

Effects of Interactive Writing on Story Grammar Knowledge of Kindergarten Students

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Abstract

The study investigated the effects of interactive writing on kindergarten students' story grammar knowledge as reflected in their written narrative compositions. The results show that the difference in their story grammar knowledge pre-test and posttest scores are significantly affected by the intervention. Specifically, the results suggest that when students undergo interactive writing of narrative text, their story grammar knowledge increases. Through the findings presented in this article, the readers are led to the realization of the need to teach writing as early as the primary years. Furthermore, it highlights interactive writing as one of the effective instructional tools in teaching writing.

Introduction

Writing is defined by Hayes (2000) "as a communicative act that requires a social context and a medium. It is a generative activity requiring motivation, and it is an intellectual activity requiring cognitive processes and memory" (p. 11). Writing is a complex activity that requires the interplay of cognitive, affective, social, and physical conditions (Morrow, 2005; Flower & Hayes, 1980, 1987 in Catts & Kamhi, 2005; Torrance & Gailbraith, 2006). These conditions are essential in the full understanding of writing that focuses on the composing skills of an individual and not just his/her mere hand-writing. The presence of all these elements is fundamental in any sound writing theory (Hayes, 2000).

This study supports the socio-cognitive theory of writing. This theory views writing as an activity demanding high levels of cognitive process with major consideration on the social and cultural context that

requires adherence to the conventional practices of creating and conveying meaning through text. In this writing model, meaning is constructed through a cognitive work of the child within a social setting. Writing is considered as not purely a mental activity as stated by the cognitivists, but also a social interaction activity shaped by a social context (Chandrasegaran, et al., 2007).

Writing or the ability to communicate through printed symbols has been an integral part of people's daily lives. People of almost all ages engage in writing for a variety of purposes. Whether the intention is to inform, persuade, evaluate, amuse, or merely express their thoughts, writing has become a fundamental tool in making connections, refining and extending knowledge, and providing readily available information (Graham, Macarthur & Fitzgerald, 2007).

Research has shown a strong relationship between children's writing performance and their later success (Roth, 2009). Individuals who are able to express themselves well whether in oral or in written form often excel in their respective fields. On the other hand, those who fail to communicate effectively through writing are impeded in realizing their educational, occupational, or personal potential (Graham et al., 2007). The findings attest to the fact that writing is a fundamental element in the construction of literacy among young learners just like reading is (Morrow, 2005). Acquisition of writing skills can impact the development of other literacy skills particularly reading (Jordan, 2009).

Unfortunately, writing instruction is emphasized only after students have established certain levels of competencies in reading. The onset of writing instruction is often confined to handwriting instead of composition. The study of Medrano (1997) supported this with the observation that beginning writing in Philippine preschools was limited to its mechanical features such as tracing, following broken lines, making straight and curved lines, copying letters

of the alphabet, and finally writing one's name. Perceiving writing as a composing skill was not recognized and even considered unrealistic and ambitious.

In effect, the teaching of writing has been secondary to reading and other content areas as reported by The National Commission on Writing (2003). This unfortunate neglect resulted in substandard performance in writing. In the study of Bassett, DeVine and Rueth (2001), the faculty respondents attributed poor writing performance to the lack of formal writing program, limited amount of time spent in classrooms due to curriculum demands, and lack of teacher training in this area. Professional literature in the same study identified lack of exposure to writing at an early age, lack of real meaning in their writing experiences, separation of reading and writing, and curricular focus on reading and math as primary reasons for the inferior outcome of their writing.

The findings present a number of implications in the classroom. If students are to gain improvement in their writing, instruction should start at an early stage. Also, writing should be taught along with reading and other literacy skills. Students should be given sufficient time and opportunities for authentic writing experiences. Teachers should be equipped with proficient level of knowledge about writing. This will enable them to devise appropriate strategies in teaching writing to their learners.

The succeeding section will discuss writing as one of the fundamental macro skills in literacy development. It will also present how writing develops in young children. In addition to this, it will articulate how interactive writing, "a form of shared writing in which the teacher and a group of students work together to write a text" (Tompkins and Collom, 2004:p.1), can be a significant tool in developing story grammar knowledge among young children.

Writing and Literacy Development

Writing is an essential element in the construction of literacy among young learners (Morrow, 2005). In order to fully understand literacy development at all levels of learning, educators must see the value of the reciprocal relationship between reading and writing (Jordan, 2009). Students learn to write by reading and writing and to read by writing and reading (Chow, Dobson, Hurst & Nucich, 1991; Abadiano & Turner, 2002). Indeed, reading and writing nurture one another. Improvement in the former leads to the development of the latter and vice versa (Cooper, Chard & Kiger, 2006; Abadiano & Turner, 2002).

