

EFFECT OF SENTENCE-COMBINING INSTRUCTION ON THE READING
AND WRITING ACHIEVEMENT OF FIFTH-GRADE CHILDREN
IN A SUBURBAN SCHOOL DISTRICT

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BY
DEURELLE CLARK McAFEE, B.A., M.L.A.

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CHAPTER 1

INTRODUCTION

A child moving toward maturity, like a primitive community moving toward civilization, develops a language system and acquires a writing system. He relies less exclusively on face-to-face interactions and paralinguistic signaling systems and comes to interpretations between a sender and receiver separated by time and space. The child may develop a metalinguistic system for "talking" about the writing system. He develops mechanisms for coreference and anaphora and has less dependency on demonstrative elements, and develops grammatical and rhetorical mechanisms for enhancing sustained reasoning (Fillmore, 1976). Thus, there is interrelatedness of language, cognition, and comprehension, and the developmental characteristics apparent in the acquisition of communicative arts, both productive (speaking and writing) and receptive (listening and reading) (Elkind, 1970; Piaget & Inhelder, 1969). That developmental characteristics continue into the teen years and beyond, and that language development can be increased by pedagogical intervention have been shown (Nelson, 1977; O'Donnell, Griffin, & Norris, 1967; Palermo & Molfese, 1972).

A frame theory of knowledge acquisition in which language has a network of interactive frames and concept frames, scenarios, schema, or scripts of individual world knowledge provides evidence of the need for a repertory of prototypes and context characteristics to further relevant linguistic choices in language acquisition (Fillmore, 1976; Minsky, 1975).

Strickland (1962) and Loban (1963) were among the first to use structural linguistics as a framework for investigating repertory. Strickland called for more intensive research in the relationship between language use and oral and silent reading. Loban found that what was done to achieve flexibility within the sentence patterns was a measure of language proficiency. A high oral language proficiency related to reading and writing. Intervention in the processes of language acquisition, both oral and written, to produce the use of more mature structures has proved beneficial through a wide age range.

Intervention in the form of instruction in sentence combining manifests central effects such as learning to manipulate complex syntactic patterns through changes in linguistic ability, fluency in production, skillful reprocessing of language, mnemonic ability to hold in memory longer and longer stretches of discourse, and the

peripheral effects of general improvement of overall use of language (Cooper, 1973; Hunt, 1970; Miller & Ney, 1968; O'Hare, 1973; Strong, 1976).

The generation of more complex structures becomes a part of a student's performance ability, which in turn improves his ability to comprehend similar structures he encounters in connected discourse (Smith, 1971). Thus, his reading ability is enhanced by his writing ability (Stotsky, 1975). Full development of literacy skills seems to occur only when children do a lot of writing as well as a lot of reading (Resnick, Preface in Sealey, Sealey, & Millmore, 1979).

Statement of Purpose

The purpose of this study was to determine the effects of sentence-combining instruction of fifth-grade children on their reading comprehension and on their writing maturity. Also this study determined the relationship between the Test of Written Language, TOWL (1978), and the Test of Reading Comprehension, TORC (1978) scores achieved by the group receiving 6 weeks of daily instruction in sentence combining as a part of their language arts instruction and the TORC and TOWL scores achieved by the group receiving traditional language arts instruction with no sentence combining. The following questions were asked:

1. Is there a significant difference between the reading comprehension scores of students receiving sentence-combining instruction in fifth grade as part of their language arts instruction and the reading comprehension scores of fifth-grade students receiving traditional language arts instruction, as measured by the Test of Reading Comprehension, TORC, General Comprehension Core?

2. Is there a significant difference between the written language scores of students receiving sentence-combining instruction and the written language scores of students receiving traditional language arts instruction as measured by the Test of Written Language, TOWL?

3. What differences are there in writing maturity over a 6-weeks period as measured by a qualitative analysis of two free writing samples using TOWL scoring procedures?

Significance of the Problem

The problem of determining a child's reading comprehension is perennial. It is possible for a child to comprehend language structures without being able to produce them as evidenced by a child's understanding of speech before he talks with facility (Menyuk, 1977). Determining how well a child comprehends what he reads

and how to increase this comprehension has been addressed in various ways. Richards (1942) and Christensen (1967) advocated writing as a means of understanding other writers.

The structures a child writes appear to be a good indicator of what a child understands (Smith, 1971). O'Hare (1973) has gone further and states that knowing how (to write) may influence what is written. Logically then, adult pedagogical intervention to increase a child's written syntactic fluency should also increase his fluency in comprehending another author's syntax (Stotsky, 1975). There is a trend toward a natural developmental increase in production of syntax evidenced between grades five and seven (Palermo & Molfese, 1972). This makes grade five an appropriate time for instruction to increase the quality and quantity of comprehension and production of syntactic structures through writing.

Approaches to teaching composition may be grouped roughly into: (a) those that provide content through reading matter and subjective writing, (b) those based on the premise that language is an expression of thought with general concern for drawing inference and making generalizations, (c) a linguistic approach which, in addition to traditional usage, diction, and syntax, includes oral and

written sentence pattern manipulation to produce more complex sentences (sentence combining), and (d) rhetoric with relationships between speaker, subject, and audience emphasized in a process of prewriting, writing, and revision (Memering, 1971). Since in the real world such arbitrary division is often difficult to follow, this study sought to emphasize the linguistic sentence-combining approach while recognizing the overtones of the other three as found in the traditional language arts curriculum of an elementary school class.

Involved in the initial stages of sentence combining is the construction of a more complex sentence from several simple, active, declarative sentences (kernel sentences) by means of embedding or "coiling in" the kernel sentences as modifiers, nominals, subordinate clauses, etc. (Mellon, 1969). Further extension of sentence combining involves the organization and writing of paragraphs and stories, or authorship. Sentence, paragraph, and story authorship necessitates an awareness of possible alternative relationships, and the making of choices for coordination and subordination of ideas. The devices for embedding one kernel sentence in another are few, relatives, complements, verbals, while the number of possible combinations and permutations are vast

(Hunt, 1970; O'Donnell, et al., 1967). The organization of paragraphs and stories is limited only by the author's skill and imagination. These factors make sentence-combining a powerful tool for producing syntactic fluency in reading and in writing.

Although no grammatical terminology is used, appropriate emphasis in sentence combining for middle-grade elementary school children should be on longer and more varied nominalization, amount and depth of adjective modification, and some subordination (Cooper, 1973).

Goodman and Greene (1977) wrote that

mastery of precise relationships linked by subordinate conjunctions (although, even, though, unless, when, etc.) comes late and only with exposure and practice in manipulating and understanding them. (p. 24)

The use of signals to indicate type of embedding facilitates learning how to embed (O'Hare, 1973), while the use of open exercises with no one solution encourages creativity and fluency in written exercises (Strong, 1976).

In at least eight studies, research efforts have established the effectiveness of sentence combining in increasing writing maturity, while at least four studies have demonstrated that sentence combining improves the quality of writing, but only two studies have shown gains

in reading comprehension (Strong, 1978). The great majority of all the sentence-combining research has been done with students of high school age, and a need exists for research testing the writing ability of elementary children. Definitive studies examining the effects of sentence-combining practice on reading scores have been called for (Combs, 1976; Stotsky, 1975), and the need for research with elementary school children is apparent. In summary, instruction in sentence combining suggests a new approach to the problem of improving reading comprehension through writing maturity.

Hypotheses

The null hypotheses tested in this study were:

1. There is no significant difference between the adjusted mean reading comprehension scores of students receiving the sentence-combining instruction and the adjusted mean reading comprehension scores of students receiving traditional language arts instruction.
2. There is no significant difference between the adjusted mean written language scores of students receiving sentence-combining instruction and the adjusted mean written language scores of students receiving traditional language arts instruction.

3. There is no significant difference in improvement of free-writing scores between students receiving sentence-combining instruction and improvement of free-writing scores of students receiving traditional language arts instruction.

Definition of Terms

For the purposes of this study, the following terms were defined.

1. Pretest scores--total reading scores on the Stanford Achievement Test (1973) given prior to treatment.
2. Reading comprehension--recognition and recall of an author's intended meaning by a reader as measured by scores on the Test of Reading Comprehension, TORC (1978).
3. Sentence-combining instruction--the construction of a more complex sentence from several simple, active, declarative sentences (known as kernel sentences) by means of embedding or "coiling in" the kernel sentences as modifiers, nominals, subordinate clauses, etc. (Mellon, 1969). In addition, in this study sentence combining included authorship with the following instruction: how to organize and write a paragraph, how to write a story (see Appendix A).

4. Thought-units--a segment of meaningful expression that contains an identifiable verb and its subject that can stand alone, i.e., a complete sentence (TOWL).

5. Traditional instruction--language arts instruction which includes writing according to teacher manuals which accompany texts in the identified school district.

6. Writing maturity--the ability to generate more complex thought-units as measured by total score on TOWL.

Assumptions

In conducting this study, it was assumed that:

1. In the upper elementary grades there is an increasingly high interrelation between writing and reading.

2. Competency in spoken language is a necessary base for competency in writing and reading.

3. Children's written production is a powerful indicator of the structures they comprehend in reading.

Limitations

The present study recognized these limitations:

1. Children were assigned to language arts classes by ability grouping from reading achievement scores on PEGASUS PACE (Sinclair, 1974) tests.

2. Covariate data taken from Stanford Achievement Test (1973) scores showed wide variation about class means.

3. Projects such as PEGAGUS PACE may not categorize on the same basis as tests like SAT.

4. The study was conducted in one school in a suburban school district of a metroplex area.

5. The results of the study can be generalized only to students in similar situations.

CHAPTER 2

SURVEY OF RELATED RESEARCH

The studies reviewed in this chapter deal with the aspects of communication that pertain to children's development of the syntax of language, its oral and written comprehension and production.

Acquisition of Syntax

To test the notion of adult intervention to lead children to acquire syntactic form never before used, Nelson (1977) chose six boys and six girls, 28 or 29 months of age. They were divided into two groups on the basis of mean utterance length and sex. Three boys and three girls received complex verb form intervention in individual informal conversation with an adult. Five 1-hour sessions over a 2-month period were conducted. The other group received new question forms where the adult recast the child's conversation and used new forms. Transcripts of sessions four and five were analyzed for the use of new forms. A sign test showed positive outcomes on both measures. Group comparisons before and after intervention were made on mean length of utterance and complex noun phrases. No changes in these were noted.

Acceleration of children's acquisition of syntactic forms was successful. The researcher suggested that the technique could be effective with a broad range of syntactic forms.

To gain information about language acquisition as a child matures between the ages of 6 and 10 years, and to find where the 6-year-old's language did not match adult's, Chomsky (1972) interviewed individually 36 children in grades K-4. These 30-minute interviews were recorded and analyzed. After an informal conversation portion in which five uncommon structures using "easy to see, promise, ask, and although" were introduced, a picture identification test was given. The findings showed a wide individual variation in acquisition, but an invariant developmental sequence that can be ordered on the Guttman scale. Structures follow specific principles of sentence analysis, and progress in acquisition is from simple to complex structures.

Loban (1963) began a longitudinal study to investigate growth stages in language, their sequence, and to investigate how children vary in language ability and gain proficiency in its use. A stratified sample of 338 children in grades K-12 were interviewed and their speech, writing, and reading recorded yearly. A picture test was

used for oral description by the subjects in primary grades, while a writing sample was analyzed from grade five up. The unit of analysis was based on the fade-fall terminal in speech for patterns of sentences, and on style and function. Four types of analyses were used: amount of subordination; classification of conventional usage, syntax, and grammar; vocabulary frequency count; vocabulary diversity. Tests used were the Kuhlman-Anderson IQ, Stanford Achievement Test for reading and vocabulary, and a writing sample with picture motivation as judged by two raters. Findings indicated that fluency increased each year with students of both high and low ability. There was a high interrelation between reading and writing in the upper grades. There was also a high interrelation between reading and oral language, and between vocabulary and IQ. What was done to achieve flexibility within the patterns of the sentence was found to be the best indication of proficiency in the use of language.

O'Donnell, Griffin, and Norris (1967) conducted a study to (a) discover characteristic exploitation of syntactic resources in speech and writing by boys and girls at various grade levels, (b) to identify and quantify differences in grammatical structures used by children of various age and grade levels, (c) to define the sequence

in children's acquisition of a productive repertory of syntactic structures, (d) to explore the validity of certain indices as reliable and readily observable measures of children's development in the control of English syntax. Language samples were collected from 108 boys and girls in grades K-12 after they viewed an 8-minute film and responded to questions. Grades three, five, and seven wrote the story and questions, while kindergarten and first-grade responses were oral. Type-scripts were analyzed for main clause patterns, number, kind, and function of transformations in T-units. Means were found for number of words per T-unit (main clause and attached modifiers) and number of transformations per 100 T-units. Factorial designs (2x2 and 2x3), and Lindquist tests of statistical significance were used. Findings confirmed that (a) school-age children increase word length of total responses to a situation as they advance in grade; (b) greatest increments were found in use of coordinate constructions within clauses, subclausal adverbial constructions, nominal constructions containing adjectives, participles, and prepositional phrases; (c) deletion transformations may be better indicators of development than are subordinate clauses; (d) fastest progress in development of oral expression

appears to occur between grades K-1 and 5-7; (e) advances in written control of syntax advances beyond that reflected in speech in the upper grades; (f) mean word length of T-units is a simple, objective, and apparently valid measure of development of syntactic control; and (g) no linguistic superiority of girls over boys of comparable age was found.

Syntactic Maturity in Writing

Hunt (1970) wished to investigate the differences in sentence structures (syntactic structures) written by school children and adults at various stages of chronological maturity and mental maturity. He asked the following questions: When students are asked to rewrite a passage of short, choppy sentences, will they exhibit the same syntactic characteristics as in free writing? Do older students say the same thing in longer clauses, longer T-units, more sentence-combining transformations? Is there a correlation among the three measures? What other syntactic characteristics do able students exhibit? Do the three measures hold true within grade with students of different mental age? Do the measures indicate syntactic maturity better than free writing?

The Aluminum Passage was written in kernel sentences and 1,000 subjects from grades 4, 6, 8, 10, and 12 were

asked to rewrite it. The 50 students in each grade were divided into high, medium, and low academic ability groupings. Two groups of adults, average and skilled, were also asked to rewrite the Aluminum Passage. The rewritings were analyzed on five measures: clause length, subordination index, T-unit length, main clause coordination index, and sentence length. An analysis of variance was used. The findings indicated (a) older subjects write longer sentences (a rough measure); (b) fourth graders use excessive coordination of main clauses; (c) T-unit length increases with age and ability; (d) subordination increases from fourth to eighth grade, then levels off from eighth to 12th grade; (e) clause length is an extremely sensitive factor relative to age and ability; (f) skilled adults carry these trends still further; and (g) rewritings of average adults are similar to those of 12th graders.

