer texts, respectively, than the fifth graders in Nistler's (1988) study. Sixth and eighth graders revised and edited slightly more extensively than the fifth graders studied, and all sixth and eighth graders exhibited concepts of authorship based upon the definition of authorship, elements of composition, and defining characteristics of professional writers.

Perhaps the single difference that is noticeable when comparing the findings between this research study and those of Nistler's (1988), other than the greater amount of text, revisions, and varied kinds of writing produced by the sixth and eighth graders, was the reason given to why or why not someone may be an author. Nistler (1988) reported that

"publishing a book of considerable length" seemed to be the identifying characteristic of perceived authorship status among his subjects from first grade to fifth grade. While having a piece or book published did concern the subjects in this study, a significant number (42%) of the students declared that "liking" or "having an interest" to write was the primary characteristic of authorship. Three (25%) of the subjects felt that having something published indicated authorship, 2 (16%) felt that the actual act of writing determined authorship, and one person each answered that conducting research or expressing originality described authorship status. However, whether the subjects perceived themselves as authors or not, each sixth and eighth grade participant demonstrated concepts of authorship consciously and subconsciously. Performance as an author did not necessarily rely upon perception.

#### Conclusions

The purpose of this qualitative study was to observe and record exhibited writing behaviors that indicated an understanding of authorship concepts held by selected sixth and eighth grade students. The purpose of the study was not to make broad generalizations or conclusions that may or may not be applicable to all sixth graders or all eighth graders. Each subject in the study performed differently

during the writing sessions than the other subjects as they exhibited various functions of producing text. Some students shared more often than others; some wrote more text on some days, less on other days; others chose to write poetry; still others chose to revise more extensively than other subjects in their group. Verbal interaction, which may have influenced writing behaviors, depended a great deal upon the makeup of the arbitrary groups of writers who spent the hour-long writing sessions together. If the groups had been comprised differently, then different data may have been observed.

In addition, because writing ability seems to be a recursive process (Britton et al., 1977), on any given day, the writing behaviors of any of the subjects could have changed significantly. For instance, Graves (1975) found that a subject's revision understandings and practices that happened during one piece of writing one week were forgotten or not used during the writing of a subsequent piece at another time, from a week to a year later. Therefore, it would be wrong to assume that there are conclusions that are applicable to these selected students for all time.

However, there were strong indicators that emerged as important factors in the writing behaviors and understanding of authorship concepts of the selected subjects in the study. These indicators or conclusions follow.

### Importance of Reading

Listening to stories when you are really young and then reading them as you get older are really the best ways to become a writer. (Jane Yolen in Lloyd, 1990, p. x)

I read as much as I can. I read books, not to pinch ideas, but to see how other authors write. I read to see how stories are put together, and to see which sort of story appeals to me, and to others--and why. (Simon French in Lloyd, 1990, p. x)

The importance of school reading programs which emphasize reading of children's literature selections and trade fiction and nonfiction books, and writing programs that give ample opportunities for children and young adults to respond to literature cannot be minimized. The participants in the study easily referred to books, favorite authors, styles of writing, and topics of interest that were influenced directly by reading and writing activities that had occurred in their total school and individual classroom settings during the past two to four years. Particularly, reading materials that had been read by all students and reading interests were integrated into the individual students' unique personalities and styles, so that their texts were unique and decidedly individual. According to Graves and Hansen (1983),

children realize authors have options because they do the following in both the reading and writing processes:



exercise topic choice, revise by choice, observe different types of composing, and become exposed to variant interpretations. (p. 183)

The students in the research study both consciously and subconsciously acted as authors by exercising their options. Their past exposure to authorship understandings through extensive reading, through visiting author programs, and through writing activities had taught them to behave as authors.

However, it is equally important to understand the necessity of reading at home or in a home-like situation. Those students who read regularly and had read widely, who pursued private interests in reading, who seemed to "devour" materials that "spoke" to their interests, had a wealth of knowledge to write about. It was relatively easy for them to find topics to write upon, because they simply had to write about what they had been reading, and, consequently, thinking. Good writing comes from an abundance of information (Calkins, 1986), which is why the writer needs an inventory of facts, observations, details, images, quotations, and statistics (Murray, 1982).

Conversely, the students who were not as well-read, who had not regularly read trade books or magazines at home, had some difficulty in finding topics to write about. Their minds were "dry," and after they finished writing an autobiographical account or two, they felt there was nothing

left to write about. The two students in the study who had the most difficulty in topic choice were those who did not read as regularly nor as widely as the other participants.

This conclusion does not mean that drafting a piece of writing becomes automatically easier for students who are well-read. Direct teaching, coaching, and supportive listening are important factors of the writing program, such that students are able to find what it is they know and synthesize or evaluate what it is they have read. However, wide and regular reading practice gives an inner voice to the reader's writing behavior and becomes an important source of help in the production of text.

#### The Importance of School and Home Writing Activities

In addition to reading at home, those students who performed strongest as authors were those who found time to write privately at home or in a home-like situation. Several of the students kept diaries, or private notebooks of poems or letters, or notebooks of ideas and ongoing stories. School experiences in writing had given the students important and necessary skills involving the process of writing; direct teaching, coaching, and supportive listening had given them other procedures to follow and had helped instill confidence as they generated text.

However, private writing had given those who did it an added vision, a sense of creativity, and a deeper understanding of the process that writers go through when they write. Private writing contributed to those students' growth in writing ability and most certainly in confidence. Private writing had given the students the ability in particular to practice prewriting techniques and to practice re-seeing their texts by using metacognitive behavior, asking, "Is there more here that I can say, or should say, or don't need to say? Can this autobiographical account be turned into a narrative? Can I do more with this poem? Can I re-see this expository piece on America's downfall, and put into it solutions based on what I've been reading?"

Writing at home or in a home-like situation had particularly helped those students discover their own personal styles of writing, for several reasons. In general, they could spend a greater amount of time working on their drafts, thereby having time to contemplate longer about what they were writing. It is probable that distractions were at a minimum in a home or home-like setting for these students, again contributing to longer and deeper kinds of thinking. Finally, writing privately meant that the student was motivated on his or her own to become involved in the process--the desire to generate text caused writing to happen, which in turn caused growth in understanding the writing process and personal style of the

writer. Calkins (1986) supports this conclusion by observing that a child who is able to spend a longer amount of time writing on drafts, becomes involved with the writings, and discovers his or her own style of writing.

### Revision Practices

The students in the study revised their drafts at several different levels of understanding and behavior. It was possible to assume that several of the subjects knew little about the procedures of revision because of lack of written evidence, and while that may have been true, it is also possible to realize that revision may happen in different ways for different writers. One student revised directly on the paper by drawing arrows, writing in margins, crossing out phrases. Her thought processes were deliberate and fairly obvious. However, other revision practices exhibited by the students included thinking out loud by talking to oneself or by verbalizing the next scenes to the group; planning the entire piece using a mental outline and discussing the mental outline periodically; even reading the text out loud provided a sense of revision practice for several of the students.

Revision, it seems, depended more upon the writers' personal writing styles, and it is possible that it may have depended upon the writers' learning styles as well.

However revision occurs, it is an integral part of the writing process, and the students who sought to make meaningful text revised their texts in their own fashion, whether they changed their texts with pen or pencil as they wrote first drafts, or as they recopied second drafts, or whether their revisions simply took place in the mental outline and planning conceived before any words were ever written.

Ideally, because of all my planning, when I finally do start writing a book I write it right the way through on my typewriter, and just correct a few words here and there. I don't like rewriting. Apart from two occasions, every book I've written has been written once only. (Robert Leeson in Lloyd, 1990, p. 102)

### Writing Development

The students in this study exhibited various stages of personal writing development. Writing development refers to the understanding of authorship concepts and writing process, such that the understandings are exhibited in writing behavior. Each child had made personal progress in discovering through instruction and experience various concepts involved in producing text. For instance, writing a narrative meant writing from a certain viewpoint, either first person, second person, or third person. Instruction

in this skill contributed to the growth of the writers who wrote narratives, but intuition and experience also helped the writers to develop an understanding of how to write from a certain view.

During the writing sessions, the students were able to experience writing process and put into practice instructional skills that they had been taught in their writing and reading classes. However, the writing sessions also gave them the needed time to develop their own sense of writing process and the skills involved. This process of learning or development varied for each writer, and will continue to vary as the writers mature physically, socially, and mentally. (Graves, 1975.)

Nistler's (1988) research supports the idea that writing development is an ongoing affair, which gradually unfolds in a recursive but ever broadening way for the young writer. For example, the first graders in his study were very concerned with editing, the third graders had begun to manipulate print and write for an audience, and the fifth graders reread their compositions throughout each writing stage, revising and editing as they read. The participants had gained new insights into the writing process, which were integrated with their personal experiences, their various levels of maturity, and their individual social and cognitive understandings. Likewise the sixth grade and eighth grade participants exhibited their own understandings

of authorship concepts through integration of experiences, knowledge, and physical and social maturation.

### Publishing and Perception of Self as Author

In Chapter I of this document, publishing was defined as "the act of producing a public product from the piece of writing in the form of a book, newsletter, article for a magazine, entry in a contest, as a bulletin board display, or in similar form." By applying a lenient application of this definition of publishing, all of the participants published their texts because they each produced a public product "in similar form" by choosing to share their texts orally with the group. Oral publication served to satisfy the writers' need for reaction, approval, and audience. However, none of the participants in the research study, with the exception of one, published a piece of writing in written form during the five writing sessions. One student, an eighth grade girl, voluntarily recopied one of her pieces.

The students operated from their own definitions of publishing, which influenced their writing behaviors and which caused various perceptions of themselves as authors. The students in the study were aware of the connotation meant by "professional author." For them, the sophisticated cultural trade definition of publishing meant that the

author involved was a professional--he or she had written books or articles which were published, and money was made. Simply putting their texts in book form, or on a bulletin board display would not have meant to them that their texts were "published."

This is not to say that displaying their texts or sending their texts to a contest would not have resulted in producing pieces more ready for publication. Such activities would have caused the writers to possibly rewrite and edit their texts in order to present neater, more correct copies. Therefore, their texts would appear to be ready for publication.

However, the definition of trade publishing influenced their perceptions of themselves as authors. One believed he was an author because he had had two poems published in a "real" book, and two believed they were not authors because they had not published any texts, even though I, as their teacher, had personally "published" many of their pieces in class and school anthologies. During an interview with one of the eighth grade students, the distinguishing characteristic of professional authorship was expressed:

I: What did you do in the writing sessions that is just like what an author does?

J: It depends on what you call an author. I think everybody is in a way, an author. An author to me, is not just someone who spends his whole day writing, and has his



picture on the back of the book. To me, an author is just someone who writes, you don't have to be good at it. If you enjoy writing, whether you're good at it or not, whether anybody ever reads it or not, if you like it and you enjoy writing, then you're an author.

I: Do authors do anything that you can't do?

J: Well, professional ones--but by my definition, no.

I: Well, how about professional ones?

J: Professional authors can spend a lot more time with their books and they can really dedicate themselves to finishing and making it a really finished story.

It seems that the subjects categorized their perceptions of authorship and themselves as authors into two levels. Professionally, authorship meant that a writer worked at producing texts for an occupation. However, at another level all of the subjects had the potential to be authors, or most considered themselves as authors, because of the interest and the enjoyment they felt as they produced text.

This enjoyment appeared to be the key factor in understanding and exhibiting concepts of authorship. For the students who enjoyed producing texts, the writing process naturally occurred. Prewriting strategies, personalized and unique process techniques, ownership of text by planning and choosing topics, editing, revising, making their pieces public--all happened spontaneously and

in due time during the writing sessions for those who liked to write.

I love writing and drawing picture books. I love sharing the stories and characters. I feel compelled to do it. If I weren't doing it for my living, I'd be doing it in my spare time, and on the side, and on the sly! I consider myself very fortunate that my job is doing something that I absolutely love. (Steven Kellogg in Lloyd, 1990, p. 140)

### Recommendations

#### Recommendations for Reading and Writing Programs

Literature based reading programs that involve children in reading both during the school day and at home and in home-like settings are highly recommended. The abundance of information that Calkins (1986) advocates cannot come from a reading program that is primarily a workbook or textbook oriented program. Trade fiction books and nonfiction reading materials, along with time spent in libraries both researching and reading substantially contribute to the "power supply" that is necessary for development of intellectual processes and higher level thinking. Reading regularly and widely provides internal data for the young mind to process; writing reflects that mental processing.

Field trips, camping retreats, or other joint school and home efforts which provide quality experiences in travel and varied educational insights should be part of school children's activities. These activities contribute to the natural learning and development required for mental growth.

Visiting author presentations that demonstrate an author's actual unique process involved in producing text are helpful and highly influential in developing an understanding of concepts of authorship. It is recommended that programs be planned so that small groups of students would benefit from a workshop-type setting, writing with visiting authors or interested, knowledgeable adults.

