Psycholinguistic reading instruction for learning handicapped children

Gail S. Nachman

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PSYCHOLINGUISTIC READING INSTRUCTION
FOR LEARNING HANDICAPPED CHILDREN

A Thesis
Presented to the
Faculty of
California State
College, San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education

by
Gail S. Nachman
October 1981
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ABSTRACT

A ten year old boy enrolled in a special day class for learning handicapped children was administered a tutorial instruction program, based on a psycholinguistic model of reading, which emphasized the use of non-confrontive reading strategies and which measured reading success in terms of changes in his correction behavior. Improvement was observed in comprehension and oral reading as the subject gained confidence in his sense of syntax and semantics and relied less on phonetic cues.
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INTRODUCTION

Current practice in reading instruction consists primarily of approaches which emphasize the teaching of specific skills that have been separated from the total act of reading. These skills approaches have, for the most part, been shown to be ineffective with learning handicapped children, who may learn the skills but are still unable to generalize them to other applications. A truly alternative program of reading instruction should be available to these children, for whom traditional approaches have failed.

A psycholinguistic model of reading now exists which generates such an alternative program. Based on Chomsky's transformational/generative theory of grammar and Goodman's model of reading, it provides a balanced instructional plan stressing reading strategies rather than reading skills. It holds as its basic premise that the main purpose of reading is to gain information from print. Reading for meaning is stressed. The role of the teacher becomes the nonconfrontive one as a facilitator of the child's interaction with three language systems and three basic reading strategies:
The child learns to rely on these three systems as he predicts meaning, confirms his predictions, and integrates his confirmed predictions. He does not deal with disjointed or separated skills.
REVIEW OF LITERATURE

Reading instruction within the classroom has traditionally consisted of teaching theoretically sequentially oriented skills. Great emphasis has been placed on letter recognition, decoding, and phonics; skills aimed at enabling the beginning or remedial reader to attack a word, decode it, and thereby read it. In contrast, a reading program based on the psycholinguistic model as presented by the Goodmans, stresses not so much skills as strategies for reconstituting the author's meaning.

Traditional Programs

Letter recognition.

"Learning to read... requires primarily the translation from written symbols to sound, a procedure which is the basis of the reading process," reported Venezky (1967). Gibson (1970) agrees by stating that "the heart of the matter [reading skills] is surely the process of decoding the written symbols to speech."

Holmes (1973) favoring a psycholinguistic model, speaks of two assumptions that are traditionally made about the reading process: (1) that identification of individual letters is a necessary preliminary to word identification, and (2) that identification of words is a prerequisite for comprehension.
The assumption that word identification can be accomplished only through prior letter identification seems to be founded on two main considerations. These are: (1) that words can be broken down into letters and (2) that letter identification plays an important role in most methods of reading instruction (Holmes, 1973).

Words can be broken down into letters. This is irrelevant to the reading process since many objects are made up by combining a number of variously shaped and differently composed parts, but we do not identify the whole by discriminating the individual elements (Holmes, 1973). One need not know every integrated circuit and resistor within a pocket calculator in order to recognize it as a pocket calculator.

Secondly, the role of letter identification in reading instruction is itself a consequence of the assumption that letters must be identified, not a justification for it. In fact, there is little direct evidence that skilled readers identify letters en route to reading words (Holmes, 1973).

Further evidence, reported by Holmes (1973), favoring the letter-by-letter view of word identification is that readers are responsive to the transitional probabilities of letters in words, as reflected by the considerable body of studies into digram (letter pair)
frequencies. However, she fails to report on the results of these studies.

Frank Smith, (1969), another supporter of the psycholinguistic model, reported data that might at first be interpreted as showing that letter recognition preceded word recognition in a study that showed "whole word" recognition to be a phenomenon that happened only when an abundance of visual information was presented. Closer inspection draws one to a much different conclusion.

By projecting three-letter words and nonwords at below threshold levels of contrast, and gradually increasing the stimulus intensity, Smith found that subjects often could identify letters in words before they were able to identify entire words or sequences as a whole. However, subjects were able to identify letters in words or sequences with high transitional probabilities at lower contrasts than they were able to identify the same letters in sequences with low transitional probabilities. This was observed even when the letter involved was the first in the sequence to be identified.

A conclusion that can be drawn from this is that if the identifiability of a letter varies with the identifiability of the word in which it occurs, then word identification cannot depend on preliminary letter identification. Instead, the subject identifies the letter through properties of the sequence as a whole.
This is in direct contradiction to the letter-by-letter assumption.

Further evidence against the necessity of identifying letters is that word identification occurs much too fast for letter-by-letter analysis to be happening. Cattell (1885) measured the reaction time to an entire word to be scarcely longer than that to a single letter. Holmes (1973) also reports that, especially in the case of damaged or partially missing print, words can be identified even when none of their letters can be identified.

**Sample program.** One program that stresses the importance of letter identification to reading is "Object-Imaging-Projection," as developed by Isgur (1975). In OIP, letters are learned by pairing them with ordinary household objects beginning with their sounds. Whenever possible, the object itself, rather than the picture of the object, is used so that the child may handle it, helping the connection between letter and sound to become more "real." The theory of OIP is to make letters less abstract and more like concrete objects, thus creating an "easily learned, multiprocessed object language" (Isgur, 1975).

**Feature analytic model.** Bruner (1957) described a feature analytic model of letter identification. He also
described a feature analytic model of word identification, a simple extension of the letter recognition model. Both were processes of categorization.

The feature analytic model as stated was meant to explain how word identification is possible even though the letter-by-letter assumption is false. This model was also meant to be an improvement over so-called "whole-word" theories of word identification because it offered an explanation of how words could be identified when their component letters could not be discriminated, while also accounting for readers' abilities to spot mistakes within words without necessarily being able to spell (Holmes 1973).

Decoding.

Smith (1973) discusses a "decoding hypotheses." This states that written language can be comprehended only when converted to actual or implicit speech to which the reader listens. This practice is, according to Smith, as impossible as the theory is untenable.

Smith (1973) states:

It is taken for granted that reading is accomplished when spoken language is reconstituted through "spelling-to-sound" correspondence rules of varying degrees of fidelity. If these assumptions are unfounded, then the decoding hypothesis bears no more relation to reality than the speculations of early anatomists that the liver was the organ of intellect.

"Decoding skills" are used only to a very limited
extent, and then primarily because a good amount of instructional effort is expended on impressing such methods on children (Smith 1973). An important point raised by Schworm (1979) is that decoding implies word pronunciation but does not need imply word understanding.

Bloomfield (1942) cites, "In order to read alphabetic writing one must have an ingrained habit of producing the sounds of one's language when one sees the written marks which conventionally represent the phonemes." However, approaches such as Bloomfield's which try to control the process of self-induction by providing materials where each graphic symbol has a constant phonemic value lead to a quick grasp of the grapheme-phoneme link but also lead to quick overgeneralization (Goodman, 1968).

**Phonics.**

The most widespread and popular of the reported skills approaches is phonics instruction. This, in spite of the lack of evidence to support its value. "That most primary school teachers set aside some of their reading instructional time to the teaching of phonics is largely due to the speculations of experts" (Lovitt and Hurlburt, 1974).

Educational research on the use of phonics has had little effect on the practice in the classroom. This
is mainly, according to Lovitt and Hurlburt (1974), because the results of said research have been inconclusive and quite often contradictory.

One reason for the absence of a direct test of the assumption that meaning cannot be extracted from text without prior word identification is its intuitive appeal: written text is made up of words; therefore, how could comprehension occur without word identification? Intuitively, how could two objects of different weights, when dropped, possibly fall with the same rate of acceleration? The alternative is that comprehension precedes word identification, and that any word identification that might happen is a product of comprehension (Holmes, 1973).

Smith (1971) states that the aim of phonics instruction is to provide rules that will "predict" how a word will sound from the way it is spelled. However, there are far too many exceptions for honest "rules" to exist. He writes:

... the fact that sound dependencies in words run from right to left is an obvious difficulty for a beginning reader trying to sound out a word from left to right, or for a theorist who wants to maintain that words are identified on a left-to-right letter-by-letter basis.

Two important points about the problems and exceptions of phonics are: (1) phonics rules must be considered probabilistic, as guides to the way words might
be pronounced; there is rarely any indication of when a rule
does or does not apply and (2) English phonics look
decievly easy when the proper pronunciation of words is
known. The problem for the beginning or remedial reader
trying to use phonics is not just the number of rules he
must remember, but that he also must have some knowledge
of when they apply and what are the exceptions. The only
real way to distinguish the pronunciation of the 'sh' in
'bishop' and 'mishap' or the 'th' in 'father' and in
'fathead' is to be able to read the entire word in the first
place (Smith 1971).

Smith (1971) draws these further conclusions from
the research: (1) Phonics is complicated. If a child is
expected to gain a mastery of phonics, a set of at least
166 rules is involved, and this still won't account for
hundreds of the words that a child might expect to meet in
his early reading.

(2) Reliance on the phonic methods will involve a reader in
so much delay that his short-term memory will be overloaded
and he will lose the sense of what he is reading.

Know-nothings. Goodman (1979) describes a group of
educators whom he terms the "know-nothings." They seek
literacy in competency-based, highly structured, empty
technology that has been reduced to a tight sequence of
arbitrary skills. The teacher becomes a technician, a
part of a "delivery system." Children become passive
interchangeable recipients to be pretested, exercised, and posttested. The classroom is an industrial assembly line and learning is reduced to gain scores on paper and pencil tests.

He continues by stating that "mastery learning" programs are unfounded in learning theory, empty of language content, dull and dehumanizing, and subject to the law of diminishing returns.

"Direct teaching" is contradictory to much that is known about language learning. Legally mandated minimal competency requirements are both irrelevant to realities of literary achievement and punitive to the students they are supposed to help (Goodman, 1979).

Simplistic phonics programs and other assorted back-to-basics propositions are reactionary, negative, and "rooted in ignorance and superstition" (Goodman, 1979).

Sample programs. In an effort to make phonics work, several variations have been presented. In one, children with "clear reading disability" were taught to read English material written as thirty different Chinese characters. The authors (Rozin, S.W., Poritsky, S., & Sotsky, R., 1973) point to this success as being due in part to "the novelty of the Chinese orthography and to the fact that Chinese characters map into speech at the level of words rather than of phonemes." Harrigan (1976) points to this research as an indication that less abstract, less
phonemic approaches to the initial phases of teaching reading should be explored.

Another modified phonics program, the "ABD's of Reading," was used to teach children to analyze syllables and short words into phonemes, then blend the phonemes into syllables and words. Letters were introduced only when these other tasks had been mastered. As a final step, decoding was taught (Williams, 1980).

Psycholinguistic Model

Definitions.

Diametrically opposed to the previously discussed skills approaches is the psycholinguistic model of reading. Psycholinguistics may be defined as a field of study that lies at the intersection of two broad disciplines, cognitive psychology and linguistics.

Linguists have historically been concerned with the abstract study of language. They analyze and compare such aspects of languages as sounds, syntax and lexicon; examine similarities and differences among languages; and try to trace evolutionary development. Linguists are concerned with the nature of language as a system available to users, not in the way in which language is acquired, produced, and comprehended by individuals.

Psychology, on the other hand, is uniquely concerned with behavior and the conditions under which it is
learned. Cognitive psychologists are primarily interested in the way people acquire, interpret, organize, store, retrieve, and employ knowledge. They are especially interested in the way language is developed and used (Smith 1973).

The hybrid, psycholinguistics, assumes characteristics of both fields. Psycholinguistics includes the study of language and language systems that make communication possible, the relationship of oral and written language, special characteristics of written language and special uses of written language, characteristics and abilities of the reader which are prerequisite to effective reading, and how the reader develops the ability to process graphic information to achieve rapid comprehension (Goodman, 1968).

**Definitions of reading.**

In order to discuss a psycholinguistic theory of reading, one must first define reading. The phoneticist would claim that reading is a precise process, involving exact, detailed sequential perception and identification of letters, words, spelling patterns and large language units. Phonics would then center on precise letter identification. Word centered approaches would involve precise word identification of known sight words irregardless of setting (Goodman, 1970).
According to Garman (1979) reading is not a process of identifying individual letters or individual words. If a reader glances at a line of random letters for one second, he can probably recall four or five letters. When these letters are combined into words, he will probably recall nine or ten letters. This is because more nonvisual information (from the reader's experience) is used which enables the reader to use less visual information (from the printed page) per letter. He recognizes words without recognizing each letter. Thus, reading is not a process of letter identification.

The reader also has knowledge of how words are combined in language. Words are not random. Given the sentence: "The____ ran through the _____. ____ was trying to ____ the _____. The ____ ran so ____ that ____ got _____.

This sentence can still be read with understanding even though every third word has been deleted. Nonvisual information is used. The reader could not have possibly identified each word, since the words were not even on the paper. Maximum nonvisual information was used which allowed the reader to use less visual information per word. He recognized the entire sentence without having to separately distinguish individual words. Thus, reading is not a process of identifying words.
Try to read: "The none tolled hymn she had scene a pare of bear feat inn hour rheum" (Smith 1975). If comprehension of the sentence was possible, it was not because of the visual appearance of the words, but because nonvisual information could be used to predict the correct words. Once prediction began, the reader merely sampled the print and consequently processed more information in the same time. Thus, reading is not a process of identifying words or letters. Reading is a process of the prediction of meaning (Garman, 1979).

According to Hunter (1979):

Reading should be thought of as a means to an end. We read for recreation or in order to work or in order to solve problems. It should be thought of as getting messages from print - messages which facilitate not only intellectual growth, but also physical, emotional, or spiritual development. Neither phonics, nor word analysis, nor conventions of written language actually comprise messages. They do comprise systems of instruction but they do not comprise reading.

