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Using an Imaginative Literature-Based Approach
To English-as-a-Foreign-Language Reading Instruction

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts
in
Education:
Teaching English As A Second Language


by
Chang-Ching Liu
September 2000

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September 2000

Approved by:


Lynne Díaz-Rico, First Reader

Sept. 15, 2000
Date


Gary Negin, Second Reader

ABSTRACT

English has become a powerful tool of international communication. Reading is one way to acquire new information in an EFL (English as a Foreign Language) context. Reading instruction and other teaching methods are important and useful for EFL students in Taiwan.

However, Taiwanese students experience many difficulties in teaching and learning English because of the lack of appropriate and effective teaching and learning methods. Traditional teaching instruction needs to be changed toward a more integrated literature-based approach. Emergent reading and writing should be emphasized and developed. The purpose of this project is to seek out effective teaching instruction using a literature-based approach, in order to provide more effective learning methods for elementary EFL students in Taiwan.

This project provides a background on English instruction in Taiwan, and presents a literature review that builds a theoretical foundation for this project. It also introduces a model of teaching instruction based on an integrated literature approach, and offers a curriculum design which includes plans for six instructional lessons.

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CHAPTER ONE: INTRODUCTION

Background of the Project

English is a communication bridge that enables people in Taiwan to stay in touch with other foreign countries and to absorb contemporary cultural advances. With the current expansion of knowledge, many people feel the need to improve their ability to deal with new information effectively. For example, the Internet is very popular in Taiwan and America. Many Taiwanese want to read new information through the Internet. To accomplish this, it is necessary to learn English.

In the traditional Taiwanese education system, students have to learn English from junior high school (7th grade in United States) all the way to high school or college. However, teachers in Taiwan still teach the traditional reading readiness to students. The traditional reading instruction is not effective for EFL students; it is time to make some changes in Taiwan's curriculum. Moreover, from the year 2001, all third grade students will start to learn English, making reading increasingly important.

Target Teaching Level

Elementary school third grade is my target level to teach in Taiwan and adult ESL will be my second choice of

careers. Taiwan's education system has recently been undergoing change. The government wants to promote children's English abilities; therefore some of the elementary schools have started to teach English from third grade. By the year 2001, all the elementary schools in Taiwan will add English to the third grade curriculum. Taiwan needs a lot of English teachers who know how to teach younger children English. I know that I am the right person for this job because I have been studying how to teach elementary level English.

In summary, I want to offer Taiwanese students a better environment to learn English, so that students will enjoy learning English in school.

Pedagogical Limitations in Taiwan

The typical English class in Taiwan is often boring. Most students do not like to learn English because all they do is memorize vocabulary words, listen to lectures, and take tests. The students do not have fun in English class. Students will never learn English well if they feel that learning English is boring. Taiwanese teachers need to learn how to make learning more creative and fun. The teachers can encourage students to use their imagination in class and integrate different subjects into a whole unit.

For example, integrating art with reading is an interesting and useful teaching method for the teachers to use in their classroom.

Traditional Taiwanese pedagogy is fixed firmly and deeply in teachers' instructional styles. Most teachers in Taiwan still use traditional reading readiness instead of the new concept of emergent literacy. For example, students read aloud the stories from the textbook together without knowing the meaning, and never use phonics. All they do is memorize the vocabulary words and take a lot of tests. The students do not know how to decode words. Therefore, it is very important that emergent reading and writing are introduced to teachers in Taiwan.

Curriculum Reform

The necessity of integrating literature into the curriculum. Literature should no longer be boring for students. In Taiwan's curriculum, every subject is taught separately. Teachers have never tried to integrate all the subjects together and make it as a whole unit. It is time for teachers to adapt a new system.

The necessity of teaching emergent reading and writing. The teachers in Taiwan use traditional reading readiness instead of emergent reading. Students practice how to read

words from their textbook without knowing the meaning. Students do not learn phonics in the English class, so they do not know how to decode words. Most teachers spend a lot of time teaching how to read instead of how to write. Is traditional reading readiness an effective way to teach our students?

The necessity of integrating art with reading. Reading class is often boring for a lot of students. Reading is always a separate subject in the curriculum of Taiwanese schools. When the students go to English class, they memorize vocabulary words, read text aloud, and learn grammar rules. What's the fun of reading class?

The necessity of imagination. Most of Taiwanese teachers' lesson plans lack imagination and creativity. Students always do what the teachers tell them to do. Students are often afraid of expressing their own opinions and ideas in class. Students can develop a sense of imagination and creativity, and it is teacher's job to provide the environment in the classroom.

The Purpose of the Project

The purpose of this project is to seek out different teaching methods for teaching EFL in Taiwan. Through integrative learning activities and emergent reading and

writing methods, I wish to help students develop fluent reading literacy and feel happy and interested to learn their second language--English.

The Content of the Project

This project features a reading process based on emergent literacy. It also provides lots of teaching ideas for an integrated curriculum. The project also emphasizes how teachers can encourage students to use their imagination and creativity in class.