Writing programs that involve students in quality work both at school and in home-like settings are recommended. Time should be allowed for continuous writing over a period of several days. Writing for several consecutive days would benefit students, by giving them opportunities to understand their personal styles of writing and time to produce text. Quality writing time should allow free selection of topics, availability of various materials, use of computer word processors, and group sharing of writing pieces.

Particular attention should be given to the process of revision. Direct teaching, coaching, and supportive listening are part of the effective teaching strategies involved in helping students understand revision and their own revision procedures. At both the sixth grade level

and at the eighth grade level, students deserve and need the opportunities for re-seeing their pieces. Helping young writers develop the ability to practice revision cannot be neglected. The intellectual processes which contribute to the development of text are at least as important as the final text (Hall, 1989); for young writers these mental exercises determine growth into more intelligent human beings. Vygotsky (1962) advocates that revising, "the evolution from the draft to the final copy" (p. 144), reflects the mental process necessary for higher level thinking.

Writing at home or in a home-like situation should be encouraged, whenever and however possible. "Writers' Weekends" or similar retreats may provide additional quality time for young writers to have opportunities to write. Workshop-type groups may provide support for students as they write; however, direct teaching of group procedures as advocated by Atwell (1987) and Hansen (1987) must be employed, due to the vulnerability that all writers, children and adults, experience when they write and choose to share their texts. Sharing texts before an audience, even a small audience, can be sometimes exhilarating or devastating. Writers' groups are recommended if they are used for support and encouragement.

It is imperative that teachers at the sixth grade-level and the eighth grade-level also become readers and writers,

if school reading and writing programs are to become stronger. Teachers cannot simply refer children to books, they must become readers of the books that are written for children, in order to become credible sources. In addition, students whose teachers write are encouraged to generate text themselves and make greater strides in growth as writers; and teachers who write learn firsthand what the process of writing text involves. (Atwell, 1987) Concepts of authorship do not belong only to selected good readers and writers in sixth and eighth grades but to all students and teachers who are willing to participate in the act of writing.

#### Implications for Further Research

As an exploration into sixth grade and eighth grade students' concepts of authorship, this study was intentionally limited in setting and in selection of participants. The scope of the study built upon the research conducted by Nistler (1988) with first, third, and fifth grade students, and was designed to integrate several recommendations suggested by Nistler (1988). Appendix A presents a comparison of the procedures of this study with those of Nistler.

The setting of this study, removed from the regular classroom, allowed for in-depth observation and data

collection. However, future research could extend the findings of this study by conducting studies of children's authoring in the naturalistic setting of the regular classroom. It is recommended that the teacher as researcher design be used, if possible; the participant-observer role that I played in the writing sessions and in the interviews provided both distance and intimacy, as suggested by Dyson and Genishi (1988), with the details of the writing processes exhibited by the subjects, and in turn produced rich and descriptive data.

The participants of this study were restricted in several ways--grade level, years enrolled at the private school, and ability. Whether children of different ability levels, or from a different educational environment, or from a different home background would exhibit similar tendencies in their concepts of authorship remains unanswered. It would be appropriate to conduct a similar qualitative study using the research design with students whose backgrounds may be disadvantaged, but whose school environments are literature enriched, or whose family backgrounds are enriched and the school environment may be somewhat lacking. A continued longitudinal study of authorship concepts of selected good readers and writers at grades ten and twelve would provide additional data for expanding and emerging concepts.

Further research into revision practices and the connection that revision may have to learning styles is suggested by the findings on revision practices exhibited by these sixth and eighth grade students. It seems likely that future studies could contribute to a better understanding of this phenomenon.

This study represents a continued effort to understand children's concepts of authorship. Good readers and writers in sixth and eighth grades were observed as they were engaged in producing texts during five hour-long writing sessions. The results have been descriptions of those children's concepts of authorship and a comparison of those concepts across grade-level groups of participants. It is hoped that these data will extend the knowledge that is available concerning the interconnectedness of reading and writing, will provide support for stronger reading and writing programs, and will encourage future researchers to further explore concepts of authorship.

APPENDIX A  
SIMILARITIES AND DIFFERENCES  
BETWEEN NISTLER'S RESEARCH  
AND THIS STUDY



The similarities between Nistler's research and the this study are as follows:

- 1) Both studies attempt to report concepts of authorship that good readers and writers exhibit.
- 2) Both studies rely on qualitative methods for gathering data from the subjects.
- 3) Both studies use pre-writing interviews, a writing task, and post-writing interviews in collection of data.
- 4) Both studies use comparative methods for data analysis of subject profiles and differences between grade levels.

The differences to be noted between Nistler's research and this study are:

1) Nistler's research involved students in first, third, and fifth grades; subjects in this study were in sixth and eighth grades.

2) Nistler's subjects were drawn from a public school population in a small central Texas city. Reports of writing instruction involved preparation for the TEAMS standardized tests. No evidence was presented that demonstrated a strong literate school environment. The researcher notes that a literate school environment may have been part of the school setting of Nistler's subjects; however, it was not mentioned. Subjects did mention favorite books and several said they had been read to both at home and at school.

The subjects in this study were exposed externally to programs and instruction that promote literacy. In addition, the subjects were from a small private school population located in the suburbs of a large urban area. The subjects had not taken the TEAMS writing tests.

3) Nistler's writing task was a book-making one. The subjects were given a folder and paper and asked to write a book. The subjects in this study were assigned to write a "piece" until finished. It could take the form of a storybook, poem, essay, magazine article, personal anecdote, etc. Varied papers, pens, markers, and other materials were provided.

4) Nistler's subjects wrote alone with the researcher taking notes and audiotaping the procedures. The subjects of this study wrote individually, yet in the presence of others who

were writing. The writing sessions were in the form of a writing workshop, with each writer responding and asking for response to the others. The writing sessions were longer than Nistler's, and the proceedings were videotaped.

These similarities and differences between the two studies may or may not result in similar or different understandings that children exhibit toward concepts of authorship. The purpose of neither study is to provide data that should be generalized to other populations; rather, the purpose of the studies is to present a beginning effort of understanding children's concepts of authorship. These studies could provide the basis for experimental or comparison studies in the field of writing. It will be for future researchers to continue to uncover answers to questions that concern the writing process and children's participation as reflective generators of texts.

APPENDIX B  
QUESTIONNAIRES  
AND  
INTERVIEW GUIDES

## Writing Interview Phase I

Name \_\_\_\_\_ Age \_\_\_\_\_ Sex \_\_\_\_\_

Number of years at FWC \_\_\_\_\_

1) Titles of last 3 books read \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2) Approximate amount of time spent reading each week:

less than 1 hour      1-2 hours      2-3 hours      more than 3 hours

3) Kinds of reading you may do each week:

_____ newspaper comics	_____ textbooks
_____ magazines	_____ books for research
_____ newspaper articles	_____ books for own interest

4) Rank these kinds of books (beginning with 1 as your first choice) as those you would choose most often to read. Put a 0 by those kinds that you would never choose to read.

_____ nonfiction - history	_____ historical fiction
_____ nonfiction - how-to	_____ science fiction
_____ nonfiction - biography	_____ modern realistic fiction
_____ nonfiction - sports	_____ fantasy
_____ nonfiction - fine arts	_____ other: _____
_____ nonfiction - poetry	_____

5) Do you consider yourself an author? \_\_\_\_\_

6) Have you ever kept a journal or diary at home? \_\_\_\_\_

7) Have you kept a journal or diary at school? \_\_\_\_\_

8) What kinds of writing would you do in a typical week?

Please circle:

- letter to someone
- diary or journal
- school report
- school theme
- story with characters
- poem
- notes on studies or research

a play  
 contest entry  
 other: \_\_\_\_\_

9) What kinds of writing would you do in a typical month?

Please circle:

letter to someone  
 diary or journal  
 school report  
 school theme  
 story with characters  
 a poem  
 notes on studies or research  
 a play  
 contest entry  
 other: \_\_\_\_\_

10) Approximately how much time does it take for you to write:

a letter \_\_\_\_\_  
 diary or journal entry \_\_\_\_\_  
 school report \_\_\_\_\_  
 school theme \_\_\_\_\_  
 story with characters \_\_\_\_\_  
 a poem \_\_\_\_\_  
 other \_\_\_\_\_

11) Do you like to write? \_\_\_\_\_ Explain your answer. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

12) When you write for a school assignment, do you prefer to have an assigned topic for writing, or do you prefer to write on a topic of your choice? \_\_\_\_\_

Explain your answer. \_\_\_\_\_

13) Where do you do your most writing? school home library other \_\_\_\_\_

14) When you write a piece, do you rewrite....once? twice? more than twice?

15) Place a check by reasons that you revise or rewrite your writing.

- "My writing needs new and different paragraphs."  
 "My writing needs a better beginning."  
 "My writing needs a different ending."  
 "I didn't say what I wanted to say."  
 "My words are too commonplace."  
 "I have too many mistakes in punctuation and spelling."  
 "My handwriting is messy."  
 other reasons? \_\_\_\_\_

16) When you write a piece, which do you write first--the title, or the body of the paper? \_\_\_\_\_

17) Name three stories, themes, poems or other pieces of writing that you have done in the past year.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

18) Do you consider yourself a writer? \_\_\_\_\_

19) Do you ever write on a computer? \_\_\_\_\_

20) Who reads your writing? \_\_\_\_\_

21) Do you ever write personal pieces for yourself that no one has read? \_\_\_\_\_

22) Give the amount of time that you spend doing the following activities during an average day:

school \_\_\_\_\_  
 after school sports practice \_\_\_\_\_  
 after school sports games \_\_\_\_\_  
 after school music or dance \_\_\_\_\_  
 other after school lessons \_\_\_\_\_  
 homework \_\_\_\_\_  
 church activities \_\_\_\_\_  
 reading \_\_\_\_\_  
 writing \_\_\_\_\_  
 TV \_\_\_\_\_  
 eating \_\_\_\_\_  
 talking with parents \_\_\_\_\_  
 talking with friends either in person or by  
 telephone \_\_\_\_\_

23) Is writing difficult for you?  
 Very  somewhat  not at all

## Interview Guide

Introduction: Hi! I want to spend some time with you and ask you a few questions. There are no right or wrong answers. I just want to know what you think. While we talk, I'm going to write notes and use a tape recorder to help me remember what we talk about.

1. Does anyone at home read books to you?  
About how often?
2. Are you a reader?  
How much reading do you do each night?
3. Do you have some favorite books?
4. Can you name some of them?
5. What is your idea of an author?  
What does an author do?
6. Are you an author?  
Y-What makes you an author?  
N-Could you be an author?  
Y-What would you have to do?  
N-Why not?
7. Can you write?  
Y-Why do you write? Where do you write? When do you write?  
What is the writing like that you do at home?  
What is the writing like that you do at school?
8. When you write, do you prefer to write longhand or use a word processor?  
WP-Tell me about your word processor. Are you familiar with the ones in the computer lab?  
LH-Do you use notebooks, ruled paper, legal pads?  
Tell me about the materials you like to use.
9. Who reads what you write?
10. Who makes decisions about your writing?
11. Can you give me some examples of those decisions?
12. Next week we're going to get together for an hour each day all week long. I'll ask you to think about all the things you know that authors do when they write. Then, you will have time to write. You'll have a wide variety of materials to use, and you may use the word processors in the computer lab.  
First day of writing session:  
Do you remember some of the things we talked about last week? Have you thought about what I'm going to ask

you to do today?

Y-Tell me about what you thought. Made any decisions?

Remind students of task:

Today you will have time to begin a piece of writing. We will spend several minutes discussing ideas that you have, ideas that you are interested in. Most of our time will be spent in writing. I will be taking notes and audio taping your answers to the questions that I have. The video camera will also be taping our sessions. After a period of writing, some of you may want to share your writing with each other. You have the freedom to do that.

Also, please do not erase your words as you work on your piece. I am interested in what you are thinking as you write, and I will be asking you questions about your changes.

At the start of each day's session ask, "Have you thought about your piece of writing since you left yesterday?"

Y-Tell me about that.

When the session closes each day, ask questions recorded in observation notes during that day's writing period.

When a child says he or she is finished with the piece, respond, "Okay, let's look over your piece." Confirm completion. Continue with the following questions.

Post-Composition Questions:

13. Would you read your piece to me?

14. Let's go through your writing page by page (paragraph by paragraph), so you can tell me what you did at each part. Prompt [tell me about \_\_\_\_\_]

15. If you had more time, what else would you add?

16. If you had more time, would you change anything?

17. What have you done during these writing sessions that would be similar to what an author does?

18. Do authors do anything that you didn't do?

19. Do authors do anything that you can't do?

20. Ask any probe questions not addressed during course of interview, e.g. follow up questions from observer notes.

(adapted from "Interview Guide", Nistler, 1988, p. 68-70)



Name \_\_\_\_\_

## Final Questions

1. During these writing sessions, did you ever want to talk, but didn't?

If yes, why didn't you?