Reading is also defined as "the active reconstruction of a message from written language" (Goodman, 1965). This definition implies the involvement of some level of comprehension and the basic assumption that all reading behavior is caused by a child's interaction with written language.

Reading can further be defined as the receptive phase of written communication. In written language, a message has been encoded by the writer into graphic symbols
that have been spatially distributed on the page. The reader does not merely pass his eyes over the written language and receive and record a stream of visual perceptual images. He must actively involve his knowledge of language, past experience, and conceptual attainments in the processing of the language information that has been encoded in graphic symbols in order to decode the written language. Reading can be thus regarded as "an interaction between the reader and written language, through which the reader attempts to reconstruct a message from the writer" (Goodman, 1968).

Goodman (1970) describes reading as a "psycho-linguistic guessing game" in which the reader is continuously sampling the print, making predictions, and verifying these predictions as he reads. This picture of reading as a far from precise process is quite different than the reading process defined by the phoneticist.

Chomsky's structure of language.

One of the influential figures in the development of the psycholinguistic model is N. Chomsky. Two consequences based on his work are particularly salient to the discussion: (1) Chomsky makes a distinction between two aspects or levels of language, physical manifestation and meaning. The physical aspect of a sentence or utterance is the sound waves that pass through the air or the ink
marks on paper and is derived from surface structure. The information conveyed by this utterance, its meaning, is derived from the deep or underlying structure. Grammar, or syntax, is defined as the bridge between the surface and the deep levels of language. Without syntax, there can be no understanding, because meaning is not directly represented in surface structure. The implication here is that children cannot possibly learn to understand language by imitation or by rote because meaning is not directly represented in the sounds that they hear. Language can be understood only through the application of syntactic rules that are never formally or systematically taught.

(2) Language has creative aspects. Grammar can be seen as a set of rules for generating (and recognizing) an infinite number of grammatical sentences. If the rules of grammar are such a sentence-generating mechanism, and since most people can generate and comprehend an infinite number of grammatical sentences, then the complete grammar of a language, if indeed one could ever write it, would be a very good approximation for the knowledge of language that every language user must have stored in his head (Smith, 1973).

Linguistic theory of language development.

Goodman (1968) describes a linguistic theory of language development. Preliterate children gain language experience from aural (not to be mistaken for oral; what
is said differs from what is heard) language. They learn to decode meaning from aural input by using phonemic and grammatical structures of language.

Reading introduces a secondary representation of oral language, using a system partially based on the representation of sounds by letters. More accurately, oral sequences and patterns are represented by graphic sequences and patterns.

In the early stages of reading, the process may involve stretching out so that graphic input is re-coded (not decoded) into aural input which is eventually decoded for meaning. Recoding can take the form of assigning phonemic values to letters. It can take the form of assigning patterns of phonemes to patterns of letters. It can also take the form of putting oral names on written word shapes (see Fig. 1).

Unless the beginning reader has been taught one recoding strategy exclusively, his recoding will probably include all three of these in a mixture. If phonics only is taught, recoding will tend to be of the "pig is puh-i-guh" variety. Only word recognition will tend to result in calling names (with list intonation, ie. expressionless) of all known words.

In any case, the reader must go beyond the initial recoding which results in aural input which is still not
Fig. 1: Proficiency Level I

Graphic Input (Letters) → Recoding → Phonemes → Recoding → Phonemic Patterns → Recoding → Aural Input → Recoding → Oral Language → Recoding → Meaning

Graphic Input (Letter Patterns) → Recoding → Phonemic Patterns → Recoding → Oral Language

Graphic Input (Word Shapes) → Recoding → Word Names → Recoding → Oral Language

Fig. 2: Proficiency Level II

Graphic Input (Large Graphic Sequences) → Aural Input → Recoding → Oral Language → Decoding → Meaning
language. He must recode again, supplying additional aural input in order to create a reasonable approximation of oral language. This input comes from the reader's knowledge of language. Successful decoding is dependent on how closely his reconstituted oral language approximates real language.

At a certain level of proficiency (Level II) the recoding processes begin to look more like Fig. 2. Aural input is supplied by the reader simultaneously with recoding of the graphic unit. The reader must at this point be able to perceive letters and words always as parts of larger language units. He must be able to equate these larger graphic units with oral phrases, sentences, and sentence sequences.

To quote Goodman (1968):

Words, and sometimes parts of words, have lexical or referential meaning. There is a sufficient association of this fragment of meaning with word shapes or names even in young readers, so that meaning enters somewhat into the recoding process on the morphemic and word levels. A young reader may perceive the word shape 〈five〉, associate it with a splinter of meaning, and call its name 〈lake〉. Thus, not only the word name but the association it evokes are involved in recoding of word shapes. But decoding must involve some level of comprehension of the entire meaning of large language units. Nothing less than decoding of large language units is reading. Even in the lowest proficiency level the child must be able to get meaning.

In early stages of reading, oral and silent reading are probably quite similar processes. The recoded
graphic input must be supplemented by intonational aspects of speech so that when recoding is complete it sounds like familiar language. Eventually (Level III), this process is telescoped further, so that recoding and decoding become simultaneous, and, except for complex phasing, the reader is decoding meaning directly from graphic input (see Fig. 3).

Fig. 3: Proficiency Level III

The speed of processing graphic information at this stage is not limited by the speed at which oral language may be produced by speakers. The silent reader perceives entire graphic phrases in an instant, processes the information, and moves on. He can decode from partially complete and partially accurate perceptions. Thus, he can use his peripheral vision and can compensate for incomplete type or illegible handwriting. Reading becomes a series of guesses, and tentative information processing. The less available information the reader must use, the more rapid and efficient his reading will be. This is consistent with the view of reading as a guessing game.
Probably, efficient readers edit out much redundant language information. It may also be that silent reading bears a closer relationship to inner speech than to oral language.

Oral reading becomes a different process at this level. If a child who spends ten, twenty, or thirty or more hours each week in silent reading is asked to read orally, the process looks like this:

Fig. 4: Oral Reading

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GRAPHIC INPUT  \(\rightarrow\) DECODING \(\rightarrow\) MEANING \(\rightarrow\) ENCODING \(\rightarrow\) ORAL OUTPUT
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The process of decoding straight from graphic input is so much a habit that this is done first, and then must be recoded as oral output. This may result in a considerable change from the original graphic input to the oral output. Perfect oral rendition can be seen as either a higher level of proficiency or as a separate skill. The reader must be able to change his normal pace and mode of information processing in order to encode orally at the same time he is decoding. Many adults who are proficient readers never acquire this special oral reading skill. Fortunately, this skill is not critical to most readers, with the exception of only a very few individuals in
select professions (Goodman, 1968).

Visual/nonvisual information.

Reading is not a primarily visual process. Reading requires two kinds of information: (1) Visual information, from in front of the eyeball, on the printed page, and (2) nonvisual information, deriving from behind the eyeball, in the reader's brain. Nonvisual information includes anything we already know about reading, about language, about the world in general. It is the sum of our experiences that we bring with us into the act of reading (Smith, 1973).

Reading is a visual process to the extent that we cannot read print in the dark. It is also a nonvisual process in that one needs a knowledge of the language in which the material is written, of the subject matter, and of reading in general (Smith, 1973).

Visual and nonvisual information form a dynamic equilibrium. The more that is known "behind the eyeball," the less visual information is required to identify a letter, a word, or a meaning from a text. The less nonvisual information that can be drawn upon, because the text is on unfamiliar subject matter or because it is written in language that is difficult to comprehend, the more the reader must rely on the printed text and the slower the reading is apt to be (Smith, 1973).

The visual system can process only a severely limited amount of information that comes through the eye.
Thus, the balance of visual and nonvisual information is critical. A reader who relies primarily on visual information will overload his visual system; he will not get all the meaning he needs. A reader who concentrates on identifying every word correctly will, unless he is already very familiar with the material, not be able to read for meaning. Only by reading for meaning first is there any possibility of reading individual words correctly (Smith, 1973).

Cue systems.

Readers of English simultaneously use three language or cue systems: graphophonic, syntactic, and semantic. Graphophonic cues help the reader to respond to graphic sequences and to utilize correspondences between graphic and phonological systems of the English dialect. This is not a phoneme - grapheme correspondence, but instead operates on morphophonemic levels (spelling patterns relate to sound sequences).

Syntactic cues help the reader to use pattern markers such as function words and inflectional suffixes as cues to recognize and predict structures. The deep structure of written and oral language is the same. The reader seeks to infer deep structure as he reads so that he may arrive at meaning.

Semantic cues help the reader to provide the
semantic input required in order to derive meaning from language. This involves not just the meaning from words, but more; the reader must have the background to feed into the reading process so that he can make sense out of what he is reading (Goodman, 1973).

These cue systems are used simultaneously and interdependently (Goodman, 1973). By overlapping, they are in part responsible for redundancy, a necessity in efficient reading. The more redundancy present, the less visual information is required by the skilled reader. Redundancy is information that is available from more than one source, but only when one of the alternative sources is in the reader's own head. In this way, redundancy is prior knowledge (Smith, 1978).

Efficient reading.

No reader reads new material perfectly. Accurate use of all cue systems would not only be slow and inefficient but would actually lead the reader away from his primary goal, comprehension. Many children are so busy matching letters to sounds and naming words that they have no sense of what they are reading. Thus, reading requires not so much skills as strategies that make it possible to select the most productive cues (Goodman, 1973).

The efficient reader takes the most direct route possible, touching the fewest number of bases necessary
to reach his goal. He does this by sampling, relying on the redundancy of language, and his knowledge of linguistic constraints. He predicts structures and then tests them against the semantic context which he builds up from the situation and the ongoing discourse, then confirms or disconfirms as he processes further language (Goodman, 1973).

As can be seen, presentation of words in isolation in the form of word lists out of context makes the task of prediction unnecessarily difficult by restricting the amount of nonvisual information available and providing an unnatural situation for reading (Goodman, 1979).

Miscues.

A fundamental principle of this psycholinguistic model is the miscue. Mistakes in reading will be made because the process of prediction is not perfect (Garman, 1979). These mistakes are called miscues. One or more words may be substituted for the word or phrase in print. These may be real words or nonwords. Word order may be changed. Words or phrases may be left out entirely. If a miscue is made but the predicted word or words have the same meaning as the text, then there is no need to self-correct or to be corrected by others. Correction is appropriate only when meaning has been violated. Another instance when a miscue goes uncorrected is when the reader is relying so heavily on analytical techniques using only
cues within words that he has lost the meaning altogether and is merely producing sounds. Overcorrection, on the other hand, occurs when a miscue that does not change meaning is unnecessarily corrected. This slows the reader down as he pays unnecessary attention to superfluous detail. The truly efficient reader neither over nor undercorrects (Goodman, 1973).

Miscues, then, can be categorized in terms of omissions, substitutions, and regressions.

**Omissions.** Two types of word-level omissions have been described, deliberate and nondeliberate. A deliberate omission is one where the reader chooses, after consideration, to omit a word rather than to substitute a real word or nonword or to seek help. Nondeliberate omissions result from operations of the reading process and are often indicators of the reader's strengths in the use of that process. Readers are often not aware of making nondeliberate omissions (Goodman and Gollasch, 1980).

Omissions may be subdivided as follows: (1) omissions incidental to a complex miscue on a phrase or clause level, (2) omissions of optional surface structure elements, (3) omissions of unpredictable elements, (4) omissions involving dialogue, (5) omissions of words in compounds, and (6) omissions involved in the prediction of other structures (Goodman and Gollasch, 1980).
Evidence does not support the old views that omissions result from an inability to respond to an unknown word, lack of word attack skills, or carelessness. Omissions are seen as the surface representations of the underlying interaction between reader and text (Goodman and Gollasch, 1980).

Substitutions. When a reader replaces a word or phrase from the text with one or more words or phrases of his own, a substitution miscue has been made. The substitution may be a real word or a nonword, and may or may not change meaning (Goodman and Burke, 1972).

In most reading tests, eg. the Gilmore Oral Reading Test (Gilmore and Gilmore, 1968), substitution miscues are counted and recorded and no attention is paid to whether or not meaning has been violated. Goodman and Burke (1972), in their Reading Miscue Inventory, write that this is not an adequate treatment. The substitution of "the" for "our" should not be counted the same as the substitution of "three" for "tree" in the sentence: "There is a big tree in our back yard." The first instance does not seriously alter meaning, while the second paints an entirely different picture.

A reader should be encouraged to substitute real words which fit the meaning of the text and to minimize his use of graphic/sound cues as a method of dealing with
unknown words (Goodman and Burke, 1972).

Regression. Proficient readers make generally successful predictions, but they are also able to recover when they produce miscues that change meaning in unacceptable ways (Goodman, 1973). A mechanism for accomplishing this self-correction is the regression, which appears to function thus: if a reader makes an error in reading that he realizes is inconsistent with prior cues, he reads on and encounters more cues which are inconsistent with his errors. Eventually, he becomes aware that the cues cannot be reconciled and he retraces his steps to find the source of inconsistency. Thus, regressions in reading are due to the redundancy of cues in language. They are self-corrections which play a vital role in a child's learning to read (Goodman, 1965).

Reading programs which present word lists out of context do not provide enough nonvisual information for children to successfully read. Programs where regressions are counted as errors can succeed only in stifling the reader's natural self-correcting mechanisms. It is a somewhat circular, but nonetheless true, statement that children learn to read by reading. Drills, exercises and rote learning play little part in learning to read and may interfere with comprehension. The function of the teacher is not so much to teach reading as it is to
Reading and Learning Handicapped Children

Definition.