Narratives and Story Grammar Knowledge

The importance of story grammar knowledge has been recognized by a number of researchers (Schmitt & O'Brien, 1986 in Moss & Lapp, 2009; Dymock, 2007; Ollila & Mayfield, 1992). According to Schmitt and O'Brien (1986 in Moss & Lapp, 2009), "story grammars provide teachers with an organizational framework that enhances children's interactions with stories" (p. 5). Story grammar knowledge provides learners with a general framework to adhere to as they encounter other texts of the same genre. The more children are informed about the structure, the more elaborate their understanding of stories becomes (Dymock, 2007). Ollila and Mayfield (1992) emphasized the importance of text structure awareness in improving reading comprehension as well as writing.

Children familiarize themselves with simplified story grammar by listening to stories read to them and by discussing stories they already know, stories they wrote themselves and stories they read on their own (Tompkins, 2009; Temple, Nathan, Burris & Temple, 1988). Therefore, children need opportunities for reading and discussing stories in order to develop a sense of story (Gunning, 2006). Some effective strategies used to teach story grammar is

the use of tangibles such as Story-Grammar Markers (Moreau & Fidrich-Puzzo, 1994 in Westby & Clauser, 2005) and story maps (Hermosa, 2002).

Interactive Writing

Several studies have attested to the significant role of active participation, engagement, scaffolding, explicit instruction, and a form of shared writing in which the teacher and a group of students work together to write a text (Needels & Knapp, 1994; Cambourne 1998 in Angelillo, 2002). "Children learn best when they are provided with powerful models and explicit instruction that is situated in a context offering opportunities to construct knowledge through interactions with peers and more experienced others. Interactive writing is such a context" (Furgerson, 2004: p.10). Interactive writing, a dynamic approach that was intended primarily for students who are educationally at risk, features most of the aforesaid elements (Furgerson, 2004).

Stages of Interactive Writing

Interactive writing can take on many forms and is continuously changing as children progress as readers and writers. Hence, the characteristics of this approach also evolve. These characteristics identify the stages of interactive writing as *emergent*, *developing* and *advanced*. Interactive writing in the *emergent stage* involves a lot of modeling since it is the initial phase. The level of scaffolding or teacher support is high in this stage. Support from the teacher may range from holding the child's hand while helping him or her write the correct letter, placing two fingers between words to establish spacing, letter-sound correspondence and others. As the need arises, the teacher may ask the students to practice writing on individual writing boards before coming in front to write on the common board (Callella & Jordano, 2000).

In the *developing stage*, since the children's writing skills are beginning to develop, scaffolding or support may not be as heavy as that of the *emergent stage*. Students in

this phase are already able to record blends, and whole words such as high-frequency words and some known words. They are also ready to compose more than one sentence as a group. The teacher provides support by helping the children make analogies from their previous knowledge and linking it to the new one (Callella & Jordano, 2000).

In the *advanced* stage, the lessons go beyond spelling patterns and conventions of written language. The focus of instruction now shifts to making connections between words and the craft of writing. As the lesson becomes more student-centered, the level of scaffold becomes lesser. However, the teacher's crucial role remains, that is to provide sufficient examples that can serve as models for children to examine and later on apply the principles learned in their own writing (Callella & Jordano, 2000).

Teachers can use interactive writing in various forms depending on the strengths and needs of the learners. It provides ample opportunities to demonstrate and elicit active participation among children in every aspect of the writing process (Callella & Jordano, 2000). It can even be used in teaching other content areas such as Science and Math. Indeed, when a teacher has creative imagination, interactive writing has endless possibilities in the classroom (Patterson, Schaller & Clemens, 2008).

Among the possibilities of interactive writing in the classroom is composing of stories. In this study, the advanced stage of interactive writing was used in identifying the story elements and in retelling and composing the beginning, middle and end of the story.

Interactive Writing Elements

Realization of interactive writing requires awareness of the elements that guide its organization and structure. This serves as the foundation and rationale for the interactive writing cycle. McCarrier et al. (2000) enumerated and discussed the following elements of interactive writing:

1. Provide a base of active learning experiences.
2. Talk to establish purpose.
3. Compose the text.
4. Construct the text.
5. Reread, revise, and proofread the text.
6. Revisit the text to support word solving.
7. Summarize the learning.
8. Extend the learning. (p. 73)

The eight elements serve "as a conceptual tool for teachers to use in planning and reflecting on their experiences with interactive writing" (McCarrier et al., 2000: p. 77). The list may seem to exhibit a logical sequence but the order is not prescriptive; rather, it serves as a guide.