2. What was the most difficult part of these writing sessions for you?

3. Which piece or part of your writings that you did during these sessions do you like best?

4. Place a check by your view of yourself as a writer:

- very confident  
 somewhat confident  
 not confident
- I want to share my writing frequently.  
 Sometimes I want to share, sometimes I don't.  
 I would prefer to never share my writing.
- I write to help me think. (never sometimes always)  
 I write to persuade others of my opinions. (never sometimes always)
- I write to describe what has happened in my life lately. (never sometimes always)  
 I write only if there is an assignment due.  
 I write romantic pieces. (never sometimes always)
- I write fiction stories. (never sometimes always)  
 I write poetry. (never sometimes always)

5. Topics that I choose most often to write about are:

## PARENT QUESTIONNAIRE

Name of Child \_\_\_\_\_

Birth date \_\_\_\_\_

Father's Occupation \_\_\_\_\_

Mother's Occupation \_\_\_\_\_

1. Highest level of education of father:

- high school
- some college
- college graduate
- graduate courses
- graduate degree

2. Highest level of education of mother:

- high school
- some college
- college graduate
- graduate courses
- graduate degree

3. Did you read to your child when he or she was younger?  
 Do you still read to your child?  Name some of  
the books or stories that you remember reading to your child.

4. Do you remember when your child started to read? \_\_\_\_\_  
If so, would you describe the experience?

5. Did your child go through early stages of writing (that you remember) such as scribbling, drawing, invented spellings? If so, describe what you remember.

6. Name some of the enriching experiences that your child may have had during his or her lifetime (camps, vacations, special situations).

7. Would you describe your child as more solitary or more social? Explain.

8. Does your child have solitary interests--reading, writing, TV, puzzles, etc.? If so, how does your child make time for these interests?

9. List three dreams or goals you as a mother have for your child.

10. List three dreams or goals you as a father have for your child.

11. List some dreams or goals that your child has for himself or herself.

APPENDIX C  
SAMPLES OF INTERVIEW TRANSCRIPTS,  
WRITING SESSION TRANSCRIPTS,  
AND CHILDRENS'S WRITING:  
GRADES SIX AND EIGHT

Kenny (6th)

Interview Before Writing

Introduction: Hi! I want to spend some time with you and ask you a few questions. There are no right or wrong answers. I just want to know what you think. While we talk, I'm going to write notes and use a tape recorder to help me remember what we talk about.

I: Does anyone at home read books to you?

K: Not not anymore.

I: Did your parents used to read to you?

K: Yeah, like Winnie the Pooh, 3 Little Pigs, stuff like that.

I: Are you a reader?

K: Yes.

I: How much reading do you do each night?

K: Well, I kind of read whenever I feel like I want to read. That's not usually each night, or twice a week or a few times a week. I just read whenever I want to.

I: Do you have some favorite books?

K: I like the ones like Chronicles of Narnia, that we read in here. You know, The Lion, the Witch, and the Wardrobe. That kind.

I: What is your idea of an author?

K: Someone who likes to write books. And they have to like to read books too.

I: What does an author do?

K: Sometimes they illustrate their books. They might also write poems, I don't know if that's called an author too.

I: Are you an author?

K: Yeah.

I: What makes you an author?

K: 'Cause I like to write books. I like to illustrate my things. I like to draw too.

I: Can you write?

K: Yeah.

I: Easy or hard?

K: It depends on what it is. Like an adventure story would be hard. Sometimes I'll do stuff off the top of my head and it will be real easy.

I: Why do you write?

K: Sometimes it's an assignment, or sometimes it's just what I want to do. Or sometimes something funny happens in the day and I want to remember it, and I think it would be funny to put in a book or something. So I might just write something that happened with different characters.

I: What is the writing like that you do at home?

K: Lots of times, funny, maybe adventurous. Ummm, I don't usually do scary stuff.

I: Is this different from the writing that you do at school?

K: Yeah, well, not in your class, 'cause we kind of get to write what we want to, sometimes. But usually at school, we get told what to write about. Which is not what we might want to.

I: When you write, do you prefer to write longhand or use a word processor?

K: I like to write longhand, but if it's a longer book, and I want it to look better, then I might uh, put it on the word processor. It's my dad's, I just borrow it.

I: Who reads what you write?

K: I read it, my parents read it. You read it. I read it to my dog.

I: Who makes decisions about your writing?

K: I do.

I: Can you give me some examples of those decisions?

K: Ummm, I decide what I want to write about, like if it's going to be an adventure, or funny, or about the characters. Or how the names should be, what the personality would be, and if the name fits. You know, uh, everything to make the book go together.

I: Thanks. Next week we'll be writing. (Closure.)

## Seth (6th) Post-Composition and Writing Sessions Interview

I: Do you want to read (or reread) to me the piece that you considered the best?

S: Are you going to give me an x-ray, uh, xerox, of it?

I: Yes, I am.

S: Well, I really want to read it (begins reading story).

I: I noticed that you used this symbol a lot, the paragraph symbol, is that for you?

S: For me, a lot of times I write real fast and I forgot to indent, and right there, like I didn't know if I would remember.

I: What does that say to you? It seems to tell me, that if you had the chance you'd recopy this whole thing?

S: Or retype it.

I: Where is the part about the cabin?

S: Right here.

I: What does this say right in here?

S: Want me to read it?

I: Yeah.

S: Okay. (Begins page 15, "Ryan and I picked up our packs and started looking for temporary shelter...)

I: Stop just a second. Fire sticks?

S: Well, ummm, I don't know if Ryan really has any or not, but they're kind of like these melted candles, and really they're fire starters and they help the fire go out a little bit.

I: You still have to use matches?

S: Yeah, you light it with a match, and it burns a little bit and it helps it get started sometimes.

I: How'd you get the idea of the furnace pipe?

S: Oh, well, I read a book once called A Fine and Pleasant Misery, and, ummm I got it from that. Kind of the same thing happened, it just fell on top of them, but the house didn't burn down.

I: Okay.

S: It just smoked a whole lot.

I: Let's look at a couple of your cross-outs. What's this one?

S: I just misspelled furnace.

I: And what about that?

S: Uh, I put an "a" there for some reason, I just started writing really fast.

I: I noticed that you put parentheses now and then, like here..."(But that was about as fast as a slug considering how heavy our packs were.)". Why?

S: Because I just wanted to add a little something and I didn't think it would sound as good as a regular sentence.

It just seemed better like that.

I: Okay. How'd you know to do that?

S: Ummm, I was reading a book once, and I asked my mom what those were, and she told me. And when I started reading a whole lot, I noticed 'em.

I: If you had more time, what else would you do? I know already you'd add the ending. But pretend it's there.

S: I would retype it, not retype it, just type it.

I: As you typed it, what would you do?

S: Well, I wouldn't put my cross-outs or anything. I'd kind of read it over first.

I: First you'd read it over, and as you read it over, what would you do?

S: I'd see if there's any mistakes or any more misspellings, or stuff I didn't like, I wouldn't use that.

I: Then you'd take it to a typist? Who'd type it for you?

S: My parents or my grandparents. Or I might go over to Ryan's house one night and do it over there.

I: Then what would you do?

S: Oh, I don't know, I might send it in, there's this Boys' Life type magazine, it's called "readers page," or "readers write" or something like that, I could send it in there. I don't know, try to get it published or something.

I: How do you know when to stop a piece?

S: Ummm, well a lot of times I just usually think it up, I mean, kind of have a little mental outline, and then I think ummm, it's usually when I have all I wanna put down. And all I wanted to get out and point out and stuff like that.

I: If you had more time, would you change anything?

S: The ending.

I: Pretend it's finished. Is there any portion of it that you would do different?

S: I kind of thought I spent too long getting there.

I: Anything you'd add, except for the ending?

S: A sequel?

I: A sequel! (We laugh.)

I: What did you do in the writing sessions that is just like what an author does?

S: I wrote.

I: What else?

S: I wrote a lot! Ummm, I don't know. I don't know what authors do.

I: Do authors do anything that you didn't do?

S: Ummm, probably, type it, publish it.

I: Okay, but you can do that yourself. Is there anything else that an author would do that you haven't done?

S: Probably rewrite it a whole bunch of times.

I: Why?



S: Ummm, they'd change it, I mean, if they didn't like it.

I: But if they liked it?

S: They'd still rewrite some parts, edit it, you know.

I: Do authors do anything that you can't do?

S: Well, some of 'em can type it on a word processors, but I don't have one of those. They have more time 'cause they don't go to school, their writing is their work. Ummm, I can't think of anything else.

I: Did you have anybody in mind to hear this story?

S: I thought the people in my scout troop. And Ryan, he's in the story a lot.

I: Did you think anybody else might?

S: Well, if I send it in to that magazine, a whole bunch of people might.

I: Do authors write for themselves or for others?

S: Usually depends on the person, ummm a lot probably write for themselves, and I know a lot write for others.

I: What about you?

S: It depends, usually when I'm writing, kind of both.

I: Like that story your wrote the other day, is that for you or for other people?

S: Ummm, other people. I mean...

I: You mentioned your scout troop, and that magazine. Did you tell your mom about sending it in?

S: Aw, I didn't tell her about that.

I: Boy, you'd be famous, we'd all have to get your autograph.

Beth (8th)

Interview Before Writing

Introduction: Hi! I want to spend some time with you and ask you a few questions. There are no right or wrong answers. I just want to know what you think. While we talk, I'm going to write notes and use a tape recorder to help me remember what we talk about.

I: Does anyone at home read books to you?

B: Not right now, but when I was a little girl they did.

I: Can you remember one of the last books they read to you?

B: Johnny Tremain.

I: Are you a reader?

B: Yes.

I: How much reading do you do each night?

B: Ummm, it really kind of depends, cause I read right before I go to bed, I'd say I read about a chapter, how much before I get really sleepy.

I: Do you have some favorite books?

B: It's hard to think of a title, I like action or murder mysteries. I like romance too. I'll tell you one if I think of one. (Later, Beth mentioned a poetry book that she got for Christmas that she reads often, because it has so many of the poems from "Dead Poet's Society." Also mentioned that DPS book was one of her all-time favorites.)

I: What is your idea of an author?

B: Ok, real creative, real imaginative, and has like uh kind of real, real smart, and intelligent, especially murder mystery kind because they have to think of the ending. It's like they go into a different world when they write, like a new place besides where they are now.

I: Are you an author?

B: Yes.

I: What makes you an author?

B: Because I think of things all the time. Like, I'll be sitting out there, and something just pops into my head, that's really interesting, and would make an interesting story, and I'll write it down, and I'll try not to forget it, and I'll make something out of it.

I: Have you got a place where you write these ideas down?

B: Yes, in a notebook.

I: Can you write?

B: I think I can write average. It's like I use a lot of describing things, like in Ready Writing.

I: Why do you write?

B: Because, let me see, I write because, you can explain how you feel, you can write it all out into a different story or

into a different place. Or cause you want to, cause you're in the mood.

I: Where do you write?

B: In my bedroom. Or see, there's this place in my house, there's a balcony off the game room with this swinging chair and that's not really where I write, that's where I think thoughts. And then another room, there's this pink room, it's kind of a girlie room, it's pink and green and lace and the piano, Valeri calls it the music room, but it's really the formal living room, and it's got pictures, and you know, you can think a lot of things when you're there.

I: When do you write?

B: At night.

I: What is the writing like that you do at home?

B: I do most at home, it's like mostly about things that really intrigue me, people, once I wrote about Marilyn Monroe, 'cause I thought she was so neat and interesting, or I write about things that I don't know anything about, like people like different places.

I: Do you ever write poetry at home?

B: Yes.

I: What is the writing like that you do at school? Where do you write your English themes?

B: Oh, I do-I don't, that's not the same kind of writing that I do in my notebook. That's hard to write, it's hard to write things that you're going to read in front of people, like, I usually do them on the family room sofa.

I: When you write, do you prefer to write longhand or use a word processor?

B: Longhand, although sometimes I make a finished copy on the word processor.

I: Who reads what you write?

B: Sometimes my mom, I haven't really told my dad, 'cause I know my mom tells my dad, not to my brother. If I'm really excited about it, and I think it's really good, I'll go read it to my mom. See, my dad, I get my writing side from my dad, and my dad helps me with it too.

I: Who makes decisions about your writing?

B: I do. My dad like helps me, the only thing he helps me with, is a sentence, like if I'm having trouble getting a thought out, he'll just tell me, he'll put it in better words. He's really descriptive. If I think I've got a better way, if he says something, I'll stay with what I think.

I: Thanks. We'll be writing next week. (Closure.)

Thomas (8th)

Post-Writing Sessions Interview

I: Do you want to read (or reread) to me the piece that you considered the best?

T: Probably that one, but I changed my mind kind of. Well, I guess it is. The one on democracy.

I: Let's look at your piece page by page (line by line) so you can tell me what you did or what you were thinking at the time. If you were going to turn these in as one piece of writing, what would you do?

T: I would, first I'd read it together, to see if they fit together, then I'd have to put that question into here.

I: How does it have to sound to you before you turn this piece in?

T: It has to sound emotional, not Jesse Jackson emotional, but, it needs to be clear to turn it in. I mean my thoughts need to be stated, and not contradict myself.

