THE DEVELOPMENT OF A UNIT OF PRE-WRITING ACTIVITIES AIMED AT DEVELOPING AND ENHANCING STORY SCHEMA AWARENESS AS AN AID TO WRITING STORIES AT THE ELEMENTARY LEVEL IN NEWFOUNDLAND

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by

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ABSTRACT

The purpose of this study was to prepare an activity unit aimed at developing story schema awareness in students in the elementary grades in Newfoundland.

The conception of the unit arose out of a need for placing greater emphasis on the pre-writing phase as it relates to narrative writing in the elementary grades. An examination of the Networks program currently in use in the teaching of Language Arts at the elementary level revealed that there was a lack of pre-writing activities aimed specifically at developing story schema awareness as a preparation for narrative writing.

A review of the literature was then undertaken in Part I of this study. Such a review was aimed at an examination of the following topics relevant to the development of the unit in Part II: a general discussion of literary models, a definition of story grammar, the use of story grammar in the classroom as a basis for developing story schema awareness, knowledge of the elementary child's development, and of the teaching-learning environment conducive to the elementary child's performance.

An examination of the folk and fairy tales as a resource for developing story schema awareness was then conducted. A rationale for using the folk and fairy tales as resource materials for elementary students was presented. Elements of

the folk and fairy tales to be highlighted in the unit in Part II were discussed.

Taba's model was chosen as the model for the development of the unit of pre-writing activities in Part II. Taba's eight steps outlined in this model were briefly noted and applied to the unit, one step at a time. A bibliography related to Part I is provided at the end of Part I.

Part II of the study consists of the actual instructional unit comprising individual and group activities, each with specific objectives and procedures for the teacher to follow. A bibliography of resources specifically related to the instructional unit is presented at the end of Part II.

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TABLE OF CONTENTS

Table of Contents (Continued)

CHAPTER ONE

NATURE OF THE STUDY

Introduction

The writer has come to understand the value of a sound theoretical background to the planning of instructional activities for students at any level and in any subject area. More specifically, the writer's exposure to research and literature in the field of writing over the past few years has created an awareness of the value of such knowledge in the development of instructional experiences that precede the actual writing of a story.

Students at the elementary level are often required to produce stories without adequate exposure to well written stories and to activities that highlight the elements of story grammar in these stories.

The writer, being aware of the interrelatedness between pre-writing activities and the development of writing ability, has decided to examine the folk and fairy tales in an attempt to develop a unit of pre-writing activities geared towards the elementary child's writing development. Such an instructional unit will take into consideration the elementary child's intellectual development, as well as his or her social and language development. The unit will be practical in nature and as such will be designed for use in Newfoundland schools at the elementary level.

The Problem

The Networks program is the one presently prescribed by the Department of Education in Newfoundland for use at the primary and elementary levels in Language Arts. This program is an improvement over past ones in that it addresses the areas of reading, writing, listening and speaking. It also seeks to integrate these four aspects by using a thematic approach. However, the writing component of this program is lacking in the area of pre-writing activities as they relate specifically to the development of story schema awareness prior to engaging in the writing of stories.

Many students, especially those who have not been widely exposed to literature, and those who experience language deficits in writing and other areas, view writing as a difficult and boring task. Before taking pencil to paper students need to have some idea about the content and form of what they are going to write and of what the finished product should look like.

As teachers begin to understand the importance of pre-writing activities as they relate to the writing process, they will allot more time in the classroom to the undertaking of such activities. Teachers need to be better informed of the value of using literary models creatively, and of the nature of child development as it relates to writing development. Such information can be useful in ensuring that

teachers maintain a more positive attitude towards helping students approach the task of writing with interest and confidence.

Need for the Study

Teachers are fully aware that there are differences among the reading and writing abilities of children in any one classroom. Teachers observe that while some children have a greater capacity to learn incidentally and intuitively, others have to be lead in a more step-by-step fashion towards accomplishing goals.

The pre-writing phase is an intrinsic step in the writing process. The question may be asked: How many teachers are aware of this to the extent that they practise it? The writer's experience leads her to believe that the pre-writing stage is not given the emphasis it deserves.

Children need experiences which will shape and feed the piece of writing they are expected to produce. Before teachers can provide such activities they themselves need the theoretical background from which to work.

Teachers need to understand the significance of research findings as they relate to the preparation of pre-writing activities and to information on children and their learning environment. They also need examples of how to apply the practices implied by such research to develop pre-writing

activities that build on the elementary child's developing concept of story.

Purpose of the Study

The first purpose of this study is to summarize the results of research on the use of literature as a model for writing; also, to present information on the elementary child's development and on the teaching-learning environment conducive to the elementary child's performance. The study will also examine the appropriateness of folk and fairy tales as a resource for teaching story grammar.

The second purpose of this study is to develop an instructional unit of pre-writing activities aimed at enhancing elementary students' awareness of story schema. The objectives of the unit are as follows:

1. Students will further develop and extend their appreciation of the folk and fairy tales.
2. Students will develop an interest in stories in general.
3. Students will develop a knowledge of story grammar elements as they occur in the folk and fairy tales.
4. Students will develop an awareness of how story grammar elements combine in the folk and fairy tales to produce a literary experience.
5. Students will develop an ability to independently create elements of story grammar.

6. Students will develop confidence in eventually producing stories of their own.

Limitations of the Study

A study of greater scope would span the whole range of writing from pre-writing activities to the writing process, the editing process, and finally the evaluation of written pieces.

This study is limited in scope in that it focuses only on the pre-writing stage. It provides research information specifically related to the development of a unit of pre-writing activities aimed at developing story schema awareness in elementary students. It presents an instructional unit covering only the pre-writing phase as it relates to narrative writing development in the elementary grades.

Design of the Study

This study will be divided into two parts. Part I will contain chapters I-V. Chapter II of this study will be a review of the related literature. It will discuss the literature under two major headings: Literature as a Model for Writing, and The Elementary Child. The first heading, Literature as a Model for Writing, will deal with the following: (i) a general discussion of literary models; (ii)

a definition of story grammar; (iii) story grammar in the classroom. The second major heading, The Elementary Child, will be broken down as follows: (i) intellectual, social and language development; (ii) the teaching-learning environment conducive to the elementary child's performance.

Chapter III will be divided into two sections. The first section will present a rationale for using folk and fairy tales as a resource for pre-writing activities. The second section will discuss the story grammar elements of the folk and fairy tales to be taught in the activity unit.

Chapter IV will examine Taba's model for curriculum development and will apply Taba's model to the instructional unit to be developed in Part II.

Chapter V will contain a summary of the information presented in Part I, as well as recommendations arising out of such information.

Part II of the study will comprise an introduction to the teacher, an outline of the structure of the unit, an explanation of the unit, and a rationale for using the folk and fairy tales as resources for the instructional unit.

CHAPTER TWO

REVIEW OF THE RELATED LITERATURE

Introduction

This chapter will present a review of the literature as it relates to the topic of this thesis. It will be divided into two major sections: (i) Literature as a Model for Writing; (ii) The Elementary Child. The first section will open with a discussion of literary models as they affect the development of writing competency. This will be followed by a definition of story grammar including examples of the latter. The use of story grammar in the classroom as a basis for developing story schema awareness in the elementary child will then be examined in the final part of this section.

The second section, The Elementary Child, will deal, firstly, with intellectual, social, and language development as it relates to the elementary child. This will be followed by a discussion of the teaching-learning environment conducive to the elementary child's performance.

Literature as a Model for Writing

Literary Models: A General Discussion

Research on the use of literary models reveals that while some authors express reservations about working from models, others indicate that instructional procedures using

models can be put in place to enhance and develop children's reading and writing abilities.

Some writers argue that it is difficult to create an awareness of story schema through formal instruction. Smith (1983) maintains that writers cannot learn to write "by diligent attention to instruction and practice" (p. 558). He believes that:

> Writing requires an enormous fund of specialized knowledge which cannot be acquired from lectures, textbooks, drill, trial and error, or even from the exercise of writing itself. (p. 558)

He notes that even the most mundane texts include a vast number of conventions of a complexity which could never be organized into formal instructional procedures.

Flanigan (1980) points out that an approach to writing which begins with the use of a product model can be problematic in that the focus in such an approach is not on a felt need, a problem, or an idea. Instead the focus is on a form or structure that has to be followed. He argues:

> Students do not begin with their concerns or their interests; they begin with a complete structure. The structure dominates and figuring out its parts or shape becomes the problem to be solved. (p. 214).

Mearns (1958) also cautions against the harmful effects of imitation and the use of models. He is concerned that students would substitute what they had read or heard for the real experience necessary for effective writing.

However, the use of literary models goes as far back as 3,000 B.C. when the Sumerians had students keep "copybooks" to imitate important works. Flanigan (1980) notes that the Greeks also advocated the use of models in the preparation of discourse. The Romans, too, such as Cicero and Quintilian, stressed the effectiveness of good models in perfecting the content, shape, and style of discourse.

Well known leaders in the field of composition such as Irmscher (1976) and Winterowd (1975) see models as essential to instruction in writing. Flanigan (1980) notes that many curricula in composition have been founded on the assumption that "models serve the fledgling writer better than other approaches" (p. 211).

Barth (1965) outlines the approach of the Northwestern Composition Curriculum Centre to the use of models in the teaching of composition. He states that extensive use is made of professional models. Students are asked to imitate these models and thereby develop their own repertoire of rhetorical devices. He describes the teaching procedure as follows:

> All our lessons proceed from an analysis of literary models which have been carefully selected to embody the principles of composition which any particular lesson aims to teach. The student is led by discussion to discover the principle for himself and then is asked to imitate the model. The composition process seems to be so subjective and so difficult to master

> that we feel this kind of reliance on models not only teaches more effectively, but also increases the student's chance of success, thus encouraging him in the often frustrating task of learning to write. At the same time, he is learning to be a careful, mature reader. (p. 29)

Schiff (1978) emphasized dynamic imitation in his study of ninth-grade students. The students manipulated composition models both physically and conceptually. The question posed by this researcher was as follows: Would students exposed to the above mentioned activities write essays judged better in overall quality than students not so exposed? One of the main features of Schiff's (1978) experiment was to take paragraphs, cut them up into sentences, have students manipulate them and come up with a coherent whole by putting the sentences in some order. Results from this experiment indicated that the combination of mental reordering and physical manipulation contributed to increased writing competency.

In his discussion of using models for improving composition, McCampbell (1966) argues that while the use of models is only one technique for improving the teaching of composition, it is an aid to helping students improve the expression of their ideas. He also emphasizes the dynamic nature of imitation. He states that we can give students a specific model for composition, help them analyze the patterns it involves, and then have them invent their own

ideas, to fit the pattern. He argues that while the relationships of thought and expression are complex, "the device of composition models emphasizes patterns of expression rather than ideas" (p. 772). He believes that the problems of composition can be lessened and the products of composition instruction can be improved by providing students with patterns of expression.

McCampbell (1966) advocates the use of models for helping students in the broader problems of organizational structure. He sees the use of models in teaching composition as an approach which helps to synthesize the teaching of literature and composition. He outlines the most important reason for teaching and using the structural conventions of our language:

> The structural conventions of our language are a key to understanding literature as well as improving composition. This is most obvious in models for helping students in the writing of more specific literary forms --Haiku, Tanka, blues, ballads, fables, etc. Each follows the same process: an inductive analysis of the models followed by whole class writing, small group writing, and finally individual writing. But with these literary forms, students should also discuss the kinds of ideas that are related in each of the forms. Because conventional forms often contain a particular kind of idea, recognition of the form is a clue to meaning. Thus, while it is true that semantic meaning can be divorced from structural conventions, it is also true that in many cases--not only Haiku and fables, but, also Epic and Tragedy--

> particular conventions of structure imply particular conventions of meaning. (p. 775)

Although McCampbell recognizes other techniques for teaching composition, he emphasizes the benefits of using the model as an approach to teaching composition as follows:

1. It helps simplify for the student the tremendously complex task of composition.
2. It is an effective technique for helping students to be more creative in their use of language.
3. It actively involves students in analyzing lang. .ge and developing criteria for good composition.
4. It integrates the study of composition and literature by examining the relationship of form and meaning, and it leads easily to an investigation of style. (p. 776)

Moss (1977) notes that the success of writing experiences depends in large part on two factors: motivation and preparation. She believes that literature can be used as a rich, natural resource to help children develop effective writing skills and to expand their capacity for expressing themselves creatively. She states:

> Through carefully planned experiences with literature, 'eachers can help young children to disc 'er the basic literary elements of plot, characterization, setting and style, and to respond to the beauty of the language of literature. These discoveries can, in turn, be utilized as tools for producing narrative. (p. 537)

Wilcox (1977) views good literature as probably the best experience future writers can have. She sees books as a means of helping children explore, feel, and expand their imaginations. She notes that reading or hearing good literature enables the child to appreciate beautiful imagery, rhythm, figurative speech and cadence of language. She notes:

> Through good books prospective writers are introduced to form and structure which they will imitate when they begin to create their own stories and poems. Exposure to the fine writing in many children's books can constitute the foundation for a young writer's unique self-expression. (p. 553)

King (1980) points out that a considerable amount of "tacit learning" occurs as children "play" with language and create new forms and ways of expressing meaning. She states:

> As they (children) join in chanting rhymes and jingles or repeatedly share favourite poetry or stories with adults, children become sensitive to literary language and the structure of often-told tales (The Three Bears, Little Red Riding Hood). They develop a sense of the path stories should follow and a concept about how certain characters should behave (For example, foxes and wolves are bad characters). They develop an intuitive sense of story, an internalized schema, in much the same way they have learned the structure of other kinds of discourse--conversation, for example. Story knowledge has long been recognized as related to children's early success in reading, as proposed by Gates following his classic research in the 30's. Now we are beginning to see

> its relevance for early writing. (p. 165)

Although some writers such as Flanigan (1980) have expressed reservations about the use of models, others have demonstrated that models can be used effectively to teach the elements of good composition. Writers such as Schiff (1978) have emphasized the process of dynamic imitation in their use of literary models to develop writing competency in students.

Story Grammar--A Definition

Story grammar refers to the structural elements of a story and the relationship among those elements. They are structures that readers use to comprehend and recall information found in stories. Writers who have been exposed to good literary models will be in a position to use their story schema knowledge when creating stories themselves.

Research on story grammar presents us with varied examples of story grammar elements. These examples all describe categories of events, actions, and information that constitute a story and account for the relationships among those elements.

Stein and Glenn's (1977) story grammar describes a story as consisting of two parts: the setting, plus one or more episodes. The setting introduces the main characters and relates the time, place, and context in which the event occurred. Five categories are su ·ed under the term

episode. They are: (i) the initiating event which sets the story in motion, causing the main character to respond; (ii) the initial response which is the reaction of the character to the initiating event; it results in some feeling, thought or goal that motivates subsequent behaviour; (iii) the attempt which is an overt action or series of actions carried out to attain a goal; (iv) the consequence which is the event or action that notes attainment of the goal or failure to attain it; (v) the reaction which is an internal response that describes the character's feelings about the outcome of his or her actions.

Stahl-Gemake and Guastello (1984, p. 214) used the work of Stein and Glenn (1977) and Thorndyke (1977) to develop their own story grammar which they applied to "Jack and the Beanstalk" as follows:

Figure 1

Story Grammar of Jack and the Beanstalk

Starter event: Mother needs money to pay the mortgage on the cottage.

Setting			Episodes that occur to solve the problems		
Time	Place	Characters	Actions of main characters	Outcome of actions of main characters	Reactions of main characters
Morning	Cottage	Mother Jack	Event 1. Mother tells Jack to sell the cow	Jack takes cow to town	Jack feels sad, unhappy, upset
Noon	Road to town	Jack Peddlar Cow	Event 2. Jack meets a peddlar with magic beans	Jack trades cow for beans	Jack feels curious and hopeful about beans
Afternoon	Cottage	Jack Mother	Event 3. Mother throws beans out window	Jack and mother have no dinner	Mother feels angry and thinks Jack is stupid
Morning	Cottage	Jack Mother	Event 4. Jack discovers beanstalk	Jack climbs beanstalk	Jack feels frightened and adventurous
Noon	Giant's castle	Jack Giant's wife	Event 5. Jack sees a castle and meets Giant's wife	Giant's wife gives Jack a meal	Jack feels satisfied and curious
Afternoon	Inside Giant's castle	Jack Giant's wife Giant	Event 6. Jack hears Giant coming	Jack hides in the oven	Jack is afraid the Giant will see him

(continue for all the events of the story)

Solution to problem: Jack and his mother have the gold to pay the mortgage

Olson (1984) uses some of Stein and Glenn's (1977, p. 459) story grammar categories to analyze the following story.