This project consists of five chapters. Chapter One describes the background of teaching and learning English in Taiwan. Chapter Two provides a theoretical framework which contains key ideas such as emergent reading, emergent writing, art and reading, literature, and imagination. Chapter Three describes the cycle of literature-based teaching methods. Chapter Four incorporates reading strategies with a sample curriculum containing a unit of six lessons. Chapter Five explains reading assessment.

The Significance of the Project

Learning a second language, including target culture, thought, customs, and beliefs, is a challenge for most of the students in Taiwan. Students are often afraid of going into English class because they do not feel comfortable to

learn English and because instruction is test-driven. This project is intended to teach English through reading, integrated curriculum, and imagination.

Emergent literacy will open another door for the teachers and students in Taiwan, offering new ideas for the teachers to teach reading and writing. An integrated curriculum can also brighten up the traditional curriculum in Taiwan. The students will benefit from these new teaching methods. I hope that this project will be helpful for English teachers and students in Taiwan.

CHAPTER TWO: REVIEW OF LITERATURE

Integrating Literature into Classroom

Nowadays, literature has become more than just another way to teach reading; it has been woven into children's inquiries and valued as a way of knowing about life. It is essential for teachers to create a literature-rich classroom so that students have opportunities to learn language by reading extensively, to learn about language by reflecting on their reading strategies and literary knowledge, and to learn through language by using literature to inquire about the world and their own lives (Halliday, 1985). However, reading experts differ about the teaching methods needed to achieve these goals.

Guided Reading Versus Literature Circles

Two kind of reading strategies are widely used in classrooms: guided reading and literature circles. However, the curricular engagement that is currently receiving a great deal of attention is guided reading. In many classrooms, literature circles are being replaced with guided reading groups, especially for emergent readers.

These two reading methods for teaching differ in terms of their central purposes, procedures, student and teacher roles, and types of texts (Short, 1999). Short's

comparison illustrates why guided reading has been the more dominant methodology. Sometimes this occurs due to time factors--lack of time to do both guided reading groups and literature circles. It also occurs because literature groups are now viewed as simply a form of guided reading for fluent readers. Descriptions of "balanced literacy programs" and "reading to, with, and by" models do not list literature circles, or only mention them as an additional option. These models create an unbalanced curriculum because the "learn through" circle is optional rather than essential to every child's learning (Freeman, 1996).

This comparison is not an argument for one over the other but demonstrates that both are important because of the different roles they play for readers. The key issue is whether teachers have effective instructional approaches for teaching reading strategies (conferences, strategy lessons, mini-lessons, and/or guided reading), not whether everyone is doing guided reading (Short, 1999).

The goal for this comparison is not to search for the one "right" engagement but to understand the complex ways in which multiple engagements interact to support children's development as readers and thinkers. Table 2.1,

the comparison of guided reading and literature circles, is adopted from Short (1999).

Table 2.1 Comparison of Guided Reading and Literature Circles (from Short, 1999)

Guided Reading:	Literature Circles:
Students as Strategic Readers	Students as Critical Readers
Teacher supports each reader's development of reading strategies for processing new texts at increasingly challenging levels of difficulty	Students think deeply and critically about text through dialogue with others to co-construct new understandings
Students are grouped homogeneously according to similar reading processes and ability to read about the same level of text	Students choose the text they would like to read and discuss with others. Grouping is heterogeneous by interest
Teacher chooses text to be read	Students choose text from options
Texts are chosen according to the reading strategy the teacher wants to teach and the difficulty of the text (minimum of new things to learn)	Texts are chosen based on the issues students are exploring in personal and/or class inquiries. Texts must support multiple interpretations and critical thinking by readers
Challenging texts = texts where there is an opportunity to build problem-solving strategies	Challenging texts = texts that encourage readers to think deeply and critically about their lives
Students must be able to read text with minimal support from teacher	Text can be read to, with, or by student
Teacher takes a major instructional role and teaches for strategies	Teacher participates as a reader to demonstrate ways of thinking and responding to text
Evaluate by running record/miscue analysis	Evaluate by discourse analysis
Art, music, drama, etc., as activities to extend a text	Art, music, drama, etc., as tools for thinking about a text in more complex ways
Reading to develop strategies	Reading to make sense of life

Literature Integrated with Content

In a literature-rich classroom, the teacher may try to integrate literature into different subject areas. Sebesta (1989) suggested that the integration of literature into content areas other than language arts piques students' curiosity about the content topic and helps to develop self-motivated, lifelong learners.

To integrate the curriculum means to bring parts together to create a whole. If the teacher asks students to write poems about bears for language arts and study bears in science, the unit is simply a collection of activities, not an integrated whole. When teachers attempt to develop a whole unit, they ought to look beyond the content of various subject areas to the processes that those subjects have in common. For example, one might choose classification, change, patterning, hypothesis-making, or generalization—and make those processes the focus of the unit (Usnick & Maxon, 1996).

