

DOCUMENT RESUME

ED 266 457

CS 209 495

AUTHOR Stewart-Dore, Nea
 TITLE Literacy through Reading: The ERICA Model. Resources.
 INSTITUTION Australian Association for the Teaching of English.
 PUB DATE Mar 83
 NOTE 15p.; Paper originally prepared to accompany the Practical Workshop on the ERICA Model (Brisbane, Australia).
 PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Journal Articles (080)
 JOURNAL CIT English in Australia; n63 pi-xvi Mar 1983
 EDRS PRICE MF01/PC01 Plus Postage.
 DESCRIPTORS *Content Area Reading; *Critical Reading; Foreign Countries; Literature Appreciation; Reader Response; *Reading Comprehension; *Reading Instruction; *Reading Skills; Secondary Education; *Teaching Models

ABSTRACT

A detailed teaching model designed to develop effective reading skills in content areas (ERICA) is presented in this document. The paper begins with a discussion of the four stages of the ERICA model: (1) preparing for reading, (2) thinking through information, (3) extracting and organizing information, and (4) translating information. The paper then shows how the ERICA strategies may be applied to actual reading materials, using the novels "I am David" by Ann Holm and "Run for Your Life" by David Line as examples. (EL)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

ED266457

Resources

U.S. DEPARTMENT OF EDUCATION
 NATIONAL INSTITUTE OF EDUCATION
 EDUCATIONAL RESOURCES INFORMATION
 CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Literacy Through Reading The ERICA Model

In this issue of *Resources* Nea Stewart-Dore presents a detailed teaching model which has been designed to develop Effective Reading in Content Areas (ERICA) across the secondary curriculum. She demonstrates how ERICA strategies may be applied to the class novel, using *I Am David* by Ann Holm, and *Run For Your Life* by David Line as examples. In each case the model has been adapted to suit a particular teacher and class.

This article was originally prepared to accompany the Practical Workshop on the ERICA Model which was presented in Brisbane. The ERICA Model was developed at Brisbane College of Advanced Education (Kelvin Grove Campus) by Bert Morris and Nea Stewart-Dore.

"PERMISSION TO REPRODUCE THIS
 MATERIAL HAS BEEN GRANTED BY

Marnie O'Neill

TO THE EDUCATIONAL RESOURCES
 INFORMATION CENTER (ERIC)."

The *Resources* section of *English in Australia* focuses directly on the English classroom. It provides ideas which teachers might find useful within their teaching programs.

The ideas do not represent model lessons. They are resources to be experimented with or reinterpreted according to each teacher's own theory of learning and their understanding of their students.

Contributions in any form are welcome, and should be sent to The Editor, *English in Australia*, Victoria College (Rusden Campus), Blackburn Road, Clayton, Victoria, 3168.

59609495



Introduction

At the conclusion of a recent English faculty seminar on process strategies to develop effective reading in the context of teaching the class novel, one teacher reacted strongly:

If you focus on process strategies in reading, you're likely to destroy response to literature.

The remark prompted lively debate about the nature of both reading process and reading response. Are the two aspects of reading mutually exclusive? I believe that to argue a distinction suggests that response is a post hoc reaction to what has been said. While response to literature may include such an outcome, it is far more than that. It involves, at least, the active engagement of the reader in the context of situation that the author has created. It involves further, the meshing of numerous variables, some of which are shown in Figure 1.

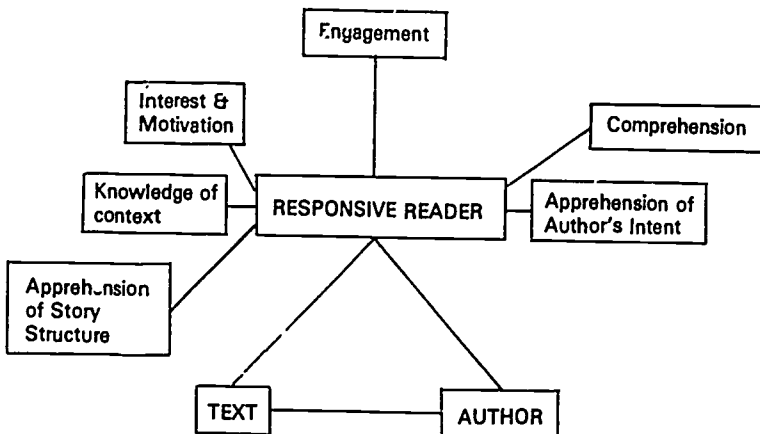


Figure 1.