A Simple Story With Story Grammar Categories

Setting:	Once there was a little yellow kitten who lived in a big house at the edge of town.
Episode:	
Initiating event	One morning Kitty was playing in the yard when she saw a fat bird in the apple tree.
Internal response	Kitty knew how fine fat birds tasted and wanted to have that bird for breakfast.
Attempt	So she crept far out on the limb of the apple tree and leaped for the bird.
Consequence	Suddenly the limb cracked and Kitty felt herself falling through the air. She had broken the limb of the apple tree.
Reaction	Kitty was unhappy and wished she had been more careful.

Gordon and Braun (1983) explain story grammars as "sets of rules that spell out how stories are typically organized" (p. 116). They combined the story grammars developed by Stein and Glenn (1977) and Thorndyke (1977) to produce a story grammar consisting of the following major story elements: setting, theme, plot and resolution. The plot includes five subparts: (i) starter event--an action or natural occurrence that marks a change in the story

environment and causes a response in a character, the beginning of an episode; (ii) inner response--a character's emotion, thought, sub-goal or plan; (iii) action--the effort planned to achieve the goal or sub-goal; (iv) what happened--the success or failure of the action; (v) reaction--a feeling, thought, or response to the outcome or earlier action. Gordon and Braun (1983, p. 117) present the following analysis of "The Owl and the Raven" using their definition of story grammar.

Analysis of "The Owl and the Raven"

Major setting (time, place, characters, state)	Many years ago, in the land of the Eskimos, lived an owl and a raven. They were fast friends. The raven had made a dress for the owl dappled white and black
Major goal (plan)	and the owl planned to do something in return.
Minor setting (time)	One day,
Starter event (action)	the owl made a pair of boots of whalebone for the raven and then began to make a white dress.
Inner response (goal)	He wanted the raven to try on the dress to be sure it fit properly.
Action	But when he was about to try it on,
Reaction	the raven kept hopping about and would not stand still. The raven continued to hop around until
Reaction	the owl got so angry
What happened (outcome)	that he poured oil from the lamp all over the raven. Since that time the raven has been black all over.

The examples of story grammar presented above offer a variety of approaches from which to choose. In selecting an example, the teacher can decide what is most appropriate for his or her students. The teacher may even want to modify an example to better suit the activity at hand.

Story Grammar in the Classroom: A Basis for Developing Story Schema Awareness

Research studies have examined the effectiveness of using story grammar activities in the classroom to further the elementary child's awareness of story schema. In some studies, children participated in analyzing stories on the basis of story grammar; in others, they put together story parts based on the structure provided by story grammar; and in still others, they examined the stories created by their peers on the basis of story grammar elements.

Thorndyke (1977) did some of the early research on story schema theories. He assessed the effect of varying the plot structure on a person's memory for a story. His subjects read a passage that exemplified one of four possible structures: "story, narrative--after theme, narrative--not theme, description". The content of the stories was always the same. The subjects were later asked to recall the passage in written form. Results showed that as story structure decreased, the percentage of recall also decreased and the length of the summarization decreased. These results

supported Thorndyke's prediction that stories with an ideal structure would be easier to recall.

Kenneth and Yetta Goodman (1983) note that there are important ways in which reading influences writing. Children use in writing what they observe in reading. In order to benefit from reading, the Goodmans maintain that children must read like writers. "They must build a sense of the forms, conventions, styles and cultural constraints of written texts as they become more proficient and flexible readers" (p. 591). Children must also, they say, experiment with writing since it is only when they try to create written language that their observation focuses on how "form serves function". They also emphasize that writers must read and re-read during writing, particularly as texts get longer and their purposes more complex. They must be constantly aware of the reader and as such must ensure that the appropriate forms, styles and conventions are used.

Whaley (1981a) examined readers' expectations, using third, sixth and eleventh graders of average or above average reading ability. She had them read stories and predict what should occur next. Three of the stories given to the subjects were incomplete and three were missing parts which the subjects were to supply. Whaley judged readers' expectations of the setting, beginning, reaction, attempt, outcome and ending. Whaley discovered that individual

responses supported the hypothesis that readers do indeed use a set of rules for expecting particular structural elements and sequences of elements in brief stories.

Whaley (1981b) suggests that certain activities could be developed to bring story parts and causal relationships among events to students' attention. She notes, for instance, that teachers can use prediction exercises similar to the one used by her in the experiment described above. In such exercises which she terms "macro-cloze", whole story categories can be omitted. Children can then decide what information would fit, based on their expectations of common structural elements in stories. For instance, children might be asked to complete a story by providing an appropriate beginning. Whaley also suggests that having students retell a story also highlights story structure. She finds this method especially effective for diagnosing young children's development of story schema.

Stahl-Gemake and Guastello (1984) developed a story grammar from the work of Stein and Glenn (1977) and Thorndyke (1977) and used it to develop an awareness of narrative components in fairy and folktales. The objective was to have sixth-grade students produce original picture books based on their own fairy or folk tales.

First, they introduced students to their story grammar outline and used it to analyze stories such as "Jack and the

Beanstalk".[1] Next, they generated a supply of ideas for the writing task. The students were asked to supply possible settings, characters, starter events, responses, actions and reactions of characters. All this information was placed on a large chart under the appropriate headings. Students were then told they could use any combination of ideas from the chart to construct plots. Students used their own combination of settings and episodes to provide the framework for their story.

After students had written their first draft they were divided into editing groups. They listened to each other's story and made suggestions about characters, sequence of events, settings, transitions and so on. During the editing process, the researchers sat with each group and used the following questions to help the students focus attention on story elements:

1. Who are the main characters?
2. Does each character have a purpose?
3. Where does the story take place?
4. What is the problem or starter event?
5. What is the first, second, third event and so on?
6. What actions do the main characters take?
7. What is the outcome of each action?

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[1]See p. 16 for a story grammar outline of "Jack and the Beanstalk" as developed by Stahl-Gemake and Guastello (1984).

8. What are the reactions of the main characters?

9. What is the climax event?

10. How is the problem solved?

Stories composed by the students indicated to the researchers that the story grammar outline worked well as a vehicle for composing original stories. They observed that the students did experience some problem with their introduction of characters. This was mainly because, according to the researchers, the students did not have a sense of audience and brought characters into their stories without preparing their readers.

Gordon and Braun (1983) provide the following suggestions for the teaching of story schema awareness:

1. Story Selection.

   The teacher should choose well formed stories because the analysis is complex. Good models often have repetitive elements. Myths, legends, fables and fairy tales are good because they have similar elements and their structure is fairly clear (p. 118).

2. Story Modification

   Stories may require some rewriting for story-grammar instruction. Many stories use the phrase "he said" in situations where the speaker has no audience and the story character is unlikely to be speaking aloud. The meaning is clearly "he said to himself" and so the

phrase can be changed to "he thought" so that the internal response is clearly identifiable by the children (p. 118).

3. Asking Questions

All questions should be keyed to the story's structure. Questions help children develop expectations about the contents of the story. Once the story diagram is completed and the children have a summary of the text, inferential questions should be asked. To answer them, the children should interrelate several ideas presented in the text, link textual information with prior knowledge, or infer the content of certain text structure categories omitted by the author (i.e., internal responses, reactions, themes, resolutions) (p. 118).

Smith and Bean (1983) state that in addition to basic studies of children's story comprehension, educators have developed a number of useful teaching strategies that enhance children's evolving sense of story structure. They present four strategies that help children comprehend story events and causes. Through these strategies children can acquire the ability to predict events and outcomes in a variety of stories and to guide the construction of their own, original stories.

The four strategies they describe are: (i) story pattern, (ii) circle stories, (iii) story pictures, and (iv) story maker (p. 295).

1. Story Pattern

After reading a story aloud to the children, the teacher asks if anyone has discovered a pattern in the story. As the children discover the pattern by recalling the story, the teacher helps them visualize the story structure by making a sketch. The next step is for the children to create a new story using the same pattern. Smith and Bean (1983) point out that the story pattern strategy combines reading, writing, listening and speaking with a visual diagram that helps children comprehend stories and ultimately invent their own.

2. Circle Stories

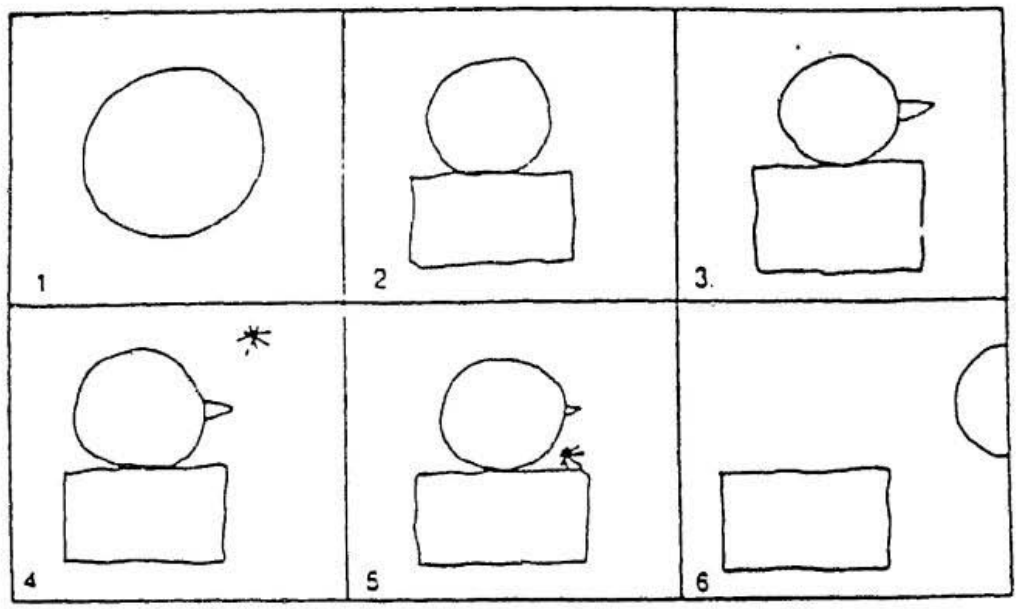
Circle stories capitalize on a visual diagram to guide students' comprehension, discussion and writing of their own stories. This strategy follows a predictable pattern that children can learn to identify and duplicate. The main character starts at one location and, after a series of adventures, returns to the starting point. To teach this strategy the teacher draws a large circle on the board and divides it into as many pie-shaped parts as there are adventures in the chosen story. After the teacher reads a story aloud,

the class recalls the story to divide the sequence of events that needs to be pictured in the circle diagram. Smith and Bean (1983) tell us that the teacher will recognize the success of this strategy when the children can use this pattern as they write their own original stories.

3. Story Pictures

Smith and Bean (1983) used the major categories in Mandler and Johnson's (1977) story grammar to develop this strategy. These categories are (i) setting; (ii) initiating event; (iii) consequence or outcome. The teacher draws a stylized representation of the events of a story after reading it to the class. For example, Smith and Bean (1983, p. 298) have developed the following simple stylised diagram to represent the nursery rhyme "Little Miss Muffett" (p. 298).

Story picture of "Little Miss Muffet"

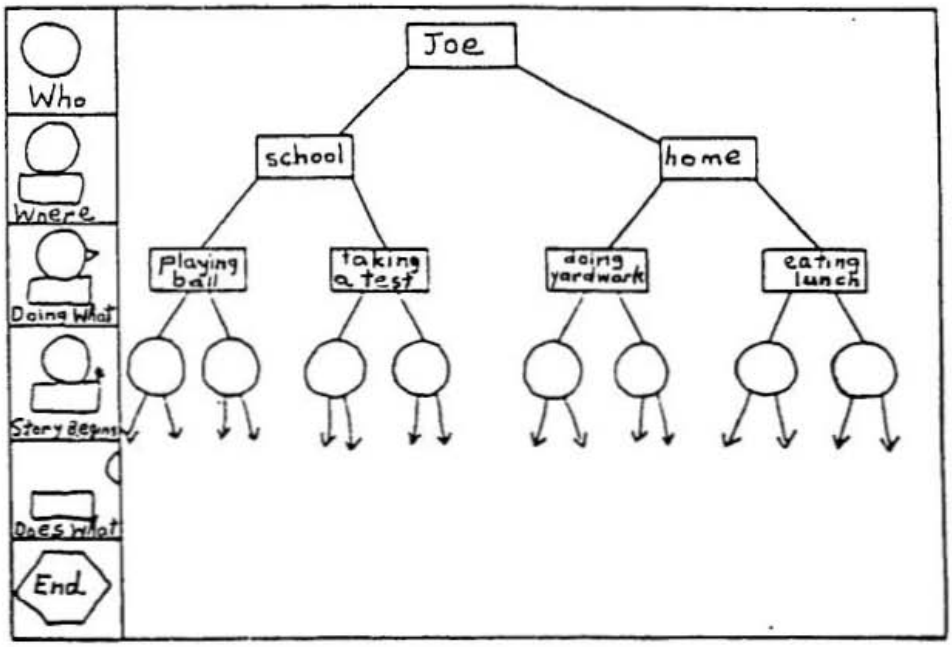


After working with this diagram for some time the children would relate the first three pictures to the larger category of setting. Pictures 4 and 5 would introduce the initiating event or beginning of the story. Picture 6 would indicate the story outcome. Once the children have a grasp of this simple story diagram they can elaborate on it and/or use if to identify corresponding parts in other stories. Smith and Bean (1983) maintain that story pictures provide a good model as children monitor the development of their own narratives.

4. **Story Maker**

The story maker is a more complex diagram using story structure. It develops in the form of a tree with many simultaneous story lines (Rubin, 1986). The following story maker diagram is presented by Smith and Bean (1983, p. 299).

Story Maker diagram



The diagram is open ended and allows for the inclusion of as many episodes as possible. Using the story maker, the teacher may show how a variety of stories may be developed. Another way of using the story maker would be for the teacher to place the story elements in a disorganized sequence on the

story maker and have the students determine the correct placement. Finally, a class with many previous writing experiences may contribute ideas in a brainstorming session directed towards filling each level of the open story maker tree.

Elementary students, being at the concrete-operational stage, would benefit greatly from engaging in the activities described above. The pictorial representations in the story pictures and story diagrams would make it easier for them to acquire the concept of story schema. The approach used by Stahl-Gemake and Guastello (1984) allows for interactive peer feedback in a small group setting. The elementary child is able to function in such a setting and can, through discussion with peers, get a better understanding of story structure.

The Elementary Child

In developing activities for elementary children, one is obliged to consider what is known about child development. This section will therefore discuss the elementary child's intellectual, social and language development. The elementary child builds on earlier experiences and continues to develop intellectually and socially, becoming more aware of the structure and conventions of language. Minuchin (1977) notes that "children explore, retreat, and go through

periods of disequilibrium before growth is consolidated in almost any area" (p. 3). Individual children may differ in the ways in which they cope with changes in their environments and in themselves. They vary in their willingness to take risks, to try out new things, to deal with error, and to bounce back from defeat.

Intellectual Development

The elementary child is primarily at the concrete-operational stage which, according to Piaget (1967), spans the ages of six to twelve. Piaget notes that the concrete-operational child "becomes capable of systematic logical thought, at least in concrete, experiential, and well defined matters" (p. 54). This implies that children at this stage still need to work with manipulative materials, can benefit from pictorial and diagrammatic representations of ideas and concepts, and need to engage in discussion in order to learn.

According to Piaget (1967), new forms of intellectual organization enable the elementary child to gradually engage in more flexible mental operations. They can deal with "categories" and with "hierarchies of categories"; this means they can understand, for instance, that it is possible to be an athlete, a school child, a Canadian and a Newfoundlander all at the same time. This ability is an important one for

dealing with different categories of story elements and developing story schema awareness.

Piaget (1967) also notes that the elementary child is able to organize "series" and "sequences". This is another important ability that would facilitate the child's understanding of story sequence. Furthermore, intellectual development in the areas of "reversibility" (returning to an earlier point in a process, then being able to come back); "combining" (combining elements to make a new group or category that covers both) and "associativity" (following different paths to the same result) all point to a developmental level mature enough to deal with story structure.