I: If you had more time, what else would you do?

T: I probably would add more thoughts or maybe take some away. I'd probably just add. If I had more time, I'd probably go and look at my US News, research some magazines, put in some more statistics, so it wouldn't be all just opinion.

I: How do you know when to stop on a piece like that?

T: I don't know. I guess I just start getting to the end of my thoughts, I mean to the end of the thing, and I'll try to add a little bit more, a few more lines, inspiring, ending lines.

I: How do you know how to title it?

T: Like this one, I titled it first, because I wanted to write about that. Ummm, but some of my poems and stuff, I usually title them after I'm through.

I: How do you choose?

T: They just pop into my head, and even if it doesn't make a lot of sense to what the poem is about. Ummm, it just kind of flicks across. There's a poem here, "My Head" it just came out, "My Head" or this one on the first day "Ode to Nothingness" just came out.

I: Do you think it takes creative talent?

T: Ummm, I think everybody generally can be creative if they let themselves be. I think some people just don't really care to be. And I like it.

I: I have noticed that you write very fluently, you rarely cross out as you write. Here's one (page 2 of The Downfall of America-Pt.II) "Be willing to pay taxes when we get older and vote for non--"?

T: "Vote for non-wasters," I had "non-spenders." I was

trying to think of a word to clarify my thought, spenders? I thought no, 'cause spenders are, well you have to spend, you can spend for good things as long as you don't waste what you're spending it for.

I: Over here in this piece, it started flowing and there's no--

T: I write, it really just comes. When I go back and reread all my poems, I'll cross out a word 'cause it didn't fit the rhythm. You know, like I'll have too many words for rhythm and that's why I'll cross out a "for" or "the."

I: Read this, and let's see if you do any changing now. Or pick out anything, I want to see what you do. (Reads it to himself)

T: Out loud, or to myself?

I: Doesn't matter to me.

T: Okay, this is hard. (Whisper reads to himself.) I feel like I'm having to cross out something.

I: No, you don't. Not at all.

T: Just read through it?

(Reads silently.)

T: Okay, if I was going to go back and rewrite this, this paragraph I would change up probably a little bit, I would add to uh, what we waste money on, what I feel we waste money on and uh, and then I have here "have the same trade regulations as other countries" I'd give an example to show what is unfair. I read something the other day about T. Boone Pickens.

I: T. Boone Pickens?

T: Yeah, he tried to buy something in Japan and it was real real hard. Ummm, of course I wouldn't have this (points to lines "Think it's time we START, HEY WHAT'S THAT NOISES IT'S THEM TOUGH TRADIN' AMERICAN BOYS!")

I: And then, what's the next thing you'd do?

T: Well, see, right here is where I'd probably start. Well see, I kind of like to have my metaphorical things, see right here it's the metaphoric, isn't that right?

I: Symbolic?

T: Yeah, symbolic. So "as I said yesterday", I wouldn't have "as I said yesterday," I'd scratch that out, if I was combining these things. Ummm, let's check. See, I'd combine some of these thoughts into the part of what we can do, right here and I'd try to understand about investing into other countries.

I: When you write something, how many times do you read it back over to yourself?

T: Like, writing a theme to turn in to class, probably just once. Sometimes not at all, those are the ones I've written real quick. Usually I just read over it once, and I really don't look for mistakes, I just look for something that really doesn't make any sense.

I: Have you ever done something where you combine two pieces together?

T: I've really maybe combined two poems together once, but I've never really put two writings together.

I: In general, would you say you are writer that's satisfied with what comes out, you don't often go back and change?

T: Right, and if I don't like what comes out I just put it in the back of a notebook where I don't have to read it. I usually don't go back and change it.

I: Why is that?

T: It's probably something that I'm confident in. Well, when I write stories, I cross out a lot more. When I write poems or articles, I don't hardly. When I write stories I do cross out a lot. Not a lot, but more than I usually do. A lot of times when I come back to write something, like if I feel like I'm going to write something, I'll read all these different poems and I forget to write something, I'll start reading my old poetry. I like to read it, I enjoy it.

I: What did you do in the writing sessions that is just like what an author does?

T: I read over the stuff. Uh, I, let me think what I do, I kind of scanned my topics, like on, I'm writing to get my viewpoint straight, to get my thoughts clear, to get my thoughts stateable. I guess, with the poetry, I don't know what an author does with poetry.

I: Do authors do anything that you didn't do?

T: They probably, uh, they probably rewrite their thing, or retype it, what they'd written, they'd probably type it. Ummm, probably would have spelled more of the things more correctly.

I: You think you have many misspellings?

T: Uh, no, I probably didn't. Oh, sometimes I kind of leave off the end, like "ing." Na, I really don't think I misspelled very much.

I: You didn't. You have very few mistakes.

I: Do authors do anything that you can't do?

T: Yeah, describe.

I: Describe. You don't think you can describe?

T: Yeah, I don't think I can describe.

I: Explain that, why don't you think you can describe?

T: I, I don't really (mumbles). I, I can visualize it, it's not like I don't see it, or sometimes, or some things, I just don't take time to describe maybe that I need to, cause I don't enjoy it. It's boring. Sometimes I don't mind describing characters, but like describing places? Like in J. R. R. Tolkien, he just must live on that.

I: He does go on a lot. In fact, many British,

T: He talks about the history, jeez, I mean, how he must, I

don't know how he can tell, crazy, all these places. But I just don't think I could...

I: Do authors write for themselves or for others?

T: Well, I think if you're a publishing author, you would write some for others. But I think if you really enjoy it, you had to write for yourself, or you couldn't keep up being an author.

I: That's a good answer. What about you?

T: What about me?

I: Hmmm. Do you write more for yourself or for others?

T: Well, I write for myself. Sometimes not totally for others but...for myself concerning others.

I: Myself concerning others?

T: Does that make sense?

I: No, explain it.

T: Well, like, I wouldn't, write, what am I gonna say, for someone else, if it didn't--include--me. Well,

I: Are you saying, these pieces, any of these pieces are your--

T: They're my thoughts, my thoughts, but they--I write them so others--may benefit, or do something about it.

I: I think I know exactly what you're saying. It's funny, I probably won't type this up. When you guys talk, it's one thing to hear what you're saying, but when I'm typing out the words you have just said, it's like a flash of revelation. Wow, that is what you said...I heard it, but when I see it in print...What you are saying when you write, it's a very--it's your thoughts on paper that someone else might read so that other people will know what you are thinking.

T: Yeah, correctly put.

I: What about magazines, Thomas? What magazines do you read?

T: I read U.S. News.

I: Cover to cover?

T: Uhh, no. I just read articles that I think are interesting.

I: Every week?

T: Yeah, it comes every week.

I: I mean, do you read it every week?

T: Yeah, I whenever an article comes to me?

I: What about any others, or newspapers?

T: Uh, in newspapers, I'll read sports sections.

I: Do you read the headlines?

T: Uh, yeah, I really don't read the news articles, cause they're not very interesting.

I: Did you feel you had the feeling that you had the freedom to collaborate-

T: Collaborate?

I: Get with Laura or Beth and write a story or something together? Did that cross your mind? Or let's pretend Jim or Bret had been there, would you have, would you have thought "I think I'll write something with somebody."?

T: I don't think I thought of it when we were in that writing session. I don't think I really thought of writing with someone. Now, if I'd been with Jim or someone, I might have thought of it, 'cause we've done that before.

I: You might have asked me "Can we write together?" And I would have said yes.

T: Well, I really don't think I would have wanted to, I wouldn't have wanted to, it might have been different with Jim.

I: In general, do you like to collaborate with people, or you more independent?

T: I, I really don't like to collaborate, sometimes it can be fun, but I usually like to write what I want to write.



6th Grade Group 2  
Cliff, Jeana, Ryan  
Wednesday, 4/4

All sit at table with me.

Cliff: spiral notebook, black ink	567 words
Jeana: pink tablet, black ink	233 words
Ryan: small yellow tablet, black ink	179 words

Verbal interaction time: 31 1/2 minutes  
Silent time: 29 minutes

-----  
(I ask the group if and what they see their parents write.)

I: He (Ryan's dad) doesn't have an office, right. He just prints it out there at home?

R: Yeah, he, he has a special workroom that we added on to the house, and he has his IBM in there and he just writes away on that ummm and he can send it over the telephone, whenever ummm he's finished with the story he can send it over the telephone lines to the main buidling in downtown

I: So he doesn't even have to take it to--Does he print it out ever and let your mom read it or you, or does he do it write privately, by himself?

R: Well, he doesn't let anybody read it, sometimes like he'll discuss his stuff with us.

I: What about your mom?

R: Ummm, no, I don't think so. Oh, yeah, she's a teacher, so I guess she writes, yeah, I've seen her lesson plan book.

I: Do you have relatives far off that she may write letters to, or do they mostly call?

R: They mostly call.

I: Cliff, what kind of writing might your parents do?

C: Well, my mom, she does lesson plans and stuff, and tests for the kids. And when she was going to college, like last year, well, and uhh, she would like write, I mean, she would study for a test and write some things. But she usually would do that privately.

I: She never said, "Hey Cliff, come here and listen to this thing I've written"?

C: No. And my dad, he doesn't really write anything, he does it all on the computer.

I: But he may be writing on the computer, I mean, it isn't cursive, what is he doing on the computer? Is it mathematical things, or is it more typing out writing?

C: Well, it's mostly for his business, business that he does.

I: Have you seen this stuff that he does on the computer?

C: Well, he usually does it at his job, there, and ummm, but

most of the time when I see him doing the computer, he's doing the bills and stuff.

I: Okay, so he does the bills on the computer.

C: Yeah, he lets me help with that.

I: Jeana, what about your mom?

J: Well, sometimes my mom writes thank you notes, and ummm, I don't really see her, well, she's department leader at our church and she has to make all these plans.

I: So does she have out paper and pencil when she's making these plans?

J: Yeah. And my dad at work has to write out insurance policies all the time.

C: What does your dad do?

J: He sells insurance. And, I think that's about all.

I: Any letters to long distance relatives?

J: Sometimes my mom writes to my cousins in Washington, D.C.

I: Have any of your parents ever said, "Oh, this is what I want to write a book about, I should write that down as a story"?

C: Well, my mom tells us to write a book like that but she never does it herself. And she also writes a list of things we have to do around the house.

I: Has your dad ever said "That would be a good sports book"? Seems like one time he was telling me about, he'd started thinking about writing a book.

R: No, no... Oh yeah, well uh, he uh, he went to the same college as Pete Maravich and he likes to write about a lot about him and uh, he was in this book about him.

I: Well, how about your writing? Have you been thinking about your writing? Did something come to you in the night that you wanted to add?

C: Yeah, I wanted to add like, ummm, when he sees that person screaming and stuff, he's going to--ummm, no! I'm in a different story, aren't I?

I: Seems like to me it was a new space story, no, it was a kamikaze story.

C: Kamikaze story...yeah. (Laughter.)

I: What about you, Jeana? Did you think about yours?

J: No, not really.

I: Ryan?

R: Ummm, yes, I thought up some stuff.

C: Like?

R: Oh, ummm, I thought umm, up all this time I've been writing how the Germans lost World War II and what they could have done to prevent it, and now I thought up a whole bunch of stuff I could write about what would happen ummm, if they had won.

(Get out papers, I go over procedures.)

C: It is now 12:21 and we are starting our writing.

[Silence: 3 min.]

C: I think my title may be "A Japanese Diary of World War II" maybe.

I: Why do you like that? What's caused you to think this?

C: Well, maybe, just the way the whole thing sounds to me, it seems kind of like a diary.

I: It seems like someone is writing something every day?

C: Well, not really like every day, but just, at the end he's writing a whole big story of the thing.

I: Well, very good.

R: Is it from the point of view of a Japanese soldier?

C: Yeah, a Japanese kamikaze. You want me to read it to you?

I: We've already heard some of it.

C: Ryan and Jeana haven't.

I: Oh, that's right.

C: Okay (he begins at the first, reads introduction, chapter 1, chapter 2 to "We would fly around and then close in for a crash and pull up. It was okay.")

I: Thanks. Clever ideas.

C: Well, I've been studying about that a lot.

I: You picked a good topic, Cliff.

C: Thank you.

[Silence: 8 min.]

R: Are those donuts for us?

I: Ummm-umm. (Laughs.) Who'd you think they were for, Ryan?

(All three take a donut break.)

I: Jeana, what are you writing on, or what are you adding to your story?

J: Ummm, well, I stopped at the part where, well, this person is in a roomful of giants, and he didn't know what happened to him.

C: What is your story about now?

J: Well, there is this village, and there is this castle right by the village, and no one has ever been in the castle because they're too scared to go in the castle, so a group of the people from the village decide to go. And--

C: What's the task force's name?

J: Huh?

C: What's the name of 'em? The "Outsiders"?

J: Who?

C: Yeah, the people who went in. Do they have a name?

J: Not yet.

C: Well, I thought it was "The Outsiders" or "The Sugar-Glazed Donuts."