Literature integrated with mathematics. A growing number of classroom teachers are integrating children's literature into the teaching of mathematics. Teachers are using passages from literature to teach topics as estimation, fractions, multiplication facts, probability,

and classification (West, 1993). Most professional articles that describe the use of children's literature in mathematics classes refer to contemporary children's books.

A few teachers have integrated mathematics with traditional literature such as fairy tales. Usnick and Maxson (1996) present a sequence of mathematics lessons that incorporates multicultural versions of the Cinderella story. Students are introduced to traditional literature from various cultural backgrounds while learning mathematical objectives related to classification and logical thinking. First, students make a list of what they recall from the Cinderella story. Second, in cooperative learning groups of three or four, students make a copy of the class-generated list. The teacher explains that older versions of the Cinderella story exist and that he or she is going to read one of them to the class. As students listen to this version, they add any new details to their lists.

After hearing the story, students sort the items from their list into three categories: (1) items on the original list that are left unmarked; (2) items added to the list; and (3) items found in both versions. Setting the task of organizing the data into those three categories can be an

assessment of students' development of classification and communication skills (Usnick & Maxson, 1996).

Once students are familiar with the old version of Cinderella story that teacher reads in the classroom, a multicultural approach to this activity may be taken. Each group is given a different version of the Cinderella story. While students read their particular version, each group determines answers to questions (see Figure 2.1).

Figure 2.1 Questions for Comparing Different Version of the Cinderella Story (from Usnick & Maxson, p. 47).

<p>What caused Cinderella to have a lowly position in the family?</p> <p>What shows that Cinderella has a lowly position?</p> <p>How is Cinderella related to the other household members?</p> <p>What happens to keep Cinderella from the ball?</p> <p>How does Cinderella receive her wishes or transformations?</p> <p>Where does Cinderella meet the prince?</p> <p>What is the test signifying the rightful Cinderella?</p> <p>What happens to the stepsisters?</p>

Using the answers to those questions, students can discuss the similarities and differences among the

different versions. Although the activity may seem to be related to literacy and social studies, mathematical process are also being developed (Usnick & Maxson, 1996).

Usnick and Maxson (1996) offer more extended activities that teachers can use in their classrooms to integrate literature with mathematics. Determining the current cost of Cinderella's slipper or her gown is an interesting activity for students. For the slipper, first ask students what information is needed. To determine the size of the shoe and the amount of material needed to make it, students investigate the ratios of foot size to height for girls in several classes. Finding out how much Cinderella's dresses would cost today involves estimating the number of yards needed to make a gown. Comparison shopping for the price of materials could also lead to a discussion of types of materials used in different cultures and how the type of material might relate to the climate. Therefore, teachers can connect social studies to mathematics by way of literature.

After discussing several versions of Cinderella, students can collect, sort, and graph data concerning "best illustrated version" or "most disliked version." Discussion of the graphs gives the students the opportunity

to expand their understanding of conclusions and inferences.

Many opportunities for reading and writing about math are also possible in an integrated language classroom. Reading and writing occur when children jot down the data of their surveys or organize their various calculations in their projects, and then share these notes with others. The construction of graphs also incorporates reading and writing. For example, reading and writing reports of scientific experiments or other investigations include opportunities to express and comprehend mathematical data. Reading books and studying in class can also provide meaningful occasions to apply and use math (Fulwiler, 1982).

Hiebert (1984) suggested several wonderful books that have mathematical concepts in them. Numerous excellent counting books in children's literature can be included in thematic units at the early elementary grades. Catherine Gray's "One, Two, Three, and Four. No More?" (1988) provides a delightful introduction of simple sequence, addition, and subtraction for young mathematicians (see appendix B for this and other literature titles). Children can extend the book in many ways. For example, they can

write their own book and extend numbers over four. Older elementary children can try writing a similar book but use other operations, such as multiplication and division.

Another book, "The King's Chessboard" by David Birch (1988), is a story that takes place in ancient India. It requires children to practice multiplication when they read the story. "Anno's Hat Tricks" by Nozaki and Anno (1985), "Big Anthony And The Magic Ring" by Jovanovich (1979), and many more books are excellent for integrating children's literature and mathematics.

One of the best ways children can make mathematics meaningful is to write their own story problems. These can be constructed and collected in every thematic unit throughout the year. Ideas are generated as the children read a range of genres and investigate problems across the curriculum. As writers, children begin with a solution and then work backward to construct an interesting problem. As readers of their peers' problems, they begin with trying to figure out the problem, and then working toward the solution (Van den Brink, 1987).

Children can also be authors of mathematics books. By writing their own book for children in other classes or for children next year, children have opportunities to display

and reflect on what they know about math. Children can come up with interesting and novel ideas by sketching classroom and real-world scenarios to show these mathematical understandings (Hughes, 1986).