According to Piaget's view, then, elementary children are continually developing the ability to control their world as they gain insights into how their environment is structured. The active nature of their intelligence enables them to engage in the processes mentioned in the above paragraph and thereby further their knowledge by building on previous experiences. Labinowicz (1980), commenting on Piaget's view of the active nature of intelligence from birth onwards, states:

> Knowledge is being constructed by the child through his interactions between his mental structures and his environment.... Beyond birth, Piaget believes that the personal framework of organized knowledge that a person brings

> to a situation is actively constructed from the previous interactions with the environment. (p. 34)

Minuchin (1977) has discovered that elementary children have an increasing capacity "for integrating their own experience with demonstration and explanation and for delaying gratification, to a point, to sustain a process" (p. 38). This viewpoint was germane to the practical approach used by Patrick Verriour (1990) in his "storying" activities. In these activities, fourth and fifth graders participated in improvised classroom drama which required them to think in the narrative mode. They were successfully able to sustain the activities to satisfactory completion.

Social Development

The elementary child is maturing socially in the sense that he or she is moving away from the egocentric stage to a stage that is characterized by more objectivity in perceiving peers.

In a study conducted on eight to thirteen-year-old boys and girls, Radke, Yarrow, and Campbell (1963), found that perceptions of peers increased in complexity over the age span. Younger subjects provided descriptions of peers in terms of friendliness, bossiness, fighting and so on. Twelve and thirteen-year-olds, however, were more aware of causes and motives as the basis of social interaction. The

implication here is that most elementary students will need guidance and assistance when carrying out interactive work in group settings. They are not yet mature enough to work unassisted for long periods of time in group settings.

Flavell, Botkin, Fry, Wright and Jarvis (1968) found that children, ages seven through thirteen, were increasingly able to communicate with awareness of "situational and interpersonal requirements". He noted that elementary children tended to share and to help each other, especially if they observed others doing so and had an opportunity to participate. He also indicated that they are most likely to learn from adults who are themselves good models and with whom they have a warm relationship.

Language Development

Elementary children are continuously growing in their awareness of the distinctions between oral and written modes of language. By now they have had exposure to a variety of literature through listening and reading. Willy (1975) and Bettelheim (1976) note that children at this level and even younger, recognize story conventions in varying degrees.

The conventions noted by Willy (1975) and Bettelheim (1976) as those which children at this level recognize are as follows: beginning with a title or formal opening phrase ("Once upon a time"); ending with a formal closing ("The end"

or "happily ever after"); the use of a consistent past tense; a change of pitch or tone while story telling; acceptance of make-believe characters and events; and the possibility of incorporating certain conventional or stock characters and situations.

Harding (1937) argues that the extent to which conventions are recognized and used by children can be taken, to a certain extent, as an indication of the degree to which stories have begun the long march from the child's initial recognition that a story is in some way different from other uses of language, to the final awareness of a story as "an accepted technique for discussing ... life" (p. 250).

The elementary child is able to engage in the independent reading of stories; in listening to stories read by the teacher or peers; in individual or group writing activities; and in a wide range of discussion. This provides one with a lot of flexibility when considering what types of activities to include in developing a unit for teaching story grammar elements.

Knowledge of the elementary child's intellectual and social development will also help one determine which activities are practicable and will be most effective in achieving the desired objectives.

The Teaching-Learning Environment Conducive to the Elementary Child's Performance

The elementary child needs guidance and a certain amount of structure in order to engage in tasks either individually or in groups. It is important that the teacher has clear objectives and the ability to motivate students and organize learning experiences in order to achieve these objectives. The choice of activities and materials will depend not only on specified objectives but also on knowledge of the elementary child's intellectual, social, and language development. The skilful teacher is able to guide and facilitate the learning process without discouraging risk-taking and creativity.

Carr and Kemis (1983) point out that practical theories of teaching provide teachers with reasons for choosing the teaching activities and the curriculum materials they think would be effective in a given situation. Apart from what a teacher has gained through his or her academic background, he or she develops an individual notion of what effective teaching is through dialogue with, and observation of other teachers, as well as through observation of students as they speak, write, play, and engage in other activities.

Sanders and McCutcheon (1986) note that teaching is a complex professional undertaking. They state:

> Teaching is a ... task that involves assembling a set of specific practices, activities and resources (such as

> materials, a designated allocation of time, teachers' skills, personalities and styles) around or in terms of one or several educational purposes. To be successful teachers must organize and arrange these multiple factors in ways so that they are effective in cultivating the learning of a particular group of students.... The knowledge useful for teachers in carrying out this task is practical information organized in the form of a repertoire of practices, strategies, and ideas that are effective for those teachers in a particular setting. (p. 50)

The way a teacher communicates with a student, whether individually, in a classroom situation, or in a small group, has some impact on that student's self-esteem. Positive personal and interpersonal growth is more easily fostered if the elementary child has a positive perception of his or her characteristics and abilities. It is important, therefore, that the teacher communicate with students at this level as supportively as possible in order to create a healthy learning environment.

Pinell and Galloway (1987) view the learner as someone actively seeking meaning, trying to make sense of his or her world and constructing theories on which new learning can be based. They remind us that educators need to offer challenging learning experiences which give children a chance to use their full capacity to think and to solve problems. They suggest that such experiences enable the learner to

construct his or her own meaning and to apply knowledge in new situations.

Most effective learning is holistic in nature. The holistic approach gives students the opportunity to use language in both spoken and written forms. Effective learning must also take into consideration the social context of learning. As stated earlier on in this chapter, the elementary child is past the stage of egocentricity and has become more objective in his or her relationships with peers. Therefore, some learning activities can be designed so that students are free to interact with their peers in order to develop and clarify their own ideas in a supportive context. Group activities can be effective if they are carefully structured to allow each student in the group to contribute his or her own strengths to help in the solving of problems.

Classroom structure that is beneficial to the learner should incorporate both cooperative and individualistic goal structures. According to Johnson and Johnson (1975), students working within a cooperative goal structure seek outcomes that will be beneficial to all other group members:

> The respective goals of the different individual members are linked together interdependently so that there is a positive association among all members' goal attainments. (p. 59)

An individualistic goal structure, on the other hand, will allow students the privacy to select and seek outcomes

that are best for each. In many learning endeavours, there are times when a student needs to work independently to ascertain what he or she can do without input from peers. An individualistic goal structure also provides a student with the opportunity to be creative in his or her own way when performing a task.

When students are expected to engage in creative learning activities the classroom climate should be conducive to such performance. A relaxed, flexible approach on the teacher's part encourages students to experiment and share ideas and products. Students should be allowed to make mistakes and should receive appropriate feedback to help them see how to correct their mistakes. A healthy classroom climate reflects mutual trust between pupils and teacher. It is the teacher's responsibility to create an atmosphere where the students will feel free to take risks. Elementary children need to be assured that the teacher will appreciate their efforts and help them sustain their learning experiences.

Students can also be encouraged to evaluate their peers. By providing feedback to their peers and sharing ideas, students can gain valuable insights into ways of improving their own performance. Having elementary students participate in the evaluation process can also lessen the anxiety they might experience when the teacher is the sole

judge of student performance. The teacher's role becomes more effective as he or she assumes the responsibility of facilitator and guide rather than that of arbitrator and director.

Summary

This chapter has presented a review of the literature related to the topic of this thesis. The first section opened with a general discussion of the use of literary models. This was followed by a definition of story grammar, as well as examples of the latter. The use of story grammar in the classroom as a basis for developing story schema awareness in the elementary child was then examined. The second section dealt with the elementary child's intellectual, social and language development. This was followed by a discussion of the teaching-learning environment conducive to the elementary child's performance.

CHAPTER THREE

THE FOLK AND FAIRY TALES AS A RESOURCE FOR DEVELOPING STORY SCHEMA AWARENESS

Introduction

The first section of this chapter will examine reasons why the folk and fairy tales are particularly appealing as resource materials for students at the elementary level. It will be demonstrated that these resources are especially suitable both from a psychological and literary point of view. In the second section, common structural elements of the folk and fairy tales will be discussed. Specific examples taken from the tales will be used to illustrate those elements of the folk and fairy tales to be highlighted in the activity unit.

Rationale for Using the Folk and Fairy Tales

Studies have indicated that children do have an interest in folk and fairy tales up to about age twelve. Norvell (1958) used a selection of twenty-five fairy tales to investigate their popularity at the elementary and junior high levels. He discovered that this type of story is at its highest level of popularity at grade three, continues to be well liked at grade four to six, but declines in interest in grades seven to nine.

Becker (1947) states that children will listen to fairy stories as soon as they will listen to anything. Cass (1967) maintains that children of five or so are ready and eager for the enrichment that the fairy story and folk tale can provide. Both Becker and Cass focus on the child's cognitive and emotional readiness to have stories read to him or her; not on the child's ability to read the story himself or herself. The elementary child has been exposed to a repertoire of folk and fairy tales and is able to build on this as he or she becomes an independent reader.

Drawing on the results of investigations by Huber (1928), Rankin (1944), and Collier and Gaier (1958, 1959), Favat (1977) concludes:

1. Children between the ages of five and ten or grades kindergarten and five, whether they select books voluntarily, or are presented with books and asked for their opinion, express interest in fairy tales.
2. This interest follows what might be called a curve of reading preference; that is, children's interest in fairy tales emerges at the pre-reading age and gradually rises to a peak of interest between the approximate ages of six and eight and then gradually declines. (pp. 4-5)

One can argue, then, that the folk and fairy tales are an excellent source to draw upon in an effort to get children started on the task of creating stories. It is true that

most children at the fourth grade level have already been exposed to folk and fairy tales to varying degrees. This, of course, could prove to be a disadvantage in that students may feel there is nothing new to learn. However, the skilful teacher can avoid this by using some of the less familiar tales.

Students at the elementary level are still interested in the world of wonder and make-believe which pervades the fairy tales. In her introduction to Time for Fairy Tales Old and New, Arbuthnot (1961) comments on the imaginative quality of the folk and fairy tales thus:

> One quality they [fairy tales] have in common is imagination. They stretch the mind and spirit with their dreams. It is this quality of wonder and speculation that makes them worth using with children. (p. xvii)

Speaking of fantasy in Children and Books, Arbuthnot (1971) notes that fantasy plays an important part in the life of children:

> Generally, children enjoy these books as change from the here and now, as a breathing space in the serious process of growing up. It is a rare child who does not like some of them and most children enjoy many of them. Adults sometimes wonder why. The probable reason is that they provide children with another kind of flight, a flight into other worlds, incredible, exciting, satisfying. (p. 367)

Bettelheim (1976) points out that since children no longer grow up within the security of an extended family, or

of a well-integrated community, they need images of heroes who, after trials and hardships, "find secure places in the world by following their right way with deep inner confidence" (p. 11). Bettelheim compares the isolation of the fairy-tale hero with that of the modern child who usually spends much time by himself or in the company of a television set.

Bettelheim notes that fairy tales are unique as works of art which are fully comprehensible to the child as no other form of art is. As with all great art, according to Bettelheim, the fairy tale's deepest meaning will be different for each child, and different for the same child at various moments in his or her life. Each child will extract a different meaning from the same fairy tale, depending on his or her interests and needs of the moment. Some children may even return to tales read earlier to enlarge on old meanings or replace them with new ones.

Fairy tales, from Bettelheim's point of view, are instruments of both delight and instruction. He feels that fairy tales, unlike any other form of literature, direct the child to discover his identity and calling. They also suggest what experiences are needed to develop his or her character further:

> Fairy tales intimate that a rewarding, good life is within one's reach despite adversity--but only if one does not shy away from the hazardous struggles

> without which one can never achieve true identity. These stories promise that if a child dares to engage in this fearsome and taxing search, benevolent powers will come to his aid, and he will succeed. (p. 24)

Apart from the fact that children find the tales interesting and derive psychological benefits from them, one might also argue that the tales are an excellent source to draw upon in an effort to enhance and further develop children's knowledge of story grammar and narrative writing ability. Commenting on the artistic structure of the tales, Bettelheim (1976) notes:

> While a fairy tale may contain many dreamlike features, its great advantage over a dream is that the fairy tale has a consistent structure with a definite beginning and a plot that moves toward a satisfying solution which is reached at the end. (p. 57)

Children are able to respond to the form of the tales since the folk and fairy tales follow the same pattern. Propp (1968) refers to the "patterned contrastive repetitions" throughout the folk and fairy tales as being particularly appealing to children. Using Propp's scheme for breaking down a tale into its "patterned contrastive elements", Favat (1977) presents the following analysis of part of Perrault's "Diamonds and Toads":

The younger, and unfavoured, of two daughters is sent by her mother to draw water from the well. (Departure)

At the well, the younger daughter meets a poor woman who asks for a drink of water. (Test by the donor)

The younger daughter willingly gives the woman a drink. (Reaction)

The poor woman decrees that for every word the younger daughter speaks, either a flower or a precious jewel will fall from her mouth. (Receipt of a magical agent)

Upon the daughter's return home, she speaks to her mother, and the flowers and jewels fall from her mouth. (Branding)

[At this point the story repeats itself, this time involving the elder, and favoured daughter]

The mother sends her elder daughter to the well. (Departure)

The elder daughter meets the poor woman, now magnificently dressed, who asks again for a drink of water. (Test by donor)

The elder daughter saucily refuses to give the woman a drink. (Reaction)

The woman decrees that for every word the elder daughter speaks, either a snake or a toad will fall from her mouth. (Receipt of a magical agent)

Upon the elder daughter's return home, she speaks to her mother and the snakes and toads fall from her mouth. (Branding)

[After this contrastive repetition, the story returns to the younger daughter and a second series of contrastive repetitions begin.] (pp. 13, 14)

From the above analysis one observes that the logical relationships of the events are consistent; each preceding event being the cause of the event that follows. Being sent to the well enables the younger daughter to meet the poor woman, which enables the poor woman to test the daughter, which enables her to respond and so on.

The "patterned contrastive repetitions" illustrated in the above tale are present in many of the folk and fairy

tales. Apart from the logical connection of events, there is also a moral connection of reaction and reward or reaction and punishment. For example, in Perrault's "Diamonds and Toads", the good, younger daughter goes to the well and returns with the gift of flowers and jewels as a reward for helping the poor old woman. The elder daughter, however, goes to the well and returns with the curse of snakes and toads as punishment for her unkind act of refusing to give the woman a drink. The moral order presented in the relationships of the events is similar: the essential goodness of the younger daughter is rewarded, while the essential wickedness of the elder daughter is punished.

Favat (1977) notes that whereas the logical, aesthetic and moral relationships are clearcut in the tales of Perrault and the Grimm brothers, they are not so clearly stated in the tales of Andersen. According to Favat (1977), in the tales of Perrault and the Grimm brothers, essential goodness is always rewarded and essential evil punished. The fate of the characters in these tales is predictable from the actions they undertake. Favat notes that such predictable endings are not the case, as a rule, in the Andersen tales. For instance, in the tale, "Inchelina", the white butterfly which helps Inchelina sail across the brook is left tied to a leaf and one never knows what becomes of it.

Despite such differences as those mentioned above, Favat (1977) observes that the three collections of tales (those of Perrault, the Grimm brothers and Andersen) all share many similar characteristics. He maintains:

> ... although the relationships that exist between the various actions of the characters in the stories of Perrault and the Grimms are different from those in Andersen, the actions themselves, as well as the types of characters, are the same in all three collections. (p. 19)

The presence of such elements as similar beginnings and endings, stock characters such as princes and princesses, kings and queens, magical agents, rewards and punishments, found in all three collections, help provide a reservoir of language forms, images, structure, and characters that children can use in their own writing.

Elements of the Folk and Fairy Tales to be Highlighted in the Activity Unit

The pre-writing activities which will be developed in Chapter V will be based on those aspects which are common to most of the folk and fairy tales. Such aspects are story beginning, story ending, use of detail in creating imagery, use of magic and fantasy, use of refrain and verse form, simple characterization, and logical sequence of events.

Story Beginning

A perusal of the tales reveals a variety of story beginnings. The beginning most commonly used is that which includes the following elements: time, location, introduction of main characters, and some description of one or all of the main characters. For instance, the beginning of Perrault's "Little Thumbling" reads as follows:

> Once, by the side of a great forest, there lived a poor woman, who had a family of seven boys, all quite young, the eldest being only ten years when the youngest was seven. (Douglas, 1966, p. 117)

If we were to break down the above passage into the elements mentioned above, we would get:

Time: Once

Location: by the side of a great forest

Introduction of characters: there lived a poor woodman who had a family of seven boys.