I: Well, how is it just coming out so, I mean, it's like you don't seem to stop, it just keeps coming. Is this story making itself up in your mind as you go along?

J: Well, okay, yesterday, when I was done writing like, you

know before that I had thought most of it up, and I was thinking how it would go.

I: So you did kind of like Ryan. Ryan thought up his during that first day, and you thought at night what you were going to do. You want to read any of it to us, Jeana or Ryan?

R: Ummm, no.

J: Not yet.

C: That clock is almost on the right time.

[Silence: 1 1/2 min.]

C: You want me to read this chapter?

I: Sure.

R: You stopped where it was okay.

C: Yeah. (Begins to read, Chapter 2 "They kept changing the style of the plane. I didn't know why." Reads on through Chapter 3 to "I peeked past his shoulders and saw the most explosives I'd ever seen in my life.") So now he knows that he's going to die.

R: Well, what, he didn't even know he was going to die in the first place?

C: Well, yeah, he knew that but he didn't--

I: He didn't know that this mission would be the one.

C: He thought it was going to be just like training. It was the real one. And uh, this really happened, uhh, 16 of them were, ummm, they went off on a mission, they were all intercepted, ummm, before they were captured they were ordered to unload all their explosives.

R: Huh?

I: Where?

C: I don't know.

I: I mean, unload them on the ocean? Or when they got to the aircraft carrier?

C: I don't know. Or unarm them.

I: So then, were those 16 captured and taken on board some ship?

C: Yeah, I think.

R: Did the United States capture them?

C: Umm-ummm.

I: Well, that may be where you're headed with this one.

C: Yeah, but he won't be intercepted.

R: Oh, he's the only one?

C: Yeah, and then, oh, I know.

I: Ryan, you just gave him an idea. Without knowing it.

C: Well, not really, I'm going to say, he gets a parachute ummm, and then he jumps out and lands on a little bitty island, in a little bitty volcano, and in the volcano is a little bitty hut and in the little hut there is (whispers).

R: (Growls)

C: He's just gonna get a--

R: Little island, big volcano.

C: He's just going to get a parachute.

I: One of the interesting things about war, is that, sometimes, this is not always true, but sometimes when you are captured by your enemy, you find out your enemy is just like you, they have the same hopes and dreams--

C: Yeah.

I: They like the same food, well, maybe not the same food, but they are plain people just like you are and it's real hard. And it's tough to realize you've been fighting and killing them and,

C: That kinda changes your thoughts about the war.

I: Yeah, you finally decide "What was all this about?"

C: Before you were hating them and all this.

I: You don't really know what to think.

C: The same thing with the Russians.

R: Wait, maybe, maybe, umm he can crash on the little bitty island and a United States boat comes along and ummm, they rescue him and ummm, he ummm, doesn't tell that he's a Japanese soldier, or something.

C: Hmmm. (Pause.) I was born in New Orleans, huh, that'd be funny.

[Silence: 3 min.]

(Noise of students outside the building.)

I: Sound like it's coming from the camera, but it's not. They're just out there marking or scraping on the walls.

C: The attack of the giant termites.

J: They're writing their name on the wall.

R: Yeah, they're writing their name on the wall, I'll go outside and look.

C: Maybe they're going for the National Geographics.

I: What are you thinking about, Ryan? Are you thinking of writing a new one?

R: I'm thinking of more to write on here.

[Silence: 1 1/2 min.]

C: Oh, now this is funny. You want to hear this part? This is funny. (Begins to read from Chapter 3, "I was scared to death. I swear I would have died right there on the landing strip, if my friend hadn't called me to our final meeting.") You know, that long table that they drink the little--

I: Yeah, they drink their special drink.

C: (Keeps reading, "We all stood around a large dinner table and drank the shot of hard liquor in front of us. Then I silently went off unconsumed the liquor, and went in search for a parachute.")

I: "Unconsumed"? How did you unconsume it?

C: Well, like (laughs).

R: (Makes retching noise, we laugh.)

I: That's very interesting. You "unconsumed" the liquor. (laughs)

C: I didn't want to put like "barfed up the liquor."  
 I: Okay. (laughter) Have you seen "Hope and Glory"?  
 C: I think so.  
 I: It's about World War II, and a little boy, no wait! what am I talking about? "Empire--"  
 C: "Empire of the Sun"? I've seen that.  
 J: Oh, I've seen that.

(We discuss the movie for 4 minutes.)

J: Uh, does anyone have a name for a queen?  
 C: Victoria. Valiant.  
 I: Queen Valiant.  
 C: Queen?  
 I: What kind of name do you want? Is she a--what's her personality?  
 J: Okay. Here's a part that describes her, okay. (Reads "She has long brown hair and brown eyes and she is very beautiful except for her long pointy nose.") And, I guess you could say she's kind of mean.  
 C: Roseanne.  
 J: (laughs)  
 I: Queen? Uh, Queen Miralda, Queen Nuwanda, Queen--  
 C: Name her Harry.  
 I: Does it have funny parts to it? Or do you want it to be pretty serious, like Queen Drusilda?  
 C: Queen Gertrude.  
 R: Queen Greselda.  
 J: Well, like something that would sound kind of mean.  
 I: Queen?  
 R: Queen Batman.  
 I: Queen Isabel. Queen Ingram. Queen--  
 C: Ursula.  
 I: Queen Ursula.  
 C: Ursula K. LeGuin.  
 J: What's that noise? (Local weather sirens go off.)  
 R: Kamikazes.  
 I: They're testing to see if the equipment would work in a storm.  
 R: Looks like rain.  
 I: That should make you think of war.  
 R: Yeah! (all laugh)  
 I: All these war sounds should help you in your writing.

[Silence: 3 1/2 min.]

C: It's World War I.  
 JP: Yeah, I know. You're pointing it the wrong way.  
 C: It made into a hand-gun.

[Silence: 8 1/2 min.]

I: You have five minutes left, so you need to decide what your next thoughts are going to be.

C: Yeah, I changed my whole thought from yesterday.

I: Jeana, I noticed that while ago you were thinking, thinking, thinking for awhile. What happened there about six lines up that you were trying to think of?

J: I was trying to, okay, the next part that was happening, was the person going into the dungeon, but I was trying to figure out a way to put that, uh, in my story. Well, see, I was trying to think of the next part, and then I thought of taking him to the dungeon.

I: What did you finally name this queen?

J: Ursula.

I: Ursula. Ummm. And at what point have you arrived, Ryan?

R: Okay, I'm still writing a whole bunch about, I'm kind of like, ummm, making up the history of the last fifty years, of whenever Germany wins the war. And uh, Germany wins the war but Russia, and Japan takes control of the United States, and Italy takes control of uhhh, North and South America, and the Japanese people discover the United States atom bomb laboratories. Now they steal all their atom bombs.

I: Do they divide us, like we divided them, into East and West United States?

R: Well, then Russia sends some troops over in, in a 19 ummm, uh, 1967, I think it is, I wrote, and they ummm manage to free the entire east side of the United States.

I: Hmmm, Russia frees us? I'll have to read this, it sounds like a definite different history book. That's interesting to think of it in a different way.

(Begin putting things away. Closure.)

C: Finished that chapter.

I: Well, Cliff, you wrote a lot today, didn't you?

R: Seth's writing, do you know what Seth's writing about?

I: Yeah, let me think--

R: I think he told me a little bit of it.

I: Camping, but he's changing it.

R: Yeah, I know, I fall down a 20 foot cliff, I hear or something and he goes after me, and his backpack is so heavy that he falls down himself. He gets more hurt than me.

I: Yes.

C: And we have to take that science test, in reading, right?

I: Right.

R: Thanks for the donuts. Bye.

I: I thank you for writing so hard.

C: I like this pen 'cause it's easy to write with.

I: Well, it should be here tomorrow, unless it walks off.

8th Grade, Group 1  
Beth, Laura, Thomas  
Tuesday, 4/3

Thomas goes to couch, Laura goes to table, Beth goes to floor and couch.

Beka: her notebook, blue ink	55 words
Libby: spiral college rule notebook, blue ink	482 words
Taylor: spiral college rule notebook, blue ink	395 words

Verbal interaction time: 32 minutes  
Silent time: 34 minutes

-----  
(Explanations, questions, talk about what parents write. Then the three students begin to work immediately.)

[Silence: 5 min.]

B: Mrs. Daniel?

I: Yes.

B: What's an underwater thing, that would be at the very bottom of the ocean floor, but it's an animal sort of? Not a sea horse.

I: Squid?

B: No, they have to be--

T: Platypus.

B: Platypus, what's that? I can't see horses, I marked that out.

L: Starfish.

B: No, I'm already using that too.

L: A clam or a lobster.

B: Oh, that'd be great.

I: Think of "The Little Mermaid."

B: I know, that's what I was trying to do. I was trying to sing the song and I couldn't think of it.

(I hand her a book of fish.)

[Silence: 1 min.]

I: I know of a tropical fish called a clown fish. It's gorgeous.

B: Okay, is it big? 'Cause it has to be small.

I: I don't think they get big. It puffs up, and is all colors. Puffer is its nickname.

B: It kind of has to be something that people would know about.



[Silence: 8 min.]

B: Do you have, ummm, a book on castles? I think I've seen one.

I: (I look for one on shelves, discuss where it might be.)

[Silence: 2 min.]

I: Beth, I don't see it. It's like this. There's one called Pyramid, Underground, Cathedral, but I don't see the other one.

B: Okay.

[Silence: 3 min.]

T: (Whispers to me about Final Four game.) I didn't lose anything, I had my two bets worked out so that I couldn't lose anything, so actually I lost one bet, but I won the other one.

I: It was kind of a rout.

T: Yeah, it was. 30 dol-points.

[Silence: 1/2 min.]

I: Thomas, what have you written?

T: It's a poem.

[Silence: 1/2 min.]

I: Are you going to share it?

T: Oh, I don't know, I guess, (decides to read

"Tick. Tick. Tick. Tick.

Boom. Bomb. Tick. Tick.

Do something, do something!"

He finishes reading the poem, with expression to the end.) That's it.

I: Need I ask where you got your idea? (We all laugh.) It's funny, 'cause you hear it (the loud clock) on the tape, and I was listening to them yesterday, and I could hear it tick, tick, tick. I'm tempted to unplug it, but I'm afraid we'd lose track of time, my watch is one of those that's real hard to tell, there's no numbers--

T: Oh, yeah.

I: So this environment inspired this fantastic little poem here. How did you ummm, I understand how you got the tick and the rhythm of it all, but how did you get the other

parts of it all?

T: Well, "do something" was my first thoughts up there, I wasn't doing anything, I was just sitting here, so I just thought "do something" and I heard that and I put it together. And then I just--

I: Added your other thoughts,

T: Yeah, you probably won't understand the other cuts 1 2 3.

I: What is that?

T: I was thinking in baseball, I had to say that the other day. I had to say cut 1, cut 2, cut 3.

I: What is that?

T: From the outfield, you cut to first base, cut to third base.

I: Oh.

T: I had to shout all day, and I lost my voice.

I: Your coach is making you do that?

T: Oh, yeah.

I: And do you do that during a game?

T: Yeah, when we're supposed to.

I: Good. Remember yesterday, we talked a lot about "Lord of the Flies" and you thought you might explore that. You know, you might explore your baseball feelings. Go ahead, I'm sorry.

T: Oh no, nothing.

I: We talked a lot about "Lord of the Flies" and what life would be like. 'Course the Final Four is over, and it was a dud, unless you are a UNLV fan. They kept saying on the news last night that he had been in trouble. What's he done?

T: Uh, I heard something about that. I heard that there may have been one guy they recruited illegally.

L: There's one guy, that is only seventeen.

I: Is that illegal?

T: No, not in that conference.

I: Then why would that cause problems, 'cause he's so young?

L: I don't know if that's the same guy or not.

I: Of course, you can be a freshman in college and be only seventeen.

T: My brother will be.

I: You will be, no you won't.

(Beth asks about mirrors and rainbows and prisms.)

I: It's a natural prism.

B: Well, what do you stick in the water to have it?

I: It's a natural prism. Just a ray of sunshine going through water, if the water is shaped correctly, if there's the right amount of water, that's what causes rainbows.

We've made glass imitate water, water is the natural prism.

B: Ummm-mmm.

I: Now, I don't think a pool reflects the water, there's too much of it. If light goes into it it can't reflect out, but if you have water droplets, and the light is caught in those droplets, frequently you'll have a rainbow of colors. Have

you ever seen, like in your sprinkler?

B: Yeah, I've seen it.

I: Read what you're writing.

B: Oh, it's nothing, it's not very much, see I'm trying to get a picture of this castle and I can't do it very well, so I'm writing down some descriptions of inside a castle, and I just made some corrections on my other stuff, I don't know, I haven't been in a very writing mood this week.

I: That's okay. It's amazing what you can write even if you're not in the mood. That just shows what a good writer you are.

T: What are you writing about, using all these books?

B: I'm just looking at the pictures, now Ireland, it's just beautiful.

(Thomas talks to Libby and gets a cookie.)