Related Research

Several studies have investigated the effects of interactive writing on different aspects of learning. Roth's (2009) two-part study using an experimental design in the first half followed by a case study with one of the experimental groups in the second half aimed to answer questions about the effects of interactive writing on children's ability to write independently. Results showed that the interactive writing group exhibited greater improvement in their independent writing than the comparison group. In addition to this, significant improvement was also manifested in the subcomponents of writing measured such as ideas, organization, word choice, sentence fluency, spelling of high frequency words, spelling of other words, capitalization, punctuation, and handwriting.

Cicalese (2003) investigated children's perspectives on interactive writing and independent writing. She had three groups which consisted of 33 first graders and 14 second graders. The experimental group engaged in 20 to 30 minutes of daily interactive writing events for a period of three months. The teacher and the participants

“shared the pen” in writing authentic student interest topics, such as story retellings, making class books, making lists, writing recipes and directions, signs, labels, speech bubbles, and murals. The two control groups, on the other hand, received a more traditional writing approach. In each of the control groups, independent writing was done without engagement in interactive writing sessions. Teacher-directed writing activities were done in the classroom. Writing was done independently without any prewriting activities as well as support from peers.

Results showed that those who had interactive writing sessions gained a more positive attitude towards writing compared to those who only had independent writing. In addition, a more positive view of errors was established among writers as they viewed mistakes during writing as learning-in-progress. Their active engagement in writing activities resulted in them becoming more confident risk takers. This confidence reinforced their development and progress as writers (Filippini, 2007). Unfortunately, there was no mention as to how the students in the control group exactly viewed their errors.

In the quest to help students’ writing become more descriptive and parallel to spoken language, Filippini (2007) used interactive writing in conjunction with read-alouds to a self-contained kindergarten class of twenty. The treatment was done three to four days a week, for seven consecutive weeks, with sessions lasting approximately thirty minutes a day. Results showed considerable writing growth for each student. All students expounded their sentences with descriptive words and most of them even included prepositional phrases in their writing. Their self-esteem also increased towards the end of the intervention as they saw themselves as successful writers. In addition, she observed that between interactive writing and read aloud, students were more engaged and more active participants in the former.

Aim of the Research

This research investigated on the effects of interactive writing instruction on the participants’ story grammar knowledge as reflected in their written narrative compositions.

Sample

The sample consists of 25 kindergarten students aged 5.9 to 6.9 years old in a coeducational laboratory school in Quezon City. There were eight (8) boys and seventeen (17) girls. Filipino is the first language of the respondents, therefore this language was used in all of the activities.

Purposive sampling was used in selecting the participants for this research. Since exposure to narrative text was part of the interactive writing lessons, it was necessary to choose students with ample literary background. This criterion is essential in ruling out familiarity to narrative text as a factor in any improvement in participants’ story grammar knowledge after the treatment.

Instruments

In order to assess any difference in the students’ story grammar knowledge, the participants were given parallel sets of researcher-made, experts-validated and pilot-tested story grammar knowledge pre-tests and posttests. The story grammar knowledge pre-and posttests were administered as a whole class activity. The respondents were asked to write an original story based on the given picture prompt. Since writing cannot be evaluated by a single output alone, the participants were given two writing activities that were administered for two consecutive days.

Story grammar knowledge as reflected in the respondents’ written narrative productions were assessed using an adaptation of Morrow’s (2005) Original Stories Rating Scale as shown in Table 1.

TABLE 1

Writing Rubric for Original Stories (Adapted from Morrow's Original Stories Rating Scale, 2005)

Class Number	WRITING OUTPUT						RATER			
	A	B	C	D	E	F	1	2	3	
STORY ELEMENTS							RATING			
INTRODUCTION										
a. The story begins with an introduction							3	2	1	0
CHARACTERS										
b. One or more main characters emerged							3	2	1	0
c. Other characters are talked about							3	2	1	0
SETTING										
d. The time of the story is mentioned							3	2	1	0
e. Where the story takes place is mentioned							3	2	1	0
PLOT										
f. A problem or goal is identified in the story							3	2	1	0
g. A series of events that relates to the characters solving the problem or attaining the goal is mentioned							3	2	1	0
h. Outcomes of attempts to solve the problem or attain the goal are identified							3	2	1	0
i. The problem is solved or the goal is achieved							3	2	1	0
j. The story ends with a closing statement							3	2	1	0
TOTAL _____										

Legend:

3 – complete, detailed 2 – partial 1 – fragmentary 0 – inaccurate

In evaluating the pre- and posttests writing outputs of the respondents, the researcher hired two additional raters. These raters both have a degree in Bachelor of Elementary Education and have worked with Kindergarten students for more than five years. An orientation was given to the raters to ensure validity of the test results. The overall scores of the all the raters were subjected to Kappa inter-rater reliability statistics to measure the levels of agreement.