Description of some of the characters: the eldest being only ten years when the youngest was seven.

In Andersen's "The Nightingale", we encounter the familiar tone of an engaging storyteller whose style would be particularly appealing to young children:

> In China, as you know, the emperor is Chinese, and so are his court and all his people. This story happened a long, long time ago; and that is just the re son why you should hear it now, before it is forgotten. (Haugaard, 1974, p. 203)

While this beginning immediately engages the attention and participation of the audience with the words "as you know", it also contains the aspects of time, location, the introduction of the main character as well as some, though very little, description of the main character.

In the Grimm's "Little Brother and Little Sister", the beginning is quite different from the two discussed so far in that, as the tale opens, the listener/reader is thrust into an event and its consequences. The tale begins:

> Little brother took his little sister by the hand and said: 'Since our mother died, we haven't had a happy hour. Our stepmother beats us every day, and when we go to see her, she kicks us and drives us away'. (Manheim, 1977, p. 41)

Also present in this beginning are those elements of reference to time: "Since our mother died"; main characters: little brother and little sister; and description of the stepmother through her actions. There is, however, no reference to place. This story beginning would be particularly engaging to elementary students because of its emotional appeal.

Attention to the different aspects of story beginning would be helpful in taking students from the simple beginnings such as "Once" and "Once upon a time" that they are already familiar with to beginnings that set the stage for the tale to follow. Students should be exposed to a variety of beginnings and should be led to observe and to

discover that story beginnings serve a definite purpose in relation to the rest of the tale in that they set the stage with reference to time, place and characters, and are logically connected to the rest of the tale.

Story Ending

While the tales reveal a variety of story endings, the one most common is where good triumphs, evil is punished and, someone, usually the prince and/or princess, lives happily ever after. These happy endings seem to be most common in the tales of Perrault. For example, in Perrault's "Riquet with the Tuft", the princess wishes the hitherto deformed and ugly prince to be transformed into a handsome young man. Her wish is granted and the king is eager to have the prince for a son-in-law. The tale ends:

> So the marriage took place the very next day, all the court sharing in the festivities which had already been prepared by the prince's retainers. Prince Riquet with the Tuft and his beautiful and witty princess lived long and happily together, admired and loved by their loyal subjects in every part of their kingdom. (Douglas, 1966, p. 157)

Such a characteristic happy ending is not present in Andersen's "The Emperor's New Clothes". The tale ends with the emperor's stoic reaction to the child's and his subjects' revelation that he is wearing nothing:

> The emperor shivered, for he was certain that they were right; but he thought, 'I

> must bear it until the procession is over.' And he walked even more proudly, and the two gentlemen of the imperial bedchamber went on carrying the train that wasn't there. (Haugaard, 1974, p. 81)

The above ending leaves the listener/reader with questions. One wonders what happened when the procession was over and the emperor returned to his palace. Did his character change for the better after this humiliating experience? Did he punish the swindlers who had made a fool of him? Did his subjects respect him afterwards?

Some tales reveal a circular pattern in that the story ending repeats some of the aspects of the story beginning. In the Grimms' "The Fisherman and his Wife", the tale ends with the fisherman and his wife being thrust into the same state of poverty they found themselves in at the beginning of the story. When the tale opens the fisherman and his wife are poor and live in a pigsty. As the tale advances, they become progressively wealthy and advance from pigsty, to cottage, to castle, and to palace as the flounder grants them one wish after another. Finally, the greedy wife sends her husband to request of the flounder that she be granted the power of God. The tale ends with the flounder's reply: "Just go home, she's back in the old pigsty already" (Manheim, 1977, p. 76).

When working on the development of an awareness of story endings it is important that students be exposed to the

characteristic happy ending as well as to others such as the open ended format and the circular ending. Students should have the opportunity to listen, to read, to discuss, and to experiment with their own story endings. Most important, however, is that students be led to realize that the ending is a logical outcome of the story events that precede it.

Use of Detail in Creating Imagery

The tales are especially rich in their use of detail to describe characters, places, events and situations. Exposure to such effective use of detail can help students create their own imagery after engaging in activities aimed at developing sensory awareness. In the Grimms' "The Devil with the Three Golden Hairs", the king's effort to save his daughter from an unwanted suitor leads him to an unusual course of action:

> The king put the child in a box and rode until he came to a deep river. Then he threw the box in the water and said to himself: 'I've saved my daughter from an unwanted suitor'. But instead of sinking, the box drifted like a boat and not a single drop of water got into it. It drifted to within two miles of the king's palace, and there it caught in a mill dam. (Manheim, 1977, p. 107)

While the language used in the above description is simple, the details of the box drifting "like a boat" and of "not a single drop of water" getting into the box, help create vivid imagery as well as heighten suspense.

In Perrault's "Sleeping Beauty", the prince describes the enchanted scene, where everything comes to a standstill after being touched with the fairy's magic wand, in motionless detail:

> All around, in awful silence, and in every possible position, lay, sat or stood men and animals, motionless as stone statues. Close behind him at the gate one of the great mastiffs seemed to strain at its chain; while on the other side lay another, half out of its kennel, its head scarcely raised from its outstretched paws. One of the gate-keepers had a well-filled glass raised half-way to his lips, while another sat on the bench, his fingers still touching the empty glass he had set down. (Douglas, 1966, p. 49)

The above scene can provide an excellent opportunity for representation through drawing or mime. The static nature of the entire scene is succinctly summed up in the simile "motionless as stone statues". Examples such as these lend themselves to the effective teaching of the use of simile in descriptive language.

In Andersen's "The Nightingale", the Chinese emperor's palace is described with exquisite detail:

> There every room had been polished and thousands of little golden lamps reflected themselves in the shiny porcelain walls and floors. In the corridors stood all the most beautiful flowers, the ones with silver bells on them; and there was such a draft from all the servants running in and out and opening and closing doors, that all the bells were tinkling and you couldn't

> hear what anyone said. (Haugaard, 1974, p. 206)

The simplicity of language, the clarity of images and the multi-sensory appeal of the above passage would make it particularly appealing to students.

The Use of Magic and Fantasy

The theme of magic is found throughout the folk and fairy tales and serves a variety of purposes related to the outcome and development of the tales. Children at the elementary level would find the theme of magic particularly interesting and credible because of their special perception of the relationships among people, objects and events. Piaget (1967) uses the term "participation" to describe the magical relationship that children believe exists between two beings or objects that are partially identical or that have direct influence on one another, even though there is no spatial contact or intelligible causal connection between them.

In some tales magic is produced by interaction with a specific object. Piaget (1967) referred to the child's belief in the power of an object to influence events as "animism". He notes that children regard as living and conscious, a large number of inanimate objects. In the Grimms' "The Knapsack, the Hat and the Horn", the hero makes his way through the world, escaping danger and always

triumphing with the magical aid which comes his way when he taps on his knapsack, turns his hat or blows his horn. In Andersen's "The Wild Swans", similar magical qualities are attributed to objects. In this tale the twelve brothers regain their human form after their sister throws the nettle shirts she has woven over them.

The magical influence of speech on the outcome of events pervades the fairy-tale world. Characters need only to wish for something and it is granted. In "The Seven Ravens", a Grimms' tale, the father's seven sons go to the well to fetch a pitcher of water for the christening of his only beloved daughter. The sons are slow getting back with the water and the father grows impatient and wishes they'd all turn into ravens. No sooner are the words spoken than he hears a whirring sound over his head. When he looks up he sees seven coal-black ravens flying above.

Children readily get involved and participate in repeating wishes that are expressed through an incantatory formula or a refrain. In the Grimms' "Ashputtle", such a refrain is embodied in the words:

> 'Shake your branches, little tree, throw gold and silver down on me'. (Manheim, 1977, p. 125)

There are many instances of fantasy where animals perform human acts throughout the tales. In the Grimms' "The Frog Prince", the frog speaks, eats at the princess's table,

sleeps in her bed, and finally, after being thrown against a wall, is released from his enchantment and becomes a prince again. Some examples of talking animals in the tales are: the fish in the Grimms' "The Fisherman and His Wife"; the cat in Perrault's "Puss in Boots"; the doves in the Grimms' "Cinderella"; and the wolf in Perrault's "Little Red Riding Hood".

The Use of Verse and Refrain

Refrains offer repetition and rhyme that appeal to elementary children. They enjoy listening to refrains, as well as joining in the chanting of these. Frequently, the wishes in the tales are expressed through an incantatory formula or refrain. Their repetitive nature encourages children to repeat them as the tales are being read to them. Refrains serve a variety of purposes in the plot advancement of the tales.

In the Grimms' "Snow White", the Queen always questions the mirror, using this refrain:

> 'Mirror, mirror, here I stand, who is the fairest in the land?' (Manheim, 1977, p. 190)

This refrain occurs a total of seven times in the tale. The mirror replies seven times in refrain format as well. The queen's reaction to the mirror's reply leads to a further development in the plot of the tale. Each time the mirror

replies she is motivated to act in such a way as to elicit a more flattering response the next time.

In the Grimms' "Rumpelstiltskin", the dwarf, anticipating that he would soon have possession of the queen's child, dances around the fire and sings:

> 'Brew today, tomorrow bake,
> After that the child I'll take,
> And sad the queen will be to lose it.
> Rumpelstiltskin is my name
> But luckily nobody knows it'.
> (Manheim, 1977, p. 198)

By eavesdropping on the dwarf, the queen's messenger is able to convey valuable information back to the queen and thereby effect a happy ending to the tale.

In the Andersen tales the refrain is used simply as one other form of expression by a character. It is not used for plot advancement as it is in the Grimms' tales. Some of the Andersen tales where verse form is used in certain parts of the tales are: "The Travelling Companion", "The Magic Galoshes", "The Little Tin Soldier", and the "Snow Queen".

The use of refrain and verse form is less predominant in the tales of Perrault. Perrault uses verse form at the end of his eleven tales to express one or more morals deriving from his tales. In the Perrault tales the refrain pattern usually takes the form of dialogue. For example, in "Little Red Riding Hood" we get the swift-moving suspenseful dialogue between the Wolf and Little Red Riding Hood just prior to the

climax of the tale where the wolf gobbles up Little Red Riding Hood:

> 'Grandmother dear?' she exclaimed, 'what big arms you have!' 'The better to embrace you my child!' 'Grandmother dear, what big legs you have!' 'The better to run with, my child!' 'Grandmother dear, what big ears you have!' 'The better to hear with my child!' (Johnson, 1961, p. 75)

In Perrault's "Blue Beard" the question, "Anne, Sister Anne, do you see nothing coming?" (Johnson, 1961, p. 83) is repeated four times by Blue Beard's wife. Blue Beard's wife is about to be killed by her husband and each time she asks the question she hopes that her sister, Anne, would reply that her brothers are on their way to rescue her. The repetition of this single question throughout the tale serves to build up suspense until the final outcome.

Activities based on the reciting of refrains, on the creation of dialogue in the form of verse and of swift moving lines can be a source of both interest and enjoyment to elementary level students. Such an activity should involve the oral participation of students and should provide students with an opportunity to experiment with dialogue and verse form. Students should also be led to an awareness of the use of refrain, verse form and swift moving dialogue as a means of advancing the plot and creating suspense.

Characterization

As was pointed out earlier in chapter two, in the section on the social development of the elementary child, we are aware that such children are not yet mature enough to discern that motives can be a primary cause of the way people act and react.

Because of their limited experience at the elementary level, students are not yet able to cope fully with the complications of deep internal conflicts and struggles leading to character development. The tales are an excellent source for introducing these students to simple aspects of characterization. The tales are short and as such do not present characters in great depth. The tale develops because of events set in motion by certain character traits. Characters tend to follow certain paths because of the traits they are endowed with; they do not really have much control over their destiny. The reader/listener is usually able to predict what will eventually happen to a character because in the tales, suffering usually leads to happiness, goodness is usually rewarded, and evil, unkindness, and vanity are usually punished.

In Andersen's "The Swineherd", the princess's love of artificial objects is revealed when she weeps with disappointment after receiving a precious and rare rose from a poor prince. Her obsession with things is further

emphasized when she agrees to kiss the swineherd (really the poor prince in disguise) for objects which he possesses. At the end of the tale, she is thrown out of the empire by her father. She then wishes she had married the poor prince in the beginning. The prince (previously disguised as the swineherd) reveals his true self and refuses to accept her because he is now aware of her true, fickle nature.

Perrault's "Patient Griselda" opens with a brief description of one of the main characters, the prince:

> ... there once lived a youthful and gallant prince, the favourite of the whole countryside. Combining in himself all the gifts of body and spirit, he was strong, clever, skilful in war, and displayed great enthusiasm for the arts.... This splendid disposition was obscured, however, by a sombre cloud, a melancholy mood which caused the prince to feel, in the depths of his heart, that all women were faithless and deceivers. (Johnson, 1961, p. 100)

The prince's mistrust of women is the one overbearing character trait which leads to his obsession of putting his wife through one test after another. The wife's patience and ability to endure suffering are the traits repeatedly revealed in her ongoing stoic acceptance of her husband's unkind treatment and her constant effort to make the best of the situation.

In the Grimm's "Rapunzel", it is the single physical attribute of Rapunzel's golden braids which lead to the sequence of events in the story. It is Rapunzel's long

braids that allow the prince to visit her in the tower by using the braids as ladder. When the wicked witch cuts off her long braids the story events shift from the scene of the tower where Rapunzel had been held captive, to the forest where the prince, in his search for Rapunzel who has been dismissed from the tower by the wicked witch, spends several years wandering until he eventually finds her.

In both the Grimms' and the Andersen tales character descriptions are sparse. The reader/listener gets to know the character as the story events unfold and the character is revealed in different situations. The tales of Perrault contain more detailed character description, and there is more character development in that characters tend to change to some extent on account of experiences. Such an example is the husband in Perrault's "Patient Griselda" who atones for his previous cruel treatment of his wife because he is finally convinced of her virtue since she has withstood his tests.

Activities aimed at developing an awareness of the connection between the traits of certain characters and their actions should seek to help students realize that a logical connection exists between the way a character is described and the way that character acts. For instance, in Perrault's "Patient Griselda", the prince's actions are a natural outcome of his mistrusting nature, his only flaw. Students

can engage in acting, mime, reading, listening, and drawing while experimenting with character descriptions and with the matching of characters to actions that suit their descriptions.

Logical Sequence of Events

McConaughy (1980) discusses the implications of teaching story structure in the classroom. She points out that the research evidence suggests that children, even up to fifth grade, react spontaneously to actions and events in a story mainly because of their interest in finding out how their favourite character fared. In order to get them to focus on higher levels of story structure, such as inferring motivation, they may need the help of specific probe questions. Guthrie (1978) suggests that questions could focus on story structure, as it relates to such components as theme, plot, or resolution. As he points out, this type of questioning is more effective than haphazard questions on the facts or the main idea.

Guthrie's suggestion can be taken one step further by making questions appropriate to the age and ability levels of children and their particular knowledge of story schema. For younger elementary students or for older, less able elementary children, the teacher might ask questions about settings, initiating events and resolutions. Older elementary children can be asked to consider the goals of

characters and their internal responses. These questions would focus more heavily on the motivation behind actions in the story.

Students must be led to understand that events do not just occur randomly in stories. They should be exposed to the reading of tales and to listening to tales with the specific purpose of trying to connect incidents with their causes. In the Grimm's "King Thrustbeard", for instance, the many instances of hardship endured by the king's beautiful daughter are a result of her proud nature. As students listen to the reading of this tale, they should be questioned at different points in the development of the story so that they make the causal connection between the princess' pride and the many instances of suffering she enccunters.

The circle story is a plot structure common to many folktales. Typically, the story begins and closes at the same place, the main character's home. This type of story follows a predictable pattern in that the main character begins at one location and, after a series of adventures, returns to the starting point. The Grimm's "The Fisherman and his Wife" provides a good illustration of this type of story.

Summarizing stories is another strategy that can be used to help students organize the events of a story showing their cause and effect. The teacher can proceed, on the basis of

the student's summary, to fill in appropriate missing components through follow-up questions. Students, too, can assist their peers by asking questions or by helping them organize stories in logical sequence.