T: Am I supposed to be writing a story?

I: No.

L: Have you not written a thing today?

T: Yeah, but that's all I've written, poems.

I: But that's always been one of your things that you like to write. You may write anything you want to, this is totally your choice. You may speak anytime you want to, you may talk about whatever, that's what I write down, what you choose to do.

(Thomas gets settled again on couch.)

[Silence: 14 min.]

I: I kind of noticed you seem to be finished. What is it you wrote about?

L: The Vietnam Veterans.

I: And why did you write about that?

L: Ummm, because I wished I had done--when I did my speech for literary meet, I had two speeches, and I think I chose the wrong one, in the long run.

I: Oh, really? Why do you think that?

L: I had another--I had another one written. I didn't have it completed, but I had a good start on it, and I kinda, think I should have done that one.

I: Yeah,

L: And that's what it was about.

I: But you scored--

L: I know, but I think I would have done better on that one.

I: And is this what you've written?

L: Kind of.

I: Are you going to share it? Have you chosen to share it?

L: No. No.

I: You don't want to share it out loud?

L: No.

T: You don't want to share it? (Thomas comes over to

table.)

I: As you were working on it,

L: Well, ya'll can read it, I just don't want to read it out loud.

I: Okay, what's your premise? What are you trying to say? What's your whole idea?

L: Mistreatment, and it has to do with MIA.

I: Okay. You know, you might have been right, although I think what you did was really good, this might have been, taken really well, too. Because there's a lot to say about this. And I'm afraid it's still not said enough. Anytime there's a good movie that comes out, it's talked about for a little bit,

L: Yeah.

I: Then it dies back down. You just don't hear a thing about it on the news or anything.

L: Except on Veteran's Day.

I: Yeah, Veteran's Day. But then, maybe we don't need to hear about it all the time.

L: The certain thing is more money to go there, maybe not, but

I: Something,

L: It's just not right.

I: I just can't believe that they're over there, just sitting there, and we can't find--

L: I don't really truly believe they're there. But so many people say they are, so you have to--

I: Well, couldn't we just search and look?

L: Yeah,

I: It's not that big of a country.

L: I know. There couldn't be that many places where they could be hiding.

I: Makes me wish I could go and investigate this myself. That's what Bret was saying the other day.

L: It's the money. They just don't want to hassle with it.

I: They just don't want to take the time.

L: But can you imagine, sitting over there twenty years?

I: They'd still look young enough, they'd be my age.

L: Yeah,

I: If they were captured, they'd be in late 30's, 40's, so it's not like they would have given up hope, although it's sure a long time.

L: I know.

I: And of course, if you've been treated badly, but who knows, some of them may not have been treated bad, some may have defected, not defected, but decided--

L: Yeah, it's not worth it.

I: Yes, it's a pretty country.

(We laugh.)

I: Did it flow out easily?

L: Basically, yeah.

I: Why is that?

L: Well, I thought about it, I thought about it before, I'd

kinda been thinking, and I don't know what to write.

I: Now, talk me about audience, and then I'll talk to Thomas and Beth too. Why did you not want us to hear this?

L: I just, I don't know, partly I don't really like it.

I: It's still not where you want it to be?

L: No, I don't think it fits together. Each paragraph is okay, but it doesn't fit.

I: If you were to give it for a speech, you're telling me you'd rework it.

L: Oh, most definitely.

I: What about audiences ever? Do you like to have an audience for your writings ever?

L: When I read it, or when I write it?

I: What I mean is, do you want someone to know what it is you've written? Often, sometimes, never?

L: Sometimes. Not often, 'cause I write a lot that I don't read anywhere.

I: I knew that from your interview, that you had a lot of letters and things. But if you know that you're going to have an audience, then what do you do? Like if you know that this is going to be read--

L: Have a lot more--care for when I write. Yeah, I would do it differently. Probably a lot of times I don't tell how I really feel about it.

I: Oh. Not very honest?

L: Probably. Less honest. Sometimes. It depends on what it is.

I: Well, I don't notice that too often with your theme writings. (Beth joins us at the table.)

L: Well, that's true, but, uh,

I: Tell me about those, since we've done so many in English. How is it--do you feel like you can express an honest opinion enough, or are you still not as open as you would be, in a--

L: No, I'm not as open as I would be, I would write different, probably a little bit different. But when I wrote that, I was real hesitant to write that theme that I did write, because I knew one person would just attack me. So, ummm, especially with the class that I have, if I had different, -----,

I: It's real interesting, your class--

T: What about your?

L: For writing that theme I had--

I: About presidents and women presidents

T: Who would do that?

L: My favorite person.

I: A very opinionated person.

T: Oh,

B: No, not who (they all laugh.)

I: It's interesting, the first period class you probably would get some feedback on that sort of thing, and it would be some supportive, a lot would not support it. The third period class I don't know if they would even hear it, oh, I

don't know, they'd react, they'd support it. Of all the groups,

L: I don't know, this is a real--

I: Your group writes, really though, writes, write about a lot more controversial things, except for Beth's dancing theme, which she wrote for first period. That was fairly controversial. (We laugh.) The third period class writes more about "My Spring Break" or What I Did over the Weekend" and-

(Laura laughs.)

I: But your class ends up writing more about things that are really "hot" issues.

T: My next theme, I don't know, I'm scared to read it.

B: I was scared to read my dancing theme.

I: Well, what is it? I want to know, you've been talking about this next theme for so long, I thought--

T: Well, it's nothing really special--

I: Why are you nervous to read it?

T: Well, I (mumbles) I wrote a poem for now. (Laura laughs.)

I: I see, I see. I can't wait to read the poem on the TV camera, I'll bet it's really sharp. Thomas, I want to know, what is the main idea of this next theme?

T: Oh, brotherhood.

I: Brotherhood?

T: Yeah,

L: Like black?

T: No.

I: Religion? World? World brotherhood?

L: I wrote a theme about blacks and whites and I wasn't going to read it, I don't know, I felt kind of bad about it. Sort of, you know how I am.

I: You feel like if somebody heard it, they might think you might have some racist feelings?

L: Right, but although, I, you know,

I: But you don't.

L: I know, I don't feel, I don't feel like, blacks feel sorry for themselves, but they gripe about how mistreated they are and that may be true and I'm sorry that it's that way, they then go and do the same thing.

B: I know.

L: They go and do the same thing. I'll bet a black guy never robs another black guy. Or another black family.

B: Plus, look like,

I: I don't know, I think there's a lot of blacks who are--

T: Well,

L: They're just as prejudiced against whites, as whites are are to blacks.

I: I see what you're saying, you're saying there is prejudice on both sides.

L: Yeah, I think it's kind of insulting, especially the United Negro College Fund and Black History.

I: I don't think that.

L: It's not insulting, it's just, if they're going to say, about they just want to be considered just them, not black or white, then don't designate a race. They don't need to designate anything.

I: I think you're stretching it there, I think you're right, they have prejudice against whites--

T: Probably just as much as we have about them.

I: I do think there's got to be a lot more recognition for black people, because they have been so downtrodden for so long.

L: Well, black history month, but that College Fund--

I: You're really upset about the college fund!

T: There are so many more poor black people---(All talk at once.)

L: They have just as much opportunity to get a scholarship as a white person does.

T: But, but, right, but right where they live they don't have as good an opportunity to get a good education and get to a college.

B: Plus probably their friends are with all the gangs and all.

T: Yeah, you know, how many white guys are there in Harlem--

L: They can go to school, I don't care.

T: Would get out of the Bronx Zoo?

L: Well, see Thomas, if they go to a school, I don't care if it's a bad school or good school, they can still make wonderful grades.

T: True.

I: If, but, you're right, they is a chance there, but--

B: But they probably wouldn't choose it.

T: No one would choose it, no one would choose it.

L: Well, you choose it, you choose to do well!

T: If a black guy, if one of those guys came to this school--

L: Yeah?

T: Maybe it'd be different. Right?

I: A lot of it has to do with no moms at home, nobody to care--it's a rare thing to be a "contender," you know when we read that book, that's very rare.

L: Right.

I: It's more common to be--but you're right, it's there.

L: They're perfectly capable.

I: It's there to do. (Thomas and Beth talk at the same time.)

T: But no is going to, if you took all of us there, if all of us, if everyone of us from \_\_\_\_\_ grew up in the Bronx zoo,

I: You'd make it.

T: And had the same opportunities, I don't know--

I: You three would make it.

T: I don't know, if our parents weren't there, to teach us morals, there's no one is there to teach us any morals--

B: Yeah, that's why there'd be these big black brutes to knock your face off!

T: No, the big white brutes. (All laugh.) All the Greers, all the Nelsons, all the Riggs, they're all doing drugs.

I: There are a lot of strikes against you, but a lot of black people raise themselves up.

L: But like in the EDS, there is as many black top executives as there is white.

T: EDS?

L: Ross Perot's company.

I: What you should do is research that--how did that black executive get there? Where was he or she raised? How many of them were raised in suburban \_\_\_\_\_ or how many were raised in the ghetto.

L: One guy, I do know was raised in Harlem, one of those guys--

I: Well, it's definitely possible, it's just harder.

L: Sure, it's harder.

I: Well, our time is up, but I want to know about your audience. Do you like to have an audience for your writing often, never, or only once in a while, or do you change styles when you write for audiences?

T: I write what I feel like writing. Then I choose whether I want to give that to an audience or not. If it's something real personal, I won't do it. Every once in a while, I'll be daring and do it. And even if it--

I: Takes daring?

T: Yeah, well, you know, and uhhh,

I: Yes?

T: People will take to it more, I mean, if it's comedy.

I: More entertaining.

T: I try, I mean, uhhh, it makes me more comfortable, if people laugh. Of course, the other thing is (mumbles?) you know.

I: Hmmm.

T: But, go ahead, Beth. But that's probably so, when I'm writing for an audience, even if I'm, something that's real opinionated--

I: You put some humor into it?

T: Well, not always, but some things. Like some things I'm nervous writing about, like my grandparents, I was kinda, kinda nervous writing about that.

I: Wonder why.

T: But uhh, so I had to add a little comedy to it. And uh, that last thing, that letter?

I: Uh-huh.

T: I had to add comedy to that. Well, some things I won't if it won't, if it doesn't, if it's not supposed to be there.

I: Now, your Berlin Wall one and your--

T: No, they don't have comedy to them.

I: You've got just a second or two, do you like writing for an audience, or do you prefer really to have private writing?

B: I prefer it to be kinda, private, because it's real, kind



of personal, you know. Well some things, if I think it's really good, I'll show it to my mom or someone.

I: When you wrote that dancing theme, you obviously had some audiences in mind. I mean, you wanted somebody to, you wanted somebody to hear that.

B: Yeah, I did. I was, like on fire when I was writing it.

I: You were! Have you read it? (to Libby)

B: It's probably one of Beka's best things that she has ever written.

T: What did she write?

I: On why we should have dancing here at \_\_\_\_\_. I mean her points are just right down....the line.

T: Yeah, David dances all the time.

B: David who?

T: Bible David. Solomon's dad.

B: I know! He dances all the time and he was a man after God's own heart!

T: He wasn't just kind of a man after God's own heart, he was a Man after God's own heart (with exaggeration).

B: Yes, it says, let them dance before the Lord, or something like that.

I: Oh, yes, she's got all this Scripture--

B: Yes, I looked in the concordance and there were over 12 places in there. My mom said, I go, "Mom, there are over 12 places in there that talk about dancing, I think it ought to be allowed," and she goes "Well, there's probably more, because this is really a bad concordance." And I said, "Oh, good." (All laugh.)

L: Ummm, I do know, you know when you were talking about writing privately or not, I have this little paisley notebook that I just started this, and I have about four written. I have letters "in the event of my death." (We all exclaim.)

T: I have all these poems that no one has ever seen.

L: "In the event of my death," everyone can read, I've written to certain people. And so, in the event of my death you can read it, but only in the event of my death (laughs) or serious injury.

I: It won't matter then, they can get mad at you.

L: Right!

T: In 6th grade, I wrote so many poems.

I: You did.

T: This whole thing was 6th grade. But I've never shown 'em to anybody. It's crazy.

B: I used to like, I'd think about, I'd make a bunch of lists, like I made a list of the people, if I ever become famous someday, (laughs) that show "This is Your Life," they could bring them out to me and show me (laughs).

L: See, I did that, because if someone ever died, I always wanted to know how they really, what they really thought about me, so that's what that says, what I really thought.

T: What I'd like to do, if I die young, is for someone to find my thing with all that poems in it, like that starts

with an eh, eh, who's that, starts with an E, Emily Dickinson, yeah.

I: Yes, she was one of the most prolific writers--

T: No one ever knew. Till she died. They found like a 1000 poems under her bed.

I: Yeah, they found poems in baskets of cookies and things.

B: Oh, how neat.

I: Oh dear, you guys gotta go.

(Closure.)

Kenny, 6th, first draft, "The All-Nighter" 1 of 5.