Data Collection

A one group pre-test-posttest design was used with twenty five (25) kindergarten students. The respondents were pre-tested, exposed to daily 30-40 minute interactive writing sessions for a period of six weeks (five days a week), and then post tested using a set of researcher-made, expert-validated, and pilot-tested

instruments for writing.

The researcher explicitly taught story grammar through story maps (Hermosa, 2002; Tompkins, 2008) and Story-Grammar Markers (Moreau & Fidrich-Puzzo, 1994 in Westby & Clauser, 2005). The intervention employed the three phases of genre-based teaching proposed by Westby and Clauser (2005). Phase 1 included exposure to the target genre. Since the focus of this study was on narrative text, providing ample background knowledge on narrative text structure was essential prior to the actual writing. This phase consisted the pre-reading and the during reading part. The story reading activities started with unlocking of difficult words. This was followed by a motivation question and motive question to activate prior knowledge and set the purpose for reading. Then, the teacher proceeded to the story reading. Some of the stories used in the study were "Ang Prinsesang Ayaw

Matulog" (de los Angeles-Bautista, 1996) and "Ang Prinsipeng Ayaw Maligo" (Villanueva, 1996).

The actual teaching of the target elements using interactive writing was executed during Phase 2. This also served as the postreading activity. Each interactive writing lesson was carefully planned to highlight the target story structure. Using interactive writing, the teacher, together with the class, worked collaboratively in retelling the story by unfolding its elements. Interactive writing lessons for the succeeding days focused on beginning, middle and end respectively. This was in accordance with Becker's (2004 in McCarrier et al., 2000) routines in teaching the story elements. Appendix A shows excerpts of the transcription of a sample interactive writing lesson.

Data Analysis

The Wilcoxon signed-rank test was used to determine the increase in the performance of

the respondents after the implementation of interactive writing instruction. The qualitative analysis of the participants' written narrative compositions focused primarily on the content of their writing. The researcher analyzed the writing compositions in terms of the story elements that gained significant improvement after the treatment. In addition, the researcher also examined other changes in the written narrative compositions of the participants such as inclusion of title, plot development, length of story, punctuation, and capitalization.

Results

The Wilcoxon signed-rank test was conducted to compare the scores of the participants' story grammar knowledge in the pre-test and in the posttest, after their exposure to interactive writing. Tables 2 presents the results.

TABLE 2

Wilcoxon Signed-Rank Test Results Comparing Story Grammar Knowledge Before and After Exposure to Interactive Writing

	N	Mean	Std. Deviation	Minimum	Maximum	Percentiles		
						25th	50th (Median)	75th
Story Grammar Knowledge Pre-test	25	8.2532	4.57799	1.50	19.33	3.9200	8.0000	11.2500
Story Grammar Knowledge Post-test	25	18.1732	5.04694	7.83	27.00	13.7500	18.8300	22.0850

The results indicate that the students' story grammar knowledge during the posttest ($Mdn = 18.838$) was significantly higher than their story grammar knowledge during the pre-test ($Mdn = 8$), $z = -4.373$, $p < 0.05$. This suggests that interactive writing had a significant effect on the story grammar knowledge of the students. Specifically, the results suggest that when students are exposed to interactive writing, their story grammar knowledge improves.

The learning that transpired during the treatment may have led to their good scores in the story grammar knowledge posttests computed to be significantly different. In addition to this, the improvement can also be attributed to maturation that naturally occurs to everyone.