Hunt (1970) concluded that characteristics are the same for free writing, that clause length is sensitive enough to show significance at 2-year intervals and between high and low ability within grade, that skilled adults have a wider repertory of syntactic resources for sentence construction, and that they consolidate more. He also concluded that transformational syntax gives researchers

a way to relate simple and complex sentences; that the number of syntactic shapes of elementary sentences is few, and the number of combining transformations is few, but the permutations and combinations are vast. Hunt saw psychological developmental maturity as based on "chunking" more bits of information. Hunt wished to investigate multiple embedding and ease of understanding, and the useful repertory of sentence-combining transformations.

Sentence Combining

Miller and Ney (1968) investigated the effect of oral exercises in combining sentences on the writing achievement of fourth-grade students over a period of 9 weeks in Phase I and 15 weeks in Phase II. Ten sets of kernel sentences were presented for oral solutions. Students practiced choral reading of prose passages and writing of exercises using adjective relative clauses, adverbial clauses and nominals. O'Donnell's film methodology (1967) served as motivation for pretest and post-test 30-minute compositions. Hunt's T-unit was the unit of analysis for the writing. A statistical analysis of variance at the .05 level of significance was used with experimental and control group scores. The findings showed that the experimental group wrote more words with

more facility, and used more multiclaue T-units with fewer but more complex sentences.

O'Hare (1973) tested sentence-combining as a means of increasing syntactic maturity in free writing at seventh-grade level with instruction over an 8-month period. Eighty-three students in four classes, two experimental and two control, were involved. Experimental classes received a shortened curriculum to allow for sentence-combining lessons 10 to 40 minutes in length. Nineteen lessons were conducted in which separate subject and predicates were matched; adverbial phrases added to sentences; conversions to negative sentences, questions, and passives; and single and multiple embeddings were practiced. A third of the exercises were choral readings of the sentences. The researcher and the other teacher observed the other classes on a weekly basis. Pretest-posttest change scores were obtained on compositions of 400 words in three modes, narrative, descriptive, and expository. Hunt's measures were used to analyze the first 10 T-units in five compositions, and a single qualitative judgment based on ideas, organization, style, vocabulary, and sentence structure was obtained in forced-choice paired compositions. O'Hare found significant growth by the experimental groups on measures of syntactic maturity

with scores similar to 12th graders. The compositions were also rated better. O'Hare concluded that writing behavior could be changed by sentence combining rapidly and with ease because it provided practical choices, widened syntactical alternatives, and improved the dimension of writing ability and style or syntax; and that it could be extended to paragraph writing.

Syntactic Maturity and Reading

Goodman (1973) in identifying competencies underlying reading referred to "cue systems," graphophonic, syntactic, and semantic, which operate simultaneously and inter-dependently. He saw the reader as using information processing through the cues of context, graphics, syntax, and his knowledge of sounds to arrive at meaning. In 1969 Goodman used 18 proficient readers in grades two, four, and six who were divided on the basis of those who made changes in structure and those who did not. He compared the oral reading of the groups on the basis of the Goodman Miscue Inventory and found a developmental trend in control of syntactic structures. His findings also included the use of substitutions from the same form class as the text, and decreasing use of graphic cues with increasing control of syntactic structures.

Marshall and Glock (1979) conducted a study to determine the effects of varying aspects of text structure on the structure and content of written recalls of 160 college freshmen and sophomores. It was hoped that by noting the differences and similarities between the passage read and the recalls, certain inferences about organization of information in memory could be made. Sixteen versions of target paragraphs were written making use of Frederiksen's theory of discourse analysis and Grimes' staging theory. Questions for probed recall followed, and free recall was also used with each subject producing four recalls. Concepts and relations were scored and compared to the original text base. They found that fluent readers inferred the author's meaning from incomplete surface structures, while not-so-fluent readers used only the text-explicit information. Among the possible reasons for this difference, Marshall and Glock considered that fluent readers read more, had more practice in critical reading, wanted to please, knew how to give the right answer, and that they wrote better.

The effect of transformational structures on reading was investigated to find out if more complex structures made reading difficult, or if syntactic complexity could be read equally well by students in grades four through

12 if vocabulary and content were held constant. Smith (1971) used Hunt's T-unit and his Aluminum Passage protocols as cloze tests with 124 subjects. Teachers administered the tests. The results showed that grades 4, 10, and 11 distinguished between the four levels of writing. Fourth grade read level four best, 11th grade read level four with least facility; however, 10th, 11th, and 12th graders read all levels better than younger subjects. Smith concluded that a student's productive level may determine his best receptive level.

To determine if reading comprehension of 440 subjects in grades four through six was affected by transformations in their reading series, Fagan (1971) analyzed the linguistic structures of 21 passages from three fourth-grade basal series (Part I). From these he used 43 transformations to write a story from each series in four forms, each of which contained 20 transformations. Major types, embedding, conjoining, deletion, and simple transformations, accounted for 12 of the 20 transformations. In Part III of the study six stories, each with five forms, were drawn randomly from the texts in Part I and II. Single transformations of a major type were added. All passages were tested by cloze which was scored for exact words; difficulty of passages, sentence, and transformation

units; and grammaticality of inserts. The findings showed that the presence and difficulty of transformations made the passages difficult. Appositives, -ing nominalizations, genitive pronouns, deletions, and negative transformations were cited. Fagan concluded that analysis of structures by students should improve understanding.

Peltz (1974) studied the effects of repatterning on students' comprehension based on their writing patterns. Thirty-four subjects in 10th grade wrote 1,000 words of social studies content. This was segmented into T-units and analyzed into 51 transformations using the author's Linguistic Analysis Worksheet. Eight social studies passages from texts were analyzed the same way. Passages were repatterned and 16 cloze tests constructed over eight original and eight repatterned passages. A single multiple-choice test was constructed for both versions of passages two, four, six, and eight. The ANOVA was used to compare forms of passages. The findings showed a significant difference in repatterned cloze responses, but no difference in correct multiple-choice answers. Peltz concluded that a transformational analysis of learners' writing and of content area materials they are expected to learn would yield significantly different patterns. He also concluded that repatterning measured by cloze

would yield positive effects, and that cloze and multiple choice may not measure the same comprehension factors.

Reading Comprehension and Writing Ability

Morenberg, Daiker, and Kerek (1978) evaluated results of sentence-combining on syntactic maturity as measured by standard quantitative criteria, on overall writing quality as measured by teacher raters, on reading ability as measured by a standard reading test. They used a pretest-posttest design. Two hundred ninety college freshmen in 12 classes, six control and six experimental classes, were used. Curriculum focused on (a) rhetoric, (b) reading and analysis of essays, and (c) discussion of student compositions. Experimental groups instead of rhetoric (a) and analysis (b) were given Strong's 90 open sentence-combining exercises plus additional model exercises. The instruction lasted for 15 weeks. Hunt's T-unit measures; and holistic, analytic, and forced-choice ratings of compositions based on ideas, supporting details, organization and coherence, voice, sentence structure, diction, and usage were obtained. The Sequential Test of Educational Progress, Series II, Form 1A in reading was used. In all, the subjects wrote eight compositions in 2-hour sessions, with compositions one and eight used as pretest and posttest. Expository topics A and B were assigned so

that each was used by a student as pretest or posttest. The results showed the writing measures statistically significant for the experimental groups, and the reading results higher but not significant for the experimental groups. The authors concluded that a broad repertory of syntactic structures gave the same advantage to a student as a high vocabulary. They found sentence combining flexible enough for structuring processes of paragraph and entire composition writing.

Combs (1976) investigated the effects of sentence combining on syntactic maturity and reading comprehension of seventh graders. He also wished to verify the claims of Hunt (1970), Mellon (1969), and O'Hare (1973). One hundred students in four classes, two experimental and two control groups, were involved in a 3-month study. Three hundred word samples of writing in two modes, narrative and descriptive, were given holistic, forced-choice ratings by a seven-member panel of teacher raters. The Aluminum Passage was used as posttest and scored for T-units, and the Gates-MacGinitie Reading Test was used. After 8 weeks a delayed posttest was given. The division of high, medium, and low groups was based on Lorge-Thorndike Ability Test. Sequential Test for Educational Progress writing test, worksheets, mythological

literature, and creative writing assignments were the same for experimental and control groups. Twenty hours of sentence-combining in 14 lessons based on Mellon (1969), O'Hare (1973) exercises, one-fourth of which were oral, were experienced by the experimental groups which met twice a week. The findings showed that experimental groups wrote syntactically more mature compositions which resembled ninth-graders' compositions in Hunt's (1970) norms. This significant gain in syntactic maturity was maintained 8 weeks later. Even though some deterioration had occurred, the quality of writing was judged superior. Only the rate of reading was significant.

Froese and Kurushima (1979) assessed the effects of sentence expansion practice on third-graders' comprehension of passages written at varying levels of syntactic complexity. A secondary purpose of the study was to explore specific rhetorical and arhetorical aspects of the experimental group's compositions. From the theoretical perspective of the Fodor, Bever, and Garrett (1974) "analysis by analysis" model, Froese and Kurushima saw a possible relationship between sentence expansion ability and comprehension ability. The study was intended to illuminate both pragmatic and theoretical aspects. Ninety-five third graders were involved for a period of 4 weeks.

A pretest-posttest, delayed posttest design was used with a narrative composition and a cloze test as pretest. At the end of the treatment and again 3 weeks later, cloze tests at increasing levels of syntactic complexity, production level (PL), PL plus four words, and PL plus eight words, were used to rate comprehension. A narrative composition was analyzed for T-unit length to assess syntactic maturity. Sundbye ratings were used for rhetorical quality.

The experimental treatment consisted of eight half-hour lessons in sentence expansion techniques using adjective words and phrases, adverbial clauses beginning with when, adjective clauses beginning with who, which, that, and where, and coordinated predicates. The class was divided into two groups to facilitate interaction, and attention was focused on the ways deep structure might be represented in surface structures. Treatments for the other three classes consisted of Directed Reading Thinking Activity (Stauffer, 1971), free time to choose from a variety of activities, and the regular coursework.

A factorial analysis of covariance for the posttest scores revealed significant differences among the four groups and across the three levels of syntactic complexity, as well as significant interaction between treatment group

and complexity of cloze tests. The significant interaction was further probed by a trend analysis of simple main effects. The quadratic component of the trend was significant for the experimental group. The results showed a significantly different trend of scores across the three levels of complexity. Experimental group performance was constant to PL + 4 and then decreased to PL + 8, while all other groups decreased systematically. The rhetorical measure T-unit length was not significant. The authors explained this by the possibility that the compositions were of insufficient length for reliability. The Sundbye ratings were not significantly correlated with T-unit length of cloze comprehension, and only the experimental group compositions were probed for rhetorical quality.

The researchers concluded that sentence expansion practice appeared to improve students' reading comprehension of passages four words beyond their productive level (PL + 4). This could have occurred because of the emphasis of the lessons on relationships between deep and surface structures while other investigators emphasized production of complex structures. Factors identified as significantly correlated among the measures reflect the writers' ability to organize ideas, manipulate words for

certain effects, and the use of transformations as modifiers, phrases, and clauses.

Summary

All studies reviewed point to a close relationship between cognition, comprehension, and production of syntactic structures. Even when the surface structure remains the same the semantic relations change as the child develops cognitively.

The research supports the conclusion that students who receive sentence-combining or expanding instruction demonstrate significantly different and more mature patterns of language than those students who do not experience this training. The research further shows that reading comprehension can be significantly improved by sentence-combining activities that raise to conscious control cognitive and syntactic resources within the student, and that new ways of measuring this growth are needed. There is a need for studies with elementary-age children that investigate both writing ability and reading comprehension.

CHAPTER 3

DESIGN AND PROCEDURES OF THE STUDY

Description of the Population

The population in this study consisted of fifth-grade children in a suburban school district. The proposal for the study was submitted to the research committee of the selected suburban school district in the metroplex area of North Central Texas for approval (see Appendix B). Approximately 600 children met the grade level criterion.

The sample consisted of 50 randomly assigned fifth-grade children in two language arts classes in one suburban elementary school of approximately 600 children in grades K-6. A permission slip requesting permission for the child to participate in the study was sent to each parent (see Appendix B). Children were assigned to language arts classes by ability grouping from reading achievement scores on PEGASUS PACE (Sinclair, 1974) tests. From two classes, approximately at grade level, random assignment was made to the experimental and control groups.

Pilot Study

A pilot study was conducted for 2 weeks in April to determine effectiveness of instructional procedures by

sampling the selected tasks and materials for sentence-combining instruction. An evaluation was made to determine appropriateness and ease of administering the measuring instruments. Fifteen subjects from an intact language arts class above grade level were randomly selected from the fifth grade in the suburban elementary school for the pilot study.

As a result of the pilot study the amount of material to be covered in each lesson was decreased. The daily plan of the lesson was made visible on the blackboard, and materials were distributed before class to provide maximum use of time. The practice of daily evaluation of written exercises in the form of plus, check, or minus, and of providing classroom reading teachers with the evaluation results on a weekly basis was established by the researcher. The time allotted for testing was increased.

Pretest

A 30-minute free-writing sample was collected which served as a pretest for both experimental and control groups. The researcher provided an identification number for each paper to serve in place of name and date to assure unbiased evaluation by two raters. The following directions for planning and writing a complete story were given to students by the researcher: "Make up a good story. Take

about 5 minutes to plan your story. Be sure to write a complete story. It is best to plan a whole story before you begin to write" (TOWL p. 19). The classroom teacher supervised the test and returned the papers to the researcher at the end of the 30 minutes of writing.

Teaching Procedures Used

For 6 weeks daily (April 21-May 29) the researcher gave sentence-combining instruction to the experimental group for 45 minutes, half of the regular school 90-minute language arts period, while the control group had 45 minutes of traditional training in language arts including writing, and a log was kept (see Appendix C). Once a week for 45 minutes the researcher observed writing practices of the control group in alternate classrooms. The observations of the control group classes are presented in Appendix D along with selected workbook examples used by the classroom teachers. An example of the lesson plans for each teacher in the control group is also included in Appendix D.