Learning handicapped (LH) children are among those who could benefit most from a program of reading instruction based on the psycholinguistic model. LH is a California state special education term that includes the nationally recognized categories of emotionally disturbed or behavior disorder (ED), educable mentally retarded (EMR), and learning disabilities (LD).

Bush and Waugh (1976) define ED as being that kind of emotional trauma where there is an interference with functional relationships within the nervous system. There may be interference with learning. There may be fear, anxiety, rebellious behavior, or lack of motivation. However, they stress, with adequate psychotherapy the learning function generally is not disturbed.

EMR children are, historically those whose measured IQ falls in a range somewhat below normal, indicating mild mental retardation (Bush and Waugh, 1976).

By definition, LD children are those who show a marked discrepancy between their school achievement and their estimated abilities, this discrepancy not being due to mental retardation, educational or cultural deprivation,
emotional disturbance, or sensory loss (Myers and Hammill, 1969). These children may have normal to above normal intelligence, but for some reason are not succeeding in an ordinary school setting. One common problem in many of these children is difficulty in learning to read (Williams, 1980).

"The reading disabled child typically has a history of failure and a concomitant decline in motivation to learn; thus, any effective teaching program must ensure that the child will feel success" (Brutten, Richardson, and Mangel, 1973).

**Remedial reading.**

Goodman (1979) wrote:

If reading development is... a natural extension of oral language development in the context of developing functions, then remedial reading is a matter of refocusing nonproductive readers and getting those readers to revalue the reading process and their own reading ability.

Readers who are nonproductive tend to be in conflict with themselves. They are victims of overskill, trying to remember skill strategies they've been taught while they struggle to make sense.

A major step in remedial reading instruction would be to get the child to abandon his belief in the "next-word syndrome," the belief that every word must be accurately named. If he maintains this belief he can only meet with failure, for each time he fails to get the next word he will have again proven to himself that he will never succeed. Instead, he must be taught to have confidence
in and to draw upon his natural strengths, eg. his natural comprehension strategies, and not to think of them as cheating just because they are not skills that were taught in school (Goodman, 1979).

In summation, two schools of thought appear to exist concerning reading instruction: a traditional school relying primarily on teaching theoretically sequentially oriented skills, and a school consisting of those who support a reading program based on the psycholinguistic model as presented by the Goodmans and stressing not so much skills as strategies for reconstituting the author's meaning.

The traditional methods tend to predominate in the classroom even though research has shown time and time again that LH children learn to read more readily in context (Allington, 1978) and that they are already attacking words to death using disjointed "skills" (Pflaum and Bryan, 1980). No truly alternative reading plan has been described that is tailored for learning handicapped children and that is psycholinguistically sound. The balance of this paper shall be devoted to a description of a reading program for the learning handicapped child based on this theory, and shall follow the progress of one such child as he received reading instruction according to this plan.
PROBLEM

The problem of this project is stated in one basic hypothesis:

A ten year old boy enrolled in a learning handicapped special day class, will read more efficiently as a result of being administered a tutorial instruction program which emphasizes the use of nonconfrontive reading strategies and which measures reading success in terms of changes in his correction behavior.
THE RESEARCH DESIGN

The purpose of this study was (1) to describe an alternative program of reading instruction for learning handicapped children and (2) to demonstrate its application by charting the progress of one learning handicapped child as he learns by this method. The program is based on the psycholinguistic model, as described in the review of literature.

The purpose of this section is to describe the study in terms of (1) tutorial interventions used, (2) choice of subject, (3) experimental procedure and (4) research paradigm.

Taxonomy of Tutorial Interventions

The basic premise behind the tutorial strategies interventions described below is the psycholinguistic assumption that reading is information processing from print. Reading is a complex process which involves interaction between (1) the reader, with his language patterns and experiences; (2) the author, with his language patterns and experiences; and (3) a written language, with a graphic-sound system. Tutorial reading strategies interventions make use of these interrelated language systems to help the child improve in his reading.

At the beginning of each session, the subject was
reminded of two basic points: (1) we should always read for meaning and not for words, sounds, or letters and (2) if we come to a word that we can't read, we skip the word and continue reading to the end of the sentence or paragraph; then we return to the word.

The subject was then asked to read a portion of the previous day's material. No assistance was offered during this portion. The first twenty-five miscues were recorded and scored, providing a daily record of changes in the subject's correcting behavior as measured by his comprehending score (percent of miscues that did not seriously change meaning plus percent of miscues that did seriously change meaning but were corrected). If the subject was almost at the end of the selection after the 25 miscues had been recorded, he was permitted to read to the end. Otherwise, he was stopped. In either case, he was positively reinforced with verbal praise for his effort.

The next portion of each session usually consisted of the introduction of new reading material. This was first discussed briefly so that the subject could become acquainted with the concept of the story and the names of any of the important characters.

During early sessions, the technique of neurological impress was used with great frequency when new material was being read. This process consists of three basic steps:
(1) the page is read to the subject, providing a model of fluency and a sense of the flow of language; (2) the page is read with the subject, encouraging him to break from his word-to-word approach and to feel more of the flow of the language; and (3) the subject is asked to read the page on his own, practicing his reading strategies on material that is not as threatening because he has already been through it at least twice. Pending on the difficulty of the material and the response of the subject, the length of the material covered at each step can be shortened from a page to a paragraph or to a sentence. Likewise, as the subject gains in fluency, the amount of material covered can be increased for greater challenge. Any of the steps can be repeated as often as necessary to guarantee success for the subject.

As the subject reread the material himself, several types of situations were anticipated:
(1) If the subject skipped a word that he could not read and continued reading to the end of the sentence, paragraph or page, he was commended for skipping the word and reading on. He was then asked to retell the passage in his own words. Key words in the sentence would be pointed out and their relationship with the unknown word stressed. The subject was then asked what the unknown word meant, i.e. what word would fit into the sentence so that it would make sense.
If, at any time the subject supplied the correct word or a word with the same meaning, he was positively reinforced with praise.

(2) If the subject encountered a word that he could not read and either froze or attempted unsuccessfully to work the word out phonetically, he would be reminded to skip the word and to read to the end of the sentence, paragraph, or page. The procedure described in (1) would be followed.

(3) If the subject miscued, but the miscue did not involve a meaning change or involved only a slight meaning change, and the subject did not correct the miscue, he would be praised for reading for meaning. The miscue would then be pointed out and its similarity to the text emphasized ("That was an excellent miscue. It meant the same thing, but the word is actually _____."). Care was taken to not encourage the correction of these miscues.

(4) If the subject miscued and significantly violated meaning, but regressed and corrected, he would be positively reinforced with praise for excellent reading.

(5) If the subject miscued and significantly violated meaning, and hesitated in recognition of the miscue and read on, or unsuccessfully attempted to correct the miscue, he would be positively reinforced for hesitating or trying. He would be asked to reread the passage. He would be shown where the miscue was and asked to read the passage again. The procedure described in (1) would be used.
(6) If the subject miscued and significantly violated meaning while making syntactic and semantic sense, and did not correct the miscue, he would be told that his reading made sense but did not agree with what the author was saying. He would be asked to reread the passage. He would be shown the miscue and asked to read the passage again.

(7) If the subject miscued, involving a major change of meaning at the phrase or sentence level, and did not correct the miscue, he would be stopped at the end of the sentence and asked if it made sense. He would be asked to reread the sentence. The miscue would be pointed out, and he would be asked to read the sentence again. The procedure described in (1) would be used.

(8) If the subject miscued and did not change meaning at the phrase or sentence level but did at the paragraph or story level, and did not correct the miscue, he would be shown that his reading did not make sense with the rest of the paragraph. The miscue would be pointed out and the subject would be asked to read the passage again. He would be asked to retell the paragraph in his own words, with help if necessary. He would be asked to read the passage again. The procedure described in (1) would be used.

As the subject improved in his reading efficiency, the impress technique was not used as much and more emphasis was placed on the subject's use of the strategies.
independently to read new material. The interventions described above were used during the instructional portion of each tutorial session.

After the new material for the day had been read, the subject would either be asked to retell the story in his own words or to answer a series of questions on the selection. If retelling was done, this would be scored according to the guidelines set forth in the Reading Miscue Inventory (Goodman and Burke, 1972). If questioning was used, these would be scored as either correct or incorrect. Whenever possible, an equal number of factual, vocabulary, and inference questions were asked. Retelling and questioning were alternated during the latter portion of the study, when the subject had demonstrated sufficient progress to support this activity.

Most of the sessions proceeded as described above. Some variation was present as the program flexed to meet the needs of the subject. Such variation was consistent with the basic premise and was within the boundaries of the program. Each session was tape recorded in entirety.

The Reading Miscue Inventory.

The instrument chosen as the pre and posttest in this study was the Reading Miscue Inventory (Goodman and Burke, 1972). This test was chosen because it provided a more comprehensive diagnosis of the subject's reading
behavior using psycholinguistic parameters.

The Reading Miscue Inventory (RMI) is administered by having the subject read a specified selection. No assistance is given as correction behavior is one of the primary points of interest. Miscues are coded on a copy of the selection, using the marking system described by Goodman and Burke (1972).

When the subject has finished reading the selection, it is taken away from him and he is asked to retell as much of the story as he can in his own words. Prompting through questioning is permitted, but only through the use of questions that do not reveal undiscussed details in the plot. The questions must be general in nature so that their formulation does not lead the subject to insights that did not grow from his own reading. Any mispronunciations or name changes made by the subject should be retained. Questioning should only occur when the subject has completed his initial response. It is generally helpful to tape record the entire testing session (Goodman and Burke, 1972).

The first twenty-five miscues from the reading are entered onto the RMI Coding Sheet along with the actual word from the test. These miscues are then examined in terms of (1) dialect, (2) intonation, (3) graphic similarity, (4) sound similarity, (5) grammatical function, (6) correction, (7) grammatical acceptability, (8) semantic acceptability, and (9) meaning change.
Three basic symbols are used on the RMI Coding Sheet. These are: (1)Y, meaning a positive response to the question; (2)P, meaning either a partial positive or inability to determine whether the response did or did not fulfill the requirements of the question; and (3)N, meaning a negative response.

Goodman and Burke (1972) provide the following questions and instructions for scoring these nine factors:

Question 1: DIALECT. Is a Dialect Variation Involved in the Miscue? If a variation is involved, the appropriate box is marked "Y" for yes. If no dialect variation is involved, the box is left blank.

Question 2: INTONATION. Is a Shift in Intonation Involved in the Miscue? If a shift is involved, the appropriate box is marked "Y" for yes. If there is no variation involved, the box is left blank.

QUESTION 3: GRAPHIC SIMILARITY. How Much Does the Miscue Look Like What Was Expected?
Y - A high degree of graphic similarity exists between the miscue and the text.
P - Some degree of graphic similarity exists between the miscue and the text.
N - A graphic similarity does not exist between
the miscue and the text.

Question 4: SOUND SIMILARITY. How Much Does the Miscue Sound Like What Was Expected?
Y - A high degree of sound similarity exists between the miscue and what was expected.
P - Some degree of similarity exists between the miscue and what was expected.
N - A sound similarity does not exist between the miscue and what was expected.

Question 5: GRAMMATICAL FUNCTION. Is the Grammatical Function of the Miscue the Same as the Grammatical Function of the Word in the Text?
Y - The grammatical functions of the two are identical.
P - There is an unsuccessful attempt at correction. Or a correct response is abandoned.
N - There has been no attempt at correction.

Question 7: GRAMMATICAL ACCEPTABILITY. Does the Miscue Occur in a Structure which is Grammatically Acceptable?
Y - The miscue occurs in a sentence which is grammatically acceptable and is acceptable in relation to prior and subsequent sentences in the text.
P - The miscue occurs in a sentence which is
grammatically acceptable but is not acceptable in relation to prior and subsequent sentences in the text. Or the miscue is grammatically acceptable only with the sentence portion that comes before or after it.

N - The miscue occurs in a sentence that is not grammatically acceptable.

Question 8: SEMANTIC ACCEPTABILITY. Does the Miscue Occur in a Structure which is Semantically Acceptable?

Y - The miscue occurs in a sentence which is semantically acceptable and is acceptable in relation to prior and subsequent sentences in the text.

P - The miscue occurs in a sentence which is semantically acceptable but is not acceptable in relation to prior and subsequent sentences in the text. Or the miscue is semantically acceptable only with the sentence portion that comes before or after it.

N - The miscue occurs in a sentence that is not semantically acceptable.

Question 9: MEANING CHANGE. Does the Miscue Result in a Change of Meaning?

Y - An extensive change in meaning is involved.
P - A minimal change in meaning is involved.
N - No change in meaning is involved.

The final two major headings on the RMI Coding Sheet, Comprehension and Grammatical Relationships, are used to determine interrelationships of the other questions.

Questions 6 (correction), 7 (grammatical acceptability), and 8 (semantic acceptability) are used to determine patterns of grammatical relationships. There are eighteen possible patterns produced by interrelating these three questions. These patterns are categorized according to the degree to which they indicate the reader's strength in using the grammatical and meaning cueing systems, and are listed as (1) strength, use of grammatical and meaning cues; (2) partial strength, use of grammatical cues only; (3) weakness, failure to use grammatical or meaning cues; or (4) overcorrection, overuse of correction strategies.

Question 6 (correction), 8 (semantic acceptability), and 9 (meaning change) are used to determine comprehension patterns. There are twenty-seven possible patterns produced by interrelating these three questions. These patterns indicate whether the miscues have resulted in (1) no loss of comprehension, (2) partial loss of comprehension, or (3) loss of comprehension.