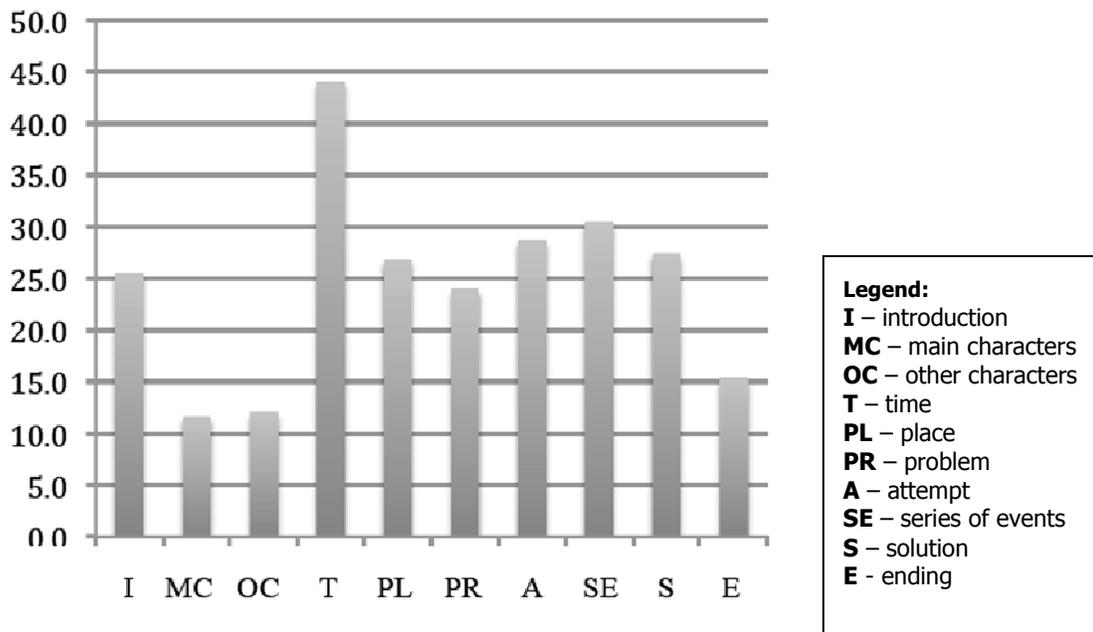


Figure 1. Story Grammar Knowledge Pre- and Posttest Raw Scores Difference

Figure 1 summarizes the respective increase of raw scores for each story element. Results show that among the story elements, the participants' concept of time (T) had the greatest improvement. Time phrases such as "*isang umaga*" (one morning) and "*isang araw*" (one day) can be found in most of their introduction during the posttest. This manifests the existence of story markers such as "once upon a time..." to begin a story, which is common to kindergarteners' stories as mentioned by Applebee (1978 in Tompkins, 2009). This is followed by a noticeable development in their plot episodes as they began to include series of events (SE) related to the character/s solving the problem or attaining the goal in their stories after the treatment. As their stories became longer and more elaborate, they incorporated several attempts (A) in solving the problem. Since the picture prompts used to elicit written compositions were problem-oriented in nature, the students were able to determine the problem (PR) more effectively as the intervention progressed. In most cases, the concept of

problem was displayed by their expression of wants and feelings. In contrast to Applebee's (1978 in Tompkins, 2009) view that the use of past tense is common to kindergarten stories, the researcher noticed a combination of tenses within the same paragraph in the written narrative compositions of the respondents.

Alongside the progress in their plot development was the determination of the solution (S) or the attainment of the character's goal in the story. As shown in the qualitative discussion of plot development in the succeeding section, pre-test stories mostly contained incomplete messages. Posttest stories, on the other hand, displayed greater knowledge of concluding accounts that stated whether the problem or goal was achieved towards the end.

The fifth element that showed improvement is the place (PL). It was observed that most students tend to include where the story happened if the place is explicitly seen in the picture prompt. Otherwise, the concept of place is implied in the use of place referents such as "*doon*" (there) and "*andoon sa*

action words that pertain to moving from one place to another. Verbs such as *lumabas*, "(went outside)" *bumaba*, "(went down)" at *umakyat*"(went up) that seemingly implied places were exhibited in their outputs.

Concept of place is closely followed by introduction (I). Introduction is composed of the setting as well as the main characters (MC). Only a few students elaborated the introduction of their stories during the pre-test. Most of them only mentioned the time and the name of the characters in the beginning.

Pre-test to Posttest Comparison for Development of Plot

As mentioned earlier, there was an increase in the quality of plot development in most of the respondents' writing outputs as they gained awareness of the text structure. The table below shows the number of students who got the corresponding pre- and posttest scores for the problem, attempts, and outcomes of attempts. This is followed by actual writing outputs that show the difference between pre and posttest performance. Table 3 shows the improvement of the students in this aspect.

TABLE 3.
Summary of the Students' Corresponding Pre- and Posttest Scores for Problem, Attempts and Outcomes of the Attempts

Scores	Problem		Attempts		Outcomes of Attempts	
	Pre	Post	Pre	Post	Pre	Post
	No. of Students	No. of Students				
0 –inaccurate	1	0	10	0	17	1
1 – fragmentary	9	0	11	5	7	9
2 - partial	10	6	3	14	1	13
3 - complete, detailed	5	19	1	6	0	2

Student A's Pre-test

and ahag at si Max
 Si Max ay umakyat sa
 bandok, napang umakyat sa
 bandok na kakita sha ang
 ahag sa itaktak.

