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Integrating folk literature into a meaning center curriculum

Sheilah Marie Bellew

INTEGRATING FOLK LITERATURE INTO A MEANING CENTER CURRICULUM

A PROJECT

Presented to the
Faculty of
Caifornia State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree

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in Education

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by

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California State University, San Bernardino, 1992

STATEMENT OF THE PROBLEM

The purpose of this project was to develop an integrated, meaning centered curriculum designed to explore in a sequential manner, folk literature for a kindergarten, first grade, and second grade class.

Although folk literature has been included to a degree in the language arts curriculum, the material has not been presented in a thoughtful, organized manner. Many children enter school with limited exposure to folk tales, or their personal knowledge is based on cartoons or Walt Disney translations.

PROCEDURES

It was recognized that any curriculum designed for the children of this decade must invite a deep, thoughtful processing that challenges the mental, emotional, and aesthetic domains of the mind. Following the current trend in education, a unit study was developed that provided a structure for the study of folk literature and guidance to lead students to challenge themselves toward self-actualization and a better understanding of different cultures.

The value of instructing folk literature was researched and validated. A humanistic approach to learning was chosen as the foundation of the curriculum design.

The following five units were developed to provide a framework that developmentally approached the study of folklore:

Unit 1 - Nursery Rhymes

Unit 2 - Repetitive Tales

Unit 3 - Cumulative Tales

Unit 4 - Repetitive and Cumulative Tales of Mexican, African, and Asian Cultures

Unit 5 - Archetype "Cinderella"

CONCLUSIONS AND IMPLICATIONS

This author found during the partial implementation of this unit in her first grade class, that children have a natural attraction to folk literature. The stories challenged the student toward critical thinking and problem solving. Through the cooperative activities, the students demonstrated increased responsibility for self and to members of their class.

Folk literature is an ideal venue for teaching an integrated curriculum. Research shows that when students can make meaningful connections, learning and understanding increases. Language arts, history, social studies, science, math, and visual/performing arts can all be integrated through the study of folk literature.

DEDICATED TO:

Though many friends, family and colleagues have supported me throughout this project, it is to my best friend and husband, Terry, that I dedicate this work.

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INTRODUCTION:

The purpose of this project is to develop a meaning centered unit study of folk literature for a first grade classroom, that can be adapted for a kindergarten through second grade study. The curriculum for this unit is based on the design elements of Constructing A Thinking and Meaning-Centered Curriculum (1990), a module published by the California School Leadership Academy. Based on the knowledge gained by researchers that successful learning requires the active involvement of the learner, student's and teacher's roles must change. The teacher's role shifts from conveying information to creating conditions that will lead students to construct knowledge for themselves.

The students, when experiencing meaningful interaction with narratives such as folk tales, will gain a meaningful understanding and perspective of literature, cultures, and the unity of all people. The students are equipped with tools for knowledge gathering to allow them to research, inquire, discover and invent knowledge of their own.

The longterm outcome will be for students to begin to see and predict the patterns of folk literature, building a structure for thinking about all literature. This will include experiences to help students understand cultural literacy by hearing the basic stories, rhymes and characters of fairy tales and nursery rhymes to become familiar with the characters and plots that educated people acquire early in life.

Students will also be exposed to structural principles in literature that tell humanity's story. Educator Glenna Davis-Sloan in The Child As Critic (1975), interpreted Northrup Frye's theory that all humans in quest of their identity, have one basic story to tell. This story is embedded in four plots; romance, tragedy, satire and irony, and comedy. Romance is presented as the hero's adventure; tragedy, as the hero's sacrifice; satire and irony, which is set in the world of experience where the hero is no longer larger than life;

and comedy, which celebrates the power of life and imagination to transform the human condition.

As these underlying patterns are revealed through literature and activities, the unit moves through four types of stories; nursery rhymes, repetitive, and cumulative tales. These same elements will also be identified in the folk literature of three cultures; Mexican, African, and Asian. This unit will integrate the art, food, and language of these cultures. Lastly, the students will explore the various metaphors commonly found in all cultures that explain the similarity among myths of all people. This will be done through a look at the archetype "Cinderella." These experiences will help children to later understand literature at a more abstract level in upper grades.

Benchmark activities are the culminating activities of each unit that will assess the student's learning. The benchmark activities incorporate the skills, concepts, and processes embedded in the unit. They provide products that can be displayed, presented, or published. They serve as an authentic assessment for the units and become increasingly more complex.

This action-based project establishes performance expectations with the students. It encourages the student to go beyond classroom reporting to plan solutions that requires personal action. The action based project will be a performance for the community, presented at the conclusion of the study entitled, "Once Upon A Time." During this performance the children will showcase their experiences in folk literature, including storytelling, sharing of published books, and art.

GOALS/GUIDELINES FOR IMPLEMENTATION

This unit is designed to introduce and broaden a student's understanding of folk literature. The units are designed as an integrated study for use in a K-2 classroom. By integrated, there is an assumption that although the lessons are not all inclusive, the base lessons which can be expanded, follow the current guidelines of the state frameworks in Language Arts, History-Social Studies and Visual and Performing Arts. These lessons support the philosophy that children learn best from a whole language experience, in which literature is introduced in its entirety to maintain the meaning and poetic form.

Through the teaching of folklore, students will move into, through and beyond these valuable literary works to gain a new understanding of themselves and the world around them. Nursery rhymes, fairy tales, and folk tales are basic references that literate people use everyday.

This study of folklore will be approached developmentally. As their understanding increases, they will begin to identify the literary structure and the patterns of language found in folktales. By being able to see and predict the pattern of language, they will progress to see the universal meanings imbedded in human culture, represented by the archetypes of literature found in all cultures.

In this unit, students will be immersed in language. The skills of reading, writing, listening, and speaking will come naturally from this immersion and will culminate in written, oral and dramatic presentations. Students will participate as storytellers. They will plan and organize their narration. They will be helped in their delivery, gesture, voice quality , and pacing by cooperative support and critique.

This unit will also address a goal of realizing personal fulfillment. Fulfillment comes from an acceptance of who we are as individuals, as well as an acceptance of others; seeing

the similarities and differences that unify and cause diversity in our society. While a culture's folklore defines that culture, it is in the comparison of the stories of many cultures that one perceives the basic thought patterns of all people. Through literature students will gain an understanding of world cultures, more particularly the cultures they deal with daily, as represented by the cultural diverse population of our school. At a personal level, students will reflect on the behaviors and responsibilities that contribute to a good society and good citizenship. Through cooperative learning activities, with shared responsibilities, the students will work together to present the final presentation of this unit. The skills of being sensitive to the needs of others, as well as participating in making decisions, will be the focus of this interaction.

The belief that the teacher serves the role of facilitating the students' active engagement in constructing their own meaning and that students learn from an interactive style that allows for the free exchange of ideas are views supported in this study. This constructivist view is explained in detail in the review of literature section of this project. A humanistic view of education emphasizes students' choices and responsibility for learning, as well as a teacher's commitment in the designing of curriculum that is guided by the direction of the students' interests. The lesson designs that are given are humanistic due to the philosophic premise that students must learn to think for themselves and act on that knowledge. Cooperative learning activities are an example where the students' needs take priority. These critical thinking activities, which are explored by heterogeneous groups, provide opportunities for students to think for themselves and share responsibility for a portion of their own learning and that of their peers.

Preparing for Instruction

An informal way of orchestrating the classroom environment will encourage this humanistic approach to learning. Prepare the classroom environment, giving priority to the students learning needs. Desk arrangement must be flexible with student groupings ranging from partnerships to small groups of four to six students. Floor space is needed for whole group circle activities. Centers are needed with supplies being readily accessible by all, to allow the students control and responsibility for maintaining these materials. The students must have audio materials available to them and have a working knowledge of them. A camera for snapshots and slides, as well as a video camera for taping, is necessary.

The students must be taught early in the year in the techniques of working cooperatively. Cooperative Learning Lessons For Little Ones (Curran, 1991) has adapted many excellent lessons and procedures for facilitating this climate in the classroom.

Parent involvement in this unit will enhance the child's classroom experiences, as well as develop a shared experience at home. Parents will have the opportunity to explore the library and share in an appreciation of folk literature that can be enjoyed by young and old alike. Frequent communication with parents through newsletters, homework notes, and periodic in-class mini performances will keep the interest alive.

This project is organized into five units. The units are designed sequentially to introduce folk literature in the same order that a young child most likely first heard folk tales - with the nursery rhyme. This unit is followed by repetitive tales, cumulative tales, repetitive and cumulative tales of other lands, and the Cinderella archetype.

Understanding the Format

The unit format begins with an Introduction. This statement outlines the general objective of the unit. The Focus follows with a more specific statement of concepts to be developed. Remembering that the learner's experiences and reflections will drive new learning, will help you view this section with consideration of your students and their needs.

It is my desire that the lessons and activities that follow each unit be viewed as a starting venture, much like a skeletal framework, in which the teachers and students would allow the enjoyment of the literature to dictate the direction of exploration. Teachers in their role of designing the curriculum, may substitute other works or expand a unit by selecting additional tales. Accepting the view that learning is cognitive, social, emotional, and aesthetic, the teacher needs to allow the students a major role in selecting additional books for review.

The broad-based approach to curriculum design defines a purpose of schooling that rests on constructivist theory, the assumption that human beings bring unique experiences to each new situation which cause them to filter out and color certain aspects of it, that each must approach the new information by relating it to something they already know, and that this takes active participation in "real life" problem solving situations (Kierstead, 1990). The teacher establishes an action-based project, which is a culminating program, that will allow the students to share the skills, concepts, and processes they have gained during their study. The benchmark activities are the culminating activities of each individual unit which serve as an assessment of the student learning. References to these in the lessons will note the suggested activities or items to prepare for the program that will be presented to the parents at the conclusion of this study.

Due to the flexible nature of this study, a time frame is difficult to assign. The unit may be expanded into a year long theme. Susan Kovalik (1986) supports the integrated nature of a year long theme, which will address all academic and social areas of the curriculum. "All things are interrelated whether in nature or learning or life" (p.35). Thematic teaching thinks of curriculum as an integrated whole. More or less time may be spent on each unit, but in order to gain a base knowledge of folk literature, all five units need to be addressed.