The information recorded on the Coding Sheet is presented in graphic form on the Reader Profile. The
retelling score (points scored out of one hundred possible from an outline of the story) is also to be found here. The bottom of this sheet is a listing of repeated or multiple miscues. This listing provides information about two aspects of the reading process:

(1) Strategies used by the subject to discover a word as he gains more awareness of context and sees the same word in various semantic and grammatical environments can be seen.

(2) Habitual associations between two words can be seen.

Interpretation of the Comprehension Pattern can lead to a determination of the effectiveness of the subject's use of reading strategies: (1) Highly Effective, (2) Moderately Effective, (3) Some Effective, or (4) Ineffective (Goodman and Burke, 1972).

Description of the Subject

The subject in this study was a ten-year-old male Caucasian child, enrolled in a public school special day class for learning handicapped children. He was classified as a fourth grade student.

At the beginning of the study, the subject was reading at Level 11, using the New MacMillan Reading Program of basal readers. The material at this level would be expected to be covered at the beginning of the second grade.
According to his Individual Educational Plan (IEP), the subject had been administered the Wide Range Achievement Test within the year. His reading scores on this were: Raw 43, Standard 76. This placed him in the range of the fifth percentile, with a grade equivalence of 2.7. No other reading test scores were available. His auditory and visual acuity were listed as normal for his age.

**Experimental Procedures**

The Reading Miscue Inventory (Goodman and Burke, 1972) was used as both a pre and posttest in this study. Daily progress was charted by using a simplified multiple miscue format to measure changes in correcting behavior, as described above in Taxonomy of Tutorial Interventions.

Tutorial sessions were held within the classroom, after normal school hours. This was done in order to minimize distractions from other students and to provide a less threatening atmosphere in which the subject could feel more confident and more willing to explore and experiment with reading independently so that the role of the teacher could be that of the nonconfrontive facilitator. A minimum of three and a maximum of five sessions were held each week, totaling twenty sessions over six weeks. Each session was an average of thirty to forty-five minutes in length, and followed the format as described above in Taxonomy of
Tutorial Interventions.

**Research Paradigm**

This study followed a single subject, modified time-series design, in which the subject served as his own control. This paradigm is often employed in compliance with requirements in federally funded research programs for handicapped students.

Because this study was one involving only a single subject, limitations must be mentioned that could be relevant to possible conclusions that may arise from the data.

Randomization is impossible in such a study. However, the subject was chosen specifically because he was so representative of the population from which he was drawn. No guarantee exists that the same results will obtain with another child, or with another teacher. Statistical significance of the data cannot be tested.

In a time-series design, the subject is alternately exposed to a treatment and nontreatment condition, and his performance is repeatedly measured during each phase. In this study, the subject was exposed to the treatment (i.e., tutorial interventions) at each session. His performance was measured at each session with the simplified multiple miscue as described above. The administration of the interventions was the independent variable of this study.
The dependent variables were the pre and posttest scores and the correction behavior (comprehending score).
DESCRIPTION OF THE FINDINGS

The findings of the study presented in this section are: (1) a comparison of the pretest and posttest data; (2) a daily record of the subject's reading level and comprehending scores; and (3) a daily record of the language changes, meaning changes, and correction behavior of the subject. The data are presented in tabular form.

Comparison of Pretest and Posttest Data

Use of Cue Systems. Three cue systems are basic to the reading process. These are: (1) graphophonic, (2) syntactic, and (3) semantic. Efficient reading requires balanced use of all three systems.

At the time of the pretest (see table 1), the subject was relying heavily on graphophonic cues, as shown by the per cent of miscues with either high or some sound/graphic relationship to the text (sound: 72%; graphic, 96%). A strong sense for syntax is demonstrated by the per cent of miscues that retained the same grammatical function as the word in the text (72%). The subject's weakest areas of performance were using the semantic cue system and correction behavior (80% of the miscues made little or no semantic sense and no correction attempt was made on 88%). The subject demonstrated some concern that his oral reading sounded like language, showing strength 20% of the time,
Table 1
Comparison of Pretest and Posttest Reading Miscue
Inventory Reading Profiles, Expressed in Percentage Scores

<table>
<thead>
<tr>
<th></th>
<th>Pretest</th>
<th>Posttest</th>
<th>Difference</th>
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<tr>
<td><strong>Sound/Graphic Relationships</strong></td>
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<td></td>
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<tr>
<td>Sound</td>
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<tr>
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<tr>
<td>Partial</td>
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<td>-50</td>
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<td>None</td>
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<td>Graphic</td>
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<tr>
<td>Loss</td>
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<tr>
<td>Retelling Score</td>
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<td>84</td>
<td>+54</td>
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partial strength 52%, and weakness 24%. He overcorrected in only 4% of the miscues.

In comparison, at the time of the posttest, the subject exhibited a more balanced use of the three cue systems. Only 36% of the miscues show high or some sound relationship, a drop of 36% from the pretest score. High or some graphic similarity was seen in 73% of the miscues, a drop of 23% from the pretest. The subject maintained his already strong syntactic sense, with 73% of the miscues having the same grammatical function as the word in the text. This was an increase of 1% over the pretest score. Increased strength is seen in use of the semantic system (40% of miscues made little or no semantic sense, down 40% from the pretest), and in correction behavior (83% of miscues that changed meaning were corrected, an increase of 81% from the pretest). The subject demonstrated a greater awareness of what he was reading. Strength is shown in 80% of the cases; partial strength in 4%. No weakness is shown. Overcorrection increased to 16%.

Comprehending Patterns. The questions which determine correction, semantic acceptability, and meaning change produce a pattern which indicates whether there has been meaning loss.

At the time of the pretest, the subject demonstrated no loss 16% of the time, partial loss 16% and loss 68%. He
was not correcting miscues that changed meaning or did not make semantic sense.

At the time of the posttest, the subject demonstrated no loss of meaning 80% of the time, partial loss 16%, and loss 4%. This improvement is seen to be a result of greater use of semantic cues and improvement in correcting behavior.

**Retelling Score.** The retelling score was based on comprehension and recall of the story scored against a predetermined outline. The total possible score is 100 points.

The subject scored 30 points on the pretest and 84 points on the posttest. This fits the pattern already established: as reading efficiency increased through more balanced use of the cue systems and correction, comprehension increased and thus the ability to retell was enhanced.

**Summary of Language Change, Meaning Change, and Correction**

The percentage totals from the daily simplified multiple miscues are recorded on Table 2 along with the reading selection and level. Miscues were rated for language change, meaning change, and correction behavior.

The greatest change appears to have been in correcting behavior, with more miscues that change meaning being corrected. The greatest growth was seen at the first experimental session after the pretest, following the first
<table>
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<th>Date</th>
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presentation of the tutorial interventions. The subject's scores remain stable after that point, even though the reading difficulty is increasing as higher levels are achieved.

**Analysis of the Subject's Reading Level and Comprehending Score**

The comprehending score was determined by adding the per cent of miscues that did not change meaning to the per cent of the miscues that did change meaning but were corrected. This was done for each of the daily simplified multiple miscues. The summary appears in Table 3.

Greatest growth was also seen at the first experimental session after the pretest, following administration of the tutorial interventions. The subject's comprehending scores are comparatively stable from that point on, even though reading levels are changing.
Table 3
Table of Daily Comprehending Scores, Expressed as Percentages

<table>
<thead>
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<th>Date</th>
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SUMMARY, CONCLUSIONS, RECOMMENDATIONS

This section will consist of: (1) a brief summary of the other sections, (2) conclusions that can be drawn from the findings, and (3) recommendations for further study.

The summary will include: (1) a restatement of the problem, (2) a description of the subject, (3) a brief taxonomy of the tutorial interventions, and (4) the experimental design.

Summary

Problem. The problem of this project is stated in one basic hypothesis: A ten year old boy enrolled in a learning handicapped special day class, will read more efficiently as a result of being administered a tutorial instruction program which emphasizes the use of nonconfrontive reading strategies and which measures reading success in terms of changes in his correction behavior.

The subject. The subject of this study was a ten year old male Caucasian child, enrolled in a public school special day class for learning handicapped children. He was classified as a fourth grade student and was reading at MacMillan Level 11, early second grade.

The tutorial interventions. Each experimental session began with a reminder of two basic points: (1) we should always read for meaning and not for words, sounds,
or letters and (2) if we come to a word that we can't read, we skip the word and continue reading to the end of the sentence or paragraph; then we return to the word.

The subject was then asked to read a portion of the previous day's material. The first twenty-five miscues were recorded and scored as a simplified multiple miscue. A comprehending score was calculated.

New material was introduced. At first, the technique of neurological impress was used. Later in the study, this was no longer necessary. Throughout, the tutorial interventions discussed in depth earlier in this paper were used to help the subject to be more aware of his correcting behavior.

Later sessions ended with either a retelling of the story or a brief question and answer period.

The experimental design. This study followed a single subject, modified time-series design, in which the subject served as his own control. The subject was exposed to the treatment (ie. tutorial interventions) at each session. His performance was measured at each session with the simplified multiple miscue. The administration of the interventions was the independent variable. The dependent variables were the pre and posttest scores and the correction behavior (comprehending score).
Findings

The subject was pretested at MacMillan Level 12, one level above his instructional level. He was seen to be relying heavily on the graphophonic cue system. He demonstrated a strong sense for the grammatical, suggesting some use of syntax, but often was unable to maintain semantic sense. Self-correction was rarely used. As a result, much meaning was lost, and along with it, comprehension. This was evidenced in the low retelling score.

Greatest growth was seen following and during the first experimental session. The subject readily accepted the two points concerning reading for meaning and unknown words. His oral reading, which had been slow and halting as he tried to puzzle out each word phonetically, gained gradually in fluency and speed as he progressed into using more semantic and nonvisual cues. The quality of the subject's miscues also changed. At the beginning of the study, most miscues bore some graphophonic resemblance to the text, whether or not sense was made. Later, the miscue would be more likely to make sense within the context, irregardless of how it looked.

At the beginning of the study, the subject was reluctant or unable to return to a miscue and self-correct. As he began to believe that this was acceptable, and was in fact encouraged, he corrected more frequently. As was
mentioned before, the greatest growth in this behavior was during the first experimental session.

Comprehending scores and correction behavior remained constant, with some fluctuation following weekends and when entirely new material was being introduced. This remained true even as the subject progressed through more and more difficult material. The study ended with the subject in the middle of Level 13, a growth of more than two levels in nineteen sessions.

Posttesting was done at Level 13. The subject demonstrated a balanced use of the three cue systems and highly efficient correcting behavior. Little meaning was lost and the retelling score was high.

Conclusions

The results of this study tend to support the assumption that reading is a complex psycholinguistic process that cannot be efficiently mastered by learning isolated skills. The subject had been involved in a traditional program that placed great emphasis on phonics and decoding. As a result, he developed into a reader who was more interested in correctly sounding out every word than in understanding what he read. He lost sight of the primary reason for reading: to gain information through meaning. His oral reading was slow and disjointed. He paid
little or no attention to punctuation. He would not or could not attempt self-correction and did not indicate awareness that what he was reading did not make sense.

This pattern is by no means exclusive to this one subject. Rather, the subject was chosen because he was so representative of children with reading problems, those who are not succeeding in traditional programs.

If a child is having difficulty reading, the accepted practice is to inundate him with concentrated instruction in specific skills areas, especially in phonics and isolated word calling. The rational has been: if a child cannot read sounds, how can he read words; and if he cannot read words, how can he read at all? This argument seems fine and logical, but the entire point is being missed. The practice described above would be fine, if reading word lists was the ultimate goal. It is not. Reading is a communication process in which a writer graphically encodes his message on paper and the reader does not merely decode; he predicts, confirms and integrates in order to arrive at the message that was the writer's intent. Reading is for meaning.

When the subject was introduced to the concept that meaning was of primary importance and that perfect oral rendition was not required, he began to show immediate improvement in not only his comprehension but in his oral reading as well. This supports the view that word recognition
is not prerequisite to comprehension: comprehension is prerequisite to word recognition.

By reading for meaning, the subject became increasingly aware when his miscues did not make sense. He became more willing to attempt self-correction as he realized that this was not only acceptable, but natural and therefore encouraged. The more he self-corrected, the more efficient he became. He began to recognize on his own which miscues warranted correction and which could be left without seriously changing meaning. He became more adept at finding equivalent words for those that he did not recognize. His reading began to more closely approximate that of a mature reader.

These improvements occurred during the course of twenty experimental sessions. At the end of the study, the tutorial sessions were discontinued. The subject continued his growth, using the strategies that he had learned and was reading grade level material at the end of the school year, a growth of almost three years in less than one.

Recommendations

This study involved one subject over a limited amount of time. Future research in this area could involve more subjects over greater time periods. The program could be tested with other educational groups, such as
communicatively handicapped or the gifted. Its use as a beginning reading program should be investigated.

Educators should not become so thoroughly entrenched in the traditional that they cannot see and are not willing to try a different approach, even when that approach is theoretically sound and is providing positive results.
BIBLIOGRAPHY


Garman, D. Reading - do we need to know what it is before we try to teach it? *Reading Horizons*, 1979, 19, 212-216.


Hunter, D. Enlarging the perspective: whole teacher, whole student, whole reading. Reading Horizons, 1979, 19, 189-191.