The experimental group received 20 daily lessons on sentence combining (the construction of a more complex sentence from several simple, active, declarative sentences known as kernel sentences) and authorship with instruction in how to organize and write a paragraph, and

how to write a story, in addition to review and testing. Exercises with signals for the solution (signaled exercises) were used initially for learning how to embed kernel sentences within other kernel sentences as modifiers, nominals, subordinate clauses, etc. (Cooper, 1973; O'Hare, 1973). Open-ended exercises without signals (open exercises) were used thereafter (Strong, 1976).

In part the exercises were derived from instructional materials and basal texts used in the school to foster transfer of training to written composition and reading comprehension. The open-ended approach was stressed for cognitive growth and creativity. Materials favored the paragraph form to improve students' recognition of various author uses of syntax and semantics. A free-writing sample was part of the initial experiences. Lesson plan format and exercise examples which demonstrate all activities are found in Appendix A. An excerpt from a tape of one lesson is found in Appendix E. All exercises and tapes are on file.

Freedom's Ground (Weiss & Hunt, 1973), Lands of Promise (Punty & Fincher, 1971), Health and Growth (Richmond, Pounds, Fricke, & Sussdorf, 1974), basal and texts currently in adoption by the state and district were used by both groups, and sentence-combining exercises

for the experimental group were derived from these texts. Lesson plans were prepared for the regular language arts classes by classroom teachers according to teacher manuals. Both control and experimental groups had 45 minutes of language arts instruction daily. The control group continued with an additional 45 minutes of traditional instruction (including writing) while the experimental group had 45 minutes of sentence-combining instruction. All other content area materials and instruction remained the same for both groups.

Posttests

The posttests were administered to both experimental and control groups by the classroom teachers at the end of the treatment. The researcher coordinated the testing procedures in the regular classrooms and provided teachers with specific directions from the test manuals for conducting the tests. The tests were collected by the researcher at the end of each testing period. The instruments utilized were the Test of Reading Comprehension (Brown, Hammill, & Wiederholt, 1978), General Comprehension Core; and the Test of Written Language (Hammill & Larsen, 1978), with cognitive, linguistic, productive, conventional, and mechanical components. The General Comprehension Core of the TORC yielded a Reading

Comprehension Quotient, RCQ, from subtests of General Vocabulary, Syntactic Similarities, Paragraph Reading, with the substitution of Sentence Sequencing subtest score for any other score permissible (TORC manual, p. 35). The Written Language Quotient, WLQ, of TOWL was derived from subtests of Vocabulary, Thematic Maturity, Spelling, Word Usage, and Style. A supplemental subtest, Thought Units, was also given. A 30-minute free-writing sample was collected using the same procedures as in the pretest free-writing sample collection.

Covariate Data

The scores for the Stanford Achievement Test, Primary III, Total Reading battery (Madden, Gardner, Rudman, Karlsen, & Merwin, 1973), administered to all children in fourth grade were used as covariate data.

Collection of Data

Instrumentation Used

Achievement of the selected behaviors of reading comprehension and writing maturity were measured by the following tests: (a) Stanford Achievement Test, Primary Level III, Total Reading battery, used to gather covariate data; (b) Test of Reading Comprehension, General Comprehension Core; (c) Test of Written Language; and

(d) a 30-minute free-writing sample. Posttest statistical data were gathered by the use of TORC and TOWL, and a free-writing sample was used to gather posttest descriptive data.

The Stanford Achievement Test is both a norm-referenced and objective-referenced test designed to assess reading comprehension. A variety of transformed scores are obtained for the SAT; stanine scores, grade-equivalent scores, percentiles, age scores, and various standard scores. Reliability data for the SAT consists of split-half estimates and KR-20 coefficients. Reliabilities range from .65 to .97 with the majority between .85 and .95. Empirical validity was established on the basis of increasing difficulty of items, high relationship with previous SAT's and with current and previous Metropolitan Achievement Tests. The authors stated that three other factors were used to establish validity: (a) internal consistency, (b) correlation of obtained scores with scores expected on the basis of performance on the Otis-Lennon, and (c) "continuing review by representatives of minority and other groups." Salvia and Ysseldyke (1978) stated that the SAT is one of the most useful tests available to the classroom teacher.

Test of Reading Comprehension is a silent reading comprehension test based upon current psycholinguistic and cognitive theories. Items were selected on the basis of item difficulty and discriminating power. Internal consistency reliability was determined by the Kuder Richardson method for grades 1-9, using the entire standardization sample. With few exceptions, coefficients were greater than .80. Validity is supported by subtest correlation with SAT Reading (Mdn. $r = .46$), SRA Reading (Mdn. $r = .41$), and PIAT Reading (Mdn. $r = .72$). Additional studies dealing with criterion-related, and construct validity are found in the TORC Manual. Norms are based on the test performance of 2,405 students aged 6-6 to 14-6 living in 10 different states. Scaled scores and grade equivalents are provided.

Test of Written Language is based on the concept that written expression is a language system incorporating related abilities in the areas of syntax (grammar), semantics (word meaning, creativity, ideation), conventions (punctuation, capitalization, spelling), and production (number of sentences). Six subtests are: (a) Word Usage (measures the use of standard verb tenses, plurals, pronouns, and other grammatical forms in writing), (b) Style (measures the use of generally accepted conventions

regarding punctuation and capitalization), (c) Spelling (measures the ability to spell phonemically regular and irregular words), (d) Thematic Maturity (measures the ability to construct a meaningful story about a given theme), (e) Vocabulary (measures the complexity of words used in the written story), and (f) Thought Units (measures the total number of complete sentences used in the story).

The TOWL was standardized on a 13-state sample of 1,800 public and private school students in grades two through eight. Both grade equivalents and scaled scores are provided. Normative data are available for each 6 months age interval between 7-0 and 14-6. Internal consistency and inter-scorer reliability is found to be .80 at all age levels. Validity was demonstrated by correlating TOWL results with the Picture Story Language Test.

Subtests suitable for item analysis are Style, Spelling, and Word Usage. Two characteristics determined by point biserial correlation with coefficients were discriminating power between .30 and .80 within the limits acceptable by Guilford (1956) and Anastasi (1968). Standardization was on test performance of some 1,700 unselected children residing in nine states. Two kinds of

normative information, scaled scores and grade equivalents, are available. Internal consistency reliability was estimated by Kuder-Richardson Formula No. 21 applied to six age intervals drawn from TOWL standardization. All are .80 to .92. In stability all subtests were significant at less than the .01 level, and all but two exceeded .80 in magnitude. Validity, content, criterion related validity correlated with (a) Picture Story Language Test (Myklebust) and (b) teacher ratings of the Space Story on productivity (number of words per sentence), syntax (grammar), and abstractness of content. The authors assumed the test of written expression is related to age, the subtests relate to each other with intercorrelations significant ($p < .01$).

Statistical Tools

A one-way analysis of covariance was used to test Hypotheses 1 and 2 (Campbell & Stanley, 1963).

Analytical Procedures

The type of statistical treatment applied to each hypothesis is described in this section.

Hypotheses 1 and 2: The significance of difference between the two groups (experimental and control) was determined by the analysis of covariance to the .05 level

of significance. The covariate for both analyses of covariance was the achievement scores on the Total Reading battery of the Stanford Achievement Test, Primary III, received by the subjects in the fourth grade. TORC and TOWL scores supplied posttest data.

Treatment of Descriptive Data

Thirty-minute free-writing samples were taken before and after treatment. Test of Written Language scoring procedures for Vocabulary, Thematic Maturity (with picture motivation criteria omitted, see Appendix F) and Thought Units were used. A comparison of total scores based on proportion of improvement (Glass & Stanley, 1970, p. 325) was made to determine the quality of writing changes for Hypotheses 3.

To insure reliability in scoring only a code number appeared on pretest and posttest free-writing samples, no names or dates. Two raters discussed directions for criteria, and any inconsistencies in the scored data were discussed until 86% consistency within the total number of 14 points was agreed upon.

CHAPTER 4

ANALYSES AND RESULTS

The present study investigated the effects of sentence-combining instruction on reading comprehension and writing maturity of fifth-grade students. The study focused on the differences between two groups of subjects and on the relationship of the scores achieved by each group on the measuring instruments. The findings to the research questions and hypotheses are presented below. (Complete raw data are found in Appendix H.)

Hypothesis 1

The following null hypothesis was tested at the .05 level of significance:

There is no significant difference between the adjusted mean reading comprehension scores of students receiving sentence-combining instruction and the adjusted mean reading comprehension scores of students receiving traditional language arts instruction.

An analysis of covariance using BMDP1V Computer Program was used to test Hypothesis 1. The values of the concomitant variable were eliminated by regression methods and then an analysis of variance was performed on the

adjusted criterion variable. The results of this analysis on reading comprehension are presented in Table 1.

Table 1
Analysis of Covariance Summary Table
Reading Comprehension Quotient

Source of Variation	Degrees of Freedom	Sum of Squares (Adjusted)	Mean Squares	<u>F</u> -Value
Treatment	1	339.46	339.46	8.26*
Error	<u>47</u>	<u>1931.34</u>	41.09	
Total	48	2270.80		

*Significant at .05 level.

The null hypothesis for treatment method on reading comprehension scores was rejected. The computed F was compared to the critical F of 4.05. The assumption of homogeneity of regression was tested by partitioning the sum of squares for error, and the F obtained was not significant. The assumption was satisfied.

The answer to the following question was sought:

Is there a significant difference between the reading comprehension scores of students receiving sentence-combining instruction in fifth grade as part of their language arts instruction and the reading comprehension scores of fifth-grade students receiving traditional

language arts instruction as measured by the Test of Reading Comprehension, TORC, General Comprehension Core?

This question was answered in the affirmative. Students receiving sentence-combining instruction have significantly improved reading comprehension scores from students receiving no sentence-combining instruction. The adjusted mean differences in favor of the experimental group are shown in Table 2.

Table 2
Table of Adjusted Means

Group	<u>SAT</u> Covariate	RCQ Criterion	Adjusted Criterion
Experimental	154.24	115.48	115.09
Control	150.60	109.44	109.82

The General Comprehension Core yielded a Reading Comprehension Quotient, RCQ, from subtests of General Vocabulary, Syntactic Similarities, and Paragraph Reading with Sentence Sequencing as a substitute score for any one of the three where it increased the resulting quotient. Means for the RCQ subtests for the experimental and control groups are shown in Table 3.

Table 3

RCQ Subtest Score Means

Group	General Vocabulary	Syntactic Similarities	Paragraph Reading	(Sentence Sequencing)
E	20.60	14.84	21.00	31.08
C	<u>19.28</u>	<u>11.76</u>	<u>15.92</u>	<u>29.28</u>
Difference	1.32	3.08	5.08	1.80

Hypothesis 2

The following null hypothesis was tested at the .05 level of significance:

There is no significant difference between the adjusted mean written language scores of students receiving sentence-combining instruction and the adjusted mean written language scores of students receiving traditional language arts instruction.

An analysis of covariance using BMDPLV Computer Program was used to test Hypothesis 2. The values of the concomitant variable were eliminated by regression methods and an analysis of variance was performed on the adjusted criterion variable. The results of this analysis on written language are presented in Table 4.

The null hypothesis for treatment method on written language scores was rejected. The assumption of

homogeneity of regression was tested by partitioning the sum of squares for error. The assumption was satisfied.

Table 4
Analysis of Covariance Summary Table
Written Language Quotient

Source of Variation	Degrees of Freedom	Sum of Squares (Adjusted)	Mean Squares	F-Value
Treatment	1	1357.92	1357.92	34.85*
Error	<u>47</u>	<u>1831.21</u>	436.54	
Total	48	3189.13		

*Significant at .05 level.

The answer to the following question was sought:

Is there a significant difference between the written language scores of students receiving sentence-combining instruction and the written language scores of students receiving traditional language arts instruction as measured by the Test of Written Language, TOWL?

This question was answered in the affirmative. The students receiving sentence-combining instruction have significantly improved the written language scores from students receiving no sentence-combining instruction. The adjusted mean differences in favor of the experimental group are shown in Table 5.

Table 5

Table of Adjusted Means

Group	SAT Covariate	WLQ Criterion	Adjusted Criterion
Experimental	154.24	117.00	116.58
Control	150.60	105.64	106.05

The Written Language Quotient was derived from scores on the subtests of Vocabulary, Thematic Maturity, Spelling, and Word Usage. Thought Units were counted but not included in the quotient. Table 6 shows the WLQ subtest score means for the experimental and control groups.

Table 6

WLQ Subtest Score Means

Group	Vocabulary	Thematic Maturity	Spelling	Word Usage	Style	(TU) ^a
Experi- mental	12.32	13.76	12.30	12.40	15.72	12.20
Control	<u>11.44</u>	<u>10.60</u>	<u>11.24</u>	<u>10.96</u>	<u>11.60</u>	<u>10.12</u>
Differ- ence	.88	3.16	1.06	1.44	4.12	2.08

^aSupplemental subtest.

Hypothesis 3

The following null hypothesis was tested at the .05 level of significance:

There is no significant difference in improvement of free-writing scores between students receiving sentence-combining instruction and improvement of free-writing scores of students receiving traditional language arts instruction.

A test of proportion of improvement (Glass & Stanley, 1970, p. 325) was performed on the combined scores which gave a z score of 2.47. This was significant and the null hypothesis was rejected.

Another research question was investigated in the study:

What differences are there in writing maturity over a 6-weeks period as measured by a qualitative analysis of two free-writing samples using TOWL scoring procedures?

In order to answer this question, free-writing pretest and posttest samples were analyzed within the framework of the Test of Written Language using measures of Vocabulary, Thematic Maturity, and Thought Units.

Table 7 shows the proportion of improvement. The conclusion was reached that students who received sentence-combining instruction had scores which showed significant improvement in free writing from students who did not receive sentence-combining instruction.

Table 7
Proportion of Improvement

Group	Improved	Not Improved	Total	
<u>Vocabulary</u>				
Experimental	18	7	25	$P_1 = .72$
Control	<u>11</u>	<u>14</u>	<u>25</u>	$P_2 = .44$
Total	29	21	50	
<u>Thematic Maturity</u>				
Experimental	24	1	25	$P_1 = .96$
Control	<u>13</u>	<u>12</u>	<u>25</u>	$P_2 = .52$
Total	38	13	50	
<u>Thought Units</u>				
Experimental	15	10	25	$P_1 = .60$
Control	<u>11</u>	<u>14</u>	<u>25</u>	$P_2 = .44$
Total	26	24	50	

Summary of Results

The statistical analyses for this investigation included two analyses of covariance and a proportional comparison. The results were as follows:

1. Students who received sentence-combining instruction had significantly improved reading comprehension scores after treatment compared to students who received no sentence-combining instruction.