Maxim (1984) claimed that children find it easier to comprehend mathematical topics when those concepts are linked to everyday experiences. Maxim (1984) also advocated that students learn to use mathematical thinking when working in other content areas and to value the role of mathematics in society. Literature can help students see the relevance and importance of school-learned concepts in their daily lives (Holt, 1981). By using children's literature, teachers can integrate literacy and mathematical objectives into one lesson. If teachers are careful planning the lessons, it is possible to incorporate content from social studies, science, and fine arts.

Literature integrated with science. How can teachers help students to learn science successfully? Shymansky (2000) offers a new program that involves Science, Parents, Activities, and Literature (Science PALs project). Science PALs was designed to promote substantive involvement of parents in their children's hands-on science education by

using take-home, literature-based inquiry, problem-solving, and design activities that connect the school and the home.

The literature element of Science PALs is a central feature. Fictional pieces are used with hands-on activities to challenge and enhance science understanding. Using literature in science provides a comfortable, natural starting place for teachers and parents to discuss science ideas with students. Shymansky (2000) suggests that using stories with a science theme has additional benefits beyond providing a comfort zone for teachers and parents. Trade books offer a wide variety of topics, alternative conceptions, and viewpoints that excite and motivate students. Students are more interested in testing science if the ideas are related to their personal lives. When the ideas come from a story that students just read, there is an immediate personal connection. This provides a common starting point and relates to prior experience, which makes learning more meaningful. This connection between literature, science, and reality makes fiction more relevant to the students' daily lives, and encourages more transfer from home to school.

In Science PALs, teachers develop a special activity bag for each science unit. The activity bags connect

classroom and students' homes. Each bag contains a science-related children's book, interview directions, suggested inquiries, and simple equipment to explore ideas embedded in the children's literature that relates to the science unit. Parents come to school to meet the teacher, and the teacher and Science PALs staff explain the project and use of activity bags. The activity bags are used by parents to assess their children's prior knowledge, and parents provide this information to their children's teachers. Parents and children read the book together and explore various science challenges in the book as they occur, using the activity guide and equipment provided in the activity bag (Shymansky, 2000).

Parents play a very important role in the Science PALs project. When parents are meaningfully involved in their children's education, many benefits accrue. Parents and children collaboratively read the stories and do the inquiries, and the children's responses and experiences are recorded. Parents collect interview data and then return the data to the teacher. These data confirm and assist the teacher's instructional planning.

Elementary school science teachers are increasingly refocusing their hands-on teaching to incorporate and

respond to students' ideas. Involving parents in class projects help students' attitudes and performance toward science. Teachers can use students' ideas to plan instruction and employ a greater variety of assessment techniques to make sure that students understand the concepts in each science project (Shymansky, 2000).

Shymansky (2000) shared one of his experiences with sixth grade class in Iowa about pollution in their community's water supply. First, the students built up some hypotheses. Second, the students set up procedures for testing and recording results. Third, students interview a representative from the local sewage treatment plant helped students to understand some of the social and environmental problems.

Through this study, students had opportunities to use a variety of language. They wrote letters, set up their experiments, wrote descriptions of observations, and wrote reports of their data. They referred to other sources: library references, technical material from manufacturers, expert testimony. They cooperated with people in the community such as the companies that donated goods and services (Shymansky, 2000).

Literature integrated with art. Art can be integrated into reading and writing in so many ways. According to Ernst (1996), teachers can begin an integrated lesson by asking students to look a painting in silence and to search the painting for colors, shapes and story. Then the teacher encourages students to express how the picture makes them feel, or about ideas they get from the artist; students use language to express their ideas. These shared comments help all of the students to look at the painting in new ways, and go to their own work with new ideas.

A good way to integrate art into literature is for a teacher to read a storybook, and have students close their eyes and watch the images in their imagination as they hear the language. Sometimes students can listen to the words and sketch at the same time (Ernst, 1996).

Ernst suggests that when writing, reading, and art are partners in learning, the processes begin to interrelate and overlap. Students learn to talk to each other, which is essential for writing and for building a community where students are all learners. By looking at the work of artists and listening to the words of authors, students build their own vocabulary of art and language. Students are creating storehouses of ideas for their own work. As

they talk, share ideas and say what they see, they develop important thinking and speaking skills (Ernst, 1996).

A booklet prepared by one of the California State University San Bernardino art classes offers many great ideas for integrating art with literature, math, science, and social studies. In Cosner's (1998) "A Brave New World" lesson plan, she asks students to read "The Story of William Penn" and discusses some of the social issues and history with the students. Then the students sketch the painting by N.C. Wyeth, "William Penn: Man of Courage, Vision, and Action." The students transfer their sketches to a mural and paint the mural. The students can invite other classes to view the mural and share their comments.

In Johnson's (1998) "Vincent Van Gogh Moody Bedrooms" lesson plan, she asks students to draw and color a picture of their bedroom. Then the teacher talks about the color along with moods. The students then write a few sentences about the colors that reflects their moods when they are in their rooms.