Special Skills

Prior to implementing this study it will help if teachers familiarize themselves with the techniques of storytelling. The art of storytelling must be revived by the classroom teacher. Most teachers do not receive formal training in this art, but rather rely on the sharing of the countless, beautifully illustrated books in the genre of folk literature being published today. In his book, Storytelling, Ramon Ross (1980) shares the value of storytelling:

Storytelling can be a medium through which people reach to other people. The human need to communicate to touch, to feel, and to love can be met through the art and craft of the storyteller (p.21).

In preparing to tell stories, the teacher can prepare to model successfully the story techniques. In Appendix 2, nine suggestions will help the classroom teacher prepare a story for sharing.

In addition to reviving the original method of transmitting folk tales, we are modeling a skill that is of value to our students. When students learn to become storytellers, they build confidence and poise, improve their expressive language skills, stimulate inventive thinking, build listening skills, and develop an appreciation of other ethnic cultures. In these lessons, students are going to have opportunity to develop storytelling techniques.

Meaning Centered Instruction

Constructivist teaching requires that planned content is secondary to students' thinking about the content. This teaching model differs from a traditional classroom model in several respects. The classroom teacher is not the source of information. There is a more complex networking that allows learning and meaning to be gained from social interactions and group discoveries made with peers. The learner is trained to search for personal meaning, made possible through the interrelated and integrated treatment of subject matter.

The teacher must provide experiences that encourage the learner to see a common pattern and make connections with prior knowledge. Students must be directed toward the attainment of a deep meaning and natural knowledge, in contrast to a surface knowledge, so prevalent in traditional teaching methods that focuses on memorization of unrelated facts. This deep meaning is gained when students are motivated by the joy of gaining further meaning, feel safe enough within their classroom environment to explore learning without fear of rejection or embarrassment, and are able to make self evaluation of their gained skills (Caine & Caine, 1991).

The reflection, called "active processing," requires the student to examine what has transpired in an activity and what it means personally. This not only helps the student to make sense of the experiences but allows them to take charge of the learning that results. Teachers may aid this processing by organizing meaningful activities and then directing questions to the students that require self examining. Students self-reflect by answering the questions: "What did I do?", "Why did I do it?", and "What did I learn?" Writing in journals is one example of a way to facilitate personal ideas and meanings (Caine & Caine, 1991).

Modes of Assessment

Meaning is self and socially constructed. If the study is to be meaning centered, the students must be allowed to generate much of the direction and substance of the learning content. In lieu of having the narrowing approach of the teacher directing and stating all the objectives, the careful observation of the students during discussions and activities will give the teacher insights into facilitating the student's search for meaning.

The students experience a generative reflection. This takes place during the act of creating; the children assess meaning and are simultaneously making decisions about what to do next. It is an intuitive process that is essential for life long learners to establish.

In order to make students more thoughtful about ideas, educators must rethink the curriculum and design assessment to test those skills we expect students to perform. Wiggins (1989) believes that tests should ask students to write, speak, listen, create, do original research, analyze, pose, and solve problems. Rather than testing to see what students have learned, we should see tests as vehicles for clarifying and setting intellectual standards. The student's performance, namely the organization and creative sharing of information during the culminating action based project of this study, will serve as a standard of assessment.

REVIEW OF LITERATURE:

Congruent to the purpose of developing a meaning centered curriculum that requires a change in role for both the teacher and the student, two relevant issues surface. The first addresses the content of folk literature and the value and meaning it holds for students today. The expansion of natural knowledge, which must effect a change of the self, is the primary goal of education (Caine, 1991). Folk literature is of instructional value only if it affects a positive, life change in the individual who has been exposed to it. The research supports the view that the instruction of this genre enhances the whole development of the child.

The second issue is the implication for teaching a meaning-centered instruction. The humanistic approach to learning values the individual choices, responsibility, and growth. Brain research has confirmed the complex functioning of the brain that includes the cognitive, effective, and psychomotor domains. "Brain-based learning involves acknowledging the brain's rules for meaningful learning and organizing teaching with those rules in mind" (Caine, 1991, p. 4).

Meaning Centered Content:

The question this author wishes to explore pertains to the value of using folk literature with the children of the 90's. Will this genre of literature help children of today find meaning and purpose in their lives? The education of children has been a shared responsibility of parents and schools since early colonization. Philosophically the purpose of education changes depending upon the needs of society. In recent years the emphasis has been on the individual child. Currently, increased class sizes and attention to group interaction has resulted in more attention being focused on group dynamics; how individuals can function as a part of the whole. The child of the 90's must develop strength

of character, maintain a strong self-concept, and make a contribution to the betterment of society. In order to lead a child down this path toward self-actualization, we must take a step by step developmental journey that all children travel before gaining maturation.

Much of the formulation and coordination of work on folk literature, regarding its value and impact on children, has been collectively researched by Bruno Bettelheim, in a study funded in the 1970's. This remains a valuable source of reference to those investigating this subject. Much of the discussion will be drawn from these collective sources.

When children gain understanding through growth experiences, they can learn to understand others, and reach a level of acceptance of people's differences. Literature is an alternative to experience for the young child to explore these issues.

Bruno Bettelheim contends that good children's literature must hold the child's attention by entertaining and arousing curiosity. But in order to enrich life,

> "it must stimulate his imagination, help him to develop his intellect and to clarify his emotions; be attuned to his anxieties and aspirations, give full recognition to his difficulties, while at the same time suggesting solutions to the problems which perturb him. It must relate to all aspects of his personality,... giving full credence to the seriousness of the child's predicaments, while simultaneously promoting confidence in himself and his future" (Bettelheim, 1976, p. 5).

The value and meaning of fairy tales can not be wholely investigated by only one scientific discipline, whether it be psychoanalysis, social theory, anthropology, or literature analysis. Fairy tales are a highly complex phenomena which need to be viewed with a broadened interpretation rather than a narrow focus.

While interviewing children about fairy tales, Bettelheim (1976) observes that there are increased discussions and interest level that demonstrates an intensity towards this genre of

literature. However transpired, fairy tale characters, actions, and situations elicit intense feelings and identification toward themselves from children.

Folk literature enriches lives because it begins where a child really is in his or her physiological and emotional being. The child needs to make sense about feelings in order to create order in life. Fairy tales carry important messages to the conscious, the preconscious, and the unconscious mind, at the level each is functioning (Bettelheim, 1976). Because fairy tales deal with human problems that occupy a child's mind, they help to build up ego and relieve unconscious pressures.

Often a parent will want to relieve children from the pressures of life, from the anxieties and fear, and only allow them to experience life as a happy existence. This is not reality and children are well aware of this. Children of today know more than ever, due to technological advantages in media coverage, that people are not always good and that bad things do happen. Children realize that they do not always have positive feelings about their parents or siblings. The harsh realities of society, make it apparent to children that life is not always a positive experience and they can not be sheltered from this truth. Fairy tales allow children to see that there are struggles in life, but that one can meet the obstacles and come out victorious. Children will worry inwardly about these issues. The value of fairy tales is that they confront the subject and by talking about the stories, children are able to communicate their feelings (Bettelheim, 1976).

Howarth (1989) believes that in order to see how children deal with the complexities of life, we must look at the role that imagination plays. Dreams and wishful thinking, or fantasizing, are the capacities children have to mediate between their feelings, wishes, and desires and external reality. As children pretend and place themselves in this wishful realm, they are able to reshape, rehearse, and test reality. One such tension for children

that is exclusive of a child's thinking is that children view only one characteristic of a person at a time. Research on the child's mental processes, especially Piaget, demonstrates that a young child is not able to comprehend the two vital abstract concepts of the permanence of quantity, and of reversibility (Bettelheim, 1976). Children can not see the good and evil aspects that exist within each individual. A polarization that makes a person all good or all evil exists in a child's mind. Fairy tales are also dominated with this polaristic view. This allows the child to comprehend more easily the differences between the two. A child can develop an understanding of the characteristics of good and evil behavior and, as their personalities develop, are able to make personal choices based on this clear understanding.

Bettelheim notes another internal conflict for children that has a bearing on fairy tales is the struggle of gaining independence. The attainment of autonomy is a somewhat painful process that must result in a severing of maternal bonds. A child feels the fear of separation and feelings of abandonment. At this developmental phase they vacillate between clinging to mother and demonstrating a rebellious spirit. At the same time, children are learning to function in the adult world by learning self-control and adaptation to social norms and prohibitions.

As stated earlier, fairy tales carry messages to the mind at the pre-conscious, conscious, and unconscious states. At the conscious level, children can allow their imagination to feed their conscious and fairy tales help them solve the troubles that are often at the unconscious level (Messner, 1989).

The timeless value of fairy tales is that they are symbolic "in-depth stories" about the conflicts that arise out of a child's changing relations to parents, siblings, and the immediate environment as he grows up. Because fairy tales interpret the world much as a

child sees the world, they have a direct access to fairy tales and do not need an adult to interpret the symbolic value to them. This is often done at an unconscious level that brings help and understanding to a child (Bettelheim, 1976).

Children view the actions of significant people in their lives in contrasting light. A parent may be viewed as a safe caretaker, but at times, when tempers flair and desires are unfulfilled, loving parents may be seen as tyrannical, punitive characters. Storr (1986) found that folk tales provide a scenario that can represent things of pleasure to the child but may also represent the dislikable, threatening emotions of an "evil" parent in the fairy tale figures. For example, a child through repeated tellings of Hansel and Gretel, may come to terms with feelings he holds toward the father, who has abandoned him or her through divorce. These feelings may have previously been repressed, but through reasoning powers, these may become part of consciousness.

Since most fairy tales originated in a time when religion was an important part of life, they serve to teach and reinforce moral issues that once again have become the dual responsibility of home and school to instruct.

Trousdale (1989) found that children will not turn away from the messages of fairy tales because the action of fairy tales allows the child to experience a happy ending and be ensured that the power of good will win out over evil in the end.

There is strong evidence according to Gilstrap (1990), supporting the view that education of children should be fostered by the use of stories, folk tales and myths. The child of the 90's is facing challenges never expected of previous generations. Technology has pushed the level of knowledge to a new realm. Children are being challenged to not just attain knowledge but to develop the reasoning powers to apply knowledge in specialized areas. Plato's view of the ideal state was one where,"formal education is not

for children. What is important . . . is not to teach them this or that, but to create in them an imagination . . . the machine with which we recreate the world for ourselves" (Storr, 1986, p. 65).