2. Students who received sentence-combining instruction had significantly improved written language scores after treatment compared to students who received no sentence-combining instruction.

3. Students who received sentence-combining instruction had scores which showed significant improvement in free writing after treatment compared to students who received no sentence-combining.

CHAPTER 5

SUMMARY, CONCLUSIONS, DISCUSSION, IMPLICATIONS, AND RECOMMENDATIONS

Summary

This study investigated the effects of sentence-combining instruction on the reading comprehension and writing maturity of fifth-grade children. The treatment groups were comprised of 25 fifth-grade children in the experimental group and 25 fifth graders in the control group. The students were randomly assigned to treatment groups from two ability-grouped reading classes at approximate grade level.

A 30-minute free-writing sample was collected from both experimental and control groups by the researcher. This served as a pretest. Identification numbers were assigned to each paper in lieu of name and date to assure unbiased evaluation by two raters.

For 6 weeks at the end of the spring semester, the experimental group received sentence-combining instruction for one-half of the language arts period (45 minutes) while the control group remained in the regular classroom for the second half (45 minutes) of the regularly

scheduled language arts class. Materials used in the study are found in Appendix A.

After teaching procedures, each subject in both the experimental and control groups was given the Test of Reading Comprehension (1978), the Test of Written Language (1978), and a 30-minute free-writing sample was collected. The data obtained were used in the statistical analyses.

The statistical analyses for this investigation included two analyses of covariance. Covariate data consisted of Total Reading battery scores on the Stanford Achievement Test (1973). Quality of free writing was determined by pretest-posttest measures of proportion of improvement comparisons to determine the significant differences.

Null Hypotheses

The null hypotheses to be tested at the .05 level of confidence were:

1. There is no significant difference between the adjusted mean reading comprehension scores of students receiving sentence-combining instruction and the adjusted mean reading comprehension scores of students receiving traditional language arts instruction.
2. There is no significant difference between the adjusted mean written language scores of students receiving

sentence-combining instruction and the adjusted mean written language scores of students receiving traditional language arts instruction.

3. There is no significant difference in improvement of free-writing scores between students receiving sentence-combining instruction and improvement of free-writing scores of students receiving traditional language arts instruction.

Summary of Results

The results are presented after each research question.

1. Is there a significant difference between the reading comprehension scores of students receiving sentence-combining instruction in fifth grade as part of their language arts instruction and the reading comprehension scores of fifth-grade students receiving traditional language arts instruction, as measured by the Test of Reading Comprehension, TORC, General Comprehension Core?

The results of this study indicated that there was a significant difference in favor of the sentence-combining instruction on the reading comprehension scores of the criterion variable. The difference was significant at the .05 level and indicated that the method of sentence

combining instruction used was effective in improving reading comprehension as measured in this study.

2. Is there a significant difference between the written language scores of students receiving sentence-combining instruction and the written language scores of students receiving traditional language arts instruction as measured by the Test of Written Language, TOWL?

There was a significant difference at the .05 level in favor of the sentence-combining instruction on the written language scores of the criterion variable indicating that the method of instruction in this study was effective in the improvement of written language as measured in this study.

3. What differences are there in writing maturity over a 6-weeks period as measured by a qualitative analysis of two free-writing samples using TOWL scoring procedures?

There were significant differences in improvement of free-writing scores in favor of students who received sentence-combining instruction. The differences were significant at the .05 level.

Conclusions

Within the limitations of this study, the following conclusions seem justified:

1. Data gathered in this study did not support the null hypothesis of no difference in reading comprehension scores as a result of sentence-combining instruction. Evidence is given to support the use of sentence-combining instruction to improve reading comprehension.

2. Data gathered in this study did not support the null hypothesis of no difference in writing maturity as a result of sentence-combining instruction. Evidence is given to support the use of sentence-combining instruction to improve writing maturity.

Discussion

The results of the present study are in agreement with earlier studies which emphasized the relationship between the production of more complex syntactic structures and the comprehension of more complex syntactic structures. Smith (1971) concluded that a student's production level might well determine his best receptive level. Marshall and Glock (1978) found that better readers wrote better, while Fagan (1971) showed that analysis of structure improved understanding in reading. Morenberg, Daiker, and

Kerek (1978) indicated that a broad repertory of syntactic structures gave a student the same advantage as having a high vocabulary, and that sentence combining could be interpreted with flexibility to extend to paragraphs and compositions. Froese and Kurushima (1979) made specific mention of improvement in ability to organize ideas, manipulate words for certain effects, and the use of transformations as modifiers, phrases, and clauses as a result of sentence-combining instruction. With Resnick (Preface in Sealey et al., 1979), the researcher agrees that full development of literacy skills comes only with lots of writing as well as reading, and with Goodman and Greene (1977), that precise mastery of relationships is dependent upon exposure and practice. Sentence-combining instruction which includes manipulation of kernel sentences to produce more complex sentences and the organization and writing of paragraphs and stories provides that exposure and practice.

Reading Comprehension

From the point of view of the researcher, reading comprehension in this study was enhanced by the lesson plan format (see Appendix A) which insured interaction with the style of discourse used by an author through several means: the stress on the importance of meaning;

the use and creation of complete discourse rather than supplying a word or completing a sentence; the consideration of alternative solutions in the combining of kernel sentences, reasons for alternatives, and decision making; the increased awareness of structure produced by a building up process or manipulation as opposed to a breaking down process or identification of parts in structures; the stress placed on authorship (writing paragraphs and stories); and practice and repetition of basal text materials in ways new to the students.

In addition, there was some Hawthorne effect to the extent that children participated fully, and that they put forth a great deal of effort at a time of year when they usually are in a period of completions rather than new beginnings. The fact that the students were doing something different that they felt was important, and the enthusiasm of both teacher and students, produced a positive effect, in the opinion of the researcher, in the study results.

The TORC General Comprehension Core required the student to construct and build meaning through development of increasingly difficult relationships. Vocabulary word selection was on the basis of being included in a concept. Syntactic similarities was a measure of the reader's

understanding of meaningfully similar but syntactically different sentence structures. Paragraph reading required the use of information provided to answer the questions instead of general knowledge alone. In sentence sequencing students were required to build plausible relationships among sentences and to the whole. Ideas given and syntactic cues provided clues. The RCQ mean for the experimental group seemed to indicate the positive effect of treatment.

Written Language

The level of general adequacy and specific proficiency as a result of instruction was sought in the written language test which gave a broad index of writing competence involving productive, conventional, linguistic, and cognitive components in both contrived and spontaneous formats. The productivity of a writer was assessed by the number of thought units or independent clauses written. Although volume of production is not synonymous with quality of production, a certain level of productivity was necessary for adequate evaluation. This also had some bearing on the vocabulary count which was randomly obtained by circling words according to the number of lines in the composition, i.e., a 10-line composition had every 10th word circled. As each word was valued according to tables

of frequency, where the count occurred, and thus which words were circled, could influence the resulting score.

The conventional component encompassed established rules for style (punctuation and capitalization) and spelling which were essential to understanding the sense of sentences and passages. The experimental group's command of style in the tests may have been due to the emphasis in the lessons upon style as defined in the tests as a tool of authorship comparable to inflection and gesture in speech.

The linguistic component showed the use of serviceable syntax and semantic structures. The Word Usage subtest, in cloze format, measured the student's ability to form tenses and plurals, to use objective and nominative cases, etc., according to informal standard English. Relatively few problems were encountered here.

The cognitive component, Thematic Maturity, was an evaluation of the student's spontaneous writing of a story motivated by three pictures and evaluated according to specific criteria relating to the quality of the composition. The number of instances in which the criteria were met was summed to determine the raw score for the subtest, then the score was scaled according to tables based on age in 6-month increments. The findings indicated that the

group exposed to the sentence-combining instruction had higher written language scores. Differences in results might be accounted for by the emphasis on visible language, authorship, meaning, and written ways to convey that meaning to readers, in short, practice in producing discourse. When presented with the picture motivated writing test, one student asked whether to write it the new way or the old way.

In the beginning students asked such questions as "Do I have to write all that? Why are you having us do all this writing?" As the lessons progressed the students became interested in the challenge of the sentence-combining problems and especially enjoyed the discussion of alternative solutions. As they discovered their ability to produce more and better written discourse, they became interested in creating and preferred writing on subjects of their own choosing.

In small group exercises the students enjoyed working solutions to problems displayed on an overhead projector where a student recorded the group's solution on a transparency for the class to view (see Appendix C). A domino game for sentence-combining was also well received; however, gaming took a great deal of time and could not be

continued at home when necessary as could the exercises and free writing. The daily lesson time could easily have been extended.

Free Writing

A pretest-posttest evaluation of free writing based on the proportion of improvement was conducted using as subtests a vocabulary count, a 14-item thematic maturity criteria adapted to omit picture motivation (see Appendix F), and a thought units count. Improvement for the experimental group was better overall. The increased time on task may have been a contributing factor. A double-blind scoring procedure where no names or dates appeared on writing samples was used to assure an unbiased evaluation. The two raters discussed directions for criteria and any inconsistencies due to the subjective and insufficiently inclusive nature of the criteria until 86% consistency within the total of 14 points was agreed on. For example, in the free writing samples (see Appendix G) two out of three are expository. No criteria for exposition was provided. In the future criteria might be adopted which take into account other modes of discourse in addition to narrative.

The organization of paragraphs and of compositions, in the view of the researcher, provided the greatest

opportunity for the student to make use of instruction in sentence-combining and authorship in the experimental class. This was in contrast to the control group classes that used traditional exercises completing sentences with words or phrases, and providing little opportunity for writing whole discourse with instruction in authorship. Specific instruction in how to write complete discourse seems to hold very little place in the elementary curriculum, and most creative writing seems to be done at the discretion of the student. Yet the creativity of fifth-grade children is astounding once they are sure of their direction, and the sentence-combining format provided sufficient constraints while allowing for creativity. The researcher found the group to be exceptionally cooperative and capable. This was fortunate because the realities of public school life made the end of the year less than desirable as a time for new learning. Unavoidable interruptions for trips, athletic events, inservice days, and the excitement attendant upon the anticipation of summer vacation and the closing of school provided certain difficulties for the researcher and the students. Although this heightened intensity on the part of the students could have had a positive effect on awareness, it might also have been a deterrent. Perhaps a different spacing

of lessons at a different time of year might yield other information.

The creative writing observed in the control group classes on five occasions, as depicted in Appendix D, consisted of the following: ditto sheets made from Freedom's Ground Workbook (Holt, Rinehart & Winston, 1973) pp. 42, 95, 108-110, 112-113, 114-115 distributed to students on four occasions. No creative writing other than the researcher's pretest free-writing sample was scheduled for the first week. The hand-out sheets were to be completed outside of class and returned the following day. Any procedures for doing written discourse (narrative or expository writing) with the students was not observed by the researcher. Some of the creative writing assignments in the workbook were difficult enough for professional writers, and teachers may have been reluctant to cope with such writing instruction.

Implications

Every fifth-grade teacher is faced with the problem of providing instruction that will increase the students' comprehension of print and their understanding of the structure of the language which they speak. This study provides evidence that manipulation of discourse is an effective means of providing greater recognition of the

intended meaning of other authors, and that sentence-combining instruction provides improvement of the use of syntax in its written form.

In terms of the design of instructional materials, it appears that the interaction of a variety of ways of presenting the same materials gives students greater insight into meaning, and that the materials must be challenging. The researcher designed from already existing texts the materials incorporated in sentence-combining instruction. The interaction with these materials seemed to improve reading comprehension and writing maturity and could be utilized by classroom teachers in their instruction.

Recommendations for Further Study

In replicating this study several questions might be addressed. Would sentence-combining instruction be as effective over a longer less concentrated period of time? What aspects of the sentence-combining instructional program were more effective than others? Would other sentence-combining materials be as effective as the ones used in this study?

From brief observational notes of the writing program during traditional language arts instruction, it is evident that an observational study of current writing programs would be advisable.

This study did not compare another writing program to sentence-combining instruction. A study comparing another type of writing program to sentence-combining instruction as defined in this study is advisable.

Sentence-combining instruction as defined in this study included authorship. Would sentence-combining instruction without authorship produce the same results?

This study was done in one school in a suburban district. The same questions in this study should be addressed to other populations such as inner-city, rural, and other grade levels.

Further tests need to be made on the comparison of other evaluative instruments with the same type of instruction.

A follow-up study done 1 year later would be advisable. It should be completed with the same population.

APPENDIX A

LESSON PLAN FORMAT

The student will:

1. Listen to the reading of a portion of the material to be studied or material written in a style appropriate to the lesson. This material will not be changed for sentence combining into kernel sentences. It will be used to acquaint the student with the author's style of writing.
2. Review previous sentence-combining exercises to bring to mind newly-learned techniques.
3. Read a passage, either in mimeographed form or from the blackboard, from the material read aloud by the teacher.
4. Analyze the passage according to previous sentence-combining instructions
5. Present individual solutions.
6. Discuss alternative solutions presented.
7. Attend to the presentation of new sentence-combining techniques by the teacher.
8. Work in small groups or individually to solve the new sentence-combining problems.
9. Record personal choice of alternatives in individual journals.
10. Practice free writing using newly-acquired techniques or participate in other activities for reinforcement.

REVIEW

A sentence says SOMETHING about SOMETHING.

A sentence expresses meaning. It expresses a complete thought.

Questions to ask yourself or your partner:

What person or thing is being discussed?
What is happening?

Does the sentence make sense?
How does it sound?
What other ways can I say it?

Examples of Sentences:

Bells ring.
The baby is crying.
Everyone came late.
She's a very good cook.
Is the water boiling again.
John gave Cindy a book of poems.
Who picked up the book on the table?
Turn to page 2 in your scout manual.
Drop your gun!
He is older than anyone else at the party.

- I. Write five sentences of your own. (You may write more.) Try to make them tell a story.
- II. Mix, Match, or Make-up five more sentences using phrases such as the following:

every day at nine	tore his jeans on a nail
hamburgers and french fries	ate six cookies
six kites in a row	threw out the garbage
Alexander Hamilton	was a great discovery
over-ripe tomatoes	is very pretty
badly waxed skis	ran a shorter distance
his terrible jokes	fell off the slide to the
the country's president	ground
where I spent the night	lost control of the car
doesn't know how	

- III. Rewrite the following pairs of sentences by combining them into one sentence. Make whatever word changes are needed.