Teachers can encourage students to be inventive by asking questions such as "What if ---?" For instance, after reading Andersen's "The Tinderbox", the teacher might ask: "What do you think would have happened if the soldier had forgotten to bring the tinderbox back to the witch?" Teachers can also involve students in cloze exercises where students would be given certain parts of a story, for examples the setting and the initiating event, and asked to complete the story bearing in mind that the events should be linked in a logical sequence.

Summary

This chapter has shown why the folk and fairy tales were selected as materials most appropriate for the development of a unit on story schema awareness. Firstly, it was pointed out that the tales are particularly appealing to elementary students both from a psychological and literary viewpoint. Secondly, this chapter has shown that, because of their brevity and their repetitive elements, folk tales lend themselves to the teaching of the story grammar elements which have been discussed: story beginning, story ending,

use of detail in creating imagery, the use of magic and fantasy, the use of verse and refrain, characterization, and logical sequence of events.

A number of reasons have been presented as to why students at the elementary level find the tales interesting. Research findings have indicated that such interest declines considerably after the elementary grades. The tales are appealing to students at the elementary level because of the elements of wonder and make-believe which they possess. Because of their brevity and their repetitive elements, the tales lend themselves to the teaching of such story aspects as beginning, ending, magic and fantasy, descriptive detail, characterization and logical sequence of events.

CHAPTER FOUR

ASPECTS OF CURRICULUM DEVELOPMENT TO BE CONSIDERED IN DEVELOPING THE UNIT

Introduction

This chapter will deal with the development of the activity unit. Taba's (1962) model for the development of a teaching-learning unit will be discussed. Each of Taba's eight steps for the development of such a unit will be briefly outlined, then applied to the instructional unit of story grammar activities.

Developing the Unit

The method of presentation of activities for each story grammar element will be such that the student experiences the whole story before focusing on any one part or aspect. For each story element, activities will range from simple to more difficult, beginning with listening activities and moving on to speaking, reading, and writing.

The unit will stress the importance of listening, oral participation, and discussion as important prerequisites for developing knowledge, skills and concepts. By making use of a variety of learning modes it is hoped that all students will be able to benefit from the learning experiences. Some activities will be specified as group activities which will incidentally help in the development of cooperative learning

skills, as well as make the learning experiences more interesting and varied.

Where necessary, the teacher will be advised about the methodological steps to follow in presenting certain activities. The purpose of this is to ensure that the teacher understands the story grammar element to be taught and is given an example of the exercise to be passed out to the student, where necessary. The teacher will also be advised as to where feedback is required and the form it should take.

Evaluation will be formative rather than summative, for the most part, with its main purpose being to guide the student into completing the activity correctly. Formative evaluation will also help the teacher monitor the learning that is taking place. The teacher's role will be mainly to initiate the learning experience, supply resource materials, observe carefully, and provide feedback as necessary.

The Taba Model for the Development of a Teaching-Learning Unit

Taba (1962) notes that among other considerations, questions regarding what to include in a unit emerge from considering the students, their backgrounds, their social learning, needs, and motivations. Differences among students, according to Taba, have some bearing on what

materials and learning experiences can or need to be used, how the essential ideas and concepts are approached, and what background of skills and understandings can be counted on.

Taba (1962) outlines the following steps in the development of a teaching-learning unit.

Step One: Diagnosing Needs

A careful diagnosis of needs will enable the teacher to select materials that his or her students would find interesting and challenging but not too difficult. A knowledge of the skills and abilities of the target group will enable the teacher to discover, at the outset, what levels of reading materials to use, what types of motivation will be required and what types of activities must be planned.

Step Two: Formulating Specific Objectives

Taba (1962) maintains that the following ought to be considered when formulating objectives:

1. Concept or ideas to be learned.
2. Attitudes, sensitivities and feelings to be developed.
3. Ways of thinking to be reinforced, strengthened or initiated.
4. Habits and skills to be mastered.

When developing specific objectives, the teacher must pay special attention to "the cumulative progression in the level of the behaviours indicated in the objectives" (p. 350). The

teacher must build on what has been previously acquired by the student. The new learning must take the student one step further.

Step Three: Selecting Content

The selection of content, in Taba's view, involves the balancing of the scope of the topic with the necessity of "focusing and narrowing". This means that the teacher must decide what content will be used with all students, and where selective materials should be introduced to meet the special needs of some students and some situations.

Step Four: Organizing Content

Taba speaks of "an inductive logical arrangement" here, implying that content should be organized in such a way as to allow students the chance to explore and discover on their own. The organization of content should take into consideration the "psychological sequence for learning experiences" (p. 363). Ideas should be arranged in sequence so that background information and prerequisite skills are introduced prior to dealing with objectives which require the use of such prior information and skills.

Steps Five and Six: Selecting and Organizing Learning Experiences

All objectives should be implemented through appropriate learning activities designed to help students develop and practise the behaviours they are supposed to learn. Each

learning experience should serve a definite purpose. The teacher must first visualize what students need to do or experience in order to acquire certain behaviours. The teacher must also be careful to include a variety of ways of learning. Taba notes that perhaps the most important requirement for adequate learning experiences is that they follow a sequence "which makes continuous and accumulative learning possible" (p. 3.1).

Step Seven: Evaluating

There are many ways of evaluating student progress, according to Taba (1962). Evaluation is possible even in instances where objective forms of measurement are difficult to formulate. Much evaluation is actually continuous diagnosis. Informal devices such as record keeping and checklists can be used for activities that cannot be evaluated by formal testing.

Step Eight: Checking for Balance and Sequence

The final step in planning the unit is for the teacher to check and see if all the prior steps have been met in developing the unit. Checks must be made to ensure that the planned activities can be realistically undertaken within the time frame in which the unit is to be completed.

Applying Taba's Model to the Unit of Pre-Writing Activities

Diagnosing Needs

The Networks program now in use in the elementary grades does not provide students with the opportunity to work systematically on the development of story schema awareness. Very little practical work has been done by teachers at the elementary level to address this situation. This unit can be helpful in meeting the need for providing activities aimed at developing story schema awareness.

In developing the unit, the writer will take into consideration the need for elementary children to be exposed to a variety of learning modes, to interact with their peers and share ideas, to acquire information in as concrete a manner as possible, to be guided by feedback as a means to helping them meet objectives, and to build on prior learning experiences.

A variety of learning modes such as listening, discussing, reading and writing will be utilized. Students will have the opportunity to participate in group activities in order to meet certain objectives. Where independent reading of a tale is required, it will be suggested that a disabled reader be paired off with a good reader who can do most of the reading.

In many instances students will be required to present their findings orally, thus making it easier for all students to participate, even those who have difficulty with the task of writing. Feedback from the teacher will be required on an ongoing basis. This will be helpful in motivating students and helping them sustain their efforts till successful completion of tasks.

Formulating Specific Objectives

When deciding on specific objectives for each activity in the unit, the writer will consider carefully the aspect of story grammar to be taught by that objective. Emphasis will be placed on the acquisition of ideas, as well as the development of attitudes, sensitivities and feelings.

The student's attitude will be a prime cause of concern since, without a positive attitude, it will be very difficult to engage the student in any learning activity. A poor attitude may stem from a student's inability to perform an assigned task or participate in an activity. In an effort to ensure maximum participation, a variety of activities will be presented, and students will be given the opportunity to acquire knowledge and skills in a variety of ways.

Students will be able to gain confidence by building on previous knowledge and skills as the unit progresses. By being exposed to more than one activity on each story grammar

element, students will be using more than one path to acquire similar knowledge. This will strengthen their concepts and develop their understanding to a greater extent.

One of the primary aims of the unit will be to encourage creative thinking. Students will be required to engage in the act of imagining and pretending in order to create. Creative questioning on the teacher's part will be effective in eliciting creative responses. The incorporating of dramatic activities in the unit will contribute towards the creation of a secure atmosphere where children can experiment and try out their ideas.

Much use will be made of prior knowledge and skills as the unit advances. Students will be required to use information provided for completing previous activities in order to complete new ones. At different points in the unit students will be required to listen, discuss, work in groups, make oral presentations and do writing. All these skills will be strengthened through repetition as the unit progresses.

Selecting Content

Specific materials will be suggested for use with different activities. The writer will select tales most appropriate for meeting the intended objectives of the

activity. Tales will be selected on the basis of their content with respect to the following story grammar elements:

1. Story Beginning.
2. Story Ending.
3. Use of Detail in Creating Imagery.
4. Use of Magic and Fantasy.
5. Use of Refrain and Verse Form.
6. Characterization.
7. Logical Sequence of Events.

Tales will be selected from all three writers: Andersen, Perrault and the Grimms. The selection of tales used in the activities will include that which will be both familiar and unfamiliar to elementary students.

While certain tales will be suggested for use with certain activities, the teacher will not be restricted to these only. Based on his or her own familiarity with the folk and fairy tales and other related literature, the teacher will be free to incorporate other tales and other materials as well. The teacher may find, for instance, that poor readers may require the Dolch version of the fairy tales. In this version, the language of the tales is simplified. The teacher may also find that recordings of the folk and fairy tales might be particularly appealing and helpful in some instances.

Organizing Content

Activities on story elements will be presented in the following order:

1. Story Beginning.
2. Story Ending.
3. Use of Detail in Creating Imagery.
4. Elements of Magic and Fantasy.
5. Use of Refrain and Verse Form.
6. Characterization.
7. Logical Sequence of Events.

Activities for each story element will follow a pattern, moving from simpler to more complex activities. Students will be required to listen, discuss, dramatize, and make oral presentations before engaging in the more difficult task of writing where such is required.

Throughout the unit attention will be paid to presenting the whole tale before examining any one part. Before focusing on any one aspect of a tale, students will first engage in listening to, or reading the entire tale so that they will be better able to appreciate the relationships among the various elements of the tales as the unit progresses. As students encounter and work with different aspects of story grammar, they will be required to relate these aspects to the entire tale concerned, so as to foster

an appreciation of how different story grammar elements contribute to the tales aesthetically.

Selecting and Organizing Learning Experiences

The presentation of activities in the unit will be based on the theory of language development which recognizes the importance of speaking and listening as precursors to reading and writing.

Dramatic play will be used to help students understand how written language develops. The sequential presentation of objectives for each activity will emphasize listening prior to reading, and speaking and role playing prior to writing.

Group work will be used for the teaching of some activities. Group interaction, the exchange of ideas, the pooling together of different strengths, and sharing of common goals will be used in an effort to enhance the learning process and assist students in clarifying ideas and developing concepts and skills.

Because students at this level tend to get bored easily, it will be necessary to provide a variety of learning experiences throughout the unit. A variety of learning experiences will also ensure that the learning styles and modes of all students will be considered, since some students learn best through the aural mode, others through the visual

mode, and still others through the kinaesthetic mode. Students will also be able to present their findings in a variety of ways such as orally, in dramatic form, in drawings and in writing.

Evaluating

No formal evaluation in the form of tests, mark or letter grade will be used in the unit. The teacher, mainly through observation, will gather information on an ongoing basis in order to determine the extent to which objectives are being met. Such information will help the teacher determine where reteaching and/or extended involvement in an activity is required. It will also be helpful in determining where adjustments should be made with respect to resources, and feedback.

Evaluation will be formative and ongoing. The rating of students' efforts will often be accompanied by feedback. Feedback will be most beneficial to the learner in that it will help him or her realize where objectives are being met as well as what can be done to improve performance. Feedback will also have the added benefit of maintaining the students' interest and providing reinforcement.

Checking for Balance and Sequence

A final check will be made to ensure all activities are useful in meeting the overall goal of developing story schema awareness. No rigid time frame will be suggested, though it will be possible to complete most of the activities in two forty-minute sessions. It will be up to the individual teacher to select an appropriate time frame based on the needs and abilities of his or her students.

Summary

This chapter has focused on those aspects of curriculum development to be considered in developing a unit of pre-writing activities on story grammar for use by elementary students. General guidelines for the development of the unit were first presented. Next, Taba's (1962) model for the development of a teaching-learning unit was discussed. Taba's eight steps in the development of a teaching-learning unit were briefly outlined. These eight steps are: diagnosing needs, formulating specific objectives, selecting content, organizing content, selecting and organizing learning experiences, evaluating, and checking for balance and sequence. Finally, these eight steps were applied to the development of the unit on story grammar activities.

CHAPTER FIVE

SUMMARY AND RECOMMENDATIONS

The conception of this study is the result of an examination of the Networks program presently in use in the elementary grades in Newfoundland schools. The writer has taught this program at the grades four and five levels and has noted the lack of pre-writing activities aimed at developing story schema awareness in a systematic fashion at these levels as well as at the grade six level.

Because so little attention was given to such an important phase in the writing process in the Networks program, the writer saw a need for instructional materials aimed at providing activities that would enhance the narrative writing capability of elementary students. An examination of the research indicated that the folk and fairy tales would indeed be a good resource to use in developing a unit of instructional activities on story grammar elements.

Once the writer had acquired a knowledge of elementary children and their intellectual, social and language development, the next step was to decide on the model to be used in designing the instructional unit. Taba's (1962) model for curriculum development was used for the actual step-by-step development of the unit on story grammar.

The outcome of this study has been two-fold: (i) it has resulted in the production of a unit of practical curriculum

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material; (ii) it has shown teachers that it is possible to develop such instructional units independently.

The instructional unit should be viewed as a systematic approach to developing story schema awareness in elementary students. When teaching the unit, teachers should maintain the original order in which activities are presented for each story grammar element so as to ensure that students move from the least difficult to the more difficult modes of learning, as they cover the activities on one story grammar element at a time. It is necessary that students cover all the activities for each story grammar element, in order to develop a comprehensive awareness of story schema.

It is suggested that the teacher use those versions of the folk and fairy tales that are especially attractive and appealing to elementary students. The teacher should feel free to expose his or her students to tales other than those suggested in the activities.

The study, comprising as it does a rationale, specific activities, and a bibliography specifically related to the instructional unit, can be used in the writing program in elementary schools in Newfoundland.

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PART II

A UNIT OF PRE-WRITING ACTIVITIES AIMED AT DEVELOPING STORY SCHEMA AWARENESS AS AN AID TO WRITING STORIES AT THE ELEMENTARY LEVEL IN NEWFOUNDLAND

TABLE OF CONTENTS

Page

PART TWO

Introduction to the Teacher

The long-term goal of this unit is to further develop the narrative writing ability of children in the elementary grades. More specifically, it is hoped that students will develop a greater awareness of story schema and will, as a result, become more confident in their ability to write stories.

Each of the following aspects of story grammar will be treated as a subtopic within the unit as a whole: story beginning, story ending, use of detail in creating imagery, the use of magic and fantasy, use of verse and refrain, characterization and logical sequence of events. The teacher is encouraged, as he or she progresses from one element of story grammar to the next, to integrate new experiences and knowledge with what students have learnt previously in the unit. Suggestions for doing this are provided in the unit under the heading, Methodology, where applicable. The activities for teaching each story grammar element will utilize a variety of learning modes such as listening, discussing, dramatizing, reading and writing.

The teacher should feel free to add resources where appropriate. The tales selected and presented in the unit for the teaching of specific aspects of story grammar have been singled out on the basis of their functional value with respect to the learning experiences outlined. The teacher is

advised to begin with these and to add other tales where they can be helpful in meeting stated objectives. Where adequate learning has not taken place with respect to the objective(s) of a particular activity, the teacher may wish to reteach the objective(s), using a different tale.

In preparing the unit, a special effort has been made to select from among the three collections of tales: those of the Grimms, Andersen and Perrault. However, tales of Perrault and the Grimms are used more often than those of Andersen since the tales of Perrault and the Grimms contain better illustrations of most of the story grammar elements to be taught in the unit.

A special effort has also been made to use tales that are familiar as well as those that are not very well known to elementary students, depending on the story grammar element to be taught. A bibliography of resource materials for teaching the unit is presented at the end of the unit.

In all instances where students are required to focus on a section of a tale, initial exposure is, to the tale as a whole. This is to ensure that a holistic, global approach to teaching is maintained, whereby the student moves from the whole to the part, and is able to appreciate the part within the context of the whole, first and foremost.

Some of the activities are individual activities, others are group activities. Group activities are suggested in

cases where students need to discuss ideas with peers prior to making conclusions. The group setting also makes it easier for students to share the reading of a tale thereby minimizing the task of having one student read a tale independently. Where a disabled reader is expected to read a tale independently because the activity is not designated as a group activity, it is suggested in the "Note to the Teacher" that such a reader be paired with a more able reader who can do most of the reading of the tale.