Appendix A: Simplified Multiple Miscue
Daily Summary sheets
MULTIPLE MISCUE LEVEL 12 "Pen Pal from Outer Space" PRETEST
11/20/80

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MULTIPLE MISCUE LEVEL: 11 "Feeling Shy"
12/9/80
COMPREHENDING SCORE: 88%

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**12/10/80**

**COMPREHENDING SCORE: 60%**

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**12/12/80 COMPREHENDING SCORE: 100%**

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MULTIPLE MISCUE LEVEL: 11 "What Grandma Did On Her Birthday"
12/17/80

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## Multiple Miscue Level: 10 "Breakfast Buffalo"

### 1/6/81

**Comprehending Score:** 56%

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MULTIPLE MISCUE LEVEL: 10 "Breakfast Buffalo"
1/9/81

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1/13/81 COMPREHENDING SCORE: 80%

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**1/14/81 COMPREHENDING SCORE: 75%**

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1/19/81
COMPREHENDING SCORE: 84%

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1/21/81

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1/28/81

**COMPREHENDING SCORE: 88%**

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2/2/81 COMPREHENDING SCORE: 92%

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2/4/81

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Appendix B: Simplified Multiple Miscue
Daily Coding Sheets

Daily excerpts included are from selections from the New MacMillan Reading Program
Dear Ogg,

I saw your name on the Pen Pals page in Wild Worlds. You said that you wanted to write to someone from Earth. Well, here I am.

My name is Jill. I will tell you about me. First of all, I'm a girl. What are you? I can't tell from your name. I'm eight years old, and I'm in the second grade in school. I have a brother and a pet cat. I have lost four baby teeth so far.

Mrs. Clark is my teacher. She says this letter will get to Astra in one week. It will go by special rocket. Mrs. Clark says it used to take four years to send a letter to Astra. It would have been hard for us to be pen pals then.

It must be fun to live on Astra. Please tell me all about it when you write. What is it like? Can I see your
picture
planet from here? Tell me where to look.

write
I can't wait to hear from you.

Your new friend,

Jill

P.S.
Send a picture if you can.
One summer Ricky, who is seven years old, and his mother, who is much older, went camping. They went to a place they had never been before. For the first week, there was no one in the campground but Ricky and his mother.

Ricky liked camping. He helped his mother cook outdoors. And he carried water for washing the dishes. He liked to feed the animals and watch the ants. He liked to swim, and he liked to make big sand castles. And he loved to make mudballs and throw them in the water. Ricky liked to play with his mother, too. But sometimes she wanted to do other things.

She liked to read and she liked to draw. And she loved just to sit by the tent and think. Ricky thought she wasn't too much fun when she did those things. Sometimes Ricky felt a little lonely. There were no other kids to play with.

"Wait until next weekend," his mother said. "Then there will be lots and lots of kids."

So, Ricky was watching on Friday afternoon when a car drove into the campground.
He ran over to look.

Inside the car was a kid!

Ricky ran to tell his mother. "Hey, Mom. There's a kid, there's a kid!"

His mother was happy, too. "Why don't you walk over and say hello?" she said. "Tell them you are glad to have someone to play with."

Ricky thought that was a good idea. He walked along the beach to where the people were putting up their tent. But they did not see him. And Ricky felt a little shy about saying hello.

He waited. Then he walked back to the tent, where his mother was watching the sunset.

"Mama, will you go over there with me?" he asked. "I don't like going by myself."

She smiled at him and said, "You don't want to be tied to my apron strings, do you?"

Ricky knew that his mother did not have an apron. But he also knew what she was telling him. So, he went back down the beach alone. [note: "tied to apron strings" not within his experience]

As Ricky walked along the beach, he said, "Fe, fi, fo, fum."

One of the books he liked most was about a boy who said that
when he wanted to feel brave.

Ricky went closer than he had gone before. Surely they would see him this time. He sang a song so that they would hear him and say hello.

But they didn't see him, and they didn't hear him, and they didn't say hello.

Ricky could see his mother from where he stood. Now she seemed to be watching him more than the sunset. He decided to ask her again for help.

When he got near her, he said, "Mama, please, please go with me."

She smiled at him and gave him a big hug.

"Ricky," she said softly, "I feel shy about going to say hello, too. Just like you."

Ricky was surprised to hear that. His mother was very friendly.

She talked and laughed a lot.

But he knew that he was friendly most of the time, too.

They both sat and watched the sunset. Then Ricky's mother said, "Our garbage bag is full. Let's go to the camp store and get a new bag. Maybe we will say hello to the new people on the way."

As they walked along the road to the store, Ricky and his
mother held hands.

"Are you still feeling shy, Mom?" he asked.

"Yes, Ricky," she said. "It seems silly to me, but right now I do feel shy."

They walked by the campers. But the people didn't say hello. And Ricky and his mother didn't say hello. They went on down the road to get the garbage bag.

Ricky and his mother talked and laughed. But they were still thinking about feeling shy.

On the way back to the tent, they saw the new campers again. Ricky's mother decided to say hello. But Ricky did it first. He walked over to the campers. In a loud voice, he said, "Hello. I'm Ricky, and I'm glad you are here!"

Nothing happened!

Ricky looked at his mother. She smiled at him and said, "I don't think they heard you, dear."

Ricky turned back around. In an even louder voice he said, "HELLO. I'M RICKY, AND I'M GLAD TO SEE YOU!"

This time the man and the woman looked up. The woman said, "Hello."

"Hello," said Ricky's mother. "Isn't the sunset beautiful?"
Just then a boy peeked out from behind the tent. He had yellow hair and a missing tooth. "Hello!" he said. "My name is David."

Soon everyone was talking. A little later, Ricky's mother said, "I have to make supper, Ricky. I'll call you when it is time to eat."

By the time she called, Ricky and David were friends.

As Ricky ran home to his tent, he yelled back, "See you later, David."

When Ricky went to bed that night, he and his mother talked about feeling shy.

They both thought that it was silly. But they both knew it is just the way you feel sometimes.
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WHAT GRANDMA DID ON HER BIRTHDAY

Grandma was disgusted with everyone and everything. She lived in a small city, and she wanted to go to New Orleans.

Grandma thought it was very important to go there. But her friends didn't want to go.

Nicky wouldn't go. She wasn't mean, but she didn't have any energy.

Nicky liked to sing an awful song. And that is just what she was doing.

Everyone thought Kevin was very nice. But Grandma didn't think Kevin was so nice. He didn't want to go to New Orleans.

Kevin was trying to find his mother to give her a hug. But he couldn't find her.

Kevin's mother was called Kate. She was flying in the air because it was Friday.

Kate flew on Friday, every Friday. And today was Friday for sure.

"I want to go to New Orleans," said Grandma. "In New Orleans there is dancing. I haven't been dancing in years."

"In New Orleans there are a hundred hats. There are yellow hats and gold hats. There are gloves and shoes, too."

"And there is a zoo!"
"I want to see the river, too," said Grandma. "I love the river."

"Today is my birthday. It's a special day. I want green flowers and nice soup and cookies for my birthday."

Grandma was feeling awful. Would she cry? Does a grandma cry? Yes! But this grandma didn't cry. She said, "I will go to New Orleans alone!"

Grandma found her blue coat. She counted her money. She decided to take the bus.

"To Mexico City," said the woman who drove the bus.

"Mexico City?" said Grandma. "I don't want to go to Mexico City. I want to go to New Orleans."

So Grandma waited for the bus to New Orleans. She waited and waited, but no bus came.

"Why can't I go to New Orleans on my birthday?" said Grandma. "Now I am really angry and disgusted. It isn't fair."

Just then a big brown car with balloons came by.

The car stopped. A clown came out of the car. Then a giant elephant came out.

"What a funny car," said Grandma. "How silly they are," Grandma began to laugh. She laughed and laughed.

The clown started to sing. Grandma had a funny feeling about the clown.

It was Nicky! "Zowee!" said Nicky. "Surprise!"
"Surprise!" cried the elephant.

"Surprise!" said Kevin. He crawled out of the elephant dress.

"Surprise!" said Kate. She came out behind Kevin.

Everyone hugged Grandma.

Grandma had a big smile on her face. She smiled and smiled. She wasn't disgusted anymore.

"We will all drive to New Orleans," said Nicky. "We will do everything Grandma can wish for."

So, off they went in the brown car with the balloons.

"I almost felt invisible on my birthday," said Grandma.

"But now I know that my friends love me. Sometimes your friends may pretend to forget you, but it is only pretend. What a nice birthday this has become!"
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"But now I know that my friends love me. Sometimes your friends may pretend to forget you, but it is only pretend. What a nice birthday this has become!"
We never have much fun," said Ben.

That's right," said Betsy. "Every day is like the others."

Ben and Betsy had been snowed-in for three days. And that's awful! Who wants to stay in for so long?

"Can we go out now?" asked Ben.

"No, children," said his mother. "I have to go see grandma. You have to stay in until I come back. Then you can go out. Now, eat your breakfast."

Betsy and Ben watched the car leave.

"Now what?" asked Ben.

"A horse!" yelled the animal. He was disgusted. "I am a buffalo. Everyone can see that! And I have come for breakfast."

"A real buffalo in our house!" yelled Ben. "Come on in."

"Wait," said Betsy. "We can't have a buffalo in the house."
"It's so cold," said the buffalo. "And it's my birthday.
You can't put a buffalo out on his birthday."
The children thought it over.
At last Betsy said, "You wouldn't like our food. We eat
breakfast food. Buffaloes don't like that."
"Breakfast food? Did you say breakfast food? I love it,"
said the buffalo. "Turtles or mice would be better. But
breakfast food will do."
Ben was so happy that he gave the buffalo a big hug.
Then the buffalo sat down and ate.
"Just think of me as your morning surprise. I am not
like other buffaloes. I can do many things."
"Here, catch!"
"And I'm very good with umbrellas."
"I play the piano, too!"
The buffalo began to sing. "This is the Buffalo Song,"
he said.

BUFFALO SONG
Turtles and mice are good to eat.
They make a buffalo fast on his feet.
Frogs and cookies and lizards, too.
Without them we could never do.
But there really isn't anything.
That's more fun than a buffalo sing!

"You are a silly buffalo," said Betsy.
"You sure are," said Ben. And so much
But the children had never had such fun.
"I dance, too," said the buffalo. He got up on his two
back feet Then he danced all around the room.
He sang:
"Happy birthday to me!
Happy birthday to me!"
Ben and Betsy sang, too. Then they laughed. What a funny
animal!
"That's not all I can do. I'll give you a buffalo ride."
They walked all over the house. Up and down. Up and down.
Then the buffalo fell to the ground.
Ben and Betsy had an idea.
"Buffalo, run and hide. We will find you."
"You'll never find me. Just you wait and see."
But the buffalo was too big. He couldn't hide. Betsy and
Ben found him.
The buffalo looked surprised. He said, "How sad. How
very sad. You saw my tail. That's too bad."
"Now look! Watch me. Tell me what you see!" said the
buffalo.
"A buffalo with an egg on his nose," laughed Ben.
The buffalo threw the egg to Ben.
But Ben laughed too hard. The egg fell. It cracked and
went everywhere.
The morning was just about over. Betsy and Ben had had so much fun. Time had gone fast with the buffalo there.

"My, my! I must go," said the buffalo. "I have to see my good friend, the fox."

"Can't you stay?" Betsy cried.

"Do stay," said Ben. "We never have this much fun. We don't even have a dog or a cat. You could be our friend. We would take good care of you."

"A buffalo can't live in a house," said the animal. "I'm much too big. It would never work."

"I would make lizard ice cream for you," said Betsy. "And you could have breakfast food every day."

"I'm sorry," the buffalo said. "But I can't stay."

At that, he put on his hat.

Ben had tears in his eyes.

The buffalo gave Ben and Betsy a buffalo hug. "Don't be sad. You don't know much about a surprise," he said.

Then he sang this song:
"We never have much fun," said Ben.

"That's right," said Betsy. "Every day is like the others."

Ben and Betsy had been snowed-in for three days. And that's awful! Who wants to stay in for so long?

"Can we go out now?" asked Ben.

"No, children," said his mother. "I have to go see grandma. You have to stay in until I come back. Then you can go out. Now, eat your breakfast."

Betsy and Ben watched the car leave.

"Now what?" asked Ben.

They went to eat breakfast. But in the breakfast room they had a big surprise.

At the door was a giant animal. It had on a hat.

"Good day," it said. "Brrr. It is cold out here."

"What is that?" cried Betsy.

"It's a...a...a horse!" said Ben.

"A horse!" yelled the animal. He was disgusted. "I am a buffalo. Everyone can see that! And I have come for breakfast."

"A real buffalo in our house!" yelled Ben. "Come on in."

"Wait," said Betsy. "We can't have a buffalo in the house."
"It's so cold," said the buffalo. "And it's my birthday. You can't put a buffalo out on his birthday."

The children thought it over.

At last Betsy said, "You wouldn't like our food. We eat breakfast food. Buffaloes don't like that."

"Breakfast food? Did you say breakfast food? I love it," said the buffalo. "Turtles or mice would be better. But breakfast food will do."

Ben was so happy that he gave the buffalo a big hug.

Then the buffalo sat down and ate.

"Just think of me as your morning surprise. I am not like other buffaloes. I can do many things."

"Here, catch!"

"And I'm very good with umbrellas."

"I play the piano, too!"

The buffalo began to sing. "This is the Buffalo Song," he said.

BUFFALO SONG

Turtles and mice are good to eat.
They make a buffalo fast on his feet.
Frogs and cookies and lizards, too.
Without them we could never do.
But there really isn't anything,
That's more fun than a buffalo sing!

"You are a silly buffalo," said Betsy.
"You sure are," said Ben. But the children had never had such fun.

"I dance, too," said the buffalo. He got up on his two back feet. Then he danced all around the room.

He sang:

"Happy birthday to me!
Happy birthday to me!"