I am going to the Winter Olympics. My friend is going to the Winter Olympics.

The crowd was excited. The athletes were excited. The sunlight made them squint. The snow made them squint.

- IV. Use one of the connecting words listed below to join the ideas in two simple sentences into one better sentence.

AND, BUT, IF, WHILE, BECAUSE, UNTIL, SO, WHEN, AFTER, ALTHOUGH, SINCE, UNLESS . . .

I'll sweep. You can mop.
You can mop. I'll sweep.

It is cold. We can't go to the movies.
We can't go to the movies. It is cold.

- V. Supply the first and last part of the sentence for the following clauses:

_____ who broke her ski _____
_____ that came yesterday _____
_____ which fell down _____

- VI. Make a sentence with each of the following clauses:

as soon as they arrived	although I finished first
when the bell rang	until spring comes
if you say so	while you're waiting
because I like you	where the house had been

SIGNALLED EXERCISES

Change the following sentences into questions.
Special instructions will be in parentheses and capitalized.

- Example: A. Some children are in the park
(THERE + NEGATIVE + QUESTION)
B. Aren't there any children in the park?
- A. Those bees will go away for some reason.
(NEGATIVE + WHY + QUESTION)
B. Why won't those bees go away?
- A. The bear didn't get the honey.
(TAG + QUESTION)
B. The bear didn't get the honey, did he?
1. Some people are in the car. (WHO QUESTION)
 2. They are waiting for you. (NEGATIVE + QUESTION)
 3. You will be back. (WHEN QUESTION)

Combine the following sentences into one sentence.
Be sure to use all the information. Rewrite the sentence
as many ways as possible.

My carpool was late.
My carpool was late all winter.
My carpool was late on Monday.
My carpool was late in the morning.

Combine the following sentences using the signals in
parentheses. Put the second sentence in the SOMETHING
slot. Put the word in parentheses in front of the
sentence it follows:

- Example: A. I found out SOMETHING.
The clock was slow. (THAT)
B. I found out that the clock was slow.
1. I noticed SOMETHING.
The people in the car never smiled. (THAT)

2. I decided SOMETHING.
The people in the car were hungry. (THAT)
3. Finish the story.

SIGNALLED EXERCISES

Change the following phrases using the signals in parentheses. If the signal has a cross through it, put another word there.

Example: A. The girl cried softly. ('S+~~LY~~+ING)
B. The girl's soft crying . . .

A. The girl cried softly. (~~LY~~+ING+OF)
B. The soft crying of the girl . . .

1. The mother drove carefully. ('S+~~LY~~+ING)

2. The bell rang loudly. (~~LY~~+ING+OF)

Add information to the following sentences. The signal will tell you the kind of information to add.

1. The children (HOW) opened the door (WHERE),
got out of the car (WHERE), and (HOW) went in.

2. They (HOW) found their lockers (WHERE),
deposited their lunches (WHERE) and (HOW)
took their seats.

SIGNALLED EXERCISES

This time use several sentences to make one sentence.
Follow the signals that are given in parentheses.

Example. A. SOMETHING should tell you SOMETHING.
The station is out of gas. (THE FACT THAT)
There is a shortage this week. (THAT)

B. The fact that the station is out of gas
should tell you that there is a shortage
this week.

1. Remember he was poor and country-bred. (ING) (THAT)
His face was lined. (,)
His walk was awkward. (,)
Some people laughed at him.
2. SOMETHING lead to SOMETHING.
Robert Goddard was interested. (THE FACT THAT)
Anything zoomed through the air. (IN)
He made many experiments. (HIS) (ING)

SIGNALLED EXERCISE FROM FREEDOM'S GROUND

Cathedral, 1947

Jackson Pollock (1912-1956)

Directions: Combine groups of sentences using signals in parentheses in front of the sentence.

1. Jackson Pollock made this painting. (WHEN)
2. He did intend to show. (NOT)
3. A cathedral looks like WHAT.
4. Pollock painted.
5. Pollock felt. (WHAT)
6. Pollock saw. (RATHER THAN WHAT)
7. Pollock used paints often.
8. The paints were enamels.
9. The paints were aluminum.
10. The paints were for houses.
11. He tacked the canvas.
12. The canvas was on the floor.
13. He walked around the canvas. (THEN)
14. He splashed paint. (ING)
15. The paint was in cans.
16. He flung paint.
17. He used a stick. (WOULD + ALSO)
18. The stick trailed lines.
19. The lines were of paint.
20. He explored ways.
21. The ways were new.
22. The ways suggested ideas.

OPEN EXERCISES

Combine the following sentences to make a more interesting story. Use all the information. You may combine the sentences in any way you choose, and you may make any word changes necessary. A group of sentences can be combined into one sentence.

Example: Five children would see the factory.
Their families would see the factory.
There was machinery in the factory.
The machinery was mysterious.
The factory made candy.
The candy was wonderful.

"Five lucky children and their families would get to see all the mysterious machinery in the factory where wonderful candy was made." (Freedom's Ground, p. 508)

The Teavee family stepped out of the elevator.
They were with Charlie Bucket.
They were with Grandpa Joe.
They stepped into a room.
The room was dazzlingly bright.
The room was dazzlingly white.
They screwed up their eyes.
They were in pain.
They stopped walking.

Mr. Wonda handed them something.
He gave each one the same thing.
The thing was glasses.
The glasses were dark.

He said something.
"Put these on quick!
Don't take them off in here.
You do whatever!
This light could blind you!"

Charlie put on his glasses.
The glasses were dark.
Soon he was able to look around.
He could look in comfort.

He saw a room.
The room was long.
The room was painted white.
There was not a speck.
There was not dust anywhere.

Lamps hung down.
The lamps were huge.
They were hung high above.
The lights bathed the room in light.
The light was blue-white. The light was brilliant.

The room was bare
The room was not bare at the ends.
The ends were far.

THE CITY OF TOMORROW

(from Freedom's Ground)

Directions: Combine to make more interesting sentences.
Sentences grouped together can be combined
into one sentence.

1. Man has creations.
2. The city is one of them.
3. The city is remarkable.

4. It served as a crossroads.
5. It served for a long time.
6. The time was more than five thousand years.
7. People came together.
8. People buy.
9. People sell.
10. People work.
11. People seek their fortunes.
12. People are entertained.
13. People learn.
14. People live their lives.
15. They live as best they can.

16. Life is good.
17. Life is in cities.
18. The cities are American.
19. Good life is hard to find.
20. It has been so for a long time.

21. Houses are old.
22. Houses are shabby.
23. There are many.

24. There are slums.
25. They spread.
26. Schools have worn out.
27. Libraries have worn out.

28. Districts have run down.
29. They are for business.

30. Streets have traffic.
31. They are clogged.

HEALTH AND GROWTH

(Richmond, Pounds, Fricke, Dieter, & Sussdof, 1974)

Directions: Combine in three sentences.

1. There is a head.
2. The head is yours.
3. It is an organ.
4. The organ is remarkable.
5. The organ is a brain.
6. The brain is inside.

7. You could read this book. (NEG)
8. You could read without it. (NEG)
9. You could understand things. (NEG) (OR)
10. Things are going on.
11. The going on is around you.

12. Scientists have estimated SOMETHING.
13. A computer could be built. (THAT IF)
14. The computer would be built to contain SOMETHING.
15. It contains the equipment in the brain. (TO)
16. The brain is human.
17. The computer would be a size. (THEN)
18. The size would have to be SOMETHING.
19. The size of a skyscraper is giant. (AT LEAST)

SOCIAL STUDIES
COMPARISON AND CONTRAST ABOUT CITIES

(Punty, Merle, & E. B. Fincher, Lands of Promise, New York: Macmillan, 1971.)

Directions: Combine each cluster of sentences into one sentence.

1. The Hudson River meets. (WHERE)
2. The Atlantic Ocean meets.
3. We find New York City.

4. New York is a city.
5. New York is largest.
6. New York is a port.
7. The port is largest.
8. The port is in the United States.

9. New York has buildings.
10. The buildings are the tallest.
11. New York has stores.
12. The stores have departments.
13. The stores are the biggest.

14. New York leads the world.
15. The leading is in commerce.
16. The leading is in finance.
17. The leading is in manufacturing.

18. Everything is "the biggest." (ALMOST)
19. Everything is about New York.

20. Transportation has been a key.
21. The key is to growth.
22. The growth is the city's.
24. The key is to development.

25. You will recall.
26. Boston was the center.
27. The time was long.
28. The center is of trade.
29. The trade is with Europe.

30. Boston had advantages.
31. The advantages were of being.
32. The being was of a port.
33. The port was very fine.
34. The advantages were of being "nearer."
35. The nearness was to Europe.
36. Other seaports were near. (THAN)
37. The interior was developed. (BUT AS SOON AS)
38. The interior was a nation's.
39. Boston lost out.
40. The losing was to New York.
41. New York was a port. (FOR + TOO)
42. The port was great.
43. It is like Boston. (UN_)
44. It had the advantage.
45. The advantage was additional.
46. The advantage was of connections.
47. The connections were with the interior.
48. The connections were through the Gap.
49. The Gap was Hudson-Mohawk.
50. You remember.
51. The Erie Canal took advantage.
52. The advantage was of this road.
53. The road was valley.
54. The road was to the west.
55. Railroads follow a route. (TODAY + THAT)
56. The route is the same.
57. The sameness is canal. (AS THE)
58. Railroads connect New York.
59. Railroads connect the Middle West. (WITH)
60. Tons moved. (THAT)
61. The tons are goods.
62. The moving was on waters.
63. The moving was by wagon.
64. The moving was 130 years ago. (ONLY)
65. Tons move. (TODAY)
66. The moving is by rail.
67. The moving is by truck.

- 68. Roads meet.
- 69. Railroads meet.
- 70. The meeting is to parts.
- 71. The parts are other.
- 72. The parts are to country.
- 73. The meeting is in New York.

- 74. Ships move.
- 75. The ships are coming.
- 76. The ships are going. (OR)
- 77. The coming is to places.
- 78. The going is to places.
- 79. The places are over the world. (ALL)
- 80. The moving is through waters.
- 81. The waters are of harbor.
- 82. The harbor is New York's.

- 83. It is a port.
- 84. The port is greatest.
- 85. The port is in the world.

READING, WRITING, AND UNDERSTANDING

When a writer has information he wants to tell his readers, he may decide on a subject or title, jot down the main ideas about the subject that he wants his reader to know, then write a paragraph about each idea.

Example:

The Winter Olympics

- (1) Location of the events
- (2) Skiing
- (3) Skating
- (4) Tobogganing

Paragraphs make reading and understanding easier. They give us a way to organize our own writing and they help us to understand what another author had in mind. If a writer indents (begins a few spaces from the margin) and punctuates (uses capitals, commas, periods, etc.), his paragraphs will be easier to read. If he makes his sentences different lengths, his paragraphs will be more interesting to read.

WAYS OF ORGANIZING PARAGRAPHS

There are ways of organizing paragraphs, too. One way is to write a sentence telling the main idea of the paragraph. Writers call this the topic sentence. After that write several sentences giving more information or details about the main idea. Finally, come back to the topic sentence information, perhaps restating it in other words. Writers call this the clincher. This is just one of several ways to organize a paragraph.

Example:

Skating at the Winter Olympics is divided into several classes or categories. There is speed skating, figure skating, pair skating, and ice dancing. Speed skating is based on the time a contestant takes to skate a certain distance. The course is circular like a track for running, but it is covered with ice. The figure skaters, both alone and in pairs, must perform the same set of figures for the judges. In the pair skating and the ice dancing couples must also create their own routines. Each class or skating category has a special set of rules at the Winter Olympics.

MORE WAYS OF ORGANIZING PARAGRAPHS

Sequential Paragraphs

You can write a paragraph with a main idea or topic sentence. You can write sentences with details to prove your topic sentence, and you can finish with a clincher sentence. Here is another way to use your information.

Some paragraphs may need the sentences of detail put in a certain order or sequence to make sense. For instance, if you describe getting dressed in your paragraph, you will want to put on your sox before you put on your shoes! You can organize your paragraph sequentially.

Cause and Effect Paragraphs

Now that you can organize paragraphs two ways here is another idea. Paragraphs can be organized in a "cause and effect" style. You can use your detail sentences to support or prove that the topic sentence is true.

Comparison and Contrast Paragraphs

A fourth way to organize a paragraph is to use your supporting sentences to show how the ideas in your topic sentence are alike and different. To show how they are alike is to compare. To show how they are different is to contrast.

Topic sentences do not always have to be the first sentence in the paragraph. If it works out better for you, put the topic sentence farther down in the paragraph. Some writers have even put it at the end.

When you write, stop often to ask yourself: How does it sound? Does it make sense? Could I say it another way?

WRITING A STORY

Plan. (Plan the whole story. Using key words is helpful.)

Write a title. (A clue for your reader. Capitalize key words.) Skip a space so the title won't look like your first sentence.

Indent and write a paragraph. (Organize in some way. For instance: Write a topic sentence. Write sentences of detail. Write a clincher that leads into the next paragraph.)

Indent and write a paragraph.

Indent and write a paragraph.

Write more paragraphs if you need them for your story.

Reread. Ask yourself: Have I written a complete story?

(Do all the paragraphs "hang together?")

Do I have a good conclusion? (A result of the happenings in my story?)

Do my sentences sound good? Make sense? Combine kernel ideas into well-written complex sentences?

Could I use dialogue? Proper names for characters?

Good descriptions? (Was I specific? Did I give my reader enough information?)

Did I punctuate and paragraph properly for meaning?

Revise. Ask the questions again.

APPENDIX B

PERMISSION TO PARTICIPATE IN EXPERIMENTAL STUDY

An experimental study to investigate the effects of sentence-combining on fifth-grade students' reading comprehension and writing maturity will be conducted by Deurelle McAfee, former _____ teacher, now a doctoral candidate at TWU. The study will occur during half of the regularly scheduled language arts period for 8 weeks from April 7th to May 30th. The study will consist of lessons in sentence-combining to improve writing fluency. Permission for your child to participate in the study is requested. No medical service or compensation is provided to subjects by the university as a result of injury from participation in research.

I give my permission for my child _____
to participate in the study described above.

Parent's Signature


Date

March 27, 1980

I grant permission for Deurelle McAfee to conduct a research study from April 7th to May 30th. This study will involve fifth grade students enrolled at School.

I feel that the results of this study should be beneficial to the educational program of this school.

Sincerely,

A handwritten signature in cursive script that reads "Marie Huie".