Most of the activities in the unit will require two forty-minute periods. In many elementary schools, the time assigned to the teaching of Language Arts constitutes two forty-minute periods a day. Students will need this amount of time to read the tales, participate in activities, present their findings and act on feedback provided by the teacher.

The successful teaching of the unit, of course, will depend on many variables in the teaching-learning situation. Students perform and learn better in a non-threatening classroom atmosphere where making mistakes is perceived by both peers and teachers as part of the learning process. The establishment of such a classroom atmosphere will depend, to some extent, on the personality of the teacher as well as the teacher's understanding that students need freedom to interact with their peers, try out new ideas and practise

skills. It will be the teacher's responsibility to structure groups in such a way that members are compatible.

One of the most important skills that the teacher will use during the teaching of the unit will be the questioning technique. The teacher's ability to draw information out of the student, to interject briefly in order to help a hesitant student and to listen carefully, will play a great part in eliciting student participation and extending the learning. Continuous, effective feedback will help students gain insights into their own accomplishments as well as suggest ways of improvement.

The teacher will be required to read tales to the students from time to time. Many of the activities begin with the students listening to the teacher reading. It is crucial that the reading be done in an enthusiastic and interesting manner so that students are encouraged to visualize situations, relive experiences and participate orally at times. The teacher who wishes to use the method of storytelling will find Storytelling: Art and Technique by Augusta Baker and Ellin Greene (1977) an excellent aid to the development of the storytelling technique. Other literature on the art of storytelling is suggested in the bibliography at the end of the unit.

Good storytelling will help develop the art of listening. By listening to the tales, students will be able to

experience a whole piece of literature, uninterrupted by questions or discussions. Sometimes, prior to reading a tale, the teacher might want to ask students to listen carefully for certain story elements, such as descriptive detail for instance. As students listen to tales they will become exposed to the patterns of language and the vocabulary contained in the tales. They will be able to create the scenes, the action, and the characters, thereby developing their imaginative ability. Chalmers (1973) comments on the benefits of storytelling as a listening, language experience:

> As children listen to stories, verse, prose of all kinds, they unconsciously become familiar with the rhythms and structure, the cadences and conventions of the various forms of written language. They are learning how to print 'sounds', how to 'hear' them in their inner ear. Only through listening to words in print being spoken does anyone discover their colour, their life, their movement and drama. (pp. 33-34).

Finally, throughout the teaching of the unit it is important that related resource materials be on display and accessible to students at all times. Such related materials will consist of collections of folk and fairy tales, specially illustrated or specially written versions of individual tales, magic fiction, poetry collections, examples of circle stories as well as of open ended stories. Such related resources are listed at the end of the unit.

The Structure of the Unit

The unit consists of activities under the following headings:

1. Story Beginning
2. Story Ending
3. Use of Detail in Creating Imagery
4. The Use of Magic and Fantasy
5. Use of Verse and Refrain
6. Characterization
7. Logical Sequence of Events

Explanation of the Unit

The unit consists of activities designed to teach the story grammar elements listed above. First, the objective(s) of each activity is (are) presented. This is followed by a statement of the activity addressed to the student. The suggested tale(s) for use in the activity is (are) then listed for the teacher.

Where necessary, the preparation of exercises for the activity is discussed with examples of such exercises provided in those instances where it is felt that the teacher needs a model. Also, where it is felt necessary, an explanation of the story grammar element to be taught in the activity is given with reference to the suggested tale(s). Most of the activities require feedback from the teacher.

Guidelines for providing feedback to students are presented with suggested questions in some instances where questioning is directed towards eliciting specific information. Evaluation is sometimes used and is usually accompanied by feedback so that students get the guidance they need to complete the activity correctly.

Finally, where required, a "Note to the Teacher" is used to explain the reason for a certain procedure or to impart information pertinent to the activity but not covered in the preceding sections.

General Goals of the Unit

The general goals of the unit are as follows:

1. Students will further develop and extend their appreciation of the folk and fairy tales.
2. Students will develop an interest in stories in general.
3. Students will develop a knowledge of story grammar elements as they occur in the folk and fairy tales.
4. Students will develop an awareness of how story grammar elements combine in the folk and fairy tales to produce a literary experience.
5. Students will develop an interest in experimenting with the creation of story grammar elements.
6. Students will develop confidence in eventually producing their own stories.

Folk and Fairy Tales as Resources for the Unit

Many elementary students have had prior exposure to folk and fairy tales. Indeed, the folk and fairy tales are part of the repertoire of the early experiences of most children. Elementary students are still interested in the world of wonder and make believe which pervades the folk and fairy tales. The fairy tale world provides children with a haven from the routine of the real world. Bettelheim (1976) notes that children derive psychological benefits from the tales such as the assurance that good will be rewarded, and evil, punished.

Children are able to respond to the form of the tales since most of the folk and fairy tales follow the same pattern. By the time they reach elementary grades, most children are familiar with the "Once upon a time" beginning of most folk and fairy tales; the use of stock characters such as princes and princesses, kings and queens; the presence of magical agents such as fairies and witches; and the principle of rewarding good deeds and punishing evil ones.

Elementary students are, therefore, prime candidates for undertaking a unit which utilizes the folk and fairy tales for teaching story grammar. Their prior knowledge of the tales and their abiding interest provide a good basis for using the tales as resource materials for the instructional unit.

Moreover, the repetitive structural pattern of the tales lends itself to the development of a unit aimed at teaching the different elements of story grammar. The tales are concise examples of good narrative structure which lends itself to assimilation because of the repetition of story grammar elements. The following story grammar elements which are taught in the unit occur repetitively throughout the tales: story beginning, story ending, use of detail in creating imagery, the use of magic and fantasy, the use of verse and refrain, characterization, and logical sequence of events.

Story Beginning

ACTIVITY 1

Objective

Students will:

- discuss elements of story beginning such as place, time, characters, brief description of characters, and opening state of events.

Student Activity

Listen to the tale, "Little Tom Thumb", I am going to read to you. After you have listened to the tale, the class will discuss the beginning, paying special attention to such elements as place, time, characters, brief description of characters, and opening state of events.

Suggested Tale

Perrault's "Little Tom Thumb"

Methodology

Explanation. The elements of story beginning contained in the opening of "Little Tom Thumb" can be broken down as follows:

Time. Once upon a time.

Characters. A wood-cutter and his wife who had seven children.

Brief Description of Characters. The eldest was only ten years old, and the youngest was seven.

Opening State of Events. They were poor and their seven children were a great tax on them, ... and they were troubled also because the youngest was very delicate and could not speak a word.

Note that the element of place is missing in this opening.

Note to the Teacher

The method of having students listen to the whole tale first is necessary so that students are exposed to the connection between the story beginning and the rest of the story prior to their examining any one part of the story such as its beginning.

Story Beginning

ACTIVITY 2

Objective

Students will:

- discuss which of the following elements is missing from the beginning of the tale presented: place, time, characters, brief description of characters, and opening state of events.

Student Activity

Listen to the tale, "Clod Hans", I am going to read to you. After I have read the tale, the class will discuss which of the following elements is missing from the beginning: place, time, characters, brief description of characters, and opening state of events.

Suggested Tale

Andersen's "Clod Hans"

Methodology

Explanation. An examination of the opening of Andersen's "Clod Hans" will reveal that the element of time is missing.

Feedback. As class discussion progresses, the teacher will ask the following questions in order to guide the discussion:

1. Do we know where the story is taking place?
2. Do we know when the story is taking place?
3. Are any characters mentioned in the beginning?
4. What do we find out about the characters in the beginning?
5. What is happening at the beginning of the tale?

Note to the Teacher

Before reading "Clod Hans" it is suggested that the teacher refer back to the beginning of Perrault's "Little Tom Thumb", (which was presented in Activity one), noting that the element of place is missing from the opening. By referring back to a previous activity, the teacher is able to maintain continuity and use prior knowledge as a basis for Activity two.

Story Beginning

ACTIVITY 3 (Group Activity)

Objectives

Students will:

- select an appropriate story beginning to accompany the rest of a story.
- discuss with group members how the story beginning chosen fits the rest of the story.

Student Activity

Each group will select a story beginning that fits the rest of the story, using the materials you have been given. Group members will discuss how the story beginning chosen, fits the rest of the story logically.

Suggested Tales

Grimms' "The Valiant Little Tailor"

Perrault's "Ricky of the Tuft"

Grimms' "Thumbling"

Methodology

Preparation. Prior to this activity, the teacher will separate the beginnings of each of the suggested tales from the rest of the tale. Using "The Valiant Little Tailor" for instance, the teacher will separate the following from the rest of the tale:

> Once on a lovely summer's morning a little tailor sat in his shop making a jacket trimmed with fancy braid ... 'Cherry! Apricot! Minted Crabapple!' (Garden, 1982, p. 139)

The teacher will provide each group with the rest of only one of the suggested tales and the beginnings of all three tales.

Explanation. The two main clues for selecting the appropriate beginning will be:

1. Repetition of the names or occupations of the characters mentioned in the opening.
2. The continuation of the event or situation mentioned in the opening.

Feedback

The teacher will circulate among the groups during this activity and assist students in selecting the appropriate beginning for the rest of the story given to their group. The teacher will also guide the discussion in the groups to help group members see the connection between the opening of the tale and the rest of the tale. The teacher will ask questions such as:

1. Are the characters in the opening that you chose the same as the characters in the rest of the tale you have been given?

2. Is what happens in the rest of the tale connected to the opening state of events in the beginning you have chosen?

Note to the Teacher

In the two previous activities on Story Beginning, students were required to discuss elements of story beginning such as place, time, and so on. In this activity they will be concerned with the logical connection of the beginning of the tale to the rest of the tale. They will, therefore, progress from examination of the individual elements which comprise a story beginning, to the functional value of a story beginning as it relates to the rest of the tale.

Story Beginning

ACTIVITY 4

Objective

Students will:

- complete tales by writing their own beginnings.

Student Activity

After listening to the tale, "Little Red Riding Hood", the beginning of which has been omitted, you will write your own beginning to complete the tale. Remember that the beginning will contain some or all of the following: where the story is taking place; when the story is taking place; the characters in the story; a brief description of the characters; what is happening at the beginning of the story.

Suggested Tale

Perrault's "Little Red Riding Hood"

Methodology

Preparation. The teacher will provide each student with a copy of "Little Red Riding Hood" with the beginning, as quoted in the following section, missing.

Explanation. When reading "Little Red Riding Hood", the teacher will omit the following beginning:

> Once upon a time ... by the name of Little Red Riding Hood ... 'and this little pot of butter'. (Robinson, 1961, p. 71)

Evaluation

The teacher will use a checklist to determine which of the following elements students have included in their beginnings: time, place, characters, brief description of characters and opening state of events.

Note to the Teacher

A variety of beginnings will be acceptable provided that they tie in logically with the rest of the story. "Little Red Riding Hood" was specifically chosen because this is a difficult exercise and familiarity with the tale would make it easier for students to attempt a beginning. This activity gives students the opportunity to engage in dynamic imitation whereby they are able to supply their own content, while being guided by their knowledge of the elements which occur in the beginning of a tale.

Story Ending

ACTIVITY 1 (Group Activity)

Objectives

Students will:

- retell the endings of tales in their own words.
- classify the endings of tales under the following headings: sad/happy ending, open ending, circular ending.

Student Activity

Each group member will take turns reading the tale assigned to your group. After reading the tale, group members will retell the ending of the tale in their own words. Group members will then decide if the ending is a sad/happy ending, an open ending or a circular ending. One member of each group will present the retelling of the ending of the tale to the class as well as state how your group classified the ending.

Suggested Tales

Perrault's "Riquet with the Tuft" (happy ending)

Andersen's "The Emperor's New Clothes" (open ending)

Grimms' "The Fisherman and his Wife" (circular ending)

Methodology

Preparation. The teacher will provide members of each group with a copy of one of the suggested tales. Prior to

having students engage in this activity, the teacher will be required to explain the three different types of endings to students.

1. Sad ending: the tale ends with a sad event such as a death.
2. Happy ending: the tale ends with a happy event such as a wedding.
3. Open ending: at the end of the tale a situation is left unresolved or a character fails to react to preceding circumstances. The reader is free to surmise how the tale could have ended.
4. Circular ending: the tale ends in the same location and often with the same state of events as occurred in the opening.

Explanation. The ending of Perrault's "Riquet with the Tuft" can be classified as a happy ending. Prince Riquet marries the princess who has grown to love and appreciate him for his true self. The ending of Andersen's "The Emperor's New Clothes" can be classified as an open ending. The tale ends with the emperor deciding to bear his degradation until the procession is over. The reader is not told whether the emperor changes as a result of his experience or whether he punishes his servants for having made a fool of him. The reader is free to surmise what may have happened next. The Grimms' "The Fisherman and his Wife" is an example of a tale

with a circular ending. The tale ends just as it began, with the fisherman and his wife living in the same pigsty near the seashore, and in the same impoverished situation.

Feedback. As each group presents its retelling and its classification of the ending of the tale, the teacher will guide the presentation so as to enable students to explain why they classified the ending as they did. The teacher will ask the following questions:

1. Does the tale end with a happy event such as a wedding?
2. Does the tale end with a sad event such as the death of someone or the loss of riches? (sad/happy ending)
3. Can you supply an ending that would make the tale seem more complete? (open ending)
4. Does the tale end in the same place where it began? (circular ending)
5. Are the characters living in the same situation at the end of the tale as they were at the beginning? (circular ending)

Story Ending

ACTIVITY 2 (Group Activity)

Objectives

Students will:

- select an ending which is a logical outcome of the rest of the tale.
- discuss the story ending selected on the basis of why it is a plausible outcome to the rest of the tale.

Student Activity

Each group member will take turns reading the part of the tale you have been given. Each group will select an ending from the four provided, that fits logically with the rest of the tale. Group members will discuss why you think the ending you chose fits the rest of the tale logically. One group member will present your conclusions to the class.

Suggested Tales

Andersen's "The Wild Swans"

Grimms' "The Goose Girl"

Perrault's "Beauty and the Beast"

Methodology

Preparation. Prior to this activity the teacher will separate the above tales from their endings. For instance,

in separating the rest of Andersen's "The Wild Swans" from its ending, the teacher will omit the following:

> And the rabble tried to stop the cart and tear Elisa's knitting out of her hands.... No one has ever seen ... made its way to the royal castle. (Haugaard, 1974, pp. 130-31)

The teacher will provide each group with the rest of one of the suggested tales and the endings of all three suggested tales as well as the ending of one other folk or fairy tale.

Feedback. The teacher will circulate among groups and monitor the discussions so as to provide assistance where necessary. Where groups have chosen an incorrect ending, the teacher may ask the following questions in an effort to help students select a correct one:

1. What major events led up to the ending of the story?
2. Does your ending refer back to the main character or any of the other characters in the story?
3. Does your ending tell the reader how a problem mentioned earlier in the story was solved?

Note to the Teacher

Where students have chosen the correct ending, the teacher will also ask the above questions in order to ascertain whether their choice of ending is the result of guessing or of the type of thinking inferred by the above questions.

Story Ending

ACTIVITY 3

Objectives

Students will:

- draw a logical ending to a tale.
- classify the ending under one of the following headings: sad/happy ending, open ending, circular ending.

Student Activity

Listen to the part of the tale "The Ridiculous Wishes", I am going to read to you. Then, draw a picture to illustrate a logical ending to complete the tale. Classify your ending under one of the following headings: sad/happy ending, open ending, circular ending.

Suggested Tale

Perrault's "The Ridiculous Wishes"

Methodology

Preparation. The teacher will omit the following ending when reading Perrault's "The Ridiculous Wishes" to the class:

> Whereupon his wife agreed that they had no choice.... He was only too glad to use his remaining wish ... former state. (Robinson, 1961, p. 91)

Feedback. The teacher will hold individual conferences with students to discuss the plausibility of their endings. During such a conference the teacher will ask students the

questions asked on page 96 under the heading, Feedback, at the end of the previous activity, where necessary.

Note to the Teacher

Prior to having students engage in this activity, the teacher may wish to review the different types of story endings as explained previously on page 109 under the heading, Preparation.

Story Ending

ACTIVITY 4

Objectives

Students will:

- complete a tale orally with their own ending.
- classify their ending under the following headings: sad/happy ending, open ending, circular ending.

Student Activity

Read the part of the tale, "The Golden Bird", you have been given. Supply an ending of your own that will fit the rest of the tale logically. State whether your ending is sad or happy, an open ending, or a circular ending.