In Parti's (1998) lesson plan, she asks students first to read the book "A Day at the Park." Then the students write a story about an experience they had at their favorite park. The students study the history of national

parks about how, when, and where the parks were established. Finally, the students study the famous painting called "Sunday Afternoon on the Island of La Grande Jatte" by Georges Seurat.

Art class is quite fun and interesting for most of the students. The teacher can integrate any subject with an art lesson to get students' interest, resulting in gains for students' learning.

In conclusion, teacher should try to integrate different content areas with literature and create a whole unit. This helps to develop self-motivated, lifelong learners. The lessons are more interesting for students when they are all connected and not simply a collection of activities.

Assessment Strategies

When teachers look at students' reading and writing, a clearer picture of their strengths and needs emerge, and that guides teaching. The following is suggested by Manning and Manning (1997). During a reading conference, the teacher asks the student to read aloud a passage from the graded reading book he/she is reading. The teacher notes the miscues the reader makes to ascertain if the student is focused on meaning. As the teacher listens to

students read aloud, the strategies are noticeable that each uses when encountering a word he/she does not know. When a student finishes reading a story, the teacher asks him/her to retell the story in his/her own words. Then, teacher determines if he/she is constructing appropriate meaning.

When a student is engaged in discussion about literature with other students, how can the teacher assess the student's understanding of literature? According to Manning and Manning (1997), teachers check if students can discuss plot, theme and characterization. Do students discuss the author's stance? Do students refer to other sources when discussing the next? Do students articulate their own viewpoint and state a rationale for opinions?

In conclusion, literature needs to be integrated into other subject areas as a whole unit. This helps children understand why it is important to be able to read and write. Literature integrated with relevant content can help students see the relevance and importance of school-learned concepts in their daily lives.

Emergent Reading for EFL

Emergent reading has come to be recognized as an important tool for literacy learning and its assessment.

Emergent reading gives children practice "acting like readers" as they explore the vocabulary and intonation of book language, the orientation and directionality of books and print, and the linking of pictures and text. In addition to its benefits for children, emergent reading provides teachers and researchers with a window into how young children read and learn about reading (Cox, 1996).

Reading Readiness Versus Emergent Literacy

In Taiwan, English is a required subject. Most teachers still use the traditional concept of reading readiness instead of the new concept of emergent literacy. Students read aloud stories or conversations from a textbook without fully knowing the meaning. There are always a lot of vocabulary words to be memorized; teachers give students quizzes every day to make sure they know all these words. Because Chinese is an ideographic, non-alphabetic language, students have never learned phonics. Consequently the only learning method they use is to try to memorize every word letter by letter. The problem is that students are forced to memorize words that do not relate to their daily lives; and, moreover, they are under pressure to perform well on the quizzes and exams. As a result, they do not seem interested in learning. Students

experience difficulty or failure, often grow discouraged, and turn against English reading or become behavior problems.

Most teachers in Taiwan are still using traditional reading readiness, and need to learn about emergent literacy. Research on emergent reading and writing provides useful resources for Taiwanese teachers to adapt and integrate into the curriculum. Recent research suggests that children are active constructors of literacy. They learn a great deal by hearing stories read aloud, and attempting to read such text as signs and storybooks. Teachers should be encouraged to continue these activities in their classrooms. According to Teale & Sulzby (1986), students gradually discover the alphabetic principle, that letters represent speech sounds. Teaching phonics becomes an important way for teachers to help students read better. Besides teaching reading, it is also important to teach writing. Emergent literacy research suggests that writing and reading develop simultaneously and that each encourages growth in the other (Teale & Sulzby, 1986).

The traditional reading readiness perspective is quite different from emergent literacy. Table 2.2 compares the basic principles of the two.

Table 2.2 Reading Readiness Versus Emergent Literacy

(adapted from Cox, 1996)

	Then: Reading Readiness	Now: Emergent Literacy
When to start	Reading instruction should begin only when children have mastered a set of prerequisite skills	Children can receive reading material even when skills are emerging
What comes first	Children should learn to read before they write	Reading and writing are interrelated and develop concurrently
	Children's experience with text should be language uniform across classes and cultures	The literacy experiences of young children vary across, social classes, ethnic and age groups
Formality of instruction	The focus should be on teaching the formal, skills-based aspect of reading; its functional uses are generally not relevant	Reading and writing are language processes and thus learned like spoken language: through active engagement and the construction of meaning
Reading behavior prior to instruction	It is not important what children know about language before they enter school and before formal teaching begin	Young children have been actively engaged in functional reading and writing experiences in real-life settings before coming to school
Skills are sequential	Children should move through a sequence of readiness and reading skills, and their progress should be measured with regular, formal testing	Reading skills are wholistic and intertwined without. A particular skill sequence
Role of creative construction	Children need to be told what words mean	Young children actively construct concepts about reading and writing

Students need to broaden their understanding of reading and writing. They also need to become more

familiar with the types of language used in books and understand more deeply about how stories develop. If students have not already learned the concepts of print, it is important for teachers to explain these to them. These concepts include the following: what people say can be written down and read; words are not pictures; words are made up of letters, and sentences are made up of words; reading goes from left to right and from top to bottom; sentences begin with capital letters, and so on (Ferreiro, 1990).