This presentation is concerned with introducing a teaching model for effective reading which helps to unravel the complexities of the web in Figure 1. It seeks to provide English teachers with a number of strategies which can be used systematically to enhance students' capacities to apprehend aspects of literary text and to foster responsive reading.

It seeks to help students to engage in and commit themselves to text. It presents reading as a continuing linguistic, cognitive and affective interaction with and response to text, in this instance, specifically the class novel. The focus on process strategies offers one perspective on how we might achieve literacy through reading and thus heighten students' response to it.

Design of the ERICA Model

The ERICA model is simple, comprising four stages. (See Figure 2.)

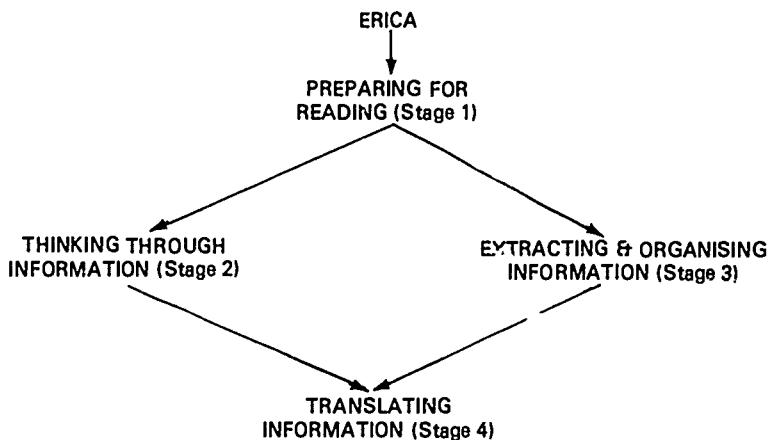


Figure 2. (Morris and Stewart-Dore, 1981)

Within each stage, numerous teaching/learning strategies are employed to promote effective reading for various purposes. Thus, each stage of the model can be elaborated to display the principles which inform particular strategies, and the strategies themselves. For example:

Stage 1: Preparing for Reading

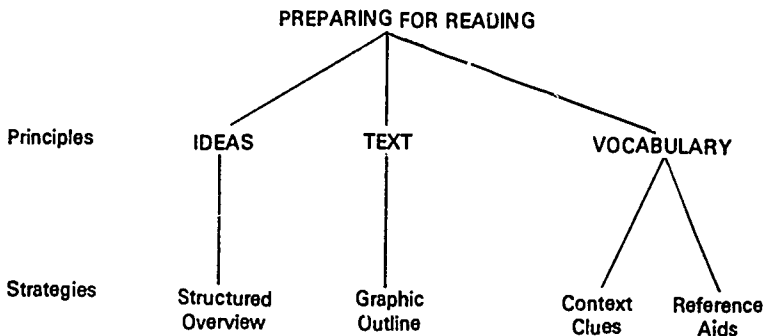


Figure 3.

In the case of preparing to read narrative text, other components may be added, as shown in Figure 4.

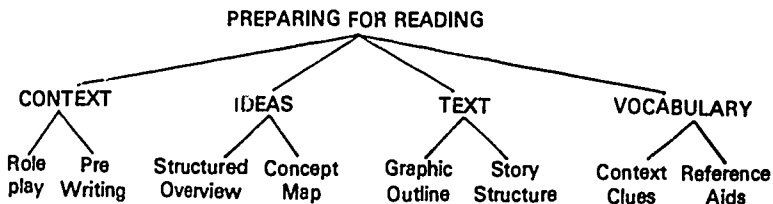


Figure 4.

While the ERICA model focuses on reading, it is more comprehensively an integrated language-using framework for learning. In all stages of its use, students are prompted to read, to talk about and think through ideas, to clarify, review, refine, record and justify them, orally and in writing and in various forms for different purposes.

Stage 2: Thinking Through Information

This stage requires students to read, think about and respond to statements and to justify their responses in small group discussion by re-searching the text for evidence of relationships between ideas and by drawing on their understanding and knowledge of real world situations to make meaning. Stage 2 is diagrammed accordingly.