Ben and Betsy sang, too. Then they laughed. What a funny animal!

"That's not all I can do. I'll give you a buffalo ride."

They went all over the house. Up and down. Up and down. Then the buffalo fell to the ground.

Ben and Betsy had an idea.

"Buffalo, run and hide. We will find you."

"You'll never find me. Just you wait and see."

But the buffalo was too big. He couldn't hide. Betsy and Ben found him.

The buffalo looked surprised. He said, "How sad. How very sad. You saw my tail. That's too bad."

"Now look! Watch me. Tell me what you see!" said the buffalo.

"A buffalo with an egg on his nose," laughed Ben.

The buffalo threw the egg to Ben. But Ben laughed too hard. The egg fell. It cracked and went everywhere.
The morning was just about over. Betsy and Ben had had so much fun. Time had gone fast with the buffalo there.

"My, my! I must go," said the buffalo. "I have to see my good friend, the fox."

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At that, he put on his hat. Ben had tears in his eyes.

The buffalo gave Ben and Betsy a buffalo hug. "Don't be sad. You don't know much about a surprise," he said.

Then he sang this song:
BUFFALO SURPRISE SONG

You never know when a surprise will come to you.
Then
But when it does, there is one thing to do.

Hug it, love it, dance, and sing,
But when it goes, don't say a thing.

For a surprise can never last all day.
It will come, make you happy, then go away.

My birthday party was just for you,
And all the fun that we had, too.

It was your surprise. Remember the fun.
But don't tell your friends, not one.

After the song, the buffalo danced away. "Good-by," he yelled, "Good-by, friends!"

He wasn't gone long when Mother came home. She walked inside. And then she laughed. "It looks like you had fun. Was someone here?"

Betsy and Ben wanted to tell her. But they thought of the buffalo's song.

"We had a surprise,"

That was all they said.
Once upon a time, there was a gray city.

In the gray city was a gray street.

(I wish we had an ice-cream store.
I wish we had a swimming pool.)

On the gray street was a gray house.
And in the gray house lived Rosie and Danny.
They wished the gray would go away.
(I wish something exciting would happen.)

One day something exciting did happen.

The hall is going to be painted.
What color do you want?

Meeting tomorrow night at 7:30.
(Our hall painted!
It's about time!

We get to choose the color!
I'll believe it when I see it!

People began thinking.

And that night, for the first time in many years, the people who lived in the gray house on the gray street in the gray city dreamed in colors.
Mr. Platonov dreamed he was a little boy again. Rosie went to see her friends in Puerto Rico.
Lot
Mr. Ito swam in the sea.
Miss O’Ker
Mrs. O’Gorman lived in a castle.
Miss Works cowboy
Mrs. Watkins was a cowgirl.
And Danny put out a fire.

Night turned slowly into day.
And people found that their daydreams were in color, too.

(Yellow! Orange! Blue! Green! Red! Pink!
Well, what color do you want?)
At 7:30, everyone went to the meeting.

Suddenly everyone was fighting!
(Oh, what if they never agree? Then we'll just have the gray!)

But Danny and Rosie had an idea.
(Hey! Since everyone knows what he wants, why don't we let everyone paint a little—something?)

(You mean everyone gets a spot in the hall where he can paint his own color?
YES!)

Mrs. O’Gorman looked at Mrs. Watkins, who said, "Well..."
Mrs. Watkins looked at Mr. Platonov, who said, "Why not?"
Mr. Platonov looked at Mr. Ito, who said, "All right."
Mr. Ito looked at Rosie who smiled and said, "Let's start tomorrow!"

(Whew)

The next day everyone got his own paint.
The work began.
Everyone painted and painted and painted. And the more they saw, the better they felt.

That afternoon
After the hall was done, there was paint left over. Mrs. O'Gorman moved outside and everyone followed.
The neighbors saw what was happening and ran to the paint store.
They painted their homes, too! The spirit caught on, and before anyone knew it

the whole city was beautiful. And people felt happier than they could ever remember.

Not just because the gray was gone, though that was part of it,
(Here's your sugar. It's like a party. Hi! Goo! Goo!
and not just because they were having fun, though that was part of it,
but most of all, because they knew that their own dreams had
helped to paint the gray away.
Once upon a time, there was a gray city.
In the gray city was a gray street.
(I wish we had an ice-cream store.
I wish we had a swimming pool. . .)
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(Here's your sugar. It's like a party. Hi! Goo! Goo!)
and not just because they were having fun, though that was part of it,
but most of all because they knew that their own dreams had helped to paint the gray away.
Alice and her little brother, Will, were eating breakfast.

"I want to go home," said Will. I don't like being in the country."

"Don't be like that," said Alice. "We just got here last night. You know we have to stay with Aunt Susan because Mother and Dad are away."

"I still want to go home," said Will.

Aunt Susan came into the room.

"Why don't you go for a walk and see what a small town is like?" she said.

"Okay," said Alice. "Let's go."

Alice and Will went outside and walked down the road to the little town. All around them were trees and flowers.

"I don't want to walk," said Will.

"Oh, come on," said Alice. "Let's go and see what's behind those trees."

"It looks like an old run-down house," said Will, "I'll bet mean people live there."

"That's silly," said Alice. "Let's go look. If anyone comes, we can run." They walked up to the house. The paint looked old and cracked. The grass was high and needed to be cut.
"I'll bet no one lives here," said Alice, "everything is all closed up."

Alice was a little scared, but she didn't say so. Will walked slowly after her. They walked up to the house.

"I'm going to look in a window," said Alice. She went up to one window and looked in.

"There's nothing inside," she said. "I'm sure no one lives here."

"Well, I'm not sure," said Will. "The milkman leaves next to the door?"

"It's a milk box," said Alice. "The milkman leaves milk there in the morning."

Will went and opened the box.

"Alice," he yelled. "There's something in here! It's a yellow glass lion about as big as my hand."

Alice ran over to look. Will handed the lion to her.

"It has a funny face," she said. "Look, it has a break in it. Someone has glued on its head."

"Who would put a glass lion in here?" asked Will. He closed the milk box.

"I don't know," Alice said. "It's a funny place to put something like this."

Will looked closely at the lion.

"It's still as good as new. You can hardly see the crack," he said. "Can I keep it?"
"I don't know," said Alice. "It really isn't yours. But I hate to leave it if no one lives here anymore. I think you can take it home."

The next morning the children decided to go back to the old house to look around some more. When they got there, everything looked the same. Alice decided to peek in another window. Will wanted to play in the back.

Alice was still looking around when Will ran to her.

"Alice, look," he yelled. "I found this in the milk box. It's a red glass dragon!"

Alice looked at the little dragon.

"It's the same kind of animal as the lion," she cried. "And look, Will! this one has a break in it, too. Its tail has been glued on."

"Who keeps putting animals in the milk box?" asked Will. "There must be someone in the house. I'm scared."

"Maybe you just didn't see the dragon in there yesterday," said Alice.

"It wasn't there," said Will. "And I'm sure I closed the box yesterday. Today it was open! Someone put this into the box after we left. Someone could be watching us now!"

"Oh, Will! No one is here. You must have left the box open. And I'm sure the dragon was there all the time," said Alice. She didn't feel sure at all, but she didn't
want to scare Will.

"Do you think I can take the dragon home, too?" asked Will.

"All right," said Alice. "But I don't think we should come back here. Let's go. We have to go to the bakery."

The children ran into town. Will held the dragon in his hand. They went into the bakery. Will played with the dragon while Alice bought some cookies. As they left, Alice turned around and saw the boy from the bakery walking behind them.

"Will," she said quietly, "look who is behind us. He was watching you in the bakery."

Alice and Will walked as fast as they could. They did not look back. When they reached home, Alice peeked out a window. The boy was across the road, looking at the house.

"What can he want?" thought Alice.

The next afternoon Alice and Will were sitting in Aunt Susan's yard. Will was playing with the glass animals.

"Aren't they great animals, Alice?" Will asked.

But Alice didn't say anything. She was looking down the road.

"There's that boy from the bakery," said Alice.

"He's coming this way."

Then could...
"Let's hide," said Will.

They ran behind a big tree.

"I forgot my animals!" cried Will.

"You can't get them now," said Alice. "He'll see you."

The boy walked to the back of the house. He was very close to Alice and Will. He saw the glass animals and began to pick them up.

"Stop!" cried Will, running out. "Those are mine!"

"They are not," said the boy. "They're mine! You took them!"

"We did not!" said Alice. "Give them back right now. They aren't yours."

"Look," said the boy. "I know these animals are mine. I have a box of glass animals in my room. The other day the box fell, and the lion's head broke off. I glued it back on and put the lion in the window to dry.

"The next day I saw that the dragon's tail was off. I glued it on, too. But when I put the dragon in the window, I saw that the lion was gone. Then I saw you in my father's bakery with the dragon. So you must have taken my animals."

"We didn't know they were yours," said Will, "We found them in the milk box at a house where no one lives."

"The old run-down house?" asked the boy. He looked scared.
Alice and her little brother, Will, were eating breakfast.

"I want to go home," said Will. "I don't like being in the country."

"Don't be like that," said Alice. "We just got here last night. You know we have to stay with Aunt [Susan] because Mother and Dad are away."

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Alice and Will walked as fast as they could. They did not look back. When they reached home, Alice peeked out a window. The boy was across the road, looking at the house.

"What can he want?" thought Alice. The next afternoon Alice and Will were sitting in Aunt Susan's yard. Will was playing with the glass animals. "Aren't they great animals, Alice?" Will asked. But Alice didn't say anything. She was looking down the road.

"There's that boy from the bakery," said Alice. "He's coming this way."
"Let's hide," said Will. They ran behind a big tree.

"I forgot my animals!" cried Will.

"You can't get them now," said Alice. "He'll see you."

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"We didn't!" said Alice. "Give them back right now. They aren't yours."

"Look," said the boy. "I know these animals are mine. I have a whole box of glass animals in my room. The other day the box fell, and the lion's head broke off. I glued it back on and put the lion in the window to dry.

"The next day I saw that the dragon's tail was off. I glued it on, too. But when I put the dragon in the window, I saw that the lion was gone. Then I saw you in my father's bakery with the dragon. So you must have taken my animals."

"We didn't know they were yours," said Will, "We found them in the milk box at a house where no one lives."

"The old run-down house?" asked the boy. He looked scared.
"Yes," said Alice.

"That's funny," the boy said. "The man who used to live there gave me the animals. How did they get back there?"

"Maybe they're magic," said Will.

The boy looked at Alice. "I'm Andy," he said. "What's your name?"

"I'm Alice, and this is my brother, Will. Maybe we can help you find out how the animals got into the milk box."

"how?" asked Andy.

"Can we see where you left the animals?" asked Alice.

"Sure," said Andy. "Let's go."

Andy's family lived in several rooms above the bakery. The children went up to Andy's room. Alice saw an open window in the room.

"Is that where you put the animals?" she asked.

"Yes," said Andy.

"Was the window open when you put the animals there?"

"Yes," said Andy. "I thought the air would help the glue dry faster."

Andy looked out the window.

"Hello, Mr. Grant," he called.

"Hello," a man called back.

"That's Mr. Grant," said Andy. "He has the shop next door."
The next morning Alice told Will to get his glass animals. "We're going to see Mr. Grant," she said.

"Why?" asked Will.

"You'll see," said Alice.

Will got his animals, and the children went into town. They saw Andy outside the bakery. "Come with us," Alice called. "We're going to see Mr. Grant."

They all went into Mr. Grant's shop.

"Hello," said Mr. Grant.

"Hello," said Andy. "These are my friends Alice and Will."

"We're visiting our aunt," said Alice. "She told us you have a pet monkey, Mr. Grant."

"That's right," said Mr. Grant. "Would you like to see Sam?"

"Yes!" said the children.

Mr. Grant left the room and came back with a little monkey.

"May we play with him?" asked Alice.

"Sure," said Mr. Grant. He put the monkey down. The monkey made funny faces. Will and Andy laughed.

"Where did you get Sam?" asked Alice.

"A friend gave him to me before he moved away," said Mr. Grant.

"The man who lived in the old run-down house?"
asked Alice.

"Why, yes," said Mr. Grant.

Alice smiled. "Will, put your glass lion down near Sam," she said.

"But why?" asked Will.

"I want to see something," said Alice.

"Oh, all right," said Will. He put the little lion down. As soon as Sam saw it, he took it and ran to the open door of the shop.

"Where is he going?" cried Will.

"I'll bet I know," said Alice. "Let's go after him!"

They ran after Sam. He was running right to the _run-down_ old house. Just as everyone got there, Sam was opening the _milk box_. They watched him put the glass lion inside.

"I knew it!" said Alice.

"Sam took the animals," cried Andy.

Mr. Grant picked up Sam. "What is this all about." he asked.

Andy told Mr. Grant about his missing glass animals. Then he asked Alice, "How did you know, it was Sam?"

"It wasn't hard," she said. "You told me that the man who lived here had a pet monkey that he gave away. When I saw the tree outside your window, I knew that only a small animal could go up on the top branches. Then Aunt Susan said that Mr. Grant had a smart monkey. I decided it could be the
same one."

"But why would Sam bring the animals here?" asked Will.

"Sam had seen those animals in this house before," said Mr. Grant. "So he took them back. And Sam loves to put things in boxes."

"But when you put Sam outside, he is always on a leash," said Andy.

"That's right," said Mr. Grant. "But come to think of it, Sam's leash did come off two or three times."

Andy turned to Will. "Aren't you glad the mystery is over?"

"No," smiled Will. "I liked it better when I thought the animals were magic."
Randolph was a young possum. He had a special problem. "I don't understand it," his mother said. "All possums hang by their tails and sleep upside down. Why can't you?"