The Emergent Literacy Classroom

Teachers need to create a literacy environment that promotes active reading, writing, listening, and speaking. One of the encouragements is to provide writing instruments, paper of various kinds, and books and periodicals. The materials should be easy to obtain and to use. Teachers who display a variety of attractive and appealing books increase students' interest and participation. Strickland & Morrow (1988) suggest that a classroom for emerging readers and writers have the following characteristics: First, the classroom should provide a print-rich environment. Second, children have many opportunities to test their growing hypotheses about

language in a risk-free atmosphere, with lots of interactive experiences with written language. Third, reading and writing are interrelated, integrated across the curriculum, and related to children's experiential backgrounds. Many direct experiences occur in the classroom for concept and vocabulary development as well as for sheer enjoyment. Fourth, children are given many choices about what topics to read and write about along with opportunities to do so. Fifth, meaning is at the center of all language and literacy experiences. Children learn about language and how to use it in authentic and meaningful situations. Finally, teachers model reading and writing, showing that these are fun and dynamic processes.

Children learn language for authentic, meaningful purpose. They should continue to learn this way in the early years of school. Cox (1996) proposes seven ways to begin teaching reading and writing, as follows.

A print-rich environment. In Taiwan, young children did not have many chances to see a lot of signs written in English. Therefore, teachers can provide a print-rich classroom for children to learn. The term environmental print means print that is visibly situated in a context that will help children understand it (Cox, 1996). Signs,

labels, lists, and charts that are displayed prominently in the room can be used as the teacher points out and discusses the contents to the students. These materials should be functional, and the teacher should encourage children to use and read them. For example, children's names can be posted on their desks, a "Welcome to Our Room" sign can be hung on the door, and a calendar with dates, school events, and birthdays may be featured on the wall.

The classroom should provide as many books as possible for children to read. When a teacher begins to teach, he/she should build a collection any way possible, such as going to garage sales, requesting donations from parents, and using school and public libraries. Teachers should look for books that they will enjoy reading aloud and that children will enjoy looking at.

A place for books and reading should be created in a corner of the classroom. Things to include might be a rocking chair, a rug for the children to sit on while being read to, floor pillows, etc.

Sharing time. To get the most out of sharing time, these guidelines may be useful. First, determine the best time of day for children to share their experiences. Every day, time should be set aside for children to share what is

important to them. Many teachers try to do this sharing time first thing in the day. By listening to the children, the teacher can understand more about them and gain some ideas for teaching. Second, teachers may find value in varying the actual sharing experience. Teachers may combine sharing time with other activities that begin the day such as the calendar, weather, or songs. A student can be designated as Star of the Day or Week, and a time for sharing built in to the day for that student. That child may bring in special things to share with the class, and have a bulletin board created around him or her. Teachers can share, too, both school-related and personal items; for example, announcements and plans for the class or personal information.

Reading aloud. Gunning (1996) recommends that teachers read aloud to the class. Teachers often find that reading to the class is a stimulus for students' subsequent independent reading. They should read aloud to students several times every day because it is one of the best ways to create a quiet, peaceful atmosphere in the classroom.

Teachers should share books that they love. They could invite others to read, such as principals, counselors, parents, and community members. Children

should be encouraged to read aloud to each other. They learn to read by hearing stories read aloud and by reading aloud themselves.

Predictable pattern books may be used, based on familiar cultural sequences. Other such books use repeated phrases that invite children to chime in. Some pattern books are cumulative tales which new parts of the story are continually added. Predictable pattern books encourage children to participate in the reading experience by guessing what will happen next, by joining in a repeated phrase, or by repeating everything that's been said before. These books should be read often with young children.

New Zealand educator Don Holdaway (1979) introduced the idea of using "big books" and shared reading in emergent literacy classrooms. The purpose for doing so is to replicate the bedtime story experience and the good feeling children have when a parent or caretaker sits close to them and reads aloud. Today, many publishers have enlarged popular children's books to the "big book" size. Teachers can also create their own "big books" by copying stories on paper large enough so that children can see the words.

Drama. After the teacher has read a story aloud several times or after children have read it aloud to each other, the class can begin to discuss dramatization. For example, the class as a whole may choose what events to act out, which characters to feature, who will play them, and what costumes will be needed.

A simple way to retell a story is through the use of props or puppets. A box of prop and puppet supplies should be available in the room. Students can make their own puppets.

Writing and drawing. The teacher may need to read a good story aloud and talk to the children about it, and then ask them some relevant questions. After that, the teacher might provide students some paper, crayons, and pencils and ask them to draw or write anything they want about the story.