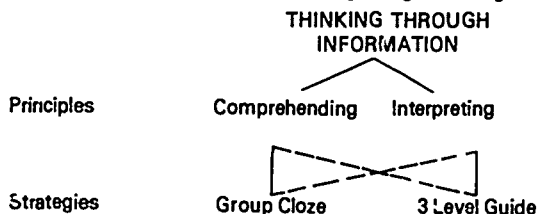


Figure 5.

Cloze exercises are designed to promote students' use of efficient semantic and syntactic cueing systems to construct meaning for themselves. Cloze exercises provide experience in using anaphoric (backward) and cataphoric (forward) referencing techniques and they are constructed using passages which warrant close scrutiny and negotiation of meaning through discussion. Three level guides focus on a variety of comprehending processes.

Stage 3: Extracting and Organising Information

Here attention is directed towards helping students to sort out related ideas and to organise them in meaningful ways. Several strategies are offered depending on the nature of the text and the purpose for which information is intended to be used. Translated into the context of teaching the class novel, a diagram of this stage might look like this.

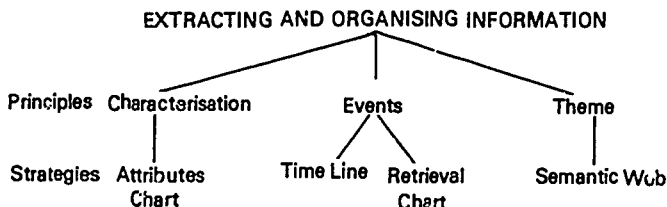


Figure 6.

Skeleton outlines in preparation for extended writing, cartooning to exemplify figurative language, and sequenced drawing or diagramming of events may be useful at this stage.

Stage 4: Translating Information

Stage 4 in the ERICA model is known as **Translating Information**. It aims to encourage students to assume a role in relation to the text read, to explore the possibilities of a context, to choose a form of writing appropriate to a specific purpose and target audience, and to practise the craft of authoring and publishing their writing. Translating information is predicated on the belief that cohesive, sustained text is produced as a consequence of extensive experience in writing for real purposes and through negotiation of meaning by drafting, reviewing, redrafting etc., and in the process, by exploring the possibilities of language options to satisfy a communicative need.

While individual strategies in the ERICA model may not be new to many teachers, structured as they are into a set of procedures from which teacher may choose according to their curriculum objectives, they embrace a wide range of techniques to foster language development and proficiency. If the reading component of English courses aims to promote literacy attainment, the inclusion of at least some of the strategies mentioned prove useful in teaching the class novel. Certainly teachers and students who have used the strategies attest to their value in achieving such objectives.

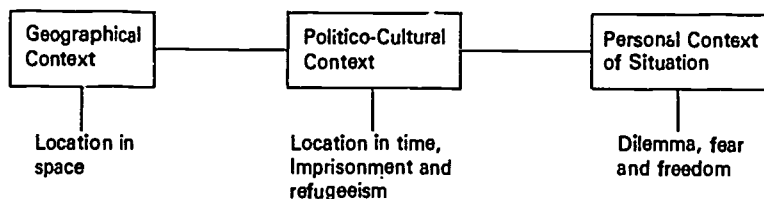
Selected ERICA Strategies Applied to the Class Novel

I Am David: Ann Holm (Year 8)

STAGE 1. PREPARING FOR READING

A. Contextualising the Novel

Contextual elements include the following:

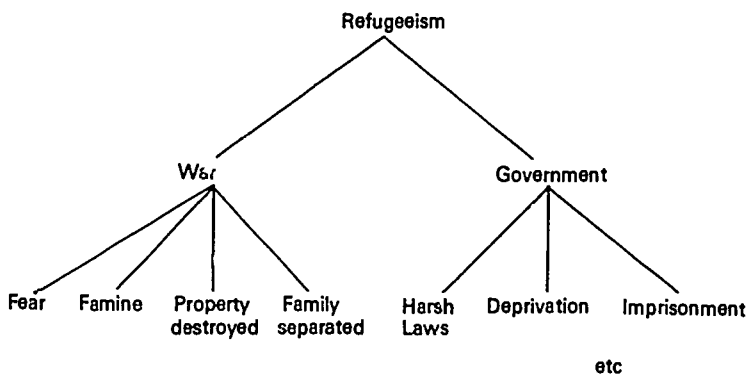


(i) Geographical Context

Using a map of Europe, have students discuss and locate Eastern Bloc countries and Salonica. Discuss physical features and political boundaries. Since geographical location of the concentration camp has to be inferred from the text, prepare students to search for clues in relation to the map and the text as to its possible location. Students might prepare a map of Europe on which to track David's flight to freedom as an ongoing activity while reading.