Student A's Posttest

Si Onanwan!
 Si Mr. Rey ay nasa malaking
 bahay parang palasho biglang
 na mamama ni Mr. Rey ang
 tubig na pumasok sa kanyang
 bahay kaya umakyat sa taas
 ng bahay. Kaya umapaw ng
 tubig sa kanyang bahay kaya
 doon na lang siya na talag
 nang sha pero pag gising na
 sha balma pa na ng tubig
 kaya bababandasi Mr. Rey
 pero wala na ang hagdang
 niya.

Figure 2. Sample stories for plot development.

The highest level of development in Westby and Clauser's (2005) analytic scoring system consists of a response that is clearly elaborate, well-organized and detailed enough to enhance clarity. In Figure 2, the posttest displays more setting details than the pre-test, thus making it clearer. Student

A identified the place as plainly bangin (cliff) in the pre-test. In contrast, he added descriptive words for the place bahay (house) in the posttest. The adjectives malaki (big) and parang palasho (like a palace) were used to enhance clarity.

Student B's Pre-test

Si Joshua ay na-huhulog sa cliff at nag-haha-wak sa root at si/a ay lalaki.

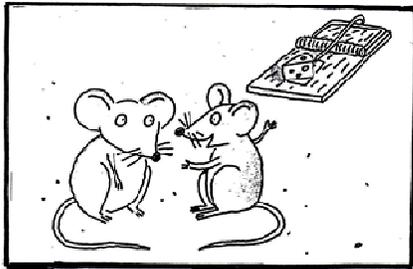
Student B's Posttest

Isang Araw nag-laro si Leo at Ben ng tagu-taguan tapos umakyat si Leo sa puno para hindi siya makita tapos palit ta siya ni Ben tapos sinabi ni Leo pama ako maka ka baba tinawag ni Ben yung mama ni Leo mama ni Leo! mama ni Leo! ta wag ni Ben pero walang dumating aa... Sabi ni Leo apo! Sabi ni Ben a... wala mama ko sa bahay umalis siya kay sibi ni Ben tapos biglang dumating yung mama ni Ben ka parang anak to yon sabi ng mama ni Leo banga anak ko tumulong yung mama ni Leo

Figure 3. Sample stories for plot development.

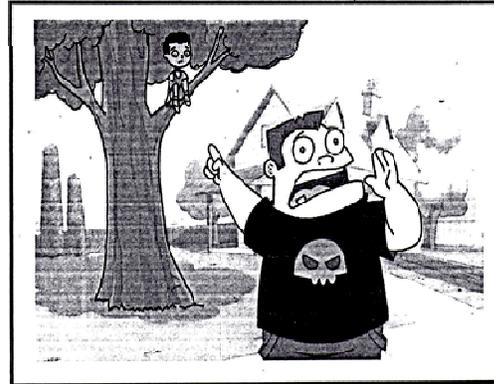
Figure 3 shows the difference in the elaboration of events between Student B's pre-test and posttest. She started her pre-test story with direct statement of the problem by saying Si Joshua ay nahuhulog sa cliff (Joshua falls off the cliff). On the other hand, her posttest story included initiating events prior to the revelation of the

problem. She provided background information why the little boy ended up stuck in the tree. Student B used the context of tagu-taguan (hide and seek) to explain why the character had to climb up the tree causing him the trouble of going down afterwards.

Student C's Pre-test

Sila Lito at si Lorence.

Isang araw may nakitang bitag na may keso sila Lito at Lorence ang sabi ni Lito puntahan natin ang bitag at ang sabi naman ni Lorence ayoko baka mapahamak pa ako.

Student C's Posttest

Sila Mike at Lino

Isang umaga nag laro sila Mike at Lino. umakyat si Lino sa piano nang gusto na sana niyang bumaba hindi na siya makababa humingi ng tulong ang kaibigan niyang si Mike ang sabi ni Mike talag tulong hindi makababa ang kaibigan ko may nakarinig kay Mike isang tata nanagangalang Vino ang tatay ni Vino ay isang bumbero si Mang Mito tinawag ni Vino ang kanyang tatay na si Mang Mito Tinawag ni Vino ang kanyang papa papa kailangan kapag mga kaibigan kong sila Mike at Lino pamanta na ang tatay ni Vino at merong haglanan na inilagay ang tatay ni Vino salamat pa Mang Mito ang sabi ni Lino.

Figure 4. Sample stories for plot development.