According to Storr, C.G. Jung, the Swiss analyst in studying the mental processes of schizophrenic patients, concluded that the human mind possesses a myth-creating level that served to make sense out of the individual experiences and to lend meaning to his existence. Jung believed that the real cause of mental distress was the fact that people became alienated from this level of mind and lost sight of the significance in life (Storr, 1986). Bettelheim (1976) stated, "Fairy tales direct the child to discover his identity and calling. They suggest what experiences are needed to develop his character further" (p.47).

In historical reflection, Bettelheim found that folk tales originated among people who were absorbed by the struggle for survival. Many folk and fairy tales center on the theme of survival and the acquisition of food. Young children need to hear these because part of their struggle is for survival. If not for food, there is a struggle for affection and finding answers to questions they ask of themselves. Mary Howarth (1989) in using fairy tales with the young child, finds children's questions centering in four areas: Who am I?; How can I solve my problems?; How should I act?; Won't it be scary to think about?; and Do I dare share my fears with others?

Szado (1990) found that using fairy tales to help children problem solve such concerns as separation from parents, talking care of oneself outside of home, controlling impulses, and learning which strangers are trustworthy has been a part of the Waldorf Schools curriculum since the turn of the century. The Waldorf Schools are based on the educational philosophy of the Swiss psychologist Rudolf Steiner. Fairy tales present such issues as controlling impulses and managing oneself in the world. The "Three Little Pigs" present to

children the fateful consequences of laziness. Bettelheim points out that through tales, children realize that with "intelligent foresight combined with hard labor, (we can be) victorious over even out most ferocious enemy, the wolf" (p. 42). He also points to the value of fairy tales in decision making. "The fairy tale leaves it up to us whether we wish to make any application to our life from a fairy tale, or simply enjoy the fantastic events it tells about" (p. 43).

Folk literature has additional educational value for children. Folklore introduces children to the wide differences of various cultures, but also affirms the similarities among people. When children are exposed to and recognizes familiar tales and then see similar story elements in an unfamiliar setting, they develop a sense of their own culture and learn a tolerance for unfamiliar cultures. One purpose of this author's work is to encourage a development of pride and awareness in each child's own cultural heritage, as well as an appreciation for the other cultural representations.

One way to expose children to cultural diversity is by using an anthroliterary approach to cross-cultural education. This method, which uses the oral and written literature of a cultural group to gain insights into its way of life, was first developed by anthropologists Margaret Mead and Rhoda Metraux (1953) to study cultures inaccessible to direct observation. Their basic methods may be adapted for classroom use and are useful because they promote understanding of others, understanding of self, and encourage active learning (Goodman and Melcher, 1984). Contrary to the belief that America has become a "melting pot" with a blending of cultural representatives into one, our society has encouraged ethnic groups to retain their identity. This increases our need to understand, accept, and address student differences. Folk tales illustrate the differences, but also serve to bond people

together. Through folk tales students can identify and empathize with people that experience the same feelings and needs.

This approach promotes active learning. Students are not just told about a culture but, from literature they create a picture in their minds and speculate about the people and their lives. "Portrayal . . . calls for children to use their formidable powers of imagination, speculation, and reason, rather than just their ability to memorize" (Goodman, 1984, p.202).

Research has shown that "between the ages of three and four, children are aware of the status of race and sex . . . Young children learn racist attitudes from adults...from the environment we create . . . (and) from the books we read to them" (Wilson,1983, p. 6). The children of the 90's must connect to one another through common experiences, emotions, needs and desires. Only then can we gain empathy and establish the common goals that promote an understanding of self and others.

In spite of the cultural diversity represented in America, our schools and society instill the idea that many cultural groups are deficient compared to middleclass America. Our goal in education is to prepare the child to have an awareness called "perspective consciousness". Anderson (1982) defines it as an ability to "recognize that their own view of the world is not universally shared, that this view has been, and continues to be, shaped by influences that often escape their conscious detection, and that others have views of the world that are profoundly different from their own" (p.171).

Not only will students gain an understanding of the cultures represented in their schools through the study of folk literature, but they may also develop a global prospective that will build relationships needed to further world understanding. American society must break with their ethnocentrism to conclude " that no one culture is inherently better or worse, just

different" (Barry, 1990, p.43). This understanding will discipate the unhealthy devaluing of individuals and notions.

Fairy/folk tales aside from their psychological and sociological impact are a work of art. From this genre of literature, children learn a great deal about language. Through many avenues of exploration, which will be developed in this project, children begin to see the patterns and structures of language that enable them to create their own stories to communicate through storytelling and writing.

Folk tales have the potential to enrich the curriculum in many ways. California's History and Social Science Framework (1988) has adopted a curriculum that enriches the historical content of the early grades with myths, folktales, stories, and biographies. "Such literature helps to reveal the way people saw themselves, their ideas and values, their fears and dreams, and the way they interpreted their own times"(p.4). Reading specialists who integrate a literature based reading program believe that children who learn to read through folk literature "have the opportunity to become lifetime readers, understand other people and appreciate other cultures" (Bosma, 1987, p.9).

MEANING CENTERED INSTRUCTION:

Humanism is a philosophy that values the individual as a whole and complete being, that should be viewed holistically. Studies on the triune nature of the brain support the idea that educators design a working environment that addresses not only the cognitive, but the effective and psychomotor domains (Caine & Caine, 1991). Individual choice, responsibility, and growth are recognized human rights.

Picture the humanistic approach to learning as an umbrella which is supported by spokes that represent sound educational precepts. Constructivists recognize the complexities of how the brain functions to attain meaningful learning and orchestrates the

experiences of the learner to facilitate understanding. This is in contrast to the behaviorist view that has dominated educational practices for decades (Seifert, 1991).

Constructivists view learning as subjective, as well as objective, by recognizing the emotional and aesthetic nature of learning. Behaviorists do not recognize feelings and consider aesthetics as frill. Learning is viewed by constructionalists as holistic, proceeding from whole to part to whole, while behaviorists view learning as additive with the whole equaling the sum of the parts (Seifert, 1991).

Paulo Freire (1971) describes the teacher's role in traditional education as that of a "banker" who fills the student with deposits of information. The student's job is to store the deposits. Teachers in this model are viewed as the authority and sole source of knowledge, who rarely share their thought processes with students, but only the products. Freire advocates, instead, a dialogical approach to education which draws from the experiences of the learner.

Belenky (1986) describes a shift in teachers' roles from that of banker to midwife. The banker deposits knowledge in the learner's head, the midwife draws it out. They assist a student in giving birth to their ideas and nurture their experience. The student is encouraged to have an active voice and the teacher tries to preserve the thoughts and foster the child's growth.

According to psychologist Carl Rogers, the teacher must adopt three attitudes about students and then learning. Teachers should strive to share their thoughts and feelings openly and honestly. They also need to value students and their range of skills, thoughts, and feelings. Finally, teachers must put themselves in the student's place and develop empathy for students. By reflecting the students' feelings it conveys personal acceptance and allows the students to know more about themselves (Seifert, 1991). Caine & Caine

(1991) assert that the behavioral model must be put aside in order to lay a foundation of education founded by research on the ways the brain functions. The healthy human brain is capable of seeking and perceiving patterns, creating meanings, integrating sensory experiences, and making connections on many levels. They suggest that in order to foster meaning, we must make a distinction from surface knowledge, which involves memorization of facts and procedures and meaningful knowledge that is anything that makes sense to the learner. Brain-based education involves the designing and orchestrating of enriching and appropriate experiences for learning and ensuring that students process these experiences in a way to increase their meaning (Caine & Caine, 1991).

In summarizing recent brain research, the Caine's conclude that the brain is designed to recognize many patterns and categorize these patterns internally. As maturation and experiences occur, the individual creates, builds on, and adds to these categories. The role of the teacher is to provide interconnections and aid students with techniques to analyze and build new connections.

Schon (1987) describes this acquisition of connecting as processes called "knowing-in-action" and "reflections-in-action." "Knowing-in-action" are the actions we are able to perform; such as riding a bike, even when we can not verbalize the steps taken to do the task. Being able to describe how one rides a bike is a symbolic intelligence that is constructed from the rehearsal of the experience. While riding a bike, any change and reflection that reshapes what we are doing while we are doing it is called "reflection-in-action." The constructivist views this ongoing constructing of connections as natural knowledge.

Teachers can expand natural knowledge by orchestrating opportunities for students to make connections. Teaching thematic units organizes many topics to aid the student in

making connections. The integration of subjects facilitates connections and demonstrates to the learner that knowledge is not isolated but is always building on prior experiences (Caine, Caine & Crowell, 1991) .

Cooperative learning also builds connectors as students and teacher communicate and collaborate. Through this model the learner has the opportunity to accept responsibility within a group, develop group skills, and further communication (Curran, 1991).

Holding to the constructivist view that learning is emotional and aesthetic, as well as cognitive and social, educators must create a classroom environment that is optimal for meaningful learning. In such a class, students are relaxed and feel a sense of safety that frees the mind to function at the mental, emotional and physical levels.

Learners must be self-motivated to expand their knowledge beyond a superficial level to meaningful understandings of content and experience. Indeed, content cannot be separated from experience (Caine, Caine & Crowell, 1991). Teachers in their created role as midwives, work with students to help them gain the full benefit from their experiences. Caine (1991) described the consolidation and internalization of information by the learner, in a way that is personally meaningful and conceptually coherent as "active processing." Active implies that the learner is in charge of the direction and nature of the changes that result. In order to allow experiences to change the learner, the teacher guides the student to work with the ongoing experiences and trains them to stand back and examine what has transpired and what it means personally.

Active processing can be made operational in classroom activities that encourage reflection. Writing in journals for various purposes is a powerful way to process experiences. This activity supports Schon's (1987) "reflection-in-action" as students bring to intellectual awareness their personal ideas, impressions, and feelings.

Focus on the teaching of critical thinking is at the heart of reflection. When students develop the ability to question, analyze, compare, contrast, and organize their thoughts and actions, they have developed a voice that can commune with other voices in the culture.