Suggested Tale

Grimms' "The Golden Bird"

Methodology

Preparation. The teacher will separate the rest of the tale from the ending. The following ending will be omitted:

> The prince shuddered, ... all remained peaceful until the next adventure began. (Garden, 1982, p. 184)

Each student will be given a copy of "The Golden Bird" with the above ending omitted.

Evaluation. As students present their endings orally and classify them the teacher will rate them as plausible or

non-plausible. The teacher will also indicate if the ending has been classified correctly or not.

Feedback. Where a student has provided a non-plausible ending, the teacher will, through class discussion, point out why the ending is non- plausible. In steering the discussion the teacher will ask the following:

1. What major events led up to the ending of the tale?
2. Does your ending let the reader know what was the prince's reply to the fox's wish?

Note to the Teacher

The original ending of this tale is a happy one. Students may supply any type of ending provided it is plausible with respect to the rest of the story. This tale is long and requires sustained reading. The teacher can accommodate the poor reader by having a peer assist him or her with the reading of the tale. This tale provides students with the opportunity to engage in dynamic imitation. Students are free to create their own content provided it fits logically with the rest of the tale.

Use of Detail in Creating Imagery

ACTIVITY 1

Objectives

Students will:

- discuss descriptive details related to scenes and places in a tale.
- draw pictures to illustrate details related to one of the scenes or places in a tale.

Student Activity

Read "The Nightingale" paying close attention to the details used to describe the emperor's garden, the emperor's palace and the scene where the emperor is lying in his bed after the nightingale stops singing. The class will then discuss tnese details. After the discussion, you will draw pictures to illustrate one of the scenes or places discussed, including as many details as you can.

Suggested Tale

Andersen's "The Nightingale"

Methodology

Preparation. The teacher will provide each student with a copy of "The Nightingale".

Explanation. In Andersen's "The Nightingale", there are many instances of descriptive details used to create scenes

and places. One such instance is the passage which describes the emperor's garden. The descriptive details in this passage are underlined as follows:

> Everything in the emperor's garden was most cunningly arranged. The gardens were so large that even the head gardener did not know how large they were. If you kept walking you finally came to the most beautiful forest with tall trees that mirrored themselves in deep lakes. The forest stretched all the way to the sea, which was blue and so deep that even large boats could sail so close to the shore that they were shaded by the trees. (Haugaard, 1974, p. 203)

Feedback. The teacher will, during individual conferences, ask students to describe orally the scene or place they have drawn by referring to details they have included in their drawing. Where students have omitted details the teacher will ask questions to assist them in recalling those details. For instance, with reference to a drawing describing the emperor's garden, the teacher may ask:

1. How was the sea described? What colour was it?
2. What detail was given about the boats to help the reader see how deep the sea was?
3. What details were given to help the reader realize how large the gardens were?

Use of Detail in Creating Imagery

ACTIVITY 2

Objective

Students will:

- fill in their own details to describe a situation, an event, an object or a character in a part of a tale.

Student Activity

Descriptive details have been omitted in a part of the tale, "The Fisherman and his Wife". After reading the whole tale with the omitted details, complete the tale by writing in descriptive details in the blanks, using the copy of the tale you have been given.

Suggested Tale

Grimms' "The Fisherman and his Wife"

Methodology

Preparation. Prior to this activity, the teacher will prepare a copy of the entire tale for each student with the appropriate information left out. Using the Grimms' "The Fisherman and his Wife", the teacher will omit details as shown from the following passage in the tale:

> So the fisherman turned his back to the ____ house, but found instead a _____ castle, with all his wife had envisioned. She met him outside, standing upon the drawbridge that spanned the moat, and servants opened

> the doors for them as they went in. The ____ hall had a _____ floor, and woven tapestries of _____ were upon the walls. _____ fires crackled _____ at both ends of the hall; _____chairs stood about, and _____ chandeliers sparkled from the ceiling. (Garden, 1982, p. 129).

Feedback. The teacher will comment on the descriptive details provided by the students, noting how they help the reader visualize the object being described. Where necessary, the teacher will assist students in filling in appropriate details during an individual conference. After commenting on students' efforts, the teacher will read the assigned passage with the original details to the class.

Note to the Teacher

Despite the fact that the students will be working on only a short passage from the entire tale, "The Fisherman and his Wife", it is important that they read the whole tale first, including the passage with the blanks. This is in keeping with the approach used throughout this unit of presenting activities within the context of the whole tale. Reading the entire tale, except for the details omitted in the above passage, will enable students to appreciate the setting and atmosphere of the tale prior to filling in the blanks.

The Use of Magic and Fantasy

ACTIVITY 1 (Group Activity)

Objectives

Students will:

- name the magical agent in a tale and the magical outcomes brought about by this agent.
- present their findings to the rest of the class orally.

Student Activity

Members of each group will take turns reading "Cinderella". After reading the tale, group members will discuss the magical agent in the tale and the magical act or acts performed by this agent. Each group will select one member to present the group's findings to the class.

Suggested Tale

Perrault's "Cinderella"

Methodology

Preparation. The teacher will provide each student with a copy of "Cinderella".

Explanation. In Perrault's "Cinderella", the magical agent is Cinderella's fairy godmother. The fairy godmother performs many magical acts such as turning a pumpkin into a gilded coach; transforming six mice into six "dappled mouse-

grey horses"; changing six lizards into six lackeys; and so on.

Note to the Teacher

Though Perrault's "Cinderella" will most likely be familiar to students, it was selected because of the uncomplicated link between magical agent and magical acts performed. Having each group present its findings will enhance the possibility of covering all the magical outcomes occurring in the tale. The teacher can avoid repetition in the presentations by asking reporters not to mention outcomes already reported.

The Use of Magic and Fantasy

ACTIVITY 2

Objective

Students will:

- report orally how the outcome of a tale would be different if no magical acts were performed in the tale.

Student Activity

State orally how you think the tale of "Cinderella" would have ended had no magical acts been performed to assist Cinderella. Be prepared to make an oral presentation to the class.

Suggested Tale

Perrault's "Cinderella"

Methodology

Explanation. Plot advancement and the outcome of "Cinderella" are dependent on the magical acts performed by Cinderella's fairy godmother. Without such magical acts, the tale could have developed and ended in a variety of different ways.

Evaluation. As students make their oral presentations, the teacher will rate these as satisfactory or unsatisfactory based on the following requirements:

1. The absence of magical agents and magical outcomes.

2. The plausibility of the outcome as it relates to the opening state of events prior to the intervention of Cinderella's fairy godmother.

Note to the Teacher

This activity builds on the previous one where students noted the magical agent in "Cinderella" as well as the magical outcomes brought about by this agent, Cinderella's fairy godmother. By using the same tale, students can make use of such prior knowledge and thereby undertake this activity with greater ease. Prior to having students engage in this activity, the teacher will briefly retell the story of "Cinderella" to the class, if he or she feels this is necessary.

The Use of Magic and Fantasy

(TALKING ANIMALS)

ACTIVITY 3 (Group Activity)

Objective

Students will:

- dramatize a brief exchange between a talking animal and another character or characters in a tale.

Student Activity

Select a partner for this activity. Each partner will take turns reading "Puss in Boots". When you have finished reading the tale, you will dramatize the conversation between Puss in Boots and the ogre. One partner will be Puss in Boots, the other will be the ogre. You may use your own words when dramatizing the conversation. Be prepared to present you dramatization to the class.

Suggested Tale

Perrault's "Puss in Boots"

Methodology

Explanation. The conversation between Puss in Boots and the ogre was specially selected because of its simplicity and the appeal it would have to elementary students: the powerful ogre and the frightened cat. The section of the tale in which this conversation occurs is as follows:

> The ogre received him as civilly as an ogre can, and bade him sit down .... No sooner did Puss see it than he pounced on it and ate it. (Johnson, 1961, p. 100)

Note to the Teacher

Here again, though students will be focusing on only one section of the tale, "Puss in Boots", it is important that they be exposed to the whole tale first, so they can appreciate the conversation between Puss in Boots and the ogre within the context of the whole tale. Students will, most likely, find this activity motivating and enjoy sharing their presentations with their peers.

The Use of Magic and Fantasy

ACTIVITY 4

Objective

Students will:

- write a brief dialogue between a talking animal and another character in a tale.

Student Activity

After listening to my retelling of "Little Red Riding Hood", you will write a brief conversation between Little Red Riding Hood and the Wolf. In this conversation, the Wolf will ask Little Red Riding Hood how to get to her grandmother's house, what the colour of her grandmother's house is, and whether her grandmother is home alone or not. Little Red Riding Hood will give him the information he needs.

Suggested Tale

Perrault's "Little Red Riding Hood"

Methodology

Preparation. The teacher will provide each student with the following dialogue format for completing this activity:

Wolf:

Little Red Riding Hood:

Wolf:

Little Red Riding Hood:

Students will be free to extend the above format depending on the length of their dialogue.

Explanation. Some students who have difficulty visualizing written dialogue will find the above format helpful in getting them started.

Evaluation. The teacher will evaluate this exercise as satisfactory provided that:

1. The dialogue focuses on the content elicited in the section, Student Activity.
2. The conversation advances logically as a result of one character responding to what the previous character said.

Note to the Teacher

Students will be required to do a fair bit of writing in this activity compared to what writing they have been required to do in previous activities. The emphasis in this activity should be on creativity in constructing dialogue. The teacher should be careful to emphasize, where necessary, that students should not be overly concerned about the correct spelling of words but rather with the content of the dialogue. The teacher should also accept variations of traditional grammar, especially where such is the result of dialect.

Use of Verse and Refrain

ACTIVITY 1

Objective

Students will:

- repeat refrains as they occur during the reading of a tale.

Student Activity

Listen to the tale, "The Fisherman and his Wife". When I raise my hand you will join in the verse recited by the fisherman each time he wishes to call the fish.

Suggested Tale

Grimms' "The Fisherman and his Wife"

Methodology

Explanation. The following refrain written in verse form is repeated throughout the "The Fisherman and his Wife":

> Flounder, swimming round and round,
> Cast yourself upon the ground.
> My wife, she wants a boon of thee:
> She would even greater be.
> (Garden, 1982, p. 127)

The simple rhyming pattern aa, bb, and the simple language of the above refrain make it particularly appealing to elementary students. The teacher will point out the rhyming pattern to students. This refrain is repeated six times in the tale, thus giving each student the opportunity to join in

at a point where he or she has memorized enough of the verse to participate.

Note to the Teacher

Students should find this activity motivating and enjoyable. By raising a hand each time the refrain occurs, the teacher will be able to give students a cue for beginning their recitation of the refrain.

Use of Verse and Refrain

ACTIVITY 2

Objective

Students will:

- compose a refrain orally to replace one in a tale.

Student Activity

Compose a refrain orally to take the place of the refrain in "The Fisherman and his Wife". Your refrain must have the same content as the one in the tale. You may use rhyme if you wish.

Suggested Tale

Grimms' "The Fisherman and his Wife"

Methodology

Preparation. Prior to having students engage in this activity, the teacher will explain that sometimes, in a tale, a wish is expressed in verse form or sometimes a character may speak in verse form. Where such a verse is repeated more than once in a tale it is called a refrain.

Explanation. The fisherman uses the refrain in "The Fisherman and his Wife" each time he wishes to summon the fish and express his wife's request for a gift greater than the preceding one bestowed by the fish. When students compose their own refrains, they will be required to

reproduce similar content using their own words and rhyming scheme, if they wish to use rhyme.

Feedback. As students present their refrains to the class orally, the teacher will comment on them with respect to their rhyming pattern (where students have used rhyme) and the extent to which the refrain reflects the original content.

Note to the Teacher

A prior reading of "The Fisherman and his Wife" was not stipulated for this activity since students were exposed to a reading of the entire tale in the preceding activity. This familiarity with the tale will make it easier for students to undertake this activity. The teacher may wish to briefly retell the tale prior to having students begin this activity if he or she feels there is a need for this. This activity gives students an opportunity to engage in dynamic imitation in that it allows them to create their own refrains after being exposed to the form and content of the original refrain in "The Fisherman and his Wife".

Use of Verse and Refrain

ACTIVITY 3

Objective

Students will:

- write a refrain to take the place of a refrain in a tale.

Student Activity

Listen as I read the tale, "The Two Brothers", paying careful attention to the refrain. You may join in reciting the refrain each time it occurs. After listening to the tale write a refrain of your own to take the place of the original refrain in the part of the tale you have been given. Your refrain must have the same content as the one in the tale. You may use rhyme if you wish.

Suggested Tale

Grimms' "The Two Brothers"

Methodology

Preparation. Prior to this activity, the teacher will prepare a copy of the following section of "The Two Brothers" for each student, omitting the refrain:

> So the brothers took a knife, and embraced their foster father once more, ... And so they walked on, and the two little hares followed them, hopping along behind. (Garden, 1982, p. 32)

The teacher will leave a space for the student to insert his or her own refrain in the space where the original refrain occurred in the above section of "The Two Brothers".

Explanation. As in the previous activity, students will be required to express the original content of the refrain in their own words, and use their own rhyming pattern if they so wish. The difference here is that they will be required to write their refrain in the space provided rather than present it orally. The teacher may wish to repeat the explanation of what constitutes a refrain, as presented in the preceding activity on page 131 under the heading, Preparation, if he or she feels this is required.

Evaluation. The teacher will rate the students written refrains as either satisfactory or unsatisfactory. A rating of satisfactory will require that:

1. The refrain be written in the student's own words.
2. The refrain reflect the content of the original refrain in "The Two Brothers".

If any one of the above requirements is absent, the refrain will be rated unsatisfactory.

Feedback. Where a refrain has been rated unsatisfactory, the teacher will hold an individual conference with the student concerned. The teacher will,

during this conference, discuss the missing requirements with the student.

Note to the Teacher

As in the previous activity, students are again given the opportunity to engage in dynamic imitation since they are allowed to create their own refrains using the content and form of the original as a guide.

Characterization

ACTIVITY 1

Objective

Students will:

- create a character web connecting character traits with speech and action that support those traits.

Student Activity

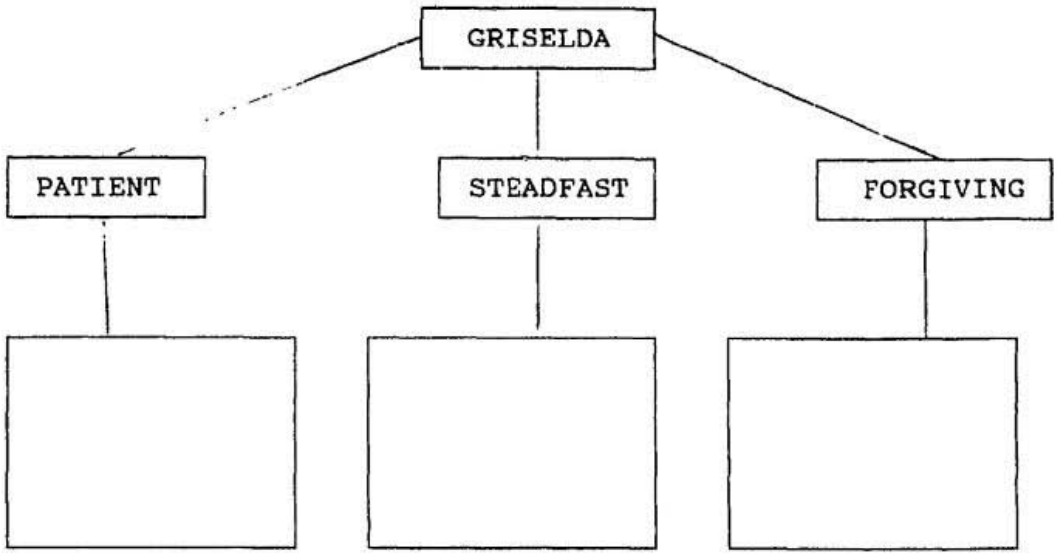
After reading the tale, "Patient Griselda", fill in examples of speech and action that support Griselda's character traits in the character web diagram you have been given.