Increased performance in the aspect of plot development was likewise observed among children who displayed some knowledge of story grammar at the onset of the intervention. Student C's posttest in Figure 4 indicates clarity with further elaboration as compared to her pre-test. Additional information about the characters was given. She identified the relationship of the two

characters as she included the word *kaibigan* (friend) in one of the character's lines. Student C also mentioned the occupation of Vino's father as *bumbero* (fireman). This led to the solution of the problem since firemen are usually equipped with climbing tools such as ladders. In addition to this, the posttest story reflects organization and completeness of the message.

Conclusions and Recommendations

Results of the study show the following:
 (1) there is a significant improvement in the students' story grammar knowledge;
 (2) interactive writing is an effective tool in teaching young learners early reading and writing skills. The results suggest that when students are exposed to interactive writing, their story grammar knowledge increases. Increased awareness of story grammar after exposure to interactive writing lessons was reflected in the kindergarten students' written narrative compositions. A more detailed plot development was observed in the students' stories after the intervention. Hence, sufficient exposure to the target genre aids in providing background knowledge, which is necessary in learning.

This research showed a categorical improvement in the story grammar knowledge of the respondents after exposure to the 45-60 minutes per day, 30-day interactive writing lessons. Since teaching writing in the preschool level is beneficial to the learners in a number of ways, results of this research imply the need for educators to give sufficient time for writing and provide a variety of authentic writing experiences in the classroom early on as well as to expose children to different genres to establish adequate text awareness that can be valuable in other aspects of learning. School administrators, on the other hand, should revisit, re-evaluate, and redesign the writing program across grade levels. They should also equip their teachers with the necessary competencies by providing teacher training on teaching genre-based writing as well as other forms of writing. Future researchers may replicate this study using more respondents over a longer period of time. To further substantiate the effectiveness of interactive writing, they may also explore its utility in other aspects of literacy as well as in other content areas.

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APPENDIX A

Excerpts of the Transcription of Interactive Writing Session on Ang Prinsipeng Ayaw Maligo Beginning
(T- Teacher; C- Class)

T: Pag-isipan natin kung paano bubuuin ang ating simula ng kwento. Sabi ninyo, kasama sa simula ng kwento ang lugar, panahon at tauhan. Sige, sino ang gustong magsimula? Yowhan: Isang araw..

T: Para kay Yowhan, sisimulan natin ang ating kwento sa isang araw.. Sino ang gustong magpatuloy?

Gabby: Noong unang panahon...

T: Noong unang panahon naman ang sinabi ni Gabby.. Sige, ano kaya ang gusto ng buong klase para sa ating kwento? Isang araw o noong unang panahon..

C: Isang araw/unang panahon

T: Sige, magbotohan na lang tayo. Sino ang gusto ang araw? Noong unang panahon?

SIge, ang gagamitin muna natin sa kwentong ito ay noong unang panahon.

O, buuin na natin ang ating pangungusap.

Alam na natin ang panahon kung kailan nangyari ang ating kwento. Sino ang gustong magtuloy?

Pauline: Noong unang panahon, ayaw maligo ng prinsesa.

T: Naku, parang hindi muna natin agad-agad sasabihin ang problema sa simula ng kwento. Sabihin muna natin ang lugar, panahon at mga tauhan.

Andrei: Noong unang panahon, sa isang malayong kaharian nakatira ang reyna at anak nilang si...

T: prinsipe..

Andrei: Prinsipeng Chikading.

Class: tawanan

T: Ang ganda ng pangalan na iyon pero sa kwento natin chikiting.. Pwede ding Chikading pero sa ibang kwento na iyon. Ang ganda ng naisip ni Andrei, narinig niyo ba ang sinabi niya?

C: Opo

Micheal: Pero nagkamali lang, yung sa Chikading

T: Kaya nga tayo nandito, para ayusin natin ang mga naisip nating lahat..

Juliana: E paano na kung wala po lahat kami?

T: O di mas mahihirapan tayong magsulat.. kapag mas madami, ano ang nangyayari?

Gabby: Nagtutulungan!

T: Very good Gabby! sabi ni Andrei... Noong unang panahon, sa isang malayong kaharian nakatira ang amang hari at inang reyna..

Micheal: Teacher, bakit mga? mga hari at reyna?

T: Amang Hari..

Micheal: Ahhh...

T: Amang hari at inang reyna. Pwede bang sila muna ang ipakilala natin tapos sa susunod na pangungusap saka ung anak nila?

Class: Opo

T: Ok. Sino na ang gustong magsimula ng noong unang panahon? At dahil simula ito ng pangungusap, sino ang may alam kung paano ito dapat isulat.

Sam: nagsulat sa pisara

T: ok, tapos na ni Sam isulat ang noong unang panahon. Lalagyan ni teacher ng comma kasi kailangan nating huminto ng kaunti sa pagbabasa nito, sa isang malayong kaharian, sino naman ang gustong magsulat noon. Ilang salita ba yun?