It has been this author's desire to design a framework for the exploring of folk literature that incorporates the constructivist model of teaching. Caine & Caine in Making Connections (1991) believe stories and myths tie content together and aid natural memory. "A story is a sequence of experiences with a meaningful theme " (p.113). As students live their own stories, they relate to humanity by empathizing with the characters from literature. By communicating through stories the emotions, mysteries, tensions, and climaxes of life, we engage the learner in living a personal dream and bind him or her to humanity.

Unit 1 - Nursery Rhymes

Introduction:

Nursery rhymes provide the poetic, rhythmic sounds of language that can enchant a young child. Children begin their appreciation of these rhymes from their mother's lap. The children's familiarity with these common rhymes will be the basis of our study in this unit. Hopefully,new knowledge will be gained from the student's present knowledge base as they listen and participate in the oral language of familiar and unfamiliar nursery rhymes.

Focus:

The students will experience the rich language as they participate orally in the recitation of the chosen rhymes. New vocabulary will be taught to enhance the meaning of the rhyme. Personal meaning will lead to the children's participation in creative play and dramatization.

The areas to explore in oral expression will be the cadence of a rhyme and storytelling. By asking questions such as the following, we teach the power of expression.

1. How do the words feel in your mouth?
2. Do we say the rhyme slowly or quickly?
3. What tone do we use - do we emphasize words?

Strength of presentation is increased by instructing in the use of gesturing, making eye contact during the recitation of rhymes, and using a clear voice.

Additional concepts to be taught regarding the nature the nursery rhymes are as follows:

1. Nursery rhymes are very old poems, nonsense jingles, and melodies taught for amusement.

2. Many countries have folk rhymes.

3. Some folk rhymes are hundreds of years old, and were handed down for nine or ten generations.

4. The language or vocabulary sometimes tell the source or origin of the rhymes.

5. Nursery rhymes have different rhythms.

BACKGROUND INFORMATION:

In America, nursery rhymes have been lumped together and called Mother Goose rhymes. They were created for various purposes; to accompany games, to teach concepts such as numbers, letters, and designations. Some are lullabies, prayers, riddles, and tongue twisters. Others are charms, proverbs, or humor in limerick form. While some rhymes originated as a voice of political and religious forum, others have overzealously read meaning into rhymes where none was intended.

An excellent historic resource is The Annotated Mother Goose by William S. and Ceil Boris-Gould, published by Clarkson N. Potter, Inc./publishers, distributed by Crown Publishers, Inc. New York, 1962. Any number of rhymes may be explored, but for brevity five have been selected in this unit.

LESSON 1: HICKORY DICKORY DOCK

Preparation:

Script text onto sentence strips to be manipulated in a pocket chart. Use picture cards to further provide additional meaning for the strips.

Activity 1:

1. After oral recitation, use the sentence strips and pictures to aide print awareness. Chant together the rhyme.

2. To invite creative play, change the syncopation and rhythm by dividing the class into two groups "clocks" and "mice." The "clocks" set a steady rhythm by slowly chanting "Tick, Tock" over and over. The "mice" begin on a "Tick" and change the rhythm so that the verse is accepted: "HICKory DICKory DOCK, (pause) the MOUSE ran UP the CLOCK.(pause) The CLOCK struck ONE and DOWN he RUN, HICKory, DICKory DOCK. On the last "Dock" the "clocks" are saying "Tick"; they end with "Tock" by themselves. The rhythm is jazzy and totally different.

Activity 2: Chant Activity

1. Enlarge pictures of a clock and allow children to create mice from felt and yarn. Glue magnetic tape on the back and as children say the rhyme, they can manipulate the mice with a large paperclip behind the paper. Math skills can be practiced by having the children add numbers to the clock and add movable hands that can be manipulated to reinforce practice of time.

Processing:

As the children construct meaning from this activity they will want to transfer their experiences with different cadences to different rhymes. Using other nursery rhymes, encourage the students to use a variety of found instruments to express the rhythmic flow of the rhyme.

Allow time to verbally express the newly gained meaning with their peers. Questions their observations, such as "Did you notice a change or difference in the tempo and the meaning as the cadence changed?"

LESSON 2: LADYBIRD

Note: When a ladybug ("Our Lady's Bird" in England) lights upon you, you are to recite this rhyme to send it away unharmed, for it is unlucky to kill or injure a ladybug. If spoken sweetly, it will fly to one's sweetheart:

Rhyme: Lady Bird, Lady Bird,
Fly away home!
Your house is on fire,
Your children are gone.
All but one, and her name is Ann,
And she crept under the pudding pan.

Various activities can accompany this rhyme.

As with all nursery rhymes, explore the cadence. Chant as a group, using the pocket chart to practice reading.

Explore the following verse when explaining the significance of finding a sweetheart.

Lady Bird, Lady Bird, fly from my hand.
Tell me where my true love stands.
Up-hill or downhill or by the sea sand,
Lady Bird, Lady Bird, fly from my hand.

Fly, Lady Bird, Fly!
North, south, east or west;
Fly to the pretty girl
That I love best.

Since this insect is looked on favorably by all countries, investigate non-fiction resources to discover facts. Using a large red paper, shaped like a ladybug, cluster on one side information solicited from the class on their present knowledge of ladybugs. Add on the other side, information gained after research. Live lady bugs housed in a large netted "bug house" would allow the close observation of their flying capacities.

Provide the students an opportunity to design a ladybug that could be used as a prop to create a dramatization of this rhyme. A template, paper and detailed drawings will provide a pattern to create a hand puppet or hat design.

Processing:

Question the children about their hearing the rhythm of this rhyme. Experiment with the cadence. Provide the sharing of individual or group skits and discuss what variation in cadence they could detect from the performances.

LESSON 3: PETER, PETER, PUMPKIN EATER

Note: This nonsensical rhyme features probably the most popular vegetable in children's literature. This affection may be the result of our custom of making Jack-O-lanterns.

Information gained on the pumpkin can be extended, or serve as base knowledge when the children later explore the pumpkin coach in "Cinderella."

The rhyme has a familiar first verse and second less known.

Peter, Peter, pumpkin eater,
Had a wife and couldn't keep her;
He put her in a pumpkin shell
And there he kept her very well.

Peter, Peter, pumpkin eater,
Had another, and didn't love her;
Peter learned to read and spell,
And then he loved her very well.

Activities:

1. Dramatization: As storytelling skills develop, children need to explore various ways of reciting the rhyme. Expression and geturing can be emphasized. Certain lines give satisfaction such as the last lines of the verse in this rhyme.

2. Discussion: Children can be lead to discuss aspects of the rhyme, such as how learning to read and spell could aide in his love.

3. Illustrations: In "The House that Jack Built" we will focus on the importance of the illustration. Begin to focus on the importance of illustrations by viewing the illustrations of Peter, Peter, Pumpkin Eater in various books. Ask the students to tell what they know about Peter and his wife from looking at the pictures.

Processing:

To increase the students base knowledge about the pumpkin, bring in pumpkins for exploration. Share stories that show the growth process and read appropriate fiction stories, such as Pumpkin, Pumpkin by Jeanne Titherington. Plant some of the seeds from the pumpkins and roast the remainder of the seeds for eating. Encourage oral discussion of the concepts of real and make believe stories, questioning the feasibility of a person fitting inside a pumpkin.

LESSON 4: JACK AND JILL

Note: Jack and Gill (Jill) is a rhyme of great antiquity, thought to have originated in the first half of the seventeenth century. An early woodcut shows the characters to be two boys. As many as 14 verses were added later. The first three are most common.

Activities:

1. This rhyme allows for the development of vocabulary with such words as crown, caper, nob, vexed, and disaster.

2. Historical dating and information may be shared. For example, from the fifteenth century on, Jack and Jill (Gill) were synonyms for lad/lass. Think of other synonyms.

3. Creative dramatics: Allow the students to create and dramatize this verse. Children may use stick figures to make shadow puppets or design puppets from paper mache and fabric.

4. Encourage the students to sequence the story to establish "What happened first?" and then "What happened after that?"and to practice presentation by the following group recitation activity.

a) Divide the class into groups of four, making sure at least one child in each group knows the rhyme perfectly. Practice saying the rhyme together.

b) Provide "Attachment A - Sequence Board" (p.37) for each group. Number the students off 1-4 and sit next to their number. Give "Attachment B" (p.38) to the first person and "Attachment C" (p.39) to numbers 2-4.

c) While the first child recites the rhyme, the other students circle with crayon the sequence pictures that the speaker told.

d) When the child is finished, the children are encouraged to give the speaker with clear presentation a good speaker sticker.

e) This activity continues and papers are shifted until all members have had a chance to recite. The children are encouraged to use praise and reinforce public speaking with clarity.

Processing:

Meaning is often derived from a social context. You will want to observe the student's ability to function as a presenter as well as an active listener. Can the child express to his

classmates positive encouragement? Discuss their feelings about actively listening and recording aspects of their classmate's presentation.

ATTACHMENT A

ATTACHMENT B

ATTACHMENT C

LESSON 5: THE HOUSE THAT JACK BUILT

Note: In Unit 3 the children will read accumulative folk literature. This rhyme is a widely known accumulative rhyme and allows the children to become familiar with its features. This rhyme could be used to introduce Unit 3 or be a culminating lesson for Unit 1.

Activities:

1. Draw or enlarge the illustrations of this rhyme. Color, laminate and back with velcro to tell with a story apron or flannelboard. This will allow for visual cues in the retelling.

2. There is considerable unfamiliar vocabulary that can be discussed.

3. Pictures may be enlarged to poster size with face holes cut out. Have the text scripted on the back. Children will become players in a reader's theatre and present this cumulative nursery rhyme.

4. Comparisons of illustrators: There are a variety of versions of this rhyme available. This is an excellent lesson on the value of illustrators to interpret text. The older versions (R. Caldecott's Picture Book, No.2, Frederick Warne and Co. London New York) show a harsher interpretation. Paul Galdone's version is whimsical, where Pam Adams's version, is distinct in its bright colored pages and cut outs of text to emphasize shapes.

a) Discuss the purpose of illustrations - to add meaning to the text.

b) Examine pictures critically. Even body language tells a great deal. Discuss how our body language relates feelings. Explore and act out various non verbal cues.

This is a storytelling technique to be rehearsed, as well as a social skill to be aware of nonverbal communication.