"I don't know," Randolph said sadly. "I really do try hard."

"Try again," said his father. "Maybe you just need to try a little more."

"All right," sighed Randolph. He moved very slowly out onto a branch of their tree. He wound his tail around the branch, took a big breath, and let go. He didn't fall.

"He's doing it!" yelled his brother Eugene.

"No, he's not," said his sister Geraldine. Randolph's tail opened, and he fell to the ground, head first.

"Dear me!" said his mother. "Are you hurt?"

"No more than all the other times I fell," said Randolph. "I think I'm all right."

"I just don't understand," his father said, "All possums know how to hang upside down."

"It's impossible--just impossible," Randolph sighed. "You might as well get used to it--I'm a flop. I can't hang by my tail."

"No, you're not a flop," said his mother kindly. "You just have to keep trying."
"But every time I try," cried Randolph, "I fall on my head. That hurts!"

"We could put a big pile of leaves under the tree," Eugene said. "Then if you fall, you will fall on something soft."

"If he falls! You mean, when he falls," laughed Geraldine.

"Now, now, Geraldine," said her father. "It's a very good idea. Go help your brothers find some leaves."

Randolph, Eugene, and Geraldine ran around looking for leaves. After a while, they had made a big pile of them under the branch. "Here I go again," sighed Randolph. He climbed slowly up the tree and out onto the branch. He wound his tail around it, and let go. His tail opened, and he fell head first into the pile of leaves.

Again and again he tried to hang by his tail. Again and again he fell onto the pile of leaves, head first. His brother and sister went off to play. His mother and father went for a walk. Randolph went on hanging and falling, hanging and falling. At last he gave up.

"No more," he said to himself, as he lay on his back in the leaves. "Maybe other possums can sleep upside down, but I can't. When my family goes to sleep hanging upside down on the branch, I will sleep on my pile of leaves. It's really very soft down here. Come to think of it, it's so nice I think I'll go to sleep right now," And he did.
Randolph was a young possum. He had a special problem.

"I don't understand it," his mother said. "All possums hang by their tails and sleep upside down. Why can't you?"

"I don't know," Randolph said sadly. "I really do try hard."

"Try again," said his father. "Maybe you just need to try a little more."

"All right," sighed Randolph. He moved very slowly out onto a branch of their tree. He wound his tail around the branch, took a big breath, and let go. He didn't fall.

"He's doing it!" yelled his brother Eugene.

"No, he's not," said his sister Geraldine. Randolph's tail opened, and he fell to the ground, head first.

"Dear me!" said his mother. "Are you hurt?"

"No more than all the other times I fell," said Randolph.

"I think I'm all right."

"I just don't understand," his father said, "All possums know how to hang upside down."

"It's impossible—just impossible," Randolph sighed. "You must as well get used to it—I'm a flop. I can't hang by my tail."

"No, you're not a flop," said his mother kindly. "You just have to keep trying."
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"No, you're not a flop," said his mother kindly. "You just have to keep trying."
"But every time I try," cried Randolph, "I fall on my head. That hurts!"

"We could put a big pile of leaves under the tree," Eugene said. "Then if you fall, you will fall on something soft."

"If he falls! You mean, when he falls," laughed Geraldine.

"Now, no, Geraldine," said her father. "It's a very good idea. Go help your brothers find some leaves."

Randolph, Eugene, and Geraldine ran around looking for leaves. After a while, they had made a big pile of them under the branch. "Here I go again," sighed Randolph. He climbed slowly up the tree and out onto the branch. He wound his tail around it, and let go. His tail opened, and he fell head first into the pile of leaves.

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Randolph woke up to find that Geraldine and Eugene were jumping into his pile of leaves. "This is fun!" yelled Geraldine. "It may be fun for you," Randolph sighed. "For me it's just a place to sleep." He got up and cleaned himself off. A few leaves stuck to his tail.

"I'll help you," said Eugene. He tried to pull the leaves from Randolph's tail, but the leaves wouldn't come off. Geraldine pulled hard and came away with a leaf in her paw. "Don't!" said Randolph. "That hurts."

"Look!" Geraldine said. Something was slowly falling from the end of the branch.

"Sap!" she said. "You got sap on your tail, and that's why the leaves stick to it."

Randolph stopped picking leaves from his tail. "Why didn't I think of this before?" he cried. "If sap makes leaves stick to my tail, maybe it will make my tail stick to the branch."

Randolph held his tail under the sap. Then he ran up the tree, and wound his tail around a branch. He held on with his paws until he was sure the sap was sticking. Then he opened his paws and hung down. He didn't fall.
"Look at me," he yelled. "Look, everyone!" His mother and father came running.

"Good for you, Randolph!" said his father. "You see, you just had to keep trying."

"I don't think it was that," said Randolph. "I think it was the sap."

"But how is he going to get down?" asked Geraldine.

"I never thought of that," Randolph said.

"It's all right," his mother said kindly. "We will just unwind your tail for you when you want to come down."

"Well, I don't unwind it now. I think I'll just hang here for a while," said Randolph. "I might even take a little nap."

From then on, Randolph held his tail under the sap before the possums went to sleep. His mother had to unwind it for him when he woke up. But one day, Randolph could not find any sap on the tree.

"What will I do now?" he cried.

"Randolph," said his father, "winter is coming. In the winter, sap dries up. You must try to hang like the rest of us, without sap."

"It's impossible," said Randolph to himself. "I just can't do it without sap."

Just then, Geraldine ran over to him. "Look," she said, "I found more sap, and I put it on this leaf. Would you
"That's very nice of you, Geraldine," said Randolph, and he held out his tail.

Then he ran up the tree. "Geraldine found some more sap," said Randolph. He had opened his paw and was hanging by his tail.

"It works! Thank you, Geraldine."

Everyone came over to look. Then Geraldine yelled, "Randolph, you're doing it! Look at Randolph! He's doing it!"

"Sure he's doing it," said Eugene. "He can always do it with the sap on his tail."

"No, no, no!" cried Geraldine, jumping up and down. "It wasn't sap, it was water! I put water on the leaf. It was a trick!"

"Water?" cried Randolph.

"That was a mean trick, Geraldine," said Eugene.

"But he is hanging by his tail!" Geraldine said. "By himself! With no sap!"

"Randolph, this is wonderful! I'm so proud of you!" said his mother.

"I can do it! I can do it!" Randolph yelled.

"You just had to think you could do it," said his father.
Randolph woke up to find that Geraldine and Eugene were jumping into his pile of leaves. "This is fun!" yelled Geraldine. "It may be fun for you," Randolph sighed. "For me it's just a place to sleep." He got up and cleaned himself off. A few leaves stuck to his tail.

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"Randolph," said his father, "winter is coming. In the winter, sap dries up. You must try to hang like the rest of us, without sap."

"It's impossible," said Randolph to himself. "I just can't do it without sap."

Just then, Geraldine ran over to him. "Look," she said, "I found more sap, and I put it on this leaf. Would you
like me to rub it on your tail?"

"That's very nice of you, Geraldine," said Randolph, and he held out his tail. Then he ran up the tree. "Geraldine found something more sap," called Randolph. He had opened his paw and was hanging by his tail.

"It works! Thank you, Geraldine."

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"Randolph, this is wonderful! I'm so proud of you!" said his mother.

"I can do it! I can do it!" Randolph yelled.

"You just had to think you could do it," said his father.
"You just needed a tricky sister," said Eugene.
"You mean a smart sister," said Geraldine.
The possums were so happy that they ran out onto the branch and sang "He's a Jolly Good Possum" to Randolph, who was hanging upside down by his tail. And no one sang louder than Randolph.
Anita sat quietly. She listened to John as he shared his rock collection with the class. When he was done, all the boys and girls clapped.

"That was very nice, John," said Mrs. Green. "Now, let me see. Who's going to share next time. Ben shared his paper dragons. Betsy shared her dolls from Japan, and Andy shared his collection of toy cars." Mrs. Green looked around the class. "Oh, yes. Monday will be Anita's turn to share something with us."

When Anita heard this, she wanted to hide. She knew her turn was coming, but not this soon. Later, when the class went to the playground, Anita did not want to play. She sat on the grass.

"What's the matter, Anita?" asked her friend Kim. "You're so quiet. Do you feel sick?"

"No, I'm fine," said Anita. "I just don't know what I'm going to share with the class on Monday. I've been thinking about it for a long time."

"Today is only Friday," said Kim. "You have two more days to think of something."

"I know," said Anita. "But that isn't very long."

Then When Anita got home that afternoon, her grandma and her little brother Paco were in the living room.

"How was school, Anita?" asked Grandma.
"Fine, Grandma," said Anita.

Paco ran up and gave Anita a hug. "Will you play with me?" he asked.

Anita smiled. "Not now, Paco. I have to help Grandma clean the living room and make dinner before Mama and Papa come home from the store."

"Are you going to help Mama and Papa at the store tomorrow?" asked Grandma.

"Oh, yes," said Anita.

The living room was clean and dinner was ready when Mama and Papa came home. The whole family sat at the table to eat.

Anita was quiet for a while. Then she looked at Papa and said, "Papa, can I stay home Monday? I can help you at the store."

"You can help us at the store tomorrow," said Papa.

"On Monday you have to go to school."

"Papa is right," said Mama. "But why don't you want to go to school on Monday?"

Anita looked down. She thought of how the class had clapped for John. She didn't know what to say.

"You don't have to tell us if you don't want to, but maybe we can help you," said Papa.

Anita wanted to tell them, but she didn't want to wait. She wanted to think of something to share on her own.
ANITA'S IDEA

The next day after breakfast, Papa, Mama, and Anita drove down Los Angeles Street to the store.

Anita saw the big sign over the door.

All morning Anita helped her Mama and Papa clean the shop. But work did not stop her from thinking, "What will I share on Monday?"

Late in the morning, Anita saw John and his mother coming into the store.

"Anita!" said John. "I didn't know you worked here."

"This is our store," said Anita.

"Wow!" said John. "Look at all the great toys and things you have here. Where did you get these?"

"All these things are made in Mexico," said Anita's papa. "They are sent here to Los Angeles by truck."

John picked up something that looked like a ball.

"What is this?" he asked.

"That is a balero," said Anita. "Haven't you ever seen one before?"

"No, never," said John. "This is the first time I've seen any of these things."

"Really?" said Anita. She thought for a while. Then she almost yelled. "I have something to share!"

"You mean with our class?" said John.
"Yes," said Anita. "I'm going to take this balero and some of these things to share in class."

"That's a great idea," said John. "Will you show us how to play with the balero?"

"Sure," said Anita. "I'll show everyone on Monday."

Monday morning Anita looked very pretty when she walked into the classroom. Her jet black eyes were very bright.

When sharing time came, Mrs. Green looked over at Anita. "It's Anita's turn to share today," she said.

Anita got up and looked at the door. She smiled and said out loud, "You may come in now, Papa." Papa walked in with a box of Mexican things from the store.

"This is my papa," said Anita. "His name is Mr. Perez. He's going to show you many nice things from Mexico."

All the boys and girls clapped.

"Hello, everyone," said Papa. "I'm happy to be here."

"Show us how to play with the balero," John called out.

Anita's Papa picked up the balero from the box.

"This is a balero," he said. "Many children play with baleros in Mexico. The balero has two parts. It has a top with a hole in it and a stick. The top hangs from the stick on a string. You have to flip the top and catch it with the stick. The stick goes into the hole in the top part when you catch it."
Mr. Perez showed the class how to flip the balero. Some of the boys and girls took turns, too. Then Anita took a piggy bank from the box.

"This piggy bank is made of clay," said Anita. "It is painted red, green, white, and brown. Boys and girls in Mexico keep their money in piggy banks like this one."

Then Mr. Perez took something small out of the box.

"This is a candy lion," he said. "We make other animals like donkeys, coyotes, and horses out of candy, too. They are very good."

Mr. Perez and Anita showed many more things from the store. Then Mr. Perez said, "Now, I'm going to give each one of you some Mexican candy." The whole class clapped.

Anita was very happy. She shared not only many nice things from Mexico, but she also shared her papa. She was very proud.
The next day after breakfast, Papa, Mama, and Anita drove down Los Angeles Street to the store.

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When Tina was little, everyone at home called her Tiny Tina. But as she grew taller and taller and went to school, it was just Grandma who still called her Tiny Tina. "Tina, please find my green pocketbook," Grandma would say.

"Here it is, Grandma," Tina would call. "Right up here on the shelf."

That would make Grandma smile. She would say, "My Tiny Tina is getting tall, and that's fine. There are lots of tall people in our family."

That was so. Most of Tina's family were tall. And Tina liked that. She was proud to look like one of the family.

When Tina's father put Tina and her big sister Maria back to back one day, he said, "Well, what do you know! Tina, you are tall as Maria."

Tina liked being tall when she and her mother went shopping for new things for Tina. "Let's look at the coats for school girls," Mother said. "Coats for little girls are too small for you now."

At school, no other girl in her class was as tall as Tina. Most of the time, this was fine with Tina. Miss Smith would say, "Tina, please get the paper from the top shelf."
When the class had a spring play, Miss Smith picked Tina to be a tree. Tina thought it might be fun to be one of the little birds. But on the day of the play, Tina was happy that she was a tree. She had on a tall hat made of leaves, and she put her hands way out to make them look like branches. There were other trees, but no tree in the play was as tall as Tina. The music played, and Tina shook her branches over everyone. It was fun.

But sometimes Tina did wish she were not so tall. She didn't like to sit in the last seat in her row.