(ii) Politico-historical Context

- (a) Class lesson(s), perhaps in conjunction with History or Social Studies topics, on post World War II political upheavals in Europe are suggested. These should aim to introduce students to concepts such as political imprisonment and refugeeism. Current events which exemplify these as humanitarian concerns are worthwhile starting points for discussion e.g. Poland, Middle East, Vietnam. A brief outline of post-war European events might be displayed as a time line.
- (b) Brainstorm to produce a list of words associated with the reasons for people fleeing from their birthplace to other countries. Categorise listed words to construct a concept map. (See over page)



(iii) Personal Context of Situation

Role Play

Provide students with a context of situation (refer below) in which they work in small groups to discuss and solve in role, problems such as the following:

Who are you? How do you feel? Who are you with? Where are you? Why must you 'get away tonight'? Who told you how to escape? Where are you likely to be escaping to?

Context of Situation (adapted from text)

You are lying still in the darkness, listening to the low muttering. But the distant noises is meaningless and you pay no attention to what is being said. You concentrate on remembering what the man had said. "You must get away tonight. Stay awake so you're ready just before the guard's changed. I'll strike a match. That's to tell you the power's off. You'll have half a minute to climb over."

B. Previewing the Novel

- (i) **Blurb survey.** Have students read the blurb and make predictions about the nature of the story and its possible development. Explore notions of "them", concentration camps, fear and mistrust, etc.
- (ii) Discuss students' experience of other escape stories, noting similarities and differences between them as possible frameworks for the structure of *I Am David*.
- (iii) Begin a class catalogue of newspaper items, articles and stories about political freedom, refugeeism etc for comparative reference.

C. Reading the Novel

A complete read is recommended before further work is attempted.

STAGE 2. THINKING THROUGH INFORMATION**A. Three Level Guide**

Reference: pp 25-26 "For a long time . . . free as long as he could remain so."

Content Objective: to understand David's concept of being free.

Process Objectives: to make inferences and draw conclusions from the text.

Affective Objective: to appreciate David's notion of a free spirit and master of his own fate.

Procedure:

- (a) Students re-read the selected passage.
- (b) Individually, students read the statements at each of three levels and respond according to the instructions for each.
- (c) Students compare responses in pairs, then in groups of 4-6 to reach a consensus of opinion.
- (d) Review responses with the whole class.

LEVEL 1. Place a tick beside those statements that the author makes in the passage. The wording may be different, but the meaning should be the same.

- 1... David was overawed by the beautiful scenery.
- 2... David knew there was water nearby because the grass was lush.
- 3... David was caked in dirt, had matted hair and smelt.
- 4... David didn't recognise himself once he was clean.

LEVEL 2. Tick those statements which you think the author might have meant by what she wrote.

- 1... Time and safety were uppermost in David's mind.
- 2... David wasn't very confident about trying new experiences.
- 3... To get rid of bad memories, David had to take positive action.
- 4... David's wash symbolised freedom.
- 5... It was up to David as to whether or not he stayed free.

LEVEL 3. Tick those statements with which you think the author would agree.

- 1... Cleanliness is next to godliness
- 2... Freedom is being your own master.
- 3... Where there's a will there's a way.
- 4... You are what you believe yourself to be.

STAGE 3. EXTRACTING AND ORGANISING INFORMATION

- (i) David felt that he didn't know enough to be able to stay free, but when he added up all his attributes and skills, he was quite surprised at how much he had in his favour.

List his attributes/skills by completing the chart below. (pp 30-31).

PHYSICAL FEATURES	KNOWLEDGE OF 'THEM'	LANGUAGE SKILL

- (ii) Despite the things David knew, there were a lot of things he didn't know about.

- (a) Make a list of things David didn't know about.
 (b) Beside each point, explain in your own words why a knowledge of these things would have been helpful to him (refer pp 31-32).

UNKNOWNNS	WHY KNOWLEDGE WOULD HAVE BEEN HELPFUL

- (iii) David 'hit' on the idea of the circus story after having seen a poster on a wall.

What might the poster have looked like?

- (iv) We're not told the details of David's circus story, so why not help him put a convincing story together in case he needs to try it out again?

- (a) Pool what you know about life in a circus on the road.
 (b) List your ideas.
 (c) Organise your ideas into categories under headings, e.g.