Processing:

Explore nonverbal communication in an extended activity. Begin tuning into movement by "mirroring" movements. Standing in front of the students, have them follow your movements without verbal cueing. Allow partners to extend this activity.

To further meaningful awareness of the value of nonverbal cueing, assign feelings, such as fear, sadness, remorse, hunger,that the students must communicate to each other without words.

Benchmark Activity:

The benchmark activities from this unit that access evidence of learning will be shared during the final production. The students themselves will want to help make the decision about what part of the unit activities they will want to save, display, present, or publish for their program. It is advisable to videotape many of the "in-process" activities, which may later become a part of that final production.

Establish during this unit a portfolio for each student to house their writings and evidence of other activities. Also begin a class scrapbook of pictures taken throughout this project. The children enjoy reflecting on these moments and the parents will find pleasure in seeing this record at the final production.

Unit Closure:

During this unit the students have been exposed to a variety of nursery rhymes that should have increased their base knowledge about the rhythmic pattern of nursery rhymes.

The student hopefully gained self-confidence by reciting the rhymes, as well as being able to interact with their peers in a positive manner. The next unit will build on the historical nature of folk literature. The skill of being able to identify a repeating pattern in a story will be the focus. Building and identifying rhythmic pattern in essential in the developmental process for both language and reading acquisition.

UNIT 2 - REPETITIVE TALES

Introduction:

Now that the children have explored and enjoyed the rhythmic pattern of the nursery rhyme, they can now experience the structure of the nursery tales. Many of these fall into the category of repetitive tales. A repetitive tale is a story in which the action and/or the dialogue is repeated three or more times. There may be one, two, or more sets of repeats. In all cases, the action is introduced and repeated with slight variations, and at the end of the tale, the situation is resolved in some fashion.

Focus:

In this unit the primary purpose is for the children to abstract from the tales chosen, that there is a repetitive pattern. It may be easier for young children to understand the concept if the term "repeat story" is used.

The lessons begin with the development of an understanding of the historic nature of folk tales. Young children must be brought to an awareness that folk tales are stories that have been told orally down through generations before they were ever recorded in print. Children need to personalize this concept by exploring their own families and identifying three generations, as well as any stories that their own families possess.

Thus, the basic concepts to be covered are as follows:

1. Folk tales are told from one generation to another.
2. Folk tales have special beginnings and endings.
3. Repetition is important in folk tales.

a. It gives a story a sense of rhythm.

b. It makes the story more entertaining.

4. In a repeat story, the action or dialogue is repeated three or more times.

Children must be aware of their own thinking processes in order to monitor and direct their own learning. By observing, comparing, and predicting the situations in these tales, they will be able to decide what they believe themselves. In these lessons the children will have the opportunity to develop and express their own opinions about the actions of the characters.

LESSON 1: MY FAMILY IN THREE GENERATIONS

Goal: To identify the term generation and to personalize its meaning.

Activity:

Have the children use the following worksheet (Attachment D, p.45) to explore three generations. In box 1, draw a picture or bring in a snapshot of your grandparents. In box 2, draw your parents and in box 3, draw yourself.

Identify this as an example of three generations in their family. From our families we learn many things. Within each home there are also many differences in the way we celebrate events. Use this opportunity to talk about a tradition that may be shared differently, such as a holiday or the way a daily activity is handled, such as eating meals. It is important that children begin to show active listening when their peers are sharing. Active listening is evidenced when the student is looking at the speaker, listening to what is said, and showing with body language that they are attending, (hands in lap, for example.)

ATTACHMENT D

Children can compare their experiences without judging others. Encourage this acceptance for differences without value judgment.

LESSON 2: STORIES GRANDMA TOLD

During class, discuss the significance of generations in terms of the oral tradition of telling stories. Explain that in each family there are stories unique to their family. Allow the children to predict what would make those stories different.

For some children the tradition of storytelling has been valued and preserved within their family and they will be able to share stories that they already heard. For others, without the rich language experiences, this will be an opportunity for them to be a "reporter" of sorts and draw a story from their family.

Activity:

Prepare a letter using the format listed below for the students to give to their family members.

The student will interview family members (parents, grandparents, uncles, aunts, etc.) about stories that they were told as children. Have the teller help script, or record the story and let the students illustrate it.

Dear Parents,

As a part of our study of folk tales we are learning that folk tales are stories that have been told from one generation to another. Many times families have stories that they heard for years about the experiences of their ancestors. They may be stories about coming to this country or the struggles and excitement of growing up in the city or rural area.

All families have within them a story to tell. We want your child to realize that they are unique and special. Would you help your child share a family story with the class?

Direct your child to someone in your family that will be able to tell him or her a family story. Give your child a background as to what made this story important to your family. Help them record the story and allow them to draw a picture to accompany it. Rehearse the story so that your child will be able to tell it orally in class.

We appreciate your help with this assignment.

Sincerely,

Before the children share, set the stage for success. Not everyone will want to share at first. Choose those that express the most interest, so they may serve as an example and will be able to model appropriate actions. Be aware of the short attention span and keep it a short sharing time, spread over time.

This is also an excellent opportunity to bring other adults into the room. Invite those parents that express interest, to share a story with the class.

Processing:

The students have learned who lives in a generation. Personal meaning is gained as they communicate with their families; to identify each generation and to realize that we all have stories to record. You should observe a sense of pride in the students as they share

personal family experiences. Sensitivity to those unable to share stories will serve as a guide in understanding the complexity of the class.

LESSON 3: THE FISHERMAN AND HIS WIFE

The students are now ready to be told a folk tale that has one set of repeats. After reading the story, there are two activities to help develop comprehension and thinking skills.

Story Summary: This is a German folk tale about greed. A fisherman catches a magical flounder who grants wishes. His wife who is never content, continuing to wish for first a cottage, castle, then to become a king, emperor, pope, and then Lord.

Activities:

1. To reinforce the comprehension skills, have the children divide a large manilla paper into six boxes. Have them recall the six things wished for and draw or write a sentence in each box in the sequential order of presentation.

Talk about the WAY the story is told. What action takes place and is repeated again and again. Talk about how it is resolved.

2. Activity two involves the skill of metacognition, when the children will become aware of their own thinking as they interact with their peers in establishing opinions and values about the character's behaviors.

a) Establish a line on the floor (long enough for the children to lineup a note along it). Mark it, " Yes . . .Maybe . . . No."

b) Give the students Post-it notes and review the sequence of wishes. Ask if the wife and the husband should have gone to the flounder with their wishes? "Think

what the answer will be." Have the students write their answer on the note.

c) After the children place their responses on the line, pair them up to discuss reasons they had for making their choices. This will allow them to be aware of different opinions on an issue and that there is more than one reason for having an opinion.

d) The next activity involves the children brainstorming questions that the man, wife, and flounder might have wanted to ask each other so they could find out why they acted as they did in the story.

Provide a sheet of paper for them to record their answers. If their writing skills are not developed to do this, share orally in a group. Think of answers the characters would give.

e) The students could also write a different version of the story from the viewpoint of one of the characters.

Processing:

Greed is symbolically the moral issue that the children are examining in this story. In activity two the students are able to examine the character's behaviors and develop an opinion. In order to process this, have the students discuss areas of greed that they deal with daily in their lives. In critically thinking about the issue, they can reflect and decide what to believe or what to do when they are faced with the issue of greed.

LESSON 4: THE THREE LITTLE PIGS

Note: The Fisherman and His Wife had one set of repeats but the Three Little Pigs has two sets; the building of the houses and the tricking of the wolf.

The activities in this lesson may be extended into a three-four week mini-unit.

Skills to be taught:

The students will identify the repeating elements of the story.

They will see a pattern of three (common in folk tales).

The students will demonstrate the ability to decide what to believe or do based on reasonable, reflective thinking.

Activities:

1. Collect and read several versions of the story during storytime, allowing students to bring in their own versions.

2. As an initial activity, divide a paper into thirds, having the students construct the three houses. Identify the action, the repeats, and the resolve. Establish the pattern of repeats by asking if the characters in the story did something more than once.

3. The children will be retelling the story through puppets. Gather sticks, cardboard, bags, yarn, etc. to construct the puppets and their settings.

4. As versions are read, establish comprehension skills by "story mapping." Chart the characters, setting, time and place, problem, goal, and resolution. This can be done in small groups.

5. Discussion should include the problems, conflict in the story to overcome, the wolf and how the pigs would survive. Talk of the personalities of the characters, their actions.

6. Cluster from discussions problem statements, such as, "The pigs had a wolf that

chased them," or "The wolf was always playing tricks."

7. Propose problem situations that can be viewed through the character's eyes. For example, you are the wolf and need to catch the pig in the brick house. How would you do it? Think how they would solve their problem differently from the versions they have read.

8. Look at The True Story of the Three Little Pigs for a point of view awareness. Compare the story with reality. Explore the values of hard work and intelligent planning.

9. The children are to work in small groups to solve their problem situations. They may change the beginning, middle, or end of the story. They need to review the key episodes or scenes of various versions. Rehearsals will be needed to develop the skill of clear presentation.

10. The final production may be shared with peers and videotaped for the sharing during the final performance of the study.

Processing:

The students have had an opportunity in this lesson to develop the thinking skills of observing, comparing, classifying, and predicting. They also have used thinking processes by problem solving the situations in the story.

You may check for the processing of this in your students by extending the problem solving activity to include problems that might arise at home and at school. Listen for their reaction to problems that arise daily.

LESSON 5: KING BIDGOOD'S IN THE BATHTUB BY AUDREY AND DON WOOD

Note: This unit of repetitive tales ends with a modern repetitive story, King Bidgoods... This story also has two sets, the king's court and his active enjoyment of the tub.

Skills to be taught:

To recall the repetitive elements of the story.

To practice storytelling techniques - active listening and strong voice projection.

Activities:

1. The story is first read and discussed. Discuss the setting (the palace) and the various roles of the players: the page, jester, dukes, and knights in court life. Establish the problem and the repetitive nature of the story.

2. Note: It is important in the development toward our action based performance, for students to begin learning to listen actively as an audience and project their voices to be heard as they work cooperatively in a group.

This activity is designed to meet these needs. After the reading and discussion of the repetitive elements, tell the students they will draw a picture of their favorite part of the story and tell the class what happened. "You will need to use a voice that the others can hear."