Materials for drawing and writing may be kept in boxes, files, and baskets in one central location in the classroom. If the location is near a bulletin board, it will provide a natural place for children to publish their work. This writing and drawing center can be used when children need it such as during small-group activity or for special purposes and themes. If children have something

they want to say, they can also go to the center to draw and write.

The teacher should encourage the children to write notes or memos to each other and to "mail" them in class. A postal system can be created, with a mailbox for each child.

Stauffer (1970) and Allen and Allen (1968) advocate the Language Experience Approach, which involves recording children's ideas and spoken language and displaying them as written text in the classroom. Language experience charts show children how written language works. This involves the concepts that words are put on paper, in order, from left to right, that the letters have certain shapes and sounds, and that one can read what has been written. These charts become part of the print environment in the classroom or library. They can be displayed on bulletin boards or walls or bound into "big books."

The Author's Chair is where children can sit when they read aloud a story they have written. Other children can listen, ask questions, and make comments, discussing the story with its young author. This type of discussion can involve the entire class or a small group of students.

Centers. Barr and Johnson (1997) describe the benefits of setting up different types of centers in the classroom for reading and writing. Classroom centers support emergent literacy in the following way: first, using the writing center, children can draw and write for authentic and specific purposes. Children can play and experiment with written language just for fun. Second, a listening center offers tape recorders, earphones, tapes of stories, and books for young children to listen to as they follow along with the pictures and print in books. Third, the arts and crafts center enables students to use visual symbols and print to express meaning. Fourth, the science center can offer nonfiction books and magazines or write-in observation logs about science experiments or displays. Fifth, the thematic center can be used to develop special themes such as "pumpkin," containing pumpkin books, children's language experience charts about pumpkins, and materials for pumpkin projects.

Integrated teaching. Integrated teaching is a natural outgrowth of developmentally appropriate learning. In child- and response-centered classrooms, children have opportunities to explore, experiment, and discover things for themselves through many hands-on experiences.

As children talk about literature, seasons, or what is going on in the world, the teacher makes notes about their ideas and interests. The teacher can then think up some activities to engage children's ideas and interests, and find a variety of resources to enhance the learning experience. Such teachers integrate these topics and activities with the ongoing classroom program of sharing, reading aloud, writing and drawing, drama, and learning centers.

Teachers should select themes that have big ideas behind them or that draw extensively on children's own experiences. But sometimes, teachers select themes that lack a broad, conceptual base or are not appropriate for extended study across the curriculum. Teachers should pay attention to student interest and select themes carefully.

Emergent Biliteracy

Children who come to school speaking a language other than English should learn to read and write in both languages. Students who learn to read and write in their native language have a better chance of learning to read and write in English and may even have an advantage over children who speak only English (Edelsky, 1986). Language-minority students should have instructional support in

their primary language in order to learn to read and write in it. Such support can be provided through bilingual programs, the use of bilingual paraprofessionals such as aides, flexible scheduling and team teaching among bilingual and monolingual teachers, and peer tutoring among students.

Teachers in bilingual classrooms should provide comprehensible input and shape language to meet learners' needs. Teachers who simplify, slow down, use gestures, and link discussion to a strong context and situation help to increase comprehension. Opportunities should be provided for students to collaborate and interact frequently. Peer tutoring may be used in the classrooms when appropriate. Children benefit by using language for a variety of real purposes. Teachers who link concepts and experiences across themes find that this is a useful way to organize instruction and provide support for language acquisition and literacy learning. If the language is presented as authentic, integrated processes for young children, this supports second-language learners' efforts in becoming biliterate.

Teaching Phonics

The purpose of teaching phonics is to enable students to decode words. Children who are taught through an approach based on decoding do better than those who are not (Anderson, Hiebert, Scott, & Wilkinson, 1985). The skills should be presented in the context of their use. The best way to build children's visual vocabulary is to have them read meaningful words in meaningful contexts (Adams, 1990). For instance, if students are going to read a story about a duck in which the words "quack," "quick," and "quiet" appear, the correspondence by which the letters *qu* represent the sounds /kw/ should be introduced. Students would immediately apply this phonics element and so would see the purpose and value of phonics.

Phonics instruction is not meaningful unless teachers fulfill some specific conditions. First, it must teach skills necessary for decoding words. For instance, being able to read the short *a* in "hat" is an important skill. Second, the skill should be one that student do not already know. Finally, the skills being taught should be related to reading tasks in which students are currently engaged or will soon be engaged (Gunning, 1996).

There are two main approaches to teaching phonics: analytic and synthetic. The analytic approach is also known as implicit phonics. It involves studying sounds within the context of the whole word. For example, /w/ is referred to as "the sound heard at the beginning of 'wagon'." The synthetic approach is sometimes called explicit phonics. The words are decoded sound by sound, and both consonant and vowel sounds are pronounced in isolation (Heilman, 1985).