CIRCUS COMPANY

HOW YOU CAME TO BE
IN A CIRCUS

LIFE UNDER THE
BIG TOP

TRAVEL ITINERARY

CIRCUS ACTS/PROGRAM

YOUR JOB

- (d) Use your lists to help you write a group story in the form of a letter to David, just in case he needs your advice about life in a circus.

STAGE 4. TRANSLATING INFORMATION

- (i) The story of David's flight to freedom is told from his point of view. Put yourself in his shoes, and imagine that during your trek, you kept a diary.

Your diary is a means of recording what you saw, what you did and how you felt about what was happening to you. Because you were "on the run" you wouldn't have had time probably, to make an entry every day.

Reflect on what you might have written in such a diary. Make some entries about those events and feelings you felt strongly about.

- (ii) "The man" who helped David escape had his reasons for wanting David to be re-united with his mother. He took a grave risk in helping David.

In pairs, talk about why he might have wanted David to escape. Make a list of your reasons.

Now assume roles: one as "the man", the other as a newspaper reporter. Decide when and where you have met, and under what circumstances. Together plan and write the introduction to a SCOOP newspaper report which gives a short background to your meeting and to the events that led up to David's escape.

When you are satisfied with your introduction, talk about the kinds of questions a reporter might ask "the man", and his likely responses. Tape record your discussion.

Play back your tape. Are you satisfied with your questions and answers? If so, use the tape to work out what parts you'll put into a newspaper lead story.

Draft your newspaper story, and review it carefully. Add, delete or reorganise any information as necessary. Edit your writing for mechanical slips.

Decide on an eye-catching, newspaper-selling headline to announce your SCOOP. Write up your story in the manner of a newspaper front-page spread. Add a drawing or a photograph to accompany it.

Conduct a class discussion about your story.

- (iii) David's mother must have despaired of ever seeing her son again. Often, when relatives are re-united after a long separation, they make newspaper headlines, and sometimes, they tell their story to magazines. Recount what she might have told a popular magazine reporter. Remember to include how she felt about her separation from David, her association with "the man" and the long years of anguish not knowing whether or not she'd see David again.

Compare your magazine story with those of others in your class. In what ways are they similar or different?

Run For Your Life: David Line (Year 8)

STAGE 1. PREPARING FOR READING

A. Predicting the Story

Process Objective:

To reinforce the concept that reading for meaning involves predicting and confirming/disconfirming hypotheses on the basis of prior knowledge, and semantic and syntactic information in print.

Skill and Content

Objectives:

Through group writing, to develop expressive and imaginative functions of language involved in completing a story scenario.

1. In small discussion groups, talk about the instruction:

RUN FOR YOUR LIFE!

Here are some ideas to get you started:

- * Who gave you the instruction?
- * Is it to you alone, or to you and another person? Who?
- * Why was the instruction given? Fill out the details of what happened before you received the instruction.
- * How did you get the message? By 'phone, "along the grapevine", in a coded note.
- * Where will you go? the coast, bush, city?
- * How will you run? Literally on your feet, by bicycle, bus, train? Cars and motorcycles are outlawed!
- * What's going to happen if you DON'T run for your life?

When you have finished TALKING about the possibilities, DECIDE ON A STORY OUTLINE which answers the questions listed above.

WRITE down your story outline as a series of HEADINGS to show the main ideas and story events. (A group scribe could do this.)

SHARE your story outline with the rest of the class. How different are the stories. Does a pattern of story features emerge? Why might this be so?

2. Here's a story about you! Read it carefully to find out what has happened to you.

Background: Your nickname is Soldier and your friend is known as Woolcott. Earlier today, you visited the local police station together. Outside the station, you angrily said to Woolcott: "You told me to tell the police and I told them. That's the end of it."

Now it's evening, and The Telegraph headline reads:

POLICE PLEA. SOLDIER, WHERE ARE YOU?

Late today police issued a plea for a young lad, known only to them as "Soldier" to contact them urgently.

Chief Inspector Di Ligant said it was of the utmost importance to police enquiries into a suspected murder that Soldier make contact.

Speaking at an emergency press conference, Di Ligant said: Soldier has nothing to fear. We will give him protection and a guarantee that no charges will be laid against him.

Police were reluctant to give details about why they wanted to interview Soldier.

Reliable sources claim that he had earlier reported a murder. He refused to give the victim's name or the location of the crime.