C: Apat

T: O ipakilala na natin yung ibang mga tauhan pagkatapos magsulat ni Yowhan

T: Salamat Yowhan.. o ayan, basahin na ulit natin mula sa umpisa.

C: Noong unang panahon, sa isang malayong kaharian...

T: Ok bago natin ituloy, pansinin muna natin ang kaharian. Ang kaharian ba ay tiyak o di -tiyak?

C: Di-tiyak

T: Di-tiyak kaya ano ang dapat na pagsulat natin jan?

C: Baby letter

T: Baby lang. Huwag mag-alala dahil pwede naman nating ayusin yan gamit ang ating

C: Fix it tape!

T: Oo. O sige, isulat na natin ang mga tauhan.. ang amang hari at inang reyna..

Zsarina: nagsulat sa pisara

T: Ok, tapos na isulat ni Zsarina. Tingnan natin kung may kailangan tayong ayusin. Basahin nga natin ang ating isinulat mula umpisa.

C: Noong unang panahon, sa isang malayong kaharian nakatira ang amang hari

at inang reyna.

T: Kaya lang, parang may mga naliligaw na malaking titik jan. Anu-ano kaya yun?

C: Amang

Juliana: Yung nakatira din po.

T: Magaling! Bakit hindi kailangan simulan sa malaking titik ang nakatira?

Juliana: Kasi hindi po simula ng pangungusap.

T: Very good. Isang palakpak nga para kay Juliana. Kasi nag-iisip siyang mabuti. Tapos na ba ang pangungusap natin?

C: Opo

T: Ano ang kailangan nating ilagay?

C: Tuldok

T: Ipakilala na natin yung iba pang mga tauhan bukod sa hari at reyna. Sino ang gustong sumubok

Gab: At ang anak nilang si Prinsipe chikiting.

T: Salamat Gabby. Kaya lang maganda bang simula ng pangungusap ang at? Kaya mejo ayusin lang natin ha.. kasi pag may at parang kadugtong e.. paano na natin ipapakilala ang kanilang anak?

Leona: Kasama ng kanilang anak na si PC

T: Pero parang may konti pang kulang e.

Saan ba nila kasama ang kanilang anak?

C: Sa kaharian

T: Tama. Bukod sa kaharian, ano pa ang pwede nating itawag doon?

C: Palasyo

T: Ang galing! Kaya pwede nating sabihin na kasama nila sa palayo..

Juliana: Ang kanilang anak na si Prinsipe Tsikiting.

T: Ang galing! Ulitin nga ng lahat.

C: Kasama nila sa palasyo ang anak nilang si Prinsipe Tsikiting.

T: O sino naman ang gustong magsulat noon? Umpisahan natin sa kasama.

Jeremy: nagsulat sa pisara

T: O, kasama ang gusto nating isulat. Meron lang nagkulang na titik

Juliana: s-a

T: Sige, si teacher nalang ang magdaragdag nun. Sino naman ang magsusulat ng nila?

Andrei: nagsulat sa pisara

T: Ok. Sino ang gustong magsulat ng sa

Sareena: nagsulat sa pisara

T: Sino ang gustong magsulat ng palasyo?

Juliana: Teacher, dapat po pala sa malaking palasyo.

T: Sa malaking palasyo. Mas maganda bang

pakinggan ang malaking palasyo?

C: Opo

T: Sige, isingit natin ang malaki.

Thirdee: nagsulat sa pisara

T: Ok, salamat. Basahin natin ang mga sinulat ng kaklase nyo

C: Kasama nila sa malaking palasyo ..

T: Ang anak nila.. sino ang gustong magsulat ng ang anak nila

Juliana: nagsulat sa pisara

T: Sino naman ang gustong magsulat ng si Prinsipe Tsikiting?

EJ: nagsulat sa pisara

T: Ok, tingnan natin ang sinulat ni EJ. Ang Prinsipe Tsikiting ba ay tiyak?

C: Tiyak

T: Kaya dapat ano ang simula nun?

C: Malaking titik

T: Mgayon ano ba ang sinabi natin? Prinsepe o prinsipe?

C: Prinsipe

T: At ang tsikiting siya ay TS at hindi CH, pwede din naman yun kaya lang gagamitin natin ang talagang sinabi sa kwento. A ang letter k.. Bakit may naligaw na malaking k?

Juliana: Dapat po maliit

T: Pwede bang magkaroon ng malaking titik sa gitna ng salita?

C: Hindi po.

T: Sige, basahin na natin ang isinulat natin.

T: Sige, sino naman ang gustong magdrawing ng isinulat natin?