Marie Huie
Principal

MH:mb

March 28, 1980

Deurelle McAfee
3060 Sundial
Dallas, TX 75234

Dear MS. McAfee:

Your research request to conduct work in the I.S.D. has been reviewed by the screening committee. The committee has given full approval of your project. The final decision; however, rests with the building principal. Please set up the project with Mrs. Huie to conduct your work at Elementary.

If we can help you in any way on the work, please call.

Sincerely,



Lyndal R. Hutcherson

Chairman- Research Committee

APPENDIX C

LOG

DATE: May 6, 1980

TIME: 10:50-11:35

MATERIALS: Free writing papers (May 2) and cloze keys; Appendix Materials, pp. 74, 75, 83; blackboard and chalk; pencil and paper; Freedom's Ground, pp. 229, 231-232.

DESCRIPTION: Teacher read aloud passages from Freedom's Ground calling attention to complex sentences, asking for kernel sentences, and repeating sentences as requested. Students discussed and asked questions.

Kernel sentences from previous exercises were collected, and any questions concerning the exercise answered.

Appendix materials, pp. 74 and 75 were distributed. The meaning of open exercise was discussed. Since students had been exposed to open exercises in the transparency activities, this presented no problem. Those students who did not complete the exercise were asked to do so at home.

Appendix materials, p. 83, were distributed to class members. A discussion of sequential paragraphs was conducted by the teacher. The read-aloud paragraph, p. 231, was again referred to.

Students were asked to write a sequential paragraph as homework. They were to leave one sentence out of the

original, putting this sentence on a second sheet of paper. They understand this is to be used as another cloze test.

LOG

DATE: April 29, 1980

TIME: 10:50-11:35

MATERIALS Freedom's Ground, p. 450; Appendix Materials, p. 71; blackboard and chalk; overhead projector and transparency of 20 sentences from Strong's "Street Music", grease pencil and acetate sheet for each group.

DESCRIPTION: Read-aloud passage from Freedom's Ground discussed briefly as to punctuation of introductory clauses and kernel sentences.

Page 72 homework was collected.

Concept of changing kernel sentences to phrases was reviewed from the blackboard. The new concept of multiple embeddings of two sentences in the SOMETHING slots of the main clause was presented. Page 71 of Appendix materials was in hand. Exercise 1 solution was supplied by the teacher. Exercise 2 was written by each student and turned in. The first person completing the exercise at a table was given a grease pencil and a transparency sheet with instructions to place it over a sheet of lined notebook paper.

The overhead transparency of "Street Music" had five clusters of sentences. The teacher supplied the first solution and each table took a cluster of sentences to combine into one. Each student wrote his solution on paper

and the recorder put an agreed-upon solution on the transparency sheet. As each table reached a solution the recorder put their transparency on the overhead for the class to see. Some groups took a vote to come to agreement. All seemed to enjoy the exercise and to be amazed that they could write such a sentence. The sentences were well-done.

APPENDIX D

OBSERVATION

Teacher I, April 24, 1980

Because of schedule changes no creative writing was done in class this week. The pretest writing was chosen as replacement for creative writing by both teachers. No language arts class was held on Wednesday because a large number of students attended a symphony concert. Those students remaining at school were shown a 2-hour film, "Death Be Not Proud." Consequently, the researcher chose Thursday to observe in control class of Teacher I. Experimental class students were present at this time also. Friday was inservice day.

Mimeographed comprehension questions for "Fast Sooner Hound" done outside of class were checked with individual students giving answers. Differences were discussed. A few questions had open-ended answers. Students also filled out notices to parents to be signed for receipt of weekly papers. A token economy was in use here.

Mimeograph copies of pp. 108-110 from Freedom's Ground workbook with a tall tale and simile and idiom exercises were distributed. The tale was read aloud by paragraphs and comprehension questions followed. Students were asked to write explanations of three similes and three idioms to be checked at a later date.

The experimental group left for class with the researcher.

Reporting Facts or Talking Tall?

Read the two accounts below that explain how the Grand Canyon was formed. Are these explanations alike in any way? How are they different?

A. The force of the Colorado River cutting through layers of rock formed the deep gorge in Arizona that we now call the Grand Canyon.

B. Even Paul Bunyan became tired finally. He took his heavy double-bitted ax from his shoulder and dragged it behind him as he walked. The huge ax cut a ragged ditch through the sand that can be seen to this day. It is now called the Grand Canyon, and the Colorado River runs through it.

Answer the questions that follow.

1. How does the writer of the first paragraph say the Grand Canyon was formed? _____
2. How does the author of the second paragraph explain the formation of the canyon? _____
3. Which paragraph refers to the canyon as "a ragged ditch"? _____
4. Which explanation is factual, A or B? _____ Which is entertaining, A or B? _____



Now read the following factual account of how the Rocky Mountains were formed.

Many of the peaks in the Rocky Mountain chain were formed by volcanic action. The wearing and cutting force of glaciers, wind, rain, and streams shaped the peaks into the jagged forms we see today.

Put your imagination to work. On a separate sheet of paper, write a short humorous explanation for the origin of the Rocky Mountains.



Tall Tales of Farm and Woods

If the folk hero of the American logger is Paul Bunyan, the folk hero of the farmer is Johnny Darling, who lived in the Catskill Mountains of New York State from 1809 to 1893. Darling, himself, began in childhood to tell stories about his wild exploits in the woods and on farms. These tales relied on exaggeration, but they always held a germ of truth in them. Darling, who was as little and wiry as Bunyan was big and strong, became known affectionately as "the durndest liar in all Sullivan County" and was welcome in people's homes for a good evening of entertainment.

Here is one of Johnny Darling's tall tales, written as he might have told it sitting before the fireplace of a tired farm family a century ago.

Racing with the Rain

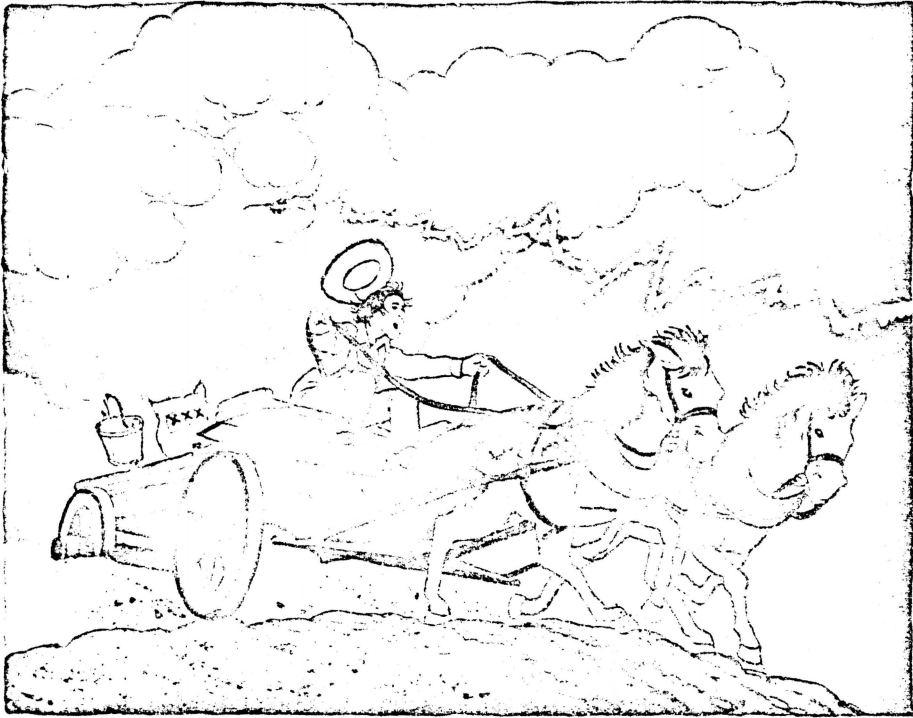


Hangtown and Ragtown were my spotted mustangs from out west. Their coats were glossy as new silk, their chests deep and strong, and their eyes sparkling as dew in the morning, so sparkling you'd think they could understand every word I said. One day I hitched the pair to the buckboard wagon to go to the store in Westfield to buy a bag of flour and a pail to put maple sap in. Then I started home along the dusty road. Suddenly the sky darkened, black clouds began racing along, and a cool wind came dancing through the air.

"Little spotted beauties," I sang, "black clouds are coming with rain for the crops, but I got a sack of flour in the open wagon to make bread in the house, not dough on the road! Let the sparks fly and the wagon dance!"

Seems Hangtown and Ragtown understood, and they went off in a fine trot, with the dust flying and the wagon boards bouncing. From behind the mountains the wind came screaming in whirls like a dancer, and a blackness came over the valley swift as an arrow.

"Faster!" I cried, as flashes of lightning spun through the sky and the first rumbling of thunder came from afar. The mustangs lit out quicker than a falling star! The rain was coming down fast and furious, but it was as yet far from the wagon.



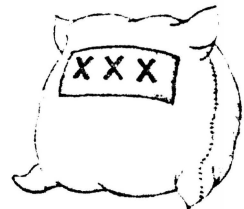
"Don't let the rain catch you!" I shouted through the screaming wind. On and on we flew to beat creation, while that curtain of rain was racing behind to catch up. "Faster!"

By then it was raining pitchforks and horseflies. My mustangs were hardly touching the ground with their hoofs, and just up the hill was the barn, but the sap pail began to fill with water—and right behind it was the sack of flour!

"Faster, faster! The pail's filling, and there's a drop or three on the sack!" I screamed.

They understood me; their legs went so fast, you couldn't see them, and—then we were inside the barn! They stopped so short, their noses touched the backboards. Then the storm broke over the roof, and the rain came down like a swollen creek in the springtime. But the sack of flour was dry!

I threw my arms around the mustangs' necks and kissed their foreheads. No, there never was a finer pair of wonder mustangs this side of the Rockies!



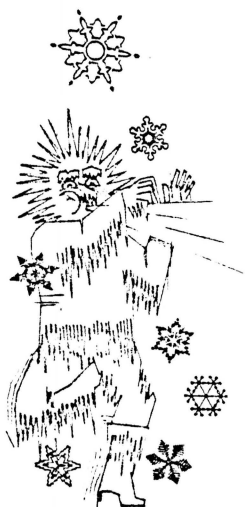
What makes "Racing with the Rain" so interesting? Darling packed his tall tales full of the colorful language his listeners enjoyed. Let's take a closer look.

To exaggerate is to go beyond the truth. "Went so fast you couldn't see them" exaggerates the speed of the mustangs' legs. Turn to the story if you need help in telling what the exaggerations below describe.

1. "Went so fast, you couldn't see them" describes the _____.

2. "Were hardly touching the ground with their hoofs" describes the _____.

3. "Stopped so short, their noses touched the backboards" describes the _____.



"The wind came screaming" personifies the wind as a living thing. Below are more examples in which something in nature has been given human abilities. Underline each nonliving object that has been personified.

1. Black clouds began racing along.
2. "Don't let the rain catch you!"
3. A cool wind came dancing through the air.

A simile describes one thing by comparing it to something else. "Glossy as new silk" compares the mustangs' coats to new silk.

Write what each of the following similes describe.

1. "quicker than a falling star" _____
2. "sparkling as dew in the morning" _____
3. "came down like a swollen creek in springtime" _____

An idiom cannot be understood from the meanings of the words in it. *To beat creation* means "to get there quickly." See if you can give the meaning of each idiom below.

1. raining pitchforks and horseflies _____
2. the storm broke _____
3. the mustangs lit out _____

OBSERVATION

Teacher II, April 28, 1980

"Literary Dialects," p. 443, Freedom's Ground, was read aloud a paragraph at a time by individual children. Class discussion followed led by the teacher who asked such questions as "Why did the author use dialect here?" One student answered, "That's the way it got talked." The children were instructed to use dialect in creative writing for desired effects. Instructions were given to finish the exercise by writing the meaning of idioms found in the selection.

The observer left to meet the experimental class.

The lesson plan scheduled for creative writing for the week called for the writing of a spring haiku, pp. 112-113 in Freedom's Ground workbook.

Haiku for You

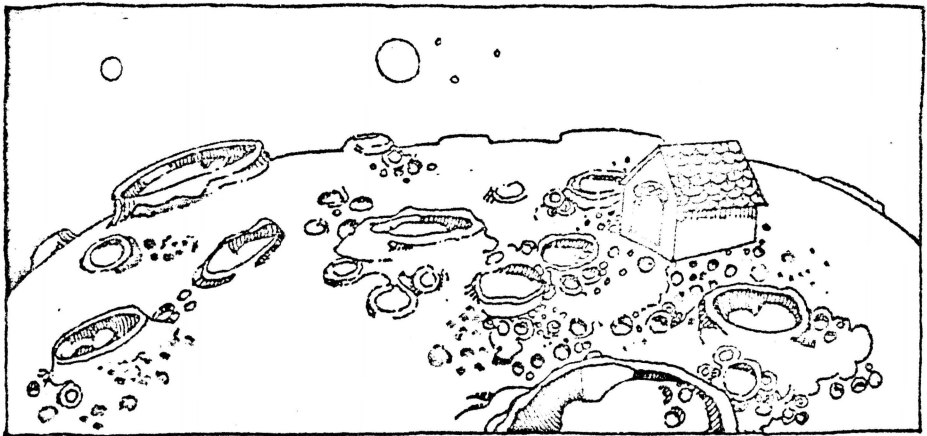
Have you ever watched a jet streak across the sky or heard a strange sound at night? Author Maeve O'Reilly Finley has written about these and other experiences in an ancient verse form called Haiku. Following are some selections from her book *Haiku for You*.

Jets zooming like birds
Write notes in curly smoke signs
To little people

What do you imagine the notes say? Who are the little people they are addressed to? The poem doesn't tell us. Haiku invites readers to use their imagination and fill in the details not supplied by the author.

What details can you imagine as you read the next haiku?

Living on the moon
Will not be much fun unless
My dog comes along



Why is someone going to live on the moon? What kind of dog does the author have? Did your imagination supply this information? The third haiku compares a stream to a blanket.

A diamond-clear stream
Like a warm blanket spread out —
Soon wrinkled by frogs

Think what a wrinkled blanket looks like. What do you suppose the "wrinkles" in the stream might be?



Like the verse you have just read, many haiku describe something in nature. In expressing the writer's impression of something seen or heard, for example, haiku may suggest a mood or feeling. What mood is suggested in the next haiku?

At night — eerie sounds
Start imaginary tales
Talking in my head

What mood was conveyed to you? _____

What do you think the eerie sounds could have been?