To our questions, Di Ligant repeatedly said: No comment.

Soldier, who are you? Where are you? Is this just an elaborate hoax? This newspaper will unearth the story of your claim.

You gaze in horror at the story and the events of the day come flashing back. You'd gone into the police station:

- "I want to report a murder," you'd said.
- "You want to do what?" asked the desk sergeant.
- "Report a murder."
- "Where?"
- "I don't know where," you'd replied.
- "Who's been murdered?"
- "Nobody yet," you'd said.

And as you'd walked out to meet Woolcott, you'd felt, well foolish. They obviously didn't believe that you'd . . .

In discussion groups, explore the possibilities of what made you report a murder that hasn't happened. How does the newspaper report differ from what you KNOW to have happened?

Role play the day's events, including your discovery that you'd made headline news. What will you do now?

B. Exploring the Novel.

Flip through the novel to answer these questions.

1. What's the author's name?
2. Which company published this edition of the novel?
3. How did you discover the answer to question 2?
4. A television film based on this story has been made. What is the title of this film?
5. Read what the 'blurb' says about this story. Where did you find the 'blurb'?
6. How many chapters are in this novel?
7. Describe exactly what you did to find out the answer to question 6.
8. In what year was this novel first published?
9. List the authors and titles of three other novels published by the same publisher as **Run For Your Life**
10. How can you tell that this novel has been very popular and widely read?
11. If you wanted to join the Puffin Club to what address would you write?

C. Vocabulary

Here is a list of words which you may not know.

cosh	Civics
execute	interrogation
evidence	fens
mortuary	Borstal

READ the sentences below in full. The words in the list have been used in them. Try to work out what the underlined words mean.

FIND CLUES to their meaning by reading around the words. That's being a 'meaning detective'. You'll need to develop some detective skills to read the story we're about to read.

WRITE in your own words a meaning for each of the underlined words.

1. The members of the gang were younger and small than I was, but one had some kind of cosh in his hand, a piece of hosepipe or something.
YOUR MEANING
2. One subject I study is Civics which includes topics like the laws or rules of the land and how we are governed.
YOUR MEANING
3. People die from different causes. Some people die from illnesses, others are accidentally killed. Some are sentenced by law to be executed.
YOUR MEANING
4. If you expect me to believe your story, you'll have to give me some evidence to back it up.
YOUR MEANING
5. Following the accident in which his best friend was killed, David went to the mortuary to identify the body.
YOUR MEANING
6. During the long interrogation, the suspect refused to give any information to the police.
YOUR MEANING
7. In England, young boys who break the law are sometimes sent to Borstal to learn how to behave better.
YOUR MEANING
8. Norfolk has many fens because it is a marshy, low lying area and has dykes or dirt embankments to keep flood waters in check.
YOUR MEANING

TALK in small groups to compare your definitions. If you can't agree on any definition, check with a dictionary.

NOW

if you know what a 'steely-nerved' reader is, and you think you can brace yourself for what's to come, you're ready to read
RUN FOR YOUR LIFE

**STAGE 3. EXTRACTING AND ORGANISING
INFORMATION**

<u>Content Objective:</u>	To better understand the geography (location) of the boys' journey
<u>Process Objective:</u>	To distinguish between relevant and irrelevant information.
<u>Skill Objective:</u>	To reorganise information into a pictorial map.

WHAT TO DO:

- (a) Search through the story for references to the following place names in Norfolk.
Kings Lynn; Mare Fen; Burnt Fen; Donnybanks; Prickwillow; Toodleham; Parsons Charity, Wittle, Little Gippings.
Here are some page numbers to help you: pp. 76,80,88,108,109, 150.
- (b) Write out and number those sentences containing place names which help you track
1. where the boys were planning to go, and
 2. where they are at a particular time.
- (c) Now mark in on the map (see over page) the route you think Soldier and Woolcott took
1. while they were on the run
 2. when they returned to Norfolk with Dr. Nixon.
- CLUE: Ely to Kings Lynn is about 40 miles. Average walking time is about 5 miles per hour.
- (d) On the map, draw a picture of each building at the place where you think each might have been located.
- (e) Compare your map with that of a partner. Explain to each other why you marked in the route and the buildings where you did. Use the text to help you with reasons.

Reference:

Morris, B. and Stewart-Dore, N. (1981), *Assigning Reading as a Teaching Strategy*, Brisbane C.A.E., Kelvin Grove.