Establish what will make it easier to hear; such as looking at he people you are talking to, use a loud voice, speak clearly so the words will be understood. Make a list of their ideas.

Allow the children time to draw and write or tell about the pictures. Children will be sharing their pictures with either the entire class or a smaller group which may be established by passing out colored cards.

An easy way to monitor voice and to let a speaker know if they can't be heard is to have anyone who can't hear to raise their hand. Then the speaker will not be interrupted and can modify their voice.

After the children share, take time to evaluate how well the speakers projected their voices. Also, let the children discuss their feelings of sharing before an audience.

An added activity could be to have partners share their reasons for selecting the part they did.

Processing:

In order for the students to generate and demonstrate meaning from this unit, a small play is planned with the players using a reader's theatre format to reinact the scenes. In the middle of the action, the children will all break into the rock and roll song, "Splish, Splash, I Was Taking a Bath."

The Page will introduce each scene with the repeated frame,"King Bidgood's in the bathtub and he won't get out - Oh, who knows what to do?"

Benchmark Activities:

The sharing of the "King Bidgood" play will be shared as a culminating activity from

this unit. Record the other activities by video, slides, and snapshots for sharing.

Unit Closure:

During this unit, the students have been exposed to the repetitive tales. With the presentation of each additional story, the students were able to see the elements and pattern of a "repeat story." Their thinking processes were challenged and they began to value the differences among themselves.

They are now ready to further refine the abstraction skill by introducing the cumulative tale. This is a variation of the repetitive tale, in which the story does not only repeat but also accumulates.

UNIT 3 - THE CUMULATIVE TALE

Introduction:

Students will further refine their abstract skills by experiencing a variation of the repetitive tale. In the cumulative tale the action and/or dialogue not only repeats but also accumulates. Children can simplify the term by defining the cumulative tale as an "add and repeat" story.

The children are already familiar with this concept from The House That Jack Built, the cumulative rhyme. In order to prepare students for the storytelling aspect of this unit, we begin with a cumulative song, There Was An Old Lady Who Swallowed a Fly.

Focus:

The students should readily identify the first three stories in this unit as repeat, or repetitive stories. Further questioning about what is added to each repeat should cue them to the added elements in the cumulative tales. The following cumulative tales will follow the song: How the Sun Was Brought Back to the Sky and One Fine Day.

The next four stories in this unit have something else in common. They all have a common motif, that the main characters are swallowed. The following tales are used: The Gingerbread Man, The Pancake, The Clay Pot Boy, and The Fat Cat.

During this unit the students will identify the cumulative nature of these tales. Social skills will be encouraged as they learn to compliment each other's work. The students will have opportunity to develop their writing techniques by identifying story components and building sentences by adding adjectives.

UNIT 3 - LESSON

Introduce the story/song, There Was An Old Lady Who Swallowed a Fly, by singing. Children should be able to identify the repetitive nature of the song. Ask if anyone recognizes that something is added with each repeat.

To familiarize the children with the add and repeat pattern, enlarge a pattern from the illustrations and place it on a wheel, to facilitate visual recall. Music and picture books are readily available. As children sing the song, they will build confidence and become more comfortable in telling tales of their own.

Print awareness will be enhanced by making phrase cards for use in a pocket chart. Picture cards and phrase cards may be passed out and matched.

Processing:

The students will demonstrate a meaningful knowledge of this story by retelling the story. Provide the students with opportunity to use the pictures and phrases in the pocket chart. Make available the books that will increase their enjoyment of this song.

LESSON 2 - HOW THE SUN WAS BROUGHT BACK TO THE SKY BY MIRRA GINSBURG

Story Synopsis: This Slovenian tale has appeal due to the cumulative action of the animals and the underlying value of helping friends. A hen and her chicks venture out to find the lost sun. They travel at length, meeting many characters who follow in turn to help the sun.

Activities:

1. This tale lends itself well for mapping skills. The students working as teams can

design an illustration that will become a large map showing the long journey taken by the hen and her chicks from the vegetable patch to the sun's house.

Divide the class into four teams. Each team will receive a large piece of white butcher paper for a map of the chick's journey. The team will receive an envelope with the sentence strips that tell where the chicks went. There will be a strip for each member to illustrate. When the illustrations are complete, the children will work together to sequence the places the hen and her chicks traveled. They will glue them onto the butcher paper and using a footprint stamp, stamp the prints to follow the sequence of the events in the story.

This activity can reinforce the social skill that the story encourages by addressing how team members can help one another in their task, as the animals did. Help can be defined as "encouragers" who give compliments for efforts. After the maps are completed, the students can share their products with the other teams. Teams may share what compliments they received that were encouraging.

Make the following strips to be distributed to the groups:

- Chicks journey to find the sun.
- In the vegetable patch there was a snail sitting on a cabbage.
- The magpie flew from over the fence.
- Rabbit lived in a furrow behind the cabbage patch.
- Duck was in the reeds by the brook.
- Hedgehog's home is in the hollow of a tree across the brook.
- On top of the mountain, over the cloud lived the moon.
- Sun's house was high in the sky.

Processing:

A discussion of the story and the value of the activity will allow the teacher an opportunity to facilitate and assess what meaning the students gained. Questioning about being an encourager and their feelings about themselves and others should be used as an assessment of this lesson.

LESSON 3: ONE FINE DAY BY NONNY HOGROGIAN

Synopsis: This Armenian folktale is about a fox who while crossing the forest, becomes thirsty and took some milk from an old woman. She cuts off his tail, until he returns her milk. This sets him on a cumulative exchange, where everyone he meets demands something in return until he meets a kind miller who gives him what he needed to get his tail back, so his friends would not laugh at him.

Presentation: It is important that some stories be told orally. The pictures attached may be colored and laminated for use with a flannelboard or story apron. Place the fox with the detached tail in the center as the story unfolds.

Activity:

Using the figures from the story, the children will be guided in sentence building by adding adjectives to the story.

1. Reread the story, using the figures to trigger the student's memory of the story sequence.

2. Note that the storyteller was eager to well what would happen next and did not use many words to describe the characters or objects in the story.

3. Select phrases or sentences that contain one adjective or none. Guide the children to add other descriptors for the fox, the cow, or the old woman.

4. After many words have been brainstormed, rewrite the cumulative sequence, including a descriptive word provided by the children.

Processing:

The students should now be able to identify the "repeat and add" aspect of the cumulative tale. The rewrite of this cumulative tale as a class book will provide an opportunity for the students to see the value of adding descriptors. Further evidence of their grasp of this concept can be evidenced in their own writings.

LESSON 4 - THE SWALLOW MOTIF

After the students have discussed the characteristics of cumulative tales, present the swallow theme. Discuss that often folk literature follows a common motif. This lesson will be a comparison of the swallow motif, using Paul Galdone's Gingerbread Man, The Pancake by Anita Lobel, The Clay Pot Boy , Russian tale by Cynthia Jameson, and The Fat Cat by Jack Kent. The students have already been introduced to the swallow theme in the song There Was An Old Lady Who Swallowed a Fly.

Activities:

1. Before presenting the story, The Gingerbread Man, script and use rebus pictures to label the characters and lines. Begin by having the children read the repeated phrase, "Run, Run as fast as you can. You can't catch me I'm the Gingerbread Man."

2. Provide a maze (Attachment E, p.63) allowing the children to draw the characters the gingerbread encountered along the way.

3. Plan a gingerbread cookie making activity. In preparing the recipe, reinforce math skills, use raisins and red hot to decorate. While the cookies are baking, have an outside messenger arrive to declare they saw a gingerbread man running from the kitchen, who

was heard to say, "Run, run as fast as you can, you can't catch me, I'm the Gingerbread Man." Plant several clues around the school that will direct the students on a scavenger hunt that ends with them being lead back to their room, where the warm cookies are ready to enjoy.

The Pancake is similar in theme to the Gingerbread Man. A mother prepared a big pancake for her hungry children. It escaped, rolling past a farmer, goose, cat, sheep, and goat until a pig offers to help him over a brook and gulps him down.

Activities:

1. Prepare a chart comparing the similarities and differences between the two stories.
2. Dramatize the story by improvization.
3. Cooking: Divide the class into teams and prepare a basic pancake recipe. Allow each group to add various fruits, such as blueberries, strawberries, and bananas. These can then be shared and compared for taste, and texture.
4. Children will find it interesting to compare a similar story from another country. Read The Clay Pot Boy. Discuss how such similarities in theme might happen in different countries. This story is about a lonely couple who create a clay pot boy who begins to eat everything he finds until he is tricked by a billy goat, who breaks the pot and releases all the characters that were consumed by the greedy pot.

Working with red clay, provide each child with enough material to make a pot that can be fired.

Processing:

An appreciation of literature is gained by development thinking skills. Being able to observe, compare, classify,and predict the outcome of literary pieces is a necessary skill in

gaining an understanding and appreciation of all literature. Through discussion, question and direct the student's understanding of these three similar tales.

The Fat Cat by Jack Kent

Synopsis: Following the swallow theme, this cat whose greed has him eating up an old woman, her gruel, the pot, and a trail of village people, ends when a woodcutter cuts the cat open to free them all.

Activities:

Match pictures to print by drawing pictures of the characters and phrase cards. This will reinforce sequence as well as print awareness. The students are required to match the text to the pictures.

At the conclusion of this story, present the Folktale Memory Game, making two sets of cards from the characters of these tales. Children place the cards face down in rows, trying the match the two identical pictures. They may keep their matched pairs as they recall the name of the tale from which the characters came.

Processing:

The students have heard stories and observed the teacher model successful storytelling techniques. In order for the students to incorporate their knowledge of these stories and practice presenting drama before an audience in an informal format, plan for an impromptu dramatization.

Impromptu dramatization: Present the following situation cards to a pair of students, who must DO and SAY what they would do in a particular situation. For example, "You are a little old lady. You see a fox drinking your milk." This requires that the students think if the motivation behind some of the action of the characters and improvise dialogue.

Other Situation Cards might read:

You are fox and you do not have your tail. You see friends coming down the road.

You are making a gingerbread boy, when a hungry beggar comes to your door.

You are a hungry fox who sees a gingerbread taking a nap.

You are a bull, convincing the clay pot boy you would not be good to eat.

You meet a fat cat on a road. You notice he is licking his lips and sharping his claws.