## Monday MY ALL-NIGHTER

I think I will write about the all-nighter I had Friday night. It was with my church friends. I also invited Chad Walters with me. First we played games at the church. My second favorite game that we played was crab-soccer. Then we turned over on our hands and knees and play like ~~we~~ volleyball with our hands. My favorite game we played at the church was hide and go seek in the auditorium. That was fun. Then we had some chip and dip. It was yummy. Then we loaded the ~~us~~ van and went to a YMCA gym.

Kenny, 6th, first draft, "The All-Nighter" 2 of 5.

It was tiny. It was about 20 feet across in width. It felt like you to 60 steps toe to heel in length. It would probably take you through a wall. There we played dodge ball. Then we played wiffle ball. When we were about to leave we decided to have a devotional. It was about how you can look good on the outside but be bad on the inside, and the other way around. Then we decided to leave. Then we went back to the church and had yummy ice cream that the youth minister's wife Maggie made. Then we saw two movies "Ben and Me" and Teenage Mutant

Kenny, 6th, first draft, "The All-Nighter" 3 of 5.

bathroom, so he left. While he was gone Chad and I took our turn we both made a hole in one it was funny. We went ~~to~~ back to get our prize then we went back to the bonus hole to wait for Raburn. ~~We~~ When he came back we told him what happened.

Monday  
Tuesday

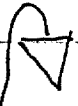
Then Raburn putted he made a hole in one too. After that everybody was laughing. He went to ~~go~~ get his prize. Then we played more video games. Then we left and went back to ~~the church~~ the church and

Kenny, 6th, first draft, "The All-Nighter" 4 of 5.

Ninja Turtles. It didn't work so we had to take it out. THANK GOODNESS! So we went and played hide and go seek in the auditorium again, ~~and~~ everyone just loved doing that. Next we went back to Putt Putt about 11:00 p.m. ~~We played~~ We divided into groups. My group ~~was~~ was Chad, Taburn, and I. We golfed one of our 2 games then played video games. I wasted about ~~\$15.00~~ \$10.00 on a video game. The game was a four-wheeler or I mean 2 four wheelers side by side. You would race each other. Then me and my group decided to do our second game. We got to a bonus hole and Taburn decided to ~~be~~ be the

Kenny, 6th, first draft, "The All-Nighter" 5 of 5.

we played the regular games. When it was about 4:00 a.m. we went bowling. On our first game I lost to everybody. On our second game I was losing probably because I was half asleep. ~~But~~ On the 8<sup>th</sup> set I had 59. Everyone was still beating me especially Raburn he was done his final score was 106. WOW! Then someone said to me "you could still win with 2 strikes". So "I almost asleep" I got up and I got a strike. Then when it came my turn again I made another strike and I tied Raburn with 106 in 2 sets! REALLY WOW! Then we went back to the church, had breakfast, played games, and went home. I LOVED IT!


  
 You  
 Had  
 To  
 Be  
 There

Lindsay, 6th, first draft, "The Tragities of World War III,"  
1 of 7.

Tuesday

~~scribbled out text~~

black castle. This castle was built  
millions of years ago, when Kerboodika  
father <sup>Eko</sup> was a little baby.

~~The End~~

later date

I was  
home  
alone

The best World War III in 1980

I am sitting in my kitchen eating  
Cherios just like normal. BOOM!!  
BOOM!! ~~Wow~~ Whoo!!! Am I  
still alive?? What in the world was  
that? I am asking myself all this.

Everything  
my breakfast  
was all  
over  
everything  
Everything  
shook.

Then the most awful, ugliest, scariest,  
thing I have ever seen. I look out  
the window. <sup>Wednesday</sup> Everything was black  
the trees were gone I looked farther the  
park looked like a junk yard. Then,  
I just realized that the window was  
broken there was glass everywhere.  
What happened, I don't know, but

①



Lindsay, 6th, first draft, "The Tragities of World War III,"  
2 of 7.

Wednesday

~~scribbled out text~~

○

Then it came again, the awful sound. This time I don't know how to describe it. After this ~~I~~ I looked out the window again and my next door neighbors house along with <sup>some</sup> more houses were on fire. The bright red, and yellow flames were destroying my street with ~~all~~ houses and all the houses. I decided to get my school books and go in my basement. When I got down

stairs  
looked at my foot <sup>it was</sup>  
because I couldn't  
to. on it  
all the way  
down stairs.  
I picked up  
piece of glass  
of my foot, but  
did it hurt bad!!!!

there I realized that something was stinging bad it hurt, I started to cry, and I looked down and there was a <sup>piece of</sup> ~~metal~~ <sup>metal</sup> in ~~my~~ <sup>it</sup> ~~side~~!!! We had been talking about things like this in Reading class, ... This was, ... I hated to say this but, ... this was

Lindsay, 6th, first draft, "The Tragities of World War III,"  
3 of 7.

Wednesday

③ World War III. Where were my parents? Why were they not here with me? Would I ever see them again? When would they be home? I calmed myself down at least a little bit and I turned on the T.V.

Friday

but ~~I put~~ <sup>I made sure it</sup> was very quiet. So ~~no one~~ ~~none~~ no one would know anybody was

I brought down some food and water because I didn't know how long I would be down there. I brought a lot of water because it would be contaminated later.

here or at least anybody alive. In my I shut the door that comes down here, because I knew about nuclear bombs. So I just sealed everything I could, I put planks under the door, and I brought down some blankets for me because it was cold in the basement. The T.V. screen ~~said~~ <sup>said</sup> "Warning, Warning, It Is The Start Of World War III. Find shelter!!" I said this, wrote it

is 6:9 bold too

Seth, 6th, recopied draft, untitled, 1 of 2 recopied.

"Hey, J.P." I asked, "Do you have your fire starters with you?"

"Sure," he said "Let me find them."

So he dug in his pack for about 45 minutes till he found them.

After I had the fire going I began to get out my sleeping stuff. I was getting kind of hungry when J.P. found some old Pass-over matzos in the so called "kitchen". So we had a feast of dehydrated crackers and melted snow.

We ~~to~~ lived pretty good in the old cabin. We made peanut butter sandwiches from the peanuts outside and the matzos as bread after a while we figured out that we were supposed to eat the fruits of trees, not the leaves. For dessert we used snowballs covered with maple syrup from the tree outside.

One day we came in from the snow and took off our wet clothes. I was sitting in front of the burning furnace, stuck naked, trying to get warmer, and waiting for our clothes to dry. J.P. was digging through his pack trying to find something in his pack. I got up to see what he was doing. As I walked over there I tripped on some of the stuff he had laid aside.

His cotter went flying and we heard

Seth, 6th, recopied draft, untitled, 2 of 2 recopied.

a loud 'CLANG'!!!

We turned around around and saw the furnace pipe falling right on top of us. We grabbed it and played hot-potatoe trying to save vital parts of our body. Finally about half-a-second later we dropped it wondering why we hadn't thought of that before. I have to admit that was the longest ~~the~~ half second in my life, as soon as it dropped, it exploded and a fire started. I grabbed my clothes and my pack and ran outside, J.P. followed rather quickly, We stood there naked watching our last hope of survival burn to the ground.

Cliff, 6th, first draft, "A Japanese Diary of World War II,"  
4 of 5.

Chpt 4 (cont)

Well, I knew what I was having for dinner tonight, and the next night, and the night after that. I was ~~cl~~ <sup>cl</sup> invite the ~~our~~ air force to finish it off. After I dragged the ~~shark~~ shark to shore, I fed myself till I turned purple and blue. You wouldn't believe what I found in there. I found fish still intact, soda cans and bottles, passports, manuals, and all kinds of worthless no good trash. I did find ~~a~~ some ration stamps in the passport. I had a wonderful idea. I would wait till a boat came by, scream to the top of my voice until they came to my island. Then I would surrender. If they wouldn't take me as a prisoner or crew member, I would bribe them with food and stamps. Then if they still wouldn't take me I would hold them at gunpoint till they did. I then tried to make a flare ~~till~~ <sup>for</sup> a plane that might pass or of course, uninvited guests. I had matches so ~~all~~ <sup>all</sup> I had to do was find a flint and load it into my gun and light it.

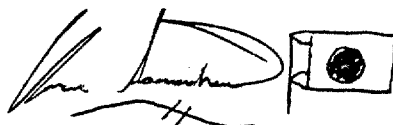
While I was asleep last night I suppose some boat went by, stole my half eaten shark and left only the bones. ~~Now~~ <sup>Now</sup> I knew I would have to go back into the water again. I prepared everything the same as usual and dove, but I did not see any sharks but a school of little fish. You know on scuba movies when they run ~~it~~ into the school of fish and they ~~go~~ go at top speed out of there that's what I did, but they all closed in on me. I looked at a fish and saw very sharp teeth. I ~~knew~~ knew what they were. The attack of the killer goldfish! I shot out of the water and with the (what I soon found out were parakeets)

Cliff, 6th, first draft, "A Japanese Diary of World War II,"  
5 of 5.

were right behind me. I shot out about 100 feet high,  
as I was airborne I passed birds, planes, clouds, the  
moon, ~~satellites~~ meteors, ~~satellites~~, comets, ~~or~~ and planets  
and stars unknown to me. As I started my  
descent I, very intelligently, took off my air tank,  
pointed it toward the ground and turned it on to  
break my fall. It didn't turn out the way I expected.  
When I hit the water in a perfect swan dive....  
okay, okay. ~~It~~ it was more like a belly flop. The  
tank stayed at the top of the water and exploded  
while I was underwater. I swam away and to my  
island, then a boat came by. I carried out my  
plan and it worked!

Epilogue: I'm now in America the year is 1970. I've saved  
my plane. It's in my back backyard. I work in  
the Airforce and I'm a Colonel. I have a wife and 2 kids  
in Jr. High. One day I will come back to my  
island and I hunt for sharks and killer goldfish

Signed,




Chim Sanuckee

Jeana, 6th, first draft, untitled, 1 of 9.

Once upon a time there was a dreary castle. No one had ever been in this castle because they were too scared to go in. This castle was right by a village. The village was called Snorgi. The people of Snorgi were always too afraid to go in this castle. Well one day a group of people from Snorgi decided to go in this castle. They got to the foot of the drawbridge. They slowly walked across the drawbridge. They got to the door. There was a sign gold sign on the door that said, "Beware People Who Enter Don't Come Out." A tall and skinny man named Belzador slowly knocked on the door of the castle. It slowly opened. The group of people walked into the castle. It was cold and dark and wet. Belzador led the group further into the castle.

Ryan, 6th, recopied draft, "World War I Adventure," 1 of 1.

# World War I Adventure

he year is 1995. For the past five years threats of war have been coming from Central Europe. Germany claims a new Hitler has risen and they will go to war with United States. The source of the problem has been traced to June 28, 1914 when Archduke Francis Ferdinand of Austria-Hungary was assassinated. This set off a chain reaction which started World War I, which in turn started World War II 25 years later. If this can be prevented through the new science of time travel, a possible World War III and the destruction of the earth will also be prevented.

Scientists have built a time travel machine called ARCHON. One person has been selected to travel back to June 21, 1914, to the tiny country of Serbia, where the Archduke and his wife, Sophie, were visiting. My name is Professor Henry Lewis. I am that person.



Beth, 8th, recopied draft, "A Letter to Myself," 1 of 2.

## A Letter To Myself

Dear Beka,

Oh, I'm such a mixture! Such a mixture between Church of Christ and Methodist. In my mind I have a picture of the two and how each have their own way of doing things. Like Church of Christ's pray a certain way, have different songs, and teach differently compared to Methodists. I want to be a Methodist, and yet I catch myself doing things like Church of Christ's do all the time. I know it's not wrong, but it's kind of difficult for me to hold on to my one morning of Methodism throughout the days of Church of Christ. I know that Church of Christ isn't wrong it's just not what I prefer. Now it's not as difficult as last year when all the ~~strong~~ Church of Christ's in the eighth grade who were just so Church of Christ. As Church of Christ, it was hard to keep myself straight, and keep my own beliefs throughout the day. Now I'm busy on the night of Youth at my church, and it's difficult to keep my own way.

Beth, 8th, recopied draft, "A Letter to Myself," 2 of 2.

It's like a struggle to be myself  
sometimes. I hope that things  
don't get worse when I go into  
High School with the ninth  
graders. I'm not saying that  
all Church of Christ's got that  
name in my mind, and I  
try to think of that person upon  
themselves, but it's hard. Very  
hard. Very, very hard.

Love,  
Myself

Laura, 8th, recopied draft, untitled, 1 of 2.

We were highschool sweethearts,  
we were going to get married soon.  
Until he got called to his duty.  
We had discussed it many times.  
and decided he should go.  
His letters came infrequently  
Sometimes weeks would go by before another  
one would come,  
That always scared me.  
I'll never forget the day the men came  
to the house.  
I knew before they spoke that he was gone.  
They told me he had died a brave and valiant  
death.  
They said his mother wanted me to have his  
medals,  
Because I was the one he loved.  
Before they left they gave me a letter he had  
written in the event of his death.  
It read:  
I know its hard for you  
Buts its what I had to do.  
I did never have felt right  
not going off to fight.  
I did it to protect you

Laura, 8th, recopied draft, untitled, 2 of 2.

and my country too.