One morning Tina tried to move up three places. Miss Smith saw her and said, "Tina, you are too tall for that seat. Ben can't see over your head." (Reread paragraph)

Tina walked slowly back to her old seat at the back of the room.

At home, because Tina was so tall, everyone wanted her to act more like Maria. "You are too big to be so silly," her father said when she laughed too much.

"You are too big to cry," her mother said when Tina cut her hand.

Just Grandma still thought of Tina as a little girl. "Tina, you are too tall for me to hold you," Grandma would say, "come and sit on my lap."

Tina would be happy to have someone to hold her. But when Grandma tried to rock her, Tina's long legs hit the floor. So, after a while, Tina would get down on the
floor and sit with her head on Grandma's lap
Appendix C: Retelling Summaries and Pretest and Posttest Retelling Transcripts
PEN PAL FROM OUTER SPACE
RETELLING SUMMARY

CHARACTER ANALYSIS

Possible: 10

Recall
Jill Johns
Ogg
Brother
Cat
Mrs. Clark

Development
Girl
Friend
Jill's pet
Teacher

EVENTS

Possible: 20

2. Ogg wanted someone from Earth to write to.
3. Her name is Jill.
4. She is a girl.
5. She didn't know what Ogg is - can't tell sex from the name.
6. Jill is eight years old.
7. She is in the second grade.
8. She has a brother and a pet cat.
9. She lost four baby teeth.
10. Her teacher is Mrs. Clark. (Cooper)
11. The letter will get to Astra in one week.
12. It goes by special rocket.
13. It used to take four years.
14. Jill wants Ogg to write and tell her about the planet.
15. She would like a picture.

Total Possible: 30
MILK BOX MYSTERY
RETelling SUMMARY

CHARACTER ANALYSIS

Recall: Alice
Will
Aunt Susan
Andy
Mr. Grant

Possible: 38
Development:
sister
little brother
Aunt who lives in country
boy in the bakery
owns the monkey
lived in the old house
the monkey

EVENTS

Possible: 34

1. Alice and Will are staying with their Aunt Susan in the country while their parents are away.
2. Will wants to go home.
3. Aunt Susan suggests that they take a walk.
4. They find an old run-down house and decide to explore it.
5. Will finds the glass lion in the milk box.
6. The lion's head had been broken and glued back on.
7. Will keeps the lion.
8. The next morning, the children go back to explore some more.
9. Will finds a red glass dragon in the milk box.
10. The dragon's tail was broken and glued on.
11. Alice and Will can't figure out where the animals are coming from.
12. They go to the bakery.
13. Alice buys cookies and Will plays with the dragon.
14. Alice sees the boy at the back of the shop watching Will.
15. The boy follows Will and Alice home.
16. Alice looks outside and sees the boy standing across the street, looking at the house.
17. The next afternoon, Alice and Will are sitting in Aunt Susan's yard. Will is playing with the animals.
18. Alice sees the boy from the bakery coming.
19. They decide to hide behind a tree, but Will forgets the animals.
20. The boy starts to pick the animals up.
21. Will runs out and stops him.
22. The boy says that the animals are his.
23. He explains that he has a whole box of glass animals and that the box fell and these two had been broken. He glued them together and put them in a window to dry.
but they had disappeared. He accuses Will of taking them.
24. Will explains how they found them.
25. The boy is surprised that they were at the old run-down house because the man who had lived there had given them to him.
26. The man had given his other animals, including a monkey, away to other people.
27. The boy's name is Andy.
28. Alice decides to solve the mystery.
29. They go to Andy's home over the bakery and see the open window where the animals had been.
30. There is a tree outside of the window, but the branches are too small to climb.
31. Andy says hello to Mr. Grant who owns the shop next door.
32. That night, Aunt Susan tells the children about the pet show and about Mr. Grant's smart monkey.
33. Alice gets an idea.
34. The next morning, she and Will go to see Mr. Grant with the glass animals.
35. They meet Andy on the way, and all three go into the shop.
36. Alice asks Mr. Grant about his monkey.
37. The monkey's name is Sam, and he used to belong to the man from the old house.
38. Alice tells Will to put the glass lion near Sam.
39. Sam takes the lion and runs off.
40. They follow Sam and see him put the lion into the milk box.
41. They decide that Sam has been used to seeing the animals around the old house and loves putting things in boxes. This solves the mystery.

Total Possible: 100 77
CHARACTER ANALYSIS

Recall
- Randolph
- mother
- father
- Eugene
- Geraldine

Development
- young possum
- doesn't understand his problem
- brother
- sister

EVENTS

1. Randolph has a special problem. He can't hang by his tail.
2. His mother and father tell him to try harder.
3. He tries, but keeps falling on his head.
4. Randolph believes he is a flop.
5. Eugene suggests that they make a pile of leaves under their tree so that if Randolph falls, he won't get hurt.
6. Geraldine is sure that Randolph will fall.
7. They gather the leaves together.
8. Randolph keeps trying, but he keeps falling into the leaves.
9. Randolph gets tired of trying and decides that he will sleep in the leaves while the rest of his family sleeps in the tree.
10. He decides that this is not so bad and takes a nap.

Total Possible: 166
## CHARACTER ANALYSIS

<table>
<thead>
<tr>
<th>Character</th>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anita</td>
<td>doesn't know what to share</td>
</tr>
<tr>
<td>John</td>
<td>shares rock collection</td>
</tr>
<tr>
<td>Mrs. Green</td>
<td>teacher</td>
</tr>
<tr>
<td>Ben</td>
<td>shares paper dragons</td>
</tr>
<tr>
<td>Betsy</td>
<td>shared dolls from Japan</td>
</tr>
<tr>
<td>Andy</td>
<td>shared toy cars</td>
</tr>
<tr>
<td>Kim</td>
<td>Anita's friend</td>
</tr>
<tr>
<td>Paco</td>
<td>little brother</td>
</tr>
<tr>
<td>Grandma</td>
<td>at home with Paco</td>
</tr>
<tr>
<td>Papa</td>
<td>works in store</td>
</tr>
</tbody>
</table>

## EVENTS

1. Anita listened to John sharing his rock collection. She hears the whole class clap.
2. Mrs. Green decides it will be Anita's turn to share on Monday.
3. Anita knew her turn was coming, but not so soon. She is scared because she doesn't know what to share.
4. When the class went to the playground, Anita just sat under a tree.
5. Her friend, Kim, asked her if she was ill.
6. Anita said that she was all right, but that she just didn't know what to share.
7. Kim said that there was plenty of time until Monday.
8. Anita went home and found her grandma and brother Paco in the living room.
9. Grandma asked how school was. Anita said fine.
10. Paco asked if Anita could play.
11. Anita said she had to help Grandma clean and make dinner before Mama and Papa came home from the store.
12. Grandma asked Anita if she was going to help in the store tomorrow. Anita said yes.
13. Mama and Papa came home and everyone sat down to eat.
14. Anita asked if she could stay home on Monday and help in the store.
15. Papa said no, that she could help in the store tomorrow, but that school was important.
16. Mama asked why did she want to stay home.
17. Anita wanted to tell her, but she didn't know what to say. She wanted to figure out something to share by herself.
18. She went to bed and couldn't sleep.
19. She decided to think of something to share tomorrow as she fell asleep.

Total Possible: 18092
CHARACTER ANALYSIS

Possible: 40
Recall
Tina
Grandma
Father
Maria
Mother
Miss Smith
Ben

Development
A tall girl
Tina's grandma
Tina's father
Big sister
Tina's mother
Tina's Teacher
A boy in class

EVENTS

1. Tina used to be called Tiny Tina.
2. When she grew taller, only Grandma called her Tiny Tina.
3. Grandma asked Tina to find her green pocketbook.
4. Tina found it on a shelf.
5. There were many tall people in Tina's family.
6. Tina's father put Tina and Maria back to back and found that they were the same height.
7. Tina and her mother went shopping for clothes. Tina liked this. She needed to wear coats for schoolgirls, not for little children.
8. Tina was the tallest girl in her class.
9. Miss Smith would ask her to get the paper off the top shelf.
10. Tina was a tree during the class play.
11. Sometimes she wanted to be a bird, but she was happy as a tree. She wore bunches of leaves and held her arms "way out".
12. She was the tallest tree. There were other trees.
13. Sometimes she wanted to be shorter.
14. She didn't like sitting in the back of the class.
15. Once, she tried to move up three seats, but Miss Smith told her to move back because Ben couldn't see.
16. Everyone expected Tina to act like Maria because she was tall.
17. Only Grandma thought of Tina as a little girl. Tina would try to sit on her lap, but her legs were too long and would brush the floor and Tina would end up sitting on the floor with her head on Grandma's lap.

Total Possible: 100

84

Tall people don't cry, Tall people don't feel bad.
S: It's about two friends and they wrote to each other and one was in Astro and... um...and... they were telling... and then one girl er... herself...

(long pause)

S: OK. Go on. (long pause) OK. What was she saying about herself?

S: She was saying that, um... and I remember that she it takes four years just to get a letter, um, to Astro. (pause). She said, "I am a girl and that if please tell me what you are." She was asking questions.

E: Uh-huh. What kind of questions. Do you remember?

S: He asked, "Can you, um, give me a picture?"

E: OK. Do you remember what the girl's name was?

S: No.

E: OK. Do you remember what the friend on Aster's name was?

S: No.

E: Do you remember where or how did the girl find out about the friend?

S: No.

E: Do you remember... How old was the girl?

S: Eight.

E: OK. Did she go to school?

S: Yes. Her teacher's name was... Her teacher's name was Miss Cooper.

E: What grade was she in?

S: Third?

E: Did she say anything about brothers or sisters?

S: No.
E: Was there anyone else in her family?
S: No.

E: Did she say anything else about herself?
S: Yes. I can't remember.

E: You mentioned that it took four years to send a letter to Aster.
S: Astro.

E: OK. Now, did that happen then, was it still four years, or was there any change?
S: It was still four years.

E: Anything else that you want to say about it that you can remember?
S: No.
S: The story was "Tall Tina."

E: OK.

S: And she found she would always get Grandma's small purse. . . and then, uh, every time she would, Tall Tina would answer. . . Grandma would smile. . .

E: Getting stuck? Did Tina ever have any other name?

S: Tiny Tina.

E: When was she called Tiny Tina?

S: When she was small.

E: What happened after that?

S: She got real big and then they started calling her Tina.

E: Did they all just call her Tina?

S: No.

E: Who didn't?

S: Grandma.

E: What did Grandma call her?

S: Still Grandma called her, um, Tiny Tina.

E: OK. What would Grandma ask her to do?

S: To. . . I said that.

E: I know. But let's say it one more time.

S: To ask her to get her green pocket. . . purse.

E: OK. Her green book. Her green purse.

S: Pocketbook.

E: Good. OK. Where would Tina find it?
S: Over on the shelf.
E: And what would Grandma do?
S: Say it's over on the shelf.
E: And she would... 
S: Say "OK, Grandma."
E: What would Grandma do?
S: Smile.
E: OK. What would Grandma say about Tiny Tina getting tall?
S: Can't remember.
E: Was Tina the only tall person in her family?
S: No. There was her sister, Mary.
E: OK. How did Tina feel about being tall?
S: Good.
E: OK. Were Mary and Tina the only tall people in the family?
S: The whole family.
E: Most of the whole family was tall. Tina felt good about it, you said. OK. Do you remember anything that Tina's father did one day, to Tina and her sister?
S: Yeah. Back to back and, found, and one day, the father said, "Tina, you're as tall as your sister, Mary."
E: OK. Very good. And what did Tina and her mother do a lot together?
S: Go shopping.
E: OK. Did Tina like that?
S: Yeah.
E: Why?
S: 'Cause they'd always get to look at the jackets.
E: OK, Jackets for who?
S: For small kids at other schools.
E: OK. Would Tina wear jackets for small kids?
S: No.
E: What would she wear?
S: Jackets for her.
E: OK. Now what kind of jackets were they?
S: Tall jackets.
E: OK. Was anyone in class as tall as Tina?
S: No.
E: What was Tina's teacher's name?
S: Miss Klo... no... can't remember.
E: OK. What did Tina like to do for her teacher?
S: Be the tree.
E: OK. When was she the tree?
S: During play time.
E: OK. During the play. What was she thinking about being, that she thought might be fun?
S: A tree.
E: How did she dress up as a tree?
S: Get a bunch of leaves. And she'd get a hat with leaves. And then she'd have her hands way out.
E: OK. Why did she hold her hands way out?
S: For branches.
E: OK. Was she the only tree?
S: No. There's some other trees.
E: OK. So what did Tina do as a tree?
S: She moved her arms around, like the wind.
E: OK. Were there any times when Tina didn't want to be tall?
S: Yeah.
E: When?
S: When she was in school.
E: Why?
S: Can't remember.
E: What do you think? Where did Tina have to sit?
S: In the back of the room.
E: Did she like that?
S: No.
E: What happened? Did she ever try not to sit in the back?
S: Yes.
E: What happened? What did she do?
S: She had to go back.
E: Why?
S: 'Cause this other boy couldn't see over her big head.
E: OK. Was there anything else that happened at home because Tina was so tall?
S: When she... when her grandma went to rock her in the rocking chair Tina's feet would touch the floor and then she sat on the floor with her head on Grandma's lap.
E: OK. That's right. And how did they expect Tina to act?
S: Good.
E: Just good?
S: Tall. And tall people don't cry.
S: Tall people don't feel bad.
E: Just tall people?
S: A lot of people.
E: OK. What's so special about being tall?
S: Nothing. A lot of people are tall. I'm tall.
E: So how do they expect you to act? Younger?
S: Just the age that they are.
E: OK. Anything else you can remember?
S: No.