Benchmark Activity:

At the conclusion of this unit, the students need an opportunity to evaluate as an audience, the stories they have enjoyed the most. Having presented the cumulative tales, let the students choose their favorite tale. Allow the students to join groups, according to their favorite tale and create a mural, making sure they illustrate the beginning, middle, and end of their tale.

Encourage them to use the picture clues to retell the tale. These can be videotaped for presentation at the culminating program.

Closure:

During this unit the students have gained in their knowledge of the cumulative tale. They have had opportunity to explore the similarities of a motif and evaluate the characteristics of their favorite tale. Socially they have had opportunity to work cooperatively and to be encouragers of one another. As they gain confidence, they are gradually adding elements of storytelling to their skills that will be performed at the conclusion of this study.

In Unit 4 the students will have the opportunity to identify both the repetitive and cumulative tales from other countries. The stories that have been selected represent the various cultures found in most Southern California schools; Asian, African, and Hispanic.

ATTACHMENT E

UNIT 4 - REPETITIVE AND CUMULATIVE TALES FROM OTHER CULTURES

Introduction:

The goal of this unit is the apply the skills of identifying the cumulative and repetitive tales to literature selections from other cultures. The books chosen for this unit represent the cultures of my school's minority population. The students will be exploring the African, Asian and Mexican cultures through the selected tales.

Stories to be explored:

African Tales:

Who's In Rabbit's House by Verna Aardema

Why Mosquitos Buzz in People's Ears by Verna Aardema

Bringing the Rain to Kapiti Plain by Beatriz Videl

Mexican Tales:

The Riddle of the Drum A Tale from Tizapan, Mexico, by Verna Aardema

Borreguita and the Coyote A tale from Ayutla, Mexico, by Verna Aardema

Asian Tales:

Nine-in-One, Grr! Grr! A Hmong Tale from Laos, told by Blia Xiong

Ho-Lim-Lim A tale of the ancient Ainee people of Hokkaido northernmost island of Japan by Hisakazu Fujimura

Focus:

Students should learn that our school is composed of people whose backgrounds are rooted in cultures around the world. There is a need for all of us to develop a respect and an understanding of different cultures and ways of life. A different culture can not be

understood without a knowledge of the literature, plays, visual arts, and other works that express so well the lives and spirit of those individuals.

The focus of this unit is to bring a global understanding of our world's people through the literature of their native cultures. In order to experience the performing arts of the country, music will be selected that will represent the country of study. It will be played during activity time and be discussed during sharing times.

LESSON 1: AFRICAN TALES

Who's in Rabbit's House by Verna Aarema, illustrated by Leo and Diane Dillion, Dial Press, New York

This Masai tale is repetitive. It is presented as a play, performed by Masai actors wearing animal masks. The costumes and jewelry depicted by the illustrators are typical of the Masai. The art of the eastern and western African cultures will be explored.

Synopsis: The Long One is hiding in Rabbit's house but all the animals are afraid of it and can not get it out until frog tricked him out and discovers he was only a caterpillar. The repetitive phrase is "I am the Long One. I eat trees and trample on elephants. Go Away, or I may trample on you!"

Activities:

1. The first telling of this tale will be presented orally. In this way the children will have modeled for them the skills of a storyteller. The tale will be identified as a repetitive tale and the students will repeat the repetitive phrase, which will be charted for reading practice.

2. The second telling will be read from Aardema's adaptation. The African idiophones will be shared and the children will locate on a large map the continent of Africa. Masai

will be found and resource books shared to explore the land, dress, and customs.

3. On a third telling, share the illustrators presentation of this tale as a Masai play, complete with eastern and western theatrical traditions. Explore the hairstyles, jewelry, costumes, housing, and terrain of the Masai in the resources found.

Explain that the masks were the creation of the Dillions. Note how the masks change expression which is the fantasy element.

4. Explore the media of pastels and tempera. When the children have experimented with design and color, begin preparation for mask making. Prepare in centers masks for the following characters: rabbit, frog, jackal, leopard, elephant, rhinoceros, and caterpillar.

These may be made from paper mache or may be simplified by using large brown grocery bags. This will take varying times depending on the materials chosen. If using paper mache, allow several days for the process.

During the art design period, learn as much from outside sources on African culture, and perfect the storytelling aspect of this tale. Set design will be needed and this will be presented at the culminating program.

LESSON 2: AFRICAN TALES

Why Mosquitos Buzz in People's Ears by Verna Aardema, pictures by Leo and Diane Dillion, Dial Press, New York.

Synopsis: This repetitive tale starts with a mosquito that tells an iguana a nonsense exaggeration. He plugs his ears and frightens a python, who scares a rabbit, who startled the crow, who alarmed the monkey, who killed an owlet and the mother owl will not wake the sun so the day can come. As the story evolved, King Lion called a meeting of the

animals to solve the dilemma. The mosquito to this day incurs the wrath of his ill-fated lion.

The activity for this African tale may also further an understanding of the art of the culture. This tale is beautifully illustrated by the media of watercolor. Provide the students many samples of watercolors and the designs of the African artists. Discuss the elements necessary to transfer the character of the culture. Allow the students to experiment with color mixing to attain the bright, bold colors.

LESSON 3: AFRICAN TALES

Bringing the Rain to Kapita Plain by Verna Aardema, illustrated by Beatriz Videl.

This cumulative tale from Kenya provides the rhythm that the children became familiar with in The House That Jack Built. The repetition and picturesque language makes this a favorite for reading and chanting. The folk art should also be noted as it sets for mood for the rainstorm.

Activity:

The story structure of this tale supplies a framework for story writing. Students need to be guided through prewriting activities to stimulate their own creativity. They need practice with words and ideas before feeling comfortable enough to write on their own.

1. Using charts for planning, discuss the components of the story, and plan to build a new story using the form of this tale.

2. Plan the main components of the new story in comparison to the story read. Ask for ideas for animals, events in the story, location, and happenings that might be changed. Chart it as a comparison: i.e. folk tale vs our story.

3. Brainstorm a descriptive word chart. What words were used in the folktale that told us about the characters? What words should we use for our story.

4. Make a group composition, using the charts as worksheets. Discuss and record the story as consensus happens. The children may hold closely to the story structure or vary it depending on the creativity and maturity of the students.

5. Some students will be ready to use the story structure to make their own stories. Others will need to continue writing as a group. These stories may be illustrated and shared in a book center at the closing assembly.

Processing:

During the sharing of folk tales from the African culture, the students have experienced the visual and performing arts, as well as a literature. They have had opportunity to expand their knowledge of various groups within the African nation and see diversity among the people.

The students may express their understanding of the music, by discussing common characteristics that help them identify it. Opportunities should be made for the making of instruments and replication of the sounds and rhythms.

During the final production the students will display the art they have designed, demonstrating their understanding of the African traditions.

LESSON 4: MEXICAN TALES

Borreguita and the Coyote. A tale from Ayutla, Mexico by Verna Aardema, illustrated by Peter Mathers.

Synopsis: This tale from the western city of Ayutla, tells of a little ewe lamb, Borreguita, who continually escapes a coyote, who is determined to eat her. The repetitive

plotting by the coyote is thwarted by the little Borreguita who has plans of her own.

These cultural folk tales are designed to identify the continuity of elements in folk literature, i.e. repetitive and cumulative tales. It also provides an opportunity to explore the country and its cultural diversity. Children who represent these cultures will identify positively with their heritage through these selections.

Activities:

1. Southern California's close proximity to Mexico accounts for a rich representation of Hispanics. This is an opportunity to gain an understanding of customs and traditions familiar to an element of our student body. The sharing of Mexican foods will be an area of exploration. Children are very familiar with the American-Mexican cuisine of tacos, refried beans, and tortillas. However, many are not familiar with nopales (cactus).

2. Prepare, as a class, a recipe for nopales. The flatjointed paddles of the prickly pear, or nopal cactus may be used. Fresh nopales are available in mexican markets or canned nopalitos may be used.

3. Recipe - Remove the sharp thorns with a knife, shaving off the bumps but not removing the entire skin. Cut off the thick base and trim the edges of the paddle. Rinse and cut into 1/2" squares. Add a handful of green onion tops to a pot of boiling, salted water, then add the nopales. Boil until tender, approximately 10 minutes. Drain and rinse thoroughly in cold water to remove the sticky substance that is released by the cactus.

Map Activity: Ayutla is in the Mexican state of Jalisco. Explore nonfiction resource books on the area. Jalisco is known for their beautiful music and the woman's colorful costumes. Gather resources and prepare a mini unit celebrating the Mexican culture.

LESSON 5 - MEXICAN TALES

The Riddle of the Drum. A tale from Tizapan, Mexico, by Verna Aardema, illustrated by Tony Chen. New York: Four Winds Press (1979).

This tale also from Jalisco was translated from "El aro de hinojo y el cuero de piojo" by Howard T. Wheeler.

Synopsis: This tale is about the king of Tizapan, who wishing to keep his daughter from marrying, announces that no man may marry her unless he guesses the kind of leather used in a drum made by a wizard. The chant of the riddle of the drum is repeated by the palace guard, announcing: "Tum-te-dum! The head of the drum-te-dum! Guess what it's from-te-dum! And marry the Princess Fruela." The prince Tuzan, desiring to solve the riddle, meets unusual people on his way who help him solve the riddle.

Activities:

Continuing an exploration of the Mexican culture, explore the art, food, and crafts that may be made and shared at the closing assembly. Focus on the music, especially the drums and rhythm characteristics in the hispanic music.

Processing:

The students will be able to demonstrate and extend their understanding of the Mexican culture by designing and planning a display area for the final program. Let groups decide what food, art, and music will be displayed. Allow the students to direct and plan this event.

LESSON 6 - ASIAN TALES

Southeast Asian refugees flooded into America during the 70's and 80's. The author of this tale, a Hmong Laos native, heard this tale as a small child. She desired to preserve the

traditional music, dance, crafts, and stories of the Hmong. Many students representing this area are first generation Americans but hold strongly to the culture of their parents.

This repetitive tale was selected for its appeal of story and art. It tells of the great god Shao who promises the first tiger nine cubs each year and the bird who comes up with a trick to prevent the land from being overrun by tigers.

Activity:

After identifying the repetitive phrase and the significance of it to the story, focus on the art. Hmong people have always treasured their needlework. A new form of narrative stitchery, the story cloth has emerged.