How many lines has each haiku? _____. Now count the syllables in each line. The first line of a haiku has _____ syllables. The second line has _____ syllables. How many syllables has the third line? _____

Now check your answers: Each haiku has three lines. There are five syllables in the first line, seven syllables in the second line, and five in the third line, seventeen in all. A writer of haiku chooses his words carefully, because he uses so few to describe an impression.

You, too, can write haiku. Begin by supplying a last line for the haiku that follows. Choose a last line from the choices given below, or write one of your own. Remember that the syllable count is five.

The mother bird pushed
Her baby out of the nest

The sky welcomed it
Gentle winds take charge
Vast sky smiles welcome
Stealthy cat watches

You may want to start your own book of haiku and illustrate it.

OBSERVATION

Teacher I, May 8, 1980

Mimeographed comprehension questions on "Moccasins on City Streets," Freedom's Ground, were graded in class with answers from individual students and explanatory comments from the teacher.

Objective 7, Freedom's Ground teachers' manual, T-853, required the student to take the point of view of the character Susan Bearskin and write what she was thinking after seven different sentences from the story. This exercise and an additional comprehension worksheet were assigned for the following day.

A creative writing assignment to rewrite the ending of the story was given. Three possible outcomes of the race other than the one in the story were discussed. The new ending was due the following day.

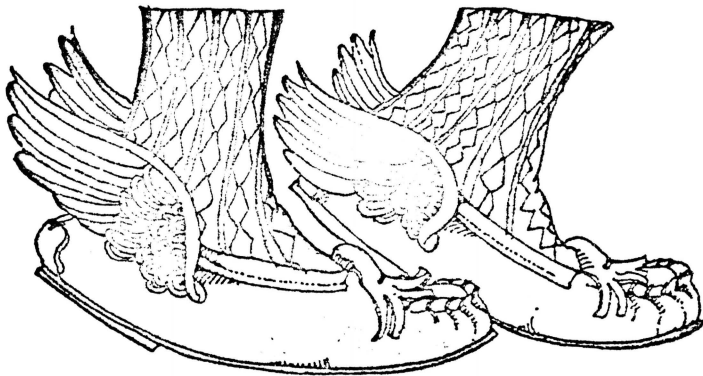
MIND PICTURES

Perhaps one of the reasons you enjoyed reading "Moccasins on City Streets" was the author's use of simile and metaphor. Below are some of the author's sentences with similes and metaphors. Following these are some ideas expressed in literal language. After each literal expression, write the letter of the author's sentence that expresses the same idea.



- a. His round, fat face had two punched-in blueberries for eyes.
- b. He is the timid bear who only growls when he is with other bears.
- c. Hundreds of boys and girls ran from every direction and melted into long, thin lines which streamed into the doors.
- d. Her moccasins might not spring and carry her flying like a water swallow.
- e. He could make you a pair of moccasins that would run as fast as the deer.

1. Hundreds of boys and girls ran from every direction and went into their classrooms. ____
2. He had a round, fat face with deep-set blue eyes. ____
3. She might not be able to run fast in her moccasins. ____
4. The only time he's fierce is when his friends are around to back him up. ____
5. He could make you a pair of moccasins that would help you run fast. ____



Following are other sentences with examples of similes and metaphors. After each sentence, give the author's meaning in literal, everyday language.

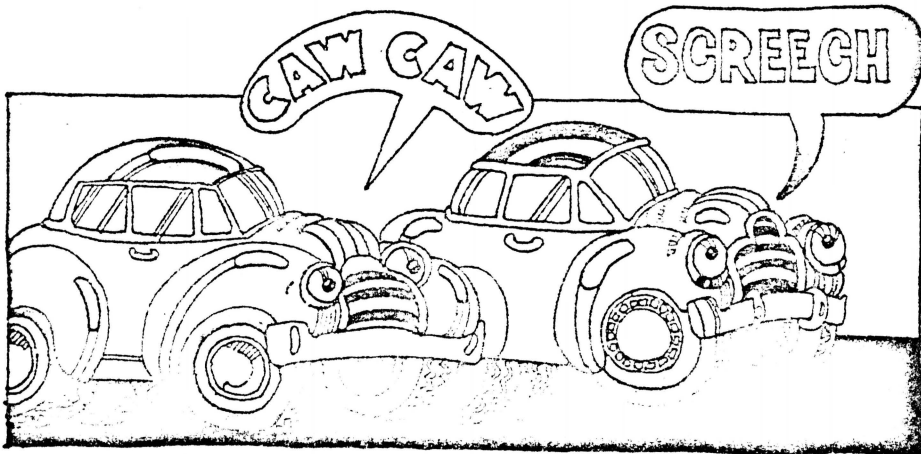
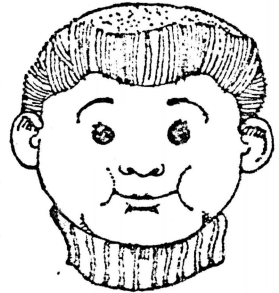
1. The room became as still as Rice Lake under a mist.

2. His yellow hair was a stubble of short-cut straw.

3. There would be more children in school than needles on a pine tree.

4. Her moccasins sprang from the ground, carrying her through the air like a swallow.

5. Cars rushed along the street with the angry screech of crows.



OBSERVATION

Teacher II, May 12, 1980

Instruction, reminders, and discussion about library book returns for the summer and about final book reports began the instruction period.

Mimeographed worksheets on verb markers and verb tenses were distributed, and the teacher made an oral introduction using blackboard sentences.

A comprehension worksheet, p. 122 from Freedom's Ground workbook, was distributed, and paragraphs were read aloud by individual students. Discussion followed each time. Students were told statements on the worksheet pertained to main ideas, and they were instructed to complete the questions during the latter half of the period.

Three mimeographed sheets entitled "Vocabulary for 'The City of Tomorrow'" were distributed with instructions given to complete the five exercises for grading in class the following day.

The researcher left for the experimental class session.

OBSERVATION

Teacher I, May 20, 1980

Vocabulary worksheets on "Davie's Wonderful Summer" were checked with answers given by individual students. Students were encouraged to exercise their own judgment concerning appropriate answers rather than ask each time an answer differed from that given by the teacher.

The students were instructed to finish reading the story, and to answer mimeographed comprehension questions which would be graded in class on the following day.

A worksheet on cinquain writing, Freedom's Ground workbook, p. 42, was distributed. Students were instructed to write a cinquain about transportation or travel.

ROCKET

**Words Into
PATTERNS**

Rocket

Silent, enormous

Speeding through space

Take me with you

Spaceship!

Have you, like the author of the poem above, ever wanted to ride through space in a rocket? Write the words in the poem that express that idea.

What adjectives did the author choose to describe the rocket?

Write the phrase that expresses the movement of the rocket.

"Rocket" is the title of the poem as well as its first line. The last line, *spaceship*, is a synonym for *rocket*. Can you think of another synonym that could have been used?



The poem "Rocket" is written in a special five-line pattern, called a *cinquain*. Try following this pattern below to give your ideas about the futuristic automobile pictured at the left.

1. _____ One-word title
2. _____ Two adjectives describing title
3. _____ Three-word phrase expressing action or movement
4. _____ Four words expressing related idea or feeling
5. _____ A one-word synonym for the title

LESSON PLANS

April 21-25, Teacher I
Reading/Language Arts

- | | | |
|---|----|---|
| M | 1. | Language Objective 3 (Suffixes) p. T-771, |
| O | | <u>Freedom's Ground</u> |
| N | 2. | Language Objective 1 (Pronunciation) p. T-770 |
| | 3. | Introduce story |
| | 4. | Vocabulary: "The Fast Sooner Hound" |
| | 5. | Read story, pp. 428-436 |
| | 6. | Language worksheet, p. 94 |
| T | 1. | Grade vocabulary, Language book, p. 94 |
| U | 2. | Language Objective 2, p. T-770) Idioms & |
| E | | Language Objective 5, p. T-772) Figurative Language |
| S | 3. | Finish story, pp. 437-441 |
| | 4. | Comprehension Questions |
| | 5. | Language Worksheet, p. 96 |
| | 6. | Creative writing, <u>Freedom's Ground</u> Workbook,
p. 95 |
| W | 1. | Grade Comprehension, Language worksheet |
| E | 2. | Language Objective 6, Inferences, p. T-172 |
| D | 3. | Read and discuss "Literary Dialects," pp. 442-445,
<u>Freedom's Ground</u> |
| | 4. | Alice in Wonderland, chapter |
| | 5. | Language worksheet, p. 97 |
| T | 1. | Grade Language, p. 97 |
| H | 2. | Put papers in order |
| U | 3. | Read and discuss workbook, pp. 108-110, Tall Tales |
| R | 4. | Filmstrips: "Literary Dialect" |
| S | | "America's Tall Tales" |
| F | | Teacher Inservice |
| R | | |
| I | | |

LESSON PLANS

April 21-25, Teacher II
Reading/Language Arts

- | | | |
|---|----|---|
| M | 1. | Read "Clipper Ships and Captains," pp. 426-427 |
| O | | (poem) |
| N | 2. | Objectives 1 & 3 (T-770, 771, <u>Freedom's Ground</u>) |
| | 3. | Worksheet, Language book, p. 94, Objective 3 |
| | 4. | Vocabulary assignment |
| | 5. | Creative writing, Tall Tales |
| T | 1. | Check vocabulary & 94 |
| U | 2. | Share creative writings |
| E | 3. | Objective 4 (T-771) |
| S | 4. | Worksheet, Language p. 95 |
| | 5. | Read 428-436 |
| | 6. | Write paragraph predicting end of story |
| W | 1. | Check Worksheet, p. 95 |
| E | 2. | Share endings |
| D | 3. | Objectives 2 & 5 (T-770, 772) |
| | 4. | Worksheets, pp. 96, 97 |
| | 5. | Read pp. 437-440 |
| | 6. | Comprehension |
| T | | |
| H | 1. | Check 96, 97 & Comprehension |
| U | 2. | Organize papers for week |
| R | 3. | Filmstrips "Enjoying |
| S | | Illustrations Myths" |
| F | | Teacher inservice |
| R | | |
| I | | |

LESSON PLANS

April 28-May 2, Teacher I
Reading/Language Arts

- | | | |
|---|----|--|
| M | 1. | Introduce Unit 6, <u>Freedom's Ground</u> |
| O | 2. | Read and discuss Poems, pp. 447-449 |
| N | 3. | Recording "Night Journey" |
| | 4. | Creative writing: Discuss Haiku, write and illustrate Spring haiku |
| | 5. | Vocabulary for story |
| | 6. | Careers box |
| T | 1. | Grade vocabulary, turn in haiku |
| U | 2. | Objective 4, p. T825, Spellings of "sh" sound |
| E | 3. | Objective 5, p. T825, Suffixes "ward" and "en" |
| S | 4. | Introduce story, p. T807 |
| | 5. | Read silently, pp. 450-457 "Magic & Some Black & Blue" |
| | 6. | Worksheets for objectives, pp. 100-101 |
| W | 1. | Grade worksheets |
| E | 2. | Read "Literary Dialects," pp. 442-445 |
| D | 3. | Filmstrip: "Literary Dialects" |
| | 4. | Finish story silently, pp. 458-465 |
| | 5. | Comprehension questions for story |
| T | 1. | Grade comprehension |
| H | 2. | Objective 6--Mood--Discuss with books for reference |
| U | 2. | Read "Grandfather Speaks," <u>Fox Eyes</u> , pp. 360-373. |
| R | 4. | Do challenges, 34, p. 373 (paragraph about family custom). |
| S | | |
| F | 1. | Share paragraphs from yesterday |
| R | 2. | Filmstrip: Cities of Our Land |
| I | 3. | Careers speaker: H. L.'s grandmother |
| | 4. | Put papers in order |

LESSON PLANS

April 28-May 2, Teacher II

Reading/Language Arts

- | | | |
|---|----|--|
| M | 1. | Poems, <u>Freedom's Ground</u> , pp. 447, 449 |
| O | 2. | Filmstrip, "Literary Dialects" |
| N | 3. | Pp. 442-445 |
| | 4. | Vocabulary |
| | 5. | Careers (SAT box) |
| | | |
| T | 1. | Check vocabulary |
| U | 2. | Objectives 1-3, Teacher's manual (T824) |
| E | 3. | Pp 450-457 |
| S | 4. | Write possible ending for story |
| | 5. | Worksheets 98-99, <u>Freedom's Ground</u> workbook |
| | 6. | Careers box |
| | | |
| W | 1. | Check worksheets 98, 99 |
| E | 2. | Objective 4, T825, Workbook p. 111 identifying |
| D | | phoneme spellings |
| | 3. | Objective 5, T825 |
| | 4. | Read pp. 458-465 |
| | 5. | Comprehension, Worksheet 101 |
| | | |
| T | 1. | Check comprehension worksheet |
| H | 2. | Objective 6 orally, Workbook 112-113, Haiku |
| U | 3. | Creative Writing, Haiku |
| R | | |
| S | | |
| | | |
| F | 1. | Organize papers |
| R | 2. | Share poems |
| I | 3. | Dictionary booklet |
| | 4. | Pace #38 |

LESSON PLANS

May 5-May 9, Teacher I
Reading/Language Arts

- | | | |
|---|----|---|
| M | 1. | Word Highlights, #1-4, p. T832, <u>Freedom's Ground</u> |
| O | 2. | Introduce story, T-8q3 |
| N | 3. | Vocabulary for story |
| | 4. | Read story, pp. 468-475 |
| | 5. | Language objective 4, p. T851, Changing N to Adj. |
| | 6. | <u>Careers</u> box, Harcourt, Brace, publishers |
| T | 1. | Grade vocabulary, Worksheet p. 103 |
| U | 2. | Finish story, pp. 475-483 |
| E | 3. | Comprehension worksheet |
| S | 4. | Language Objective 5, p. T851, Clues to words
with more than one meaning |
| | 5. | Worksheet, p. 104 |
| W | 1. | Grade Comprehension, Worksheet p. 104 |
| E | 2. | Objective 7, p. T852 |
| D | | Worksheet, p. 105 |
| | 3. | Creative writing--#1, p. T-853 |
| | 4. | Objective 6 orally, p. T-852 |
| | 5. | Read and discuss poem, pp. 484-485
Sequence drawing |
| T | 1. | Grade worksheet, p. 105 |
| H | 2. | Turn in creative writing |
| U | 3. | Language tape--#5 Line and circle graphs |
| R | 4. | Read "Travel," <u>Fox Eyes</u> , pp. 173-174 |
| S | 5. | Draw picture of favorite place to go |
| F | 1. | Put papers in order |
| R | 2. | <u>Alice in Wonderland</u> --Listen to first four chapters |
| I | | Catch up on illustrations |
| | 3. | Newspaper activities on travel filmstrip |