Try not to give to long

Try to go on with your life

Don't let my death stand in the way,  
of the bright future you have

When life trials become heavy

Remember I'm right there by your side.  
Always striving for you.

You don't know how much I loved you.

I wish I'd told you more often

God has chosen for my life to end

I'm where I've longed to be,

In my Father's land.

God is always there

Don't forget you can always count on him.

And always remember,

Never wait or hesitate

Get in, before it's too late,

You may never get another chance

Yours a mess and it don't last

Live it long because it goes fast

and you don't know how long you've got.

Thomas, 8th, first draft, "An Ode to Nothingness," 1 of 1.

Ⓚ Ⓚ

I'm The Begging. (BEGINNING)  
IT WAS MEN OF Power.

~~THESE~~

THESE were my men

SATY  
FATY  
THORIN  
OG

TUT

SIDON  
TAY AERIN  
?  
?

~~OOH, bad guys.~~

AN ODE TO NOTHINGNESS

Ⓚ

I'm The Begging, what there time?  
did men fight, or poems rhyme?  
did the ocean bear its weight of lead? (BLUE)  
or least sing in the morning of dew?  
why do I walk, why can't I run?  
with ~~in~~ the prison cell that confines me, still can I hope for?  
If The Berlin wall can come crashing down,  
if Russia's government be turned around,  
Then people can learn to love all the same  
And to fight the world, proclaiming His name.  
Really, this poem makes totally no sense,  
AS it seems that my thoughts have just been captured and jeered. (LYNCHED)  
So This is the end, The omega, it's a gone  
just as in the beginning, there was no right, nor any wrong.  
AMEN.

Bret, 8th, recopied draft, untitled, 1 of 2.

There are many things I have in mind for my future. Here are some of my plans.

Getting an education is very important in my life. I would like to graduate High School here at S.W.C. (Well, my parents want me to graduate here) and get a scholarship in football or engineering (or both) at Colorado University. Another career I think would be interesting is architecture. Drawing is fun and I like to design things out of my mind.

When you hear me talk about sports the first thing you'll hear is how much I love the game of football. I think that if a person is looking for a career job, that he/she should do something they enjoy. I want to play it professionally someday.

There are a lot of responsibilities that go along with playing a professional sport. First of all you have to be a role model for younger kids. I believe that if I am ever able to make it to the pro level, that kids will look up to me and see what I do. If I live like a Christian than kids look at that and say that's what they want to be. It will make me feel good if I am able to bring other people into the kind of life I live.

Jim, 8th, first draft, untitled, 1 of 3.

when he was not looking, grabbed the stuff and started running for home. It doesn't take a ~~big~~<sup>Wizard</sup> long to notice that his stuff is gone - so, inevitably the Wizard got up and looked around for the thief. When he saw Know running away he cast a spell that would stop the boy without hurting him - but it didn't work - it didn't even phase the boy. Now, it's true that this was a simple spell - but usually it worked on all but the most powerful of magicians. The Wizard tried again - adding a little more power to his spell - but once again it didn't work. So, he made a rock from the ground spring up and knock the boy out. A crowd of people stood and stared - they had seen the boy before - but no one really knew him. Some men came to take the boy and put him in the stocks as a thief, but the Wizard said that he would take the boy himself. The Wizard took the boy back to the inn where he was staying and put him on his bed, for he had not yet awakened.

When Know woke up he immediately began to moan from the sharp pain in his head. "Maybe next time you'll think twice before taking someone else's property," said the Wizard. "Who are you?" said Know, "and what do you want?" "I might ask you the same thing. ~~Now~~ Who are you? How did you know how to counter my spell?" said the Wizard. "I saw Know of Sanghee - the village - and I don't know about any spells - but I do know I want to go home." "This wasn't really true - he didn't want to go home - but he did want to get away from this wizard!" "Alright, but, I want to talk you through myself," said the Wizard. "No, I can make it just fine on my own," replied Know. "I would like to tell your parents about what happened today. And I need to tell them about other things," said the Wizard. "I said no, it wouldn't make my parents very happy if I brought a wizard to the house - they would think I was trying to show them that I knew someone more powerful than them," said Know. "More powerful than what?" said the Wizard. "They are sorcerers," said Know. "Sorcerers? Wait, - what kind of sorcerers?" said the Wizard. "What do you mean?" said Know. "Well, ~~are they~~ do they practice black magic or good?" said the Wizard. "How would I know?" said Know. "Do they use mostly words in their spells or do they speak in strange tongues and

Valeri, 8th, first draft, untitled, 11 of 12.

"Anyway, he grabbed me and pulled my arm and made me walk down the stairs, and then he took me to a bus stop, and while we were waiting for the bus, ~~he~~ I pulled my arm free from his hold, and hit him across the face with my purse. Then, I came running to you. Oh, Daddy what if he had taken me, I would never never see you again. And I love you so much."

"Let's not think about that. You're with me now. You're safe. No one's ever going to take you away from me, not if I can help it."

Laurie closed her eyes and placed her head on her father's shoulder, just like when she was little. It felt so good to be loved.

✱ ✱ ✱ ✱ ✱ ✱ ✱ ✱ ✱

"What a wonderful trip that was," said Laurie.

She and her father were heading back home to the mountains of Montana. They had finished their tour of the city in 4 days, and decided to go home.

"Yes, it was," replied her father, "but I don't think you'll want to go back again after what happened."

"No, I probably won't," said Laurie.



Valeri, 8th, first draft, 12 of 12.

with a sigh.

\* Finally, they arrived near the  
out road, and Laurie knew they would  
be home soon. The joy of coming home.

"Maybe that saying, 'Home sweet home'  
is true, after all," Laurie thought, for she  
had often ~~thought~~ <sup>dreamed</sup> about it.

As soon as the car stopped, Laurie  
jumped out, and ran into her mother's  
arms. She told her everything they said,  
and her adventures. It all came spilling  
out so fast her mother had to pay close  
attention to what Laurie was saying.  
Her ~~father~~ father kissed his wife, and gave her  
a nice, big bear hug. Laurie's mother had  
supper all laid out. ~~How nice~~

"How nice it is to have a homecooked meal,  
instead of thoseummy foodstands," thought  
Laurie. ~~What she dishes~~

When the dishes were put away, Laurie  
sat in her window seat, thinking about  
all that happened in New York.

"Maybe the country isn't so bad  
after all," Laurie said aloud, as she watched  
the sun go down behind the hills.

This time thoughts of what she  
would do at home ran through Laurie's  
head. She did not forget one thing on  
her list.

THE END

APPENDIX D  
SUMMARIES OF SUBJECTS' FAMILY BACKGROUNDS,  
READING AND WRITING INTERESTS,  
AND WRITING SESSION BEHAVIORS:  
GRADES SIX AND EIGHT

	Kenny	Lindsay	Seth	Cliff	Jeana	Ryan	Beth	Laura	Thomas	Bret	Jim	Valeri
Age:	12	12	11	12	12	11	13	14	15	15	14	13
Years enrolled in FWC:	7	6	2	6	7	5	9	7	6	9	5	6
Mother's Education:	Masters	Masters	HS diploma	Masters	Bachelors	Masters	Masters	Masters	Masters	Masters	Masters	Doctorate
Occupation:	nurse	teacher	home	teacher	decorator	teacher	teacher	teacher	teacher	teacher	nurse	M.D.
Father's Education:	Masters	Bachelors	Bachelors	Bachelors	HS diploma	Bachelors	Bachelors	Bachelors	Bachelors	Bachelors	Masters	Masters
Occupation:	Doctor	Executive	Insurance	Executive	Insurance	sports-	Pilot	Banker	Executive	Engineer	Attorney	Engineer
Divorced?	No	No	Yes	No	No	No	No	No	No	No	No	No
Religious?	Yes	Yes	Yes	Yes	Yes	Some	Yes	Yes	Yes	Yes	Yes	No
Race:	Anglo	Anglo	Anglo	Black	Anglo	Anglo	Anglo	Anglo	Anglo	Anglo	Anglo	Indian, Asia
Parents support school?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Are parents writers?	Yes/Dad	No	No	No	No	Yes/Dad	Yes/Dad	No	No	Yes/Dad	No	No
Parents read to child?	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Travel?	Some	Yes	Some	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Extracurricular activities:	sports	sports	sports	sports	sports	sports	dance	sports	sports	sports	church	sports
	church	piano	guitar	PTO	drama	coach	piano	cheer-	piano	church	camp	camp
	camp	camp	church	PTO	cheer-	committee	church	leader	camp	camp	camp	camp
	camp	camp	camp	PTO	leader	committee	camp	camp	camp	camp	camp	camp
Child's future goals:	?	judge	Eagle Scout	animals	?	sports-	actress	?	West Point pro	politics	attorney PhD, English	football

SUMMARY OF SUBJECTS' FAMILY BACKGROUNDS

	Kenny	Lindsay	Seth	Cliff	Jeana	Ryan	Beth	Laura	Thomas	Bret	Jim	Valeri
Age:	12	12	11	12	12	11	13	14	15	15	14	13
Years enrolled in FWC:	7	6	2	6	7	5	9	7	6	9	5	6
Primary reading interest:	Fantasy Encyclo- pedia	Varied	Fantasy Adventure	Fantasy Adventure	Fantasy	Fantasy Sports Political	Romance Mystery Poetry	Vietnam Voight Political	Fantasy Political Military	Sports	Fantasy Political	Romance Mystery Montgomery
Reads regularly?	no	yes	yes	yes	yes	yes	yes	yes	yes	no	yes	Yes
Reads widely?	no	yes	yes	yes	yes	yes	yes	yes	yes	no	yes	Yes
Reads to siblings?	no	no	yes	no	yes	no	no	no	no	no	no	No
Favorite writing topics:	Self Adventure	Self Adventure War	Fantasy Adventure	Fantasy Adventure War	Self Fantasy Adventure	Fantasy War History	Romance Problems Poetry	Vietnam Political	Fantasy Political Poetry	None	Fantasy Humorous	Romance Realistic Fiction
Private writing?	some	some	some	some	some	some	yes Poems Notebooks	yes Letters Notebooks	yes Poems Notebooks	no	some	Yes Diary
Word processor?	some	no	no	no	no	yes	no	no	no	no	no	No
Yrs taught by researcher:	2	3	2	3	2	2	3	3	3	3	3	3

READING AND WRITING INTERESTS

	Kenny	Lindsay	Seth	Cliff	Jeana	Ryan	Beth	Laura	Thomas	Bret	Jim	Valeri
Age:	12	12	11	12	12	11	13	14	15	15	14	13
Years enrolled:	7	6	2	6	7	5	9	7	6	9	5	6
Materials used:	sm tablet ink	sm tablet ink	sm tablet pink ink	spiral pink ink	lg tablet ink	sm tablet ink	own spiral ink	spiral ink	spiral ink	spiral ink	spiral ink	spiral ink
Location:	tables	tables	tables	tables	tables	tables	floor	tables	couch	tables	tables	tables
Ate snacks?	yes	some	yes	yes	some	yes	some	some	yes	yes	yes	some
Verbal?	some	no	yes	yes	no	no	some	some	yes	no	yes	some
Movement?	some	no	no	some	no	no	no	no	some	no	some	no
Ideas from:	books posters encyclo-pedia	books reading posters class	books reading camping	books reading pictures	books reading group	books reading class	books reading pictures movies chapel	books reading	books reading setting emotions	posters	books reading posters group	books reading

## WRITING SESSION BEHAVIORS

APPENDIX E  
STATEMENT OF VERIFICATION OF DATA

**Vital Information Concerning Julie Crenshaw:****Education:**

University of Texas, B.S.Ed., 1970  
Texas Wesleyan University, M.Ed., concentration in  
Analytic Teaching, 1986

**Employment:**

Austin Independent School District, 1 year  
Hurst-Eules-Bedford Independent School District, 3  
years  
Treetops Learning Alternative School, 3 years  
Ft. Worth Christian School, 10 years

**Present Position:**

Ft. Worth Christian School,  
Math Consultant, Enrichment Coordinator, Upper level  
Theatre Arts and Computer

**Special Recognition:**

Ft. Worth Christian School "Teacher of the Year", 1989

**Presentation:**

Texas Christian Teachers Association Convention, "Drama  
for Every Child," 1989



FORT WORTH CHRISTIAN

7517 Bogart Drive

Fort Worth, Texas 76180

817/281-6504

Metro 498-1009

May 31, 1990

To Whom It May Concern:

I have verified the video transcripts of the writing sessions held by Twyla Daniel for her research study during the week in April 2-6, 1990. I also have verified the audio transcripts of the interviews of research subjects participating in Twyla Daniel's study. The written transcripts correctly follow the audio and video recordings.

Sincerely,

A handwritten signature in cursive script that reads 'Julie Crenshaw'. The signature is written in black ink and is positioned above the printed name and title.

Julie Crenshaw  
Math Consultant



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