Explore the colorful art of the book, explaining the use of silkscreen, watercolor, and colored pencil. Provide the students with muslin cloth and embroidery thread to demonstrate the art of embroidery. Bring in crewel work to show the type of stitches.

Making a Story Cloth: Have the students sequence the events of the story. Working in small groups, design and draw a scene from the story. Enlarge the drawings to allow for clear outlines. Cut the characters out and trace outline on construction paper. These will be arranged on a background. Noting the borders, have children design a border from stencils or make potato prints to stamp around the border. These are to be saved for display at the culminating assembly.

LESSON 7 - ASIAN TALES

HO-LIM-LIM . A rabbit tale from Japan. A tale of their Ainu people of the Hokkaido. Written by Hisakazu Fujimara. Woodcut illustrations by Keizaburo Tejima.

The repetitive phrase "Ho-lim-lim" refers to the rabbit god, isopo kamuy who is believed to have curative powers and protective charms. This tale offers a historic glimpse

of the disappearing race of Ainu people. It speaks of old age and the tranquility of that age. It can be used to discuss feelings of the aged and further an understanding of the children's elders.

Activity:

The multi-colored woodcuts of Tejima can be better understood by the making of prints using styrofoam meat trays.

After enjoying the story, concentrate on the art. Have the students draw rabbits, the animal that the Ainu people revered, using a sharp wooden carving tool to imprint into a piece of flat styrofoam. After the drawing is complete, roll tempera paint over the design and transfer onto white drawing paper. These may be mounted for display.

Processing:

Again the students must be able to contribute from their understanding of the Asian culture what display for the final program would best represent their learning. Allow them to research other aspects that can accompany their art work.

Benchmark Activities:

During the final production, there will be an area set aside to represent this unit of study. The students will have a great deal of freedom to organize and display the pieces that they feel best represent their study.

Closure:

Through the reading of folk literature, children today have an opportunity to discover the many ways which people, families, and cultural groups are alike as well as those ways in which they are different. By drawing from the literature from those cultures represented among the families in the classroom and school we do two things. We bring value and self-esteem to those representing the cultures, as well as further understanding by the rest of the

students. We are united in spirit as we work together, yet we remain individuals, unique by our color, our feelings, and our understandings.

UNIT 5 - THE STUDY OF AN ARCHETYPE

Introduction:

Within the genre of folk literature the students have been exposed to nursery rhymes, repetitive, and cumulative tales from various cultures. They have seen a classification of tales by motif, or theme. They have already seen that tales from other countries often have common themes, such as the Gingerbread Man and The Clay Pot Boy from Russia. To conclude our study of folk literature, we will study the archetype "Cinderella", probably the best-known fairy tale in the Western world.

Focus: The purpose of this unit is for children to recognize the abstract idea of the archetype by identifying the essential elements of the story and demonstrating this understanding by creating their own "Cinderella" story.

There are at least 500 variations in existence of the Cinderella archetype. The children will be introduced to several versions, with hopes they may find other stories to contribute, that have either partial or complete elements of the same theme.

The well known French version of the story, "Cinderella" by Charles Perrault, retold by Amy Ehrlich will be used as the base story. Most children will be more familiar with the Walt Disney version.

Benchmark Activities:

1. The initial activity will begin after hearing the first story. Using chart paper, list all the important people, places, things, and events in the story. Items would include such items as Father, Stepsisters, Stepmother, Cinderella, Rags, Fairy Godmother, Dress, Pumpkin/Coach, Prince, Ball, Glass Slipper, Marriage.

2. As each subsequent story is read, place the characters, objects, and events in the new story, next to the characters, objects, or events that they most resemble in the French story. Consider the function or role of the character, and not just the name. Some characters serve different functions.

3. The following stories can be shared, or may be substituted by numerous other Cinderella stories:

Chase, Richard. Grandfather Tales. Houghton Mifflin, 1948. ("Ashpet" and "Catskins")

Climo, Shirley. An Egyptian Cinderalla. Crowell, 1989.

Evans,C.S. Cinderella.VikingPress,1972.

Haviland, Virginia. Favorite Fairy Tales Told in England. Retold from Joseph Jacobs, Little, Brown, 1959. ("Cap O'Rushes")

Haviland, Virginia. Favorite Fairy Tales Told Around the World, "Cenerentoli." Little, Brown, 1985.

Huck, Charlotte. Princess Furball. Greenwillow, 1989.

Kha, Dang Manh. In the Land of Small Dragon: A Vietnamese Folktale. Told to Ann Nolan Clark, Viking, 1979.

Louie, Ai-Ling, retel. Yeh-Shen: A Cinderalla Story from China.Philomel, 1982.

Perrault, Charles. Cinderella, or The Little Glass Slippler. Illus. by Marcia Brown. Scribner, 1954.

Perrault, Charles. Cinderella. Retold by Amy Ehrlich, Dial, 1985.

Schenk de Regnieres. Little Sister and the Month Brothers. Clarion, 1976.

Zvorykin, Boris. The Firebird and Other Russian Fairy Tales, "Vassilissa the Fair." Viking, 1978.

4. The class should understand the idea of a "Cinderella story." The class can be divided into four groups. They are asked to work cooperatively and decide which elements of the story are necessary. Assign group 1 to select six essential items, group 2 to select five elements, group 3 to select four elements, and group 4 to select three elements. This variable of items will promote discussion of the importance and essentiality of the elements.

5. Story Map: As discussions evolve, the generalization of each elements is discussed. For example, appropriate questioning might be: "How would you describe the Cinderella character?" and "What makes her a Cinderalla character?" Consensus should draw such items as kind, beautiful, mistreated.

The development of a story map will help organize the student's ideas in order to create their own Cinderella story. In the center, place the Cinderella element. From the center, place the other elements, such as magical helper, and wish come true. Let the students create individual maps. This will provide easy reference as they write their own story.

Working from their map, progress through the writing process that include drafts, revisions, rewriting, self-corrections, final draft and publication, and sharing. These stones may be further celebrated by bookmaking, art and dramatic presentations, depending on the ability and on interest. If the class is not working at the level of independence for

such individuality, a group story may be created, with small groups working on different aspects of the final product.

Additional Activities:

1. As each version is shared, the students may keep a log, listing the characters, setting and elements in their own journal. Personal reflections, either in written or picture form may be kept by each student.

2. Cinderella's busy day may be extended in an exploration of a time line that shows events and a clock showing the times of these activities. The children first read the clock and write the digital time, then read the activity and place it in a sequence, which may be illustrated. For example,

7:00 Cinderella woke up early in the morning.

8:15 She cooked breakfast for her sisters.

10:30 She washed the clothes.

6:45 Her sisters went to the ball.

7:15 Cinderella wished she were at the ball.

8:00 A fairy godmother appeared.

10:00 She danced with the prince.

11:45 She heard the clock strike.

12:00 Her coach changed into a pumpkin.

3. Much of the setting in Mufaro's Beautiful Daughters is set in the forest of the Zimbabwe region of Africa. The class could create an African forest mural, including elements such as animals and plants that can be pasted on to the finished background.

These benchmark activities will be varied. Any number of these items may be shared during the cumulative program at the end of the study.

Processing:

As the students become familiar with the many variations of the "Cinderella" theme, they will begin to think in terms of becoming a creator by varying the essential story elements. By guiding the discussions of the characters in the various countries, they will see that variations can give insights into the values and life styles within the countries.

In the early primary grades, it will be a challenge to take on the role of author. It will require a full understanding of the essential elements that will require the teacher to model each step of the writing process.

Closure:

The study of folk literature in the primary grades provides the opportunity to build a structure for thinking about literature. When children are guided to go beyond the plot and characters of the story, to look closely at the structure of the tale, they have the tools to evaluate literature in a meaningful way.

The stories that the children have been exposed to range from the familiar to relatively unknown texts. There is an expectation that literate adults have a basic knowledge of nursery rhymes, fairy tales, and folk literature. By exposing young children to this genre, it prepares them for further exploration of more complex stories relating to legends and mythology.

It is the desire of this author that the basic lessons provide an integrated approach to the study of folk tale that will enhance other areas of the curriculum and spark within each child a desire to read more.

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APPENDIX 1

Parent Introduction Letter

_____

Date

Dear Parents,

We are ready to begin a theme study of folk literature. This will be a five unit study with the following sequence:

-Unit 1: Nursery Rhymes

-Unit 2: Repetitive Tales

-Unit 3: Cumulative Tales

-Unit 4: Tales From Other Lands

-Unit 5: Cinderella Around the World

The purpose of this study is to familiarize your child with the language and structure of folk literature. We will identify patterns, rhyme, and repetitions of our written language. We will see the multicultural diversity of our class through looking at folk literature from three cultures; Asian, African, and Mexican. Our study will end with the archetype of Cinderella, which has representation in all cultures.

This integrated study will incorporate reading, writing, math, science, history, social studies, and art activities. We will conclude our study with a program, to be presented on

_____.

You can help your child learn more by trying some of these activities:

- Visit the library with your child. Make selections from the folk literature section J398.
- Share stories you heard and remember from your childhood.
- Read to your child from this genre of literature. Remember, this is what creates excellent readers.
- Look over and ask your child to explain the projects about folk tales that he or she brings home from school.

I will be sending a Folk Literature Checklist, noting tales we are reading as the units develop, as well as a suggested reading list. Enjoy this time of shared reading with your child.

Sincerely,

APPENDIX 2

Notes from Storyteller by Ramon Ross

PREPARING A STORY FOR TELLING

A story should be learned in a way that you are faithful in character to the original, though they may differ in wording. By following the pattern below, you will know a story well enough the tell.

1) Read the story aloud several times.

2) Think of the major actions of the story, trying to find where one action ends and another begins.

3) Develop a sense of the characters of the story.

4) Think through the setting of the story. Be able mentally to move from place to place in the story.

5) Look for phrases in the story that you'd like to incorporate in your own telling.

6) Begin telling parts of the story aloud to yourself, testing out different ways of uttering t the same words.

7) Plan gestures which will add to the story.

8) Prepare an introduction and a conclusion for the story.

9) Practice the entire story:

- time the story

- tell the story into a tape recorder

- observe the telling into a mirror, noting the gestures, posture, and general impressions.

APPENDIX 3