LESSON PLANS

May 5-May 9, Teacher II
Reading/Language Arts

- | | | |
|---|----|--|
| M | 1. | Workbook p. 116 Onomatopoetic words |
| O | 2. | Read pp. 466-467 "Chicago," discuss |
| N | 3. | Vocabulary |
| | 4. | Read pp. 468-475 "Moccasins on City Streets" |
| | 5. | Six cartoon drawings |
| | | |
| T | 1. | Check vocabulary, p. 116 |
| U | 2. | Read pp. 475-483 |
| E | 3. | Comprehension worksheet |
| S | 4. | Workbook pp. 114-115 "Mind Pictures" |
| | 5. | Careers box |
| | | |
| W | 1. | Check comprehension, pp. 114-115 |
| E | 2. | <u>Alice</u> . . . , Chapters 6-7 |
| D | 3. | <u>Objective</u> 4 (T-851); worksheet 103 |
| | 4. | Creative writing, Enrichment #1, p. T-853 |
| | | |
| T | 1. | Check worksheet 103 |
| H | 2. | <u>Alice</u> . . . chapters 8 & 9 |
| U | 3. | <u>Objective</u> 5, T-851, worksheet 104 |
| R | 4. | <u>Objective</u> 7, T-853, worksheet 105 |
| S | 5. | Skills tape--reference #2 |
| | | |
| F | 1. | Check worksheets 104 & 105 |
| R | 2. | <u>Alice</u> . . . chapters 10-12 |
| I | 3. | Organize papers |
| | 4. | Dictionary booklet |

LESSON PLANS

May 12-May 16, Teacher I
Reading/Language Arts

- | | | |
|---|----|---|
| M | 1. | Discuss photo story, "Master Builders," |
| O | | pp. 506-507 (T 884-885) |
| N | 2. | Language: Objective 3, Verb markers, T-898 |
| | | Objective 5, Prefixes, T-898 |
| | 3. | Language Worksheets, pp. 113, 114 |
| | 4. | Vocabulary |
| | 5. | Read poem, p. 901 |
| | 6. | Careers |
| T | 1. | Field Trip |
| U | | |
| E | | |
| S | | |
| W | 1. | Grade vocabulary, language papers |
| E | 2. | Introduce "The City of Tomorrow," P. T-889 |
| D | 3. | Read story, pp. 508-514 |
| | 4. | Comprehension worksheets |
| | 5. | Objective 6--Suffixes, T-899 |
| | | Objective 7--Spellings T-899 |
| | 6. | Language Worksheets, pp. 115-116 |
| T | 1. | Grade comprehension |
| H | 2. | <u>Alice in Wonderland</u> --Listen to 1st six chapters |
| U | | Finish illustrations |
| R | 3. | Grade language |
| S | 4. | Objective 8, T-899 orally |
| F | 1. | Put papers in order |
| R | 2. | <u>Alice . . .</u> , listen to chapters 7-12 |
| I | | Finish illustrations |
| | 3. | Transportation filmstrip |
| | | <u>Sounds of the Young Hunter</u> |

LESSON PLANS

May 12-May 16, Teacher II
Reading/Language Arts

- M 1. Objective 3, verb markers as time indicators,
O p. 113
N 2. Outlines, pp. 110-111
3. Vocabulary
4. Main idea, p. 122 workbook
5. Careers
- T 1. Field Trip
U
E
S
- W 1. Grade vocabulary, p. 113
E 2. Read "City of Tomorrow," pp. 508-514
D 3. Comprehension worksheet
4. Word class as clue to meaning, pp. 123-124,
workbook
- T 1. Grade comprehension
H 2. Objective 5, prefixes, worksheet 114
U 3. Objective 6, suffixes, worksheet 115
R 4. Collages of theme of city life, T-900
S
- F 1. Grade 114, 115
R 2. Organize papers
I 3. Book reports (Newberry)
4. Idea City, pp. 120-121, workbook

LESSON PLANS

May 19-May 23, Teacher I
Reading/Language Arts

- | | | |
|---|----|--|
| M | 1. | Photo story, "New York," pp. 486-487 |
| O | 2. | Introduce story, "Davie's Wonderful Summer", |
| N | | p. T-861 |
| | 3. | Vocabulary for story |
| | 4. | Read pp. 488-494 |
| | | Objective 1--Maps, Workbook, p. 117 |
| | | Worksheet, p. 106 |
| | | |
| T | 1. | Check vocabulary |
| U | 2. | Finish story, pp. 495-505 |
| E | 3. | Comprehension worksheet |
| S | 4. | Creative writing, Cinquain about Travel or |
| | | Transportation |
| | | Workbook, p. 42 |
| | | |
| W | 1. | Grade comprehension |
| E | 2. | Present objective 5--schwa |
| D | 3. | Read: Word order in sentences, pp. 516-519 |
| | 4. | Worksheet on schwa, p. 109 |
| | 5. | Language tape |
| | | |
| T | 1. | Field day |
| H | | |
| U | | |
| R | | |
| S | | |
| | | |
| F | 1. | Grade worksheet, p. 109 |
| R | 2. | Filmstrip: "Word Order in Sentences" |
| I | 3. | Filmstrip: "Careers" |

LESSON PLANS

May 19-May 23, Teacher II
Reading/Language Arts

- | | | |
|---|----|--|
| M | 1. | Alice, chapters 8 & 9 |
| O | 2. | Discuss "New York," pp. 486-487 |
| N | 3. | Vocabulary |
| | 4. | Read pp. 488-494 "Davy's Wonderful Summer" |
| | 5. | Objective 3 & 4 (T-881) (Latin roots/English words) |
| | | Worksheet 108 |
| T | 1. | Check vocabulary |
| U | 2. | Alice, Chapters 10, 11, 12 |
| E | 3. | Read pp. 495-505 of story |
| S | 4. | Comprehension |
| | 5. | Check 108 |
| | 6. | Objective 1, maps, T-880, worksheet 106 |
| W | 1. | Check comprehension |
| E | 2. | "Finding Names" (p. 118) (Common/proper nouns) |
| D | 3. | Read pp. 516-519 orally, discuss (word order in sentences) |
| | 4. | Share creative writing |
| | 5. | Check 106 |
| T | 1. | Field day |
| H | | |
| U | | |
| R | | |
| S | | |
| F | 1. | Check p. 118 |
| R | 2. | Organize papers |
| I | 3. | Filmstrip "Word Order in Sentences" |
| | 4. | Enrichment T-883 #1 |

APPENDIX E

EXCERPT FROM TAPE

Researcher: I have tried to show you how meaning in sentences weaves from key word to key word in kernels.

I have tried to show you ways to organize sentences into a paragraph, and styles of writing a paragraph.

Today I'd like to call your attention to the way paragraphs relate to each other in the whole story.

I will provide you with a story title, an important part of any story. I will give you the first topic sentence then the clincher which will lead you into the next paragraph.

The Mysterious Stranger

(1) One morning I dressed rather hurriedly . . .
I didn't realize that in my hurry I had put on . . .
until I reached the bus stop.

(What will the next paragraph be about?)

(Could you supply the sequence sentences in the first paragraph? Could you complete the clincher sentence?)

(2) As I stood waiting for . . .
Just as I thought my wait would never end, . . .

(Could you write a clincher for paragraph two that would lead you into paragraph three?)

(3) . . .

. . . and then I woke up . . . (Or any other ending you had in mind).

Take about 5 minutes to plan your entire story.

At the signal begin writing. Keep your pencil moving for at least 5 minutes.

When time is called, stop writing and reread your story.

At the final signal you have 5 minutes to make any revisions in your story.

APPENDIX F

FREE WRITING CRITERIA FOR THEMATIC MATURIY

1. Paragraphs
2. Uses personal or proper names for main characters
3. Describes the setting
4. Writes an integrated story
5. Uses imaginary or dream sequence story rather than reality
6. Describes the characters
7. Gives reasons for relationships
8. Uses special language or vocabulary
9. Expresses moral or philosophical theme
10. Gives a title
11. Uses dialogue
12. Attempts humor
13. Attempts to develop personalities of one or more characters
14. Has definite ending

CRITERIA FOR THEMATIC MATURITY

1. Paragraphs. To receive a point on this item, the student must organize units of thought into identifiable segments. Indenting the first sentence of paragraphs or skipping a line between paragraphs indicates that the student is moving from one thought to another. A minimum of two paragraphs must be written in order to receive credit for this item.

2. Uses personal or proper names for main characters. To receive credit for this item, the student must christen one of the central characters in the story with a personal name. Usually, the individual named will be a human, but this need not be the case. Designations like "Mom, Dad, brother," or "Captain" are insufficient and do not receive a point. Personal names must be given, e.g., Bob, Sally, Mr. Smith, etc.

3. Describes the setting. To receive a point for this item, the student must name at least one specific object or physical feature.

4. Writes an integrated story. Events portrayed must be discussed in the context of a single story format.

5. Uses imaginary or dream sequence story rather than reality. To receive credit for this item, the student must relate the story as part of a dream. The dream may be a

daydream or one experienced while sleeping. The primary point is that the student indicates the events discussed were imaginary and not based on reality.

6. Describes the characters. To receive credit for this item, the student must develop the physical characteristics of one or more of the story characters. The development usually relates to elaborating upon the specific traits of the characters. The student must consciously develop the character and not simply state that he or she is small, young, etc.

7. Gives reasons for relationships. To receive credit for this item, the student may state a reason for the presence of a character, specify or imply origin, indicate that two characters live harmoniously or inharmoniously together.

8. Uses special language or vocabulary. To receive credit for this item, the student must use some specialized vocabulary, e.g., reference to futuristic or space language that is specific such as galaxy, lasers, robots. No credit is given for terms in the general vocabulary.

9. Expresses moral or philosophical theme. To receive credit for this item, the student must utilize a theme that is obviously philosophic or moral in tone. For example, an elaboration of a brotherhood theme, i.e., two

groups or characters overcoming differences in order to live together to the mutual benefit of all, would be an acceptable response to this item. A theme that emphasized the danger of pollution to environmental safety would also be indicative of a philosophic or moral theme.

10. Gives a title. To receive credit for this item, the student must have a title. The suitability of the title is irrelevant. No title is scored as a "0."

11. Uses dialogue. To receive credit for this item, the student must write the dialogue of two or more persons talking together. The dialogue must be direct (e.g., Orson asked, "Will you live with us?") and not indirect, e.g., Orson asked the strangers if they would live with his people. The dialogue need not employ quotation marks, however.

12. Attempts humor. To receive credit for this item, the student must attempt to add a humorous element to the story. The humor must be intentional. The examiner will find some stories to be "humorous" when it is obvious that the humor is inadvertent or unintentional. On such occasions no point is given. Humorous words coined by the student, e.g., "burple-bockarinaschoopen" bush, should be credited.

13. Attempts to develop the personalities of one or more characters. To receive credit for this item, the student must develop the personalities of one or more of the story characters. The development usually relates to elaborating upon the specific traits of the characters. The student must consciously develop the character and not simply state that he or she is brave, wise, etc.

14. Has a definite ending. To receive credit for this item, the student must conclude the story with a definite ending. The student need not end the story with a formal "The End," "To be continued," or "They lived happily ever after," but it must be apparent from reading what was written that the story is definitely concluded.

APPENDIX G

CLOCKS

Clocks are time pieces that are made of metal, wood, plastic, etc., and can be made any shape you desire.

They can be in shapes of squares, triangles, rectangles, or pentagons, but the main shape is a plain old circle.

Clocks can be in shapes of animals, flowers, people, and even clothes. "My sister has a tennis shoe clock."

They can also be very big like a Grandfather clock or very small like the ones you wear on your wrist which are called watches.

There are different sounds that clocks make too. They can make a big bong or a little bing or a midway between boing.

They have all sorts of sounds, sizes, shapes, and colors.

The main use of the clock though is to tell time, and kids learn to tell time when they are very small. Then when they get bigger and learn to tell time, kids get watches for Christmas.

"Did you know that clocks can serve as alarms too?" Well they can and when kids get in fifth grade and up

their parents give them alarm clocks so that they can learn to wake up on their own!

THE END

Michael A. Dean was a real shy boy. He spent most of his time in his basement. Day and night he tried to make a secret potion with so many chemicals that you could only make it once.

"Finally I did it. I've made the secret formula."

Sure enough he did it. The potion would turn him into the smartest kid in the world when he drank it. He finished tests and final exams in just a few seconds!

Today was the day of the big bet. If his team won on the gameshow his school would win the ten computers. If they lost the other team would win them! Michael's team was winning. They had one question to go. "What is the smallest state in America?" the gameshow host asked.

"Oh no, I forgot," said Michael. "I know," said the boy next to him. "Louisiana."

"That's right. You win the ten computers!"

They took the computers to the school and everybody got smarter and didn't have to use the formula again.

MY FRIEND SAM

I have a little friend whose name is Sam. He has a big head and a shrimpy body, one eye and big ears and a giant nose. You might be scared of him at first, but he is a real nice guy. He has real short hair, but that doesn't bother him. You won't ever hear him complaining, and likes all kinds of food. He loves Loni Anderson, so he can't be a fool. And thats my friend, Sam.

APPENDIX H

RAW DATA

Experimental Group				Control Group			
SAT	RCQ	WLQ	Posttest	SAT	RCQ	WLQ	Posttest
124	109	114	77	164	110	101	52
162	115	120	77	138	107	115	75
156	115	117	65	153	115	119	50
174	134	124	90	164	105	108	51
153	115	118	56	138	100	102	81
170	112	116	81	156	112	107	57
164	124	133	79	132	97	100	48
151	110	112	59	170	114	109	59
159	130	122	63	154	105	110	49
164	124	115	62	162	109	111	55
153	114	118	56	141	117	101	56
146	107	120	55	158	104	92	58
172	115	115	61	141	107	106	51
155	112	118	79	174	112	114	54
149	109	112	78	146	102	98	53
144	114	111	64	146	114	108	80
143	110	121	61	138	105	101	63
140	115	111	63	140	114	97	59
156	120	116	66	148	110	108	47
158	120	120	76	164	129	107	58
145	112	116	59	140	105	92	50
143	109	114	47	154	99	115	53
162	112	116	68	185	114	117	44
155	110	118	68	141	120	112	50
158	120	119	66	118	110	104	52

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