Suggested Tale

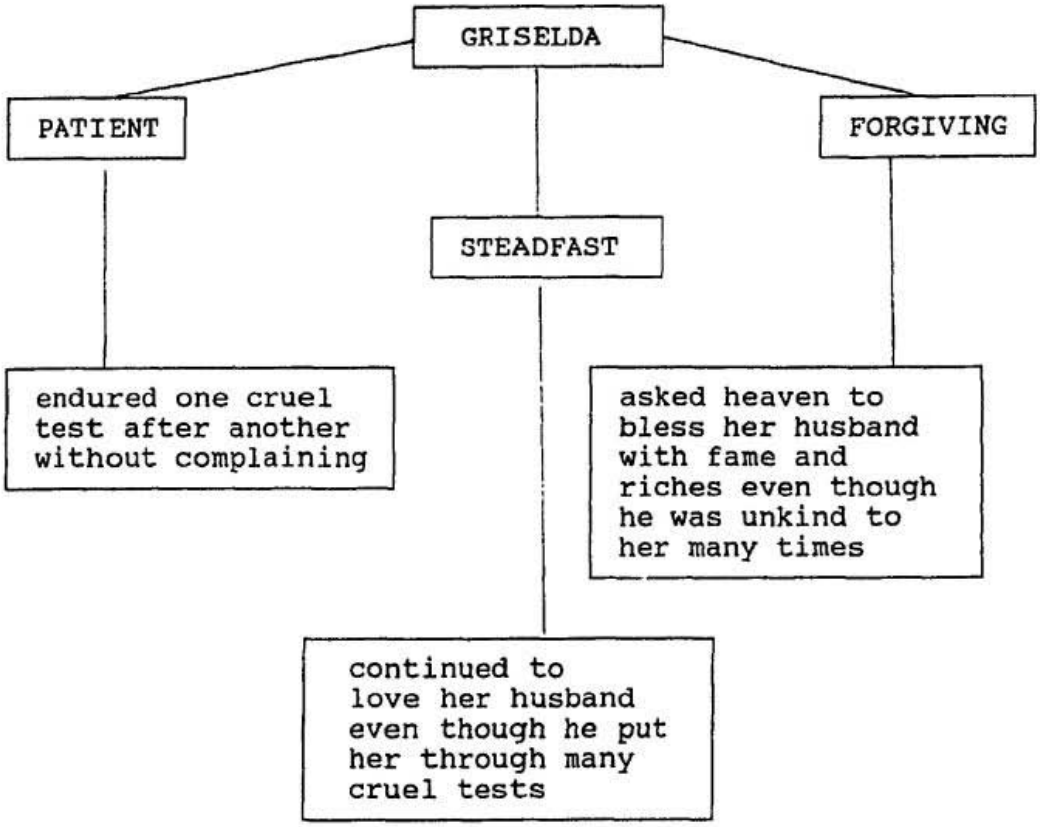
Perrault's "Patient Griselda"

Methodology

Preparation. The teacher will provide each student with a copy of "Patient Griselda". Prior to this activity, the teacher will prepare the following character web diagram for students:



Students will be required to fill in examples of speech and/or action that support the character traits: patient, steadfast, and forgiving. Students may fill in one or more examples for each character trait. A completed character web, where one example is given for each trait, will look like this:



Explanation. Like many other characters in the folk and fairy tales, Griselda's character remains unchanged from beginning to end. She is patient, steadfast and forgiving throughout the tale. These qualities enable her to endure the many tests her husband, the king, puts her through.

Feedback. While students are working on this activity, the teacher will monitor their entries, checking to see if they are selecting the correct information from the tale. Where students have not selected the correct information to

support a character trait, the teacher will ask questions to assist them in doing so. For instance, if a student recorded the wrong information to support Griselda's steadfastness, the teacher will ask:

1. Why do you think the information you have selected from the tale supports the character trait of steadfastness in Griselda?
2. How does Griselda react to her husband's unkind treatment each time?
3. Does she do or say anything throughout the tale to make you believe that she does not love her husband despite his unkind treatment of her?

Note to the Teacher

Students who are incapable of reading the entire tale independently should take turns reading small parts of the tale with a peer who is capable of doing most of the reading.

Prior to having students undertake this activity, the teacher will discuss the words patient, steadfast and forgiving with the class so that students will have an understanding of what these words mean. Such a discussion should include examples of these character traits as they may apply to people in every-day life.

Characterization

ACTIVITY 2 (Group Activity)

Objectives

Students will:

- complete a character web of Griselda's husband.
- discuss the contrasting character traits possessed by Griselda and her husband respectively.

Student Activity

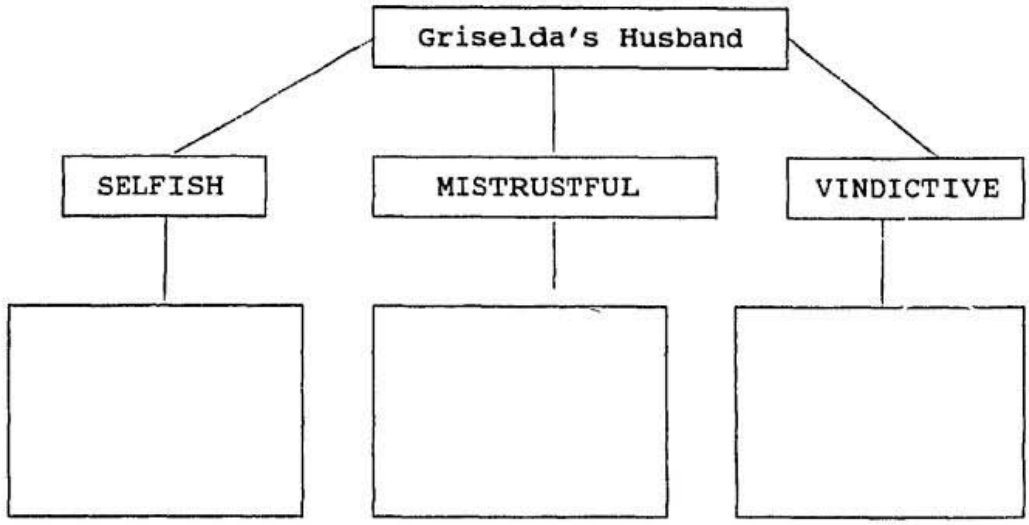
Group members will first participate in completing a character web of Griselda's husband. Then, using your character web of Griselda from the preceding activity, group members will then discuss how Griselda's character contrasts with that of her husband.

Suggested Tale

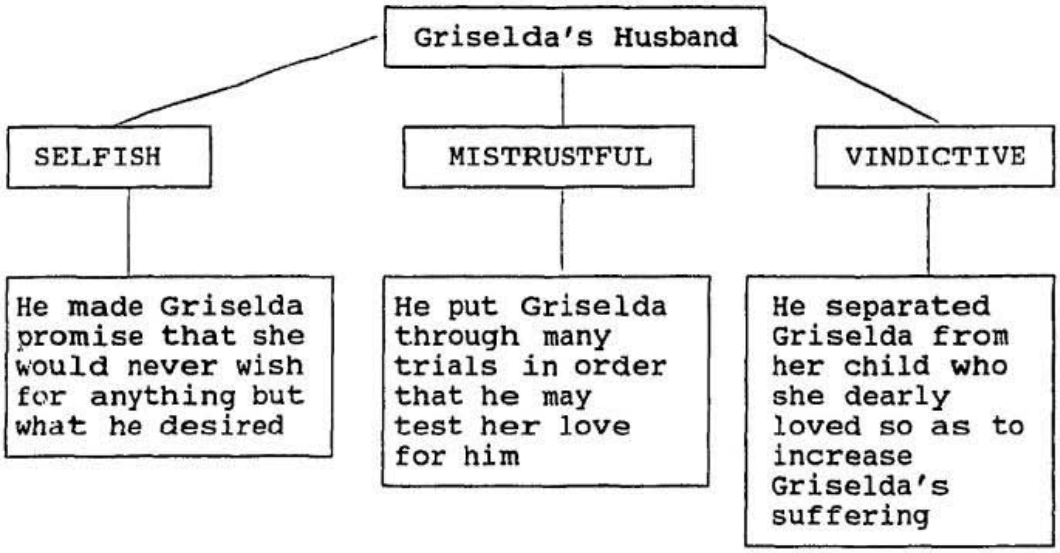
Perrault's "Griselda"

Methodology

Preparation. The teacher will provide each student with a copy of "Patient Griselda". Prior to this activity the teacher will prepare a character web diagram of Griselda's husband as follows:



Students will be required to fill in at least one example of speech and/or action that supports the following character traits possessed by Griselda's husband: selfish, mistrustful, and vindictive. A completed character web where one example is given to support each trait will look like this:



Students will need their character web of Griselda which they completed in the preceding activity, as well as a copy of the tale, "Griselda", in order to complete this activity.

Explanation. By comparing the information on both character webs, students will readily see the contrasting character traits of Griselda and her husband respectively.

Note to the Teacher

Feedback will, most likely, not be necessary for this activity. Once the students have completed the character web of Griselda's husband in their groups, the contrasting character traits will be evident. This activity builds on the preceding one in that it again requires students to repeat the skills used in completing the character web of Griselda in the preceding activity. It also extends the

learning acquired in the preceding activity by asking students to utilize prior information in order to make the contrast between Griselda and her husband.

Prior to having students undertake this activity, the teacher will discuss the words selfish, mistrustful, and vindictive with the class so that students understand what they mean. Here again, the discussion should include examples of these character traits as they may apply to people in real life.

Characterization

ACTIVITY 3 (Group Activity)

Objective

Students will:

- discuss orally how a character in disguise tests another character and rewards that character for being kind.

Student Activity

Group members will take turns reading "Snow White and Rose Red". Group members will then discuss what the bear did to test the kindness of Snow White and Rose Red. Discuss also how the bear rewarded Snow White and Rose Red for their kindness. One group member will present the group's findings orally to the class.

Suggested Tale

Grimms' "Snow White and Rose Red"

Methodology

Preparation. The teacher will provide each student with a copy of "Snow White and Rose Red".

Explanation. In many of the folk and fairy tales, a character such as a prince first appears in disguise and puts another character through one or more tests before revealing his true identity and rewarding or punishing the character tested. In Andersen's "The Swineherd", for instance, the

prince, under disguise as a swineherd, tests the sincerity of the princess and finds her lacking. He punishes her at the end by revealing his true princely self and denying her the opportunity to marry him.

In the Grimms' "Snow White and Rose Red", the bear, really a prince in disguise, tests the kindness of Snow White and Rose Red and eventually rewards them for being kind by allowing them to marry him and his brother. The bear tests their kindness by asking them to give him shelter from the storm; to allow him to warm himself by their fire; and to brush the snow off his coat. They respond kindly to all his requests.

Feedback. As groups present their findings orally, the teacher will, where necessary, ask questions to ensure that students meet the stated objectives. Where the objectives have not been met, the teacher will ask the following questions to help students select the required information from the tale:

1. What did the bear ask Snow White and Rose Red to do for him when he came to their door?
2. Did they do what he asked?
3. How did he reward them?

Note to the Teacher

The teacher may wish to conduct a similar activity in another lesson, using Andersen's "The Swineherd". This will help students realize that characters do not always pass the tests given to them by another character in disguise and may eventually be punished rather than rewarded.

Logical Sequence of Events

ACTIVITY 1

Objectives

Students will:

- discuss the sequence of events in a part of a tale.
- dramatize the sequence of events in a part of a tale.

Student Activity

Listen to the tale, "Hansel and Gretel". After listening, you will participate in a class discussion of the sequence of events in the section of the tale you have been given. Individual students will then be called upon to dramatize these events in the order in which they occur in the section of the tale discussed.

Suggested Tale

Grimms' "Hansel and Gretel"

Methodology

Preparation. Prior to this activity, the teacher will prepare a copy of the following part of the tale, "Hansel and Gretel", for each student:

> At last they came to the middle of the forest, and the father began cutting wood, leaving aside some of the best pieces.... 'Don't cry, little sister,' Hansel said. 'We will be fine when the moon rises; just wait and see.' (Garden, 1982, p. 117)

Explanation. The teacher will be required to guide students through this activity since they may have difficulty separating the details from the main events in this part of the tale. The teacher will list the sequence of events as they arise out of the class discussion and leave them on display for the rest of this activity. Following is a list of the main events in this part of the tale:

1. Hansel and Gretel arrived in the middle of the forest with their father and stepmother.
2. Their father lit a fire and asked them to have their dinner and take a nap by the fire.
3. The children ate their bread and fell asleep.
4. When they awoke, they discovered that their parents had deserted them.
5. Gretel began to cry and Hansel comforted her.

As students take turns dramatizing the above events, it is mandatory that they maintain the sequence.

Feedback. Where a student fails to dramatize an event that immediately follows the last one presented, the teacher will intercede and ask that student to follow the sequence on the above list.

Logical Sequence of Events

ACTIVITY 2

Objective

Students will:

- complete an incomplete list of events in the order in which they occurred in a part of a tale.

Student Activity

After reading the tale, "Beauty and the Beast", complete the list of events you have been given. Fill in the missing events in the correct sequence in which they occur in the part of the tale concerned.

Suggested Tale

Perrault's "Beauty and the Beast"

Methodology

Preparation. The teacher will provide each student with a copy of Perrault's "Beauty and the Beast". The teacher will also prepare an incomplete list of the events of the following section of the tale in correct sequence:

> He looked out the window. The snow had vanished, and his eyes rested instead upon arbours of flowers--a charming spectacle.... 'I did not dream I should be giving offence by picking one'. (Robinson, 1961, p. 122)

Following is an incomplete list of the main events in the above section of the tale, in correct sequence. The

teacher will provide each student with a copy of this incomplete list.

1. The merchant looked out the window.
2. He went back to his room.
3.
4. He thanked the Fairy for the cup of chocolate.
5.
6. He saw a beast coming towards him.
7.
8. The merchant asked the beast to pardon him for picking the roses.

The missing events in the above exercise, to be filled in by students in the order in which they occur in the tale, are as follows:

3. He found a cup of chocolate on a little table.
5. He went forth to look for his horse.
7. The beast threatened to kill the merchant for picking his roses.

Feedback. The teacher will hold individual conferences with students to discuss their ordering of events in correct sequence. The teacher will point out the need for a logical progression of events. For instance, event 4 follows event 3 since the merchant has to find the cup of chocolate first before thanking the fairy for it.

Note to the Teacher

It is important that students read the entire tale before undertaking this activity which deals with only one section of the tale. This is in keeping with the approach used throughout the unit of presenting activities within the context of the whole tale prior to examining any one part. Some students may have difficulty reading the entire tale independently. Such students can be paired off with a better reader who can do most of the reading.

Logical Sequence of Events

ACTIVITY 3 (Group Activity)

Objective

Students will:

- write the reasons for actions performed by characters in a tale.

Student Activity

Group members will take turns reading "The Six Swans". After reading the tale, group members will first discuss, then write the reasons for the actions performed by the characters on the chart you have been given.

Suggested Tale

Grimms' "The Six Swans"

Methodology

Preparation. The teacher will provide each student with a copy of "The Six Swans". The teacher will also provide each student with a copy of the following chart, leaving the third column blank for students to fill in.

CHARACTER	ACTION	REASON
1. The witch	Refused to help the king find his way out of the forest	Because the king refused to marry her daughter
2. The witch's daughter	Bribed one of the servants	Because she wanted him to find out where the king was spending his time when he left the palace
3. The king	Took a ball of twine with him when he went to visit his children	Because the king used a ball of twine to find the distant castle where his children lived
4. The witch's daughter	Sewed a charm into each of the six silk shirts she made	Because she wanted to use the magic shirts to change the king's six sons into six swans
5. The king's daughter	Ran away	Because she wanted to go in search of her six brothers

Through group discussion, students will decide what information should be written in the third column under the heading, Reason.

Feedback. While students are working in their groups, the teacher will circulate and monitor the information students decide to put under the heading, Reason. Where incorrect information has been entered, the teacher will help students locate the correct information in the tale.

RESOURCES SPECIFICALLY RELATED TO THE ACTIVITY UNIT

Folk and Fairy Tales

Collections

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Andersen, Gerda M., trans., & Brey, Charles, illus. (1965). The Emperor's Nightingale. New York: Holt, Rinehart and Winston, Inc.

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Mayer, Marianna, trans., & Locker, Thomas, illus. (1987). The Ugly Duckling. New York: Macmillan Publishing Co.

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Sadler, Richard, trans., & Fromm, Lilo, illus. (1970). The Golden Bird. New York: Doubleday and Company, Inc.

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Anderson, Paul S. (1963). Storytelling With the Flannel Board. Minneapolis, Minnesota: T.S. Denison & Company.

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