Assessing Emergent Literacy

To assess emergent literacy, teachers of young children employ a variety of means, relying heavily on observations of children's reading and writing in authentic, contextualized classroom situations (Genishi, 1992). Specific means of assessment include the following.

First, anecdotal records can be in the form of a journal, notecards for a file, or a grid for systematic recording of observations. Anecdotal records include what was observed as well as an interpretation of what it means. Anecdotal records chart the development of children's emergent reading and writing and are useful in planning, parent conferences, and evaluation.

Second, checklists provide a quick, easy form of assessment. Checklists are created by teachers to reflect children's current developmental levels and reflect what is going on in the classroom. Checklists should be flexible and easy to use in different situations.

Third, storytelling and drama assess children's understanding of story structure and elements, language use, and responses to literature. Teachers can keep anecdotal records, audio tapes, storytellings, and story dramatizations.

Fourth, teachers should keep samples of children's drawing and writing, so they can have more information to describe and interpret children's emergent writing.

Fifth, portfolios provide a picture of young children's emergent literacy behavior and can include information collected through the types of informal, authentic assessment measures such as anecdotal records, audio and videotapes of storytelling and drama, and checklists.

Most teachers in Taiwan are still using traditional reading readiness instead of emergent reading and writing. A variety of teaching methods for emergent reading can be helpful for Taiwanese teachers to adapt and integrate into

their curriculum. It will not be easy for Taiwanese teachers to give up traditional reading readiness right away, but hopefully they can find a best way to work emergent literacy into their curriculum and facilitate Taiwanese students' learning better English.

Art and Reading for EFL

Learning to read English is a very important task for all ESL/EFL students. Improving ESL/EFL students' reading abilities becomes a difficult job for teachers to handle. Many students are interested in art lessons more than reading lesson. Therefore, integrating art and reading lessons promotes students' interest in reading.

The Benefits of Using Artwork in Reading Lessons

Many young children have a difficult time expressing themselves verbally. Artwork provides children an opportunity to create something with which they may identify. Children's drawings are very important for teachers to examine closely because teachers might gain some perspective about children's thinking from their drawings. Through children's drawings, a teacher could tell if the child understands the story that he/she read. According to Clyde (1994), "If the objects in a child's drawing are unrelated to each other (a characteristic of

the preschematic stage of art development), then that child does not have the ability to relate letters to each other and is not ready to learn to read." Adults can encourage the literacy development by providing children with a variety of drawing materials. Literacy can be encouraged by helping children to become more aware of their environment and their relationship to that environment (Clyde, 1994).

Artwork provides freedom for children to express their understanding of reading and their personal thoughts. According to Goldberg (1992), artistic expression allows children to express what they know and what they understand in another medium. Britsch (1993) further states that children use their drawings to tell a story. There is an example of how the artwork improves a child's thought on a particular subject. Clyde (1994) entered a first grade classroom as a co-teacher instead of as a visitor. She found out that artwork helped a child express his/her thought and his/her knowledge better on a particular subject. According to Clyde, "the more global nature of art provided a more compatible format for Douglas' ideas" (p. 28). Artwork allows younger students to develop self-

expression. Through various media, children are able to express what they know.

Research shows the effectiveness of teaching reading lessons through children's artwork. Vierra and Pollock's (1997) qualitative research design allowed for observations, interviews, artifacts, and content analysis. This design was chosen because children's artwork and reading levels could be better analyzed and understood through observation. The subjects for this study consisted of a group of 12 transitional-first-grade children from an elementary school in Calhoun County, Alabama. These children were chosen because they were between kindergarten and first grade and between non-reading and reading. All participants were observed and participated in the same activities. Every month, the artwork was collected from each child throughout the school year. Researchers also recorded children's reading levels (Vierra & Pollock, 1997).

Stage of Art Development

Indicators for the stage of art development were based upon the theories of Lowenfeld and Brittain (1987), that the child represents what he or she knows rather than what he or she sees. Table 2.3 shows six stages of art

development. Subjects that demonstrated characteristics of the preschematic stage and schematic stage of art development were classified as being in "transition." The criteria for the reading level were based upon teacher's observation.

Table 2.3 Indicators for Art Development (Lowenfeld & Brittain, 1987)

Stage of Development	Components	Description
Scribbling		Children begin by making random marks on paper. Random marks become organized and controlled. Color is subordinate.
Preschematic	Space Color Design Details	Objects appear to be represented randomly in space. No relationship between object and color. No indication of design. No details, only generalizations.
Schematic	Space Color Design Details	Use of baseline to connect items of the environment. There is a relationship between the object and the color. Repetition of forms (or schemata). Detailed drawing, indicating an awareness of the environment.
Dawning Realism	Space Color Design Details	Disappearance of baseline and emergence of the plane. Greater understanding of color differences. Discovers beauties of nature. Greater awareness of details.
Pseudo - Naturalist	Space Color Design Details	Attempts at perspective. An increasing awareness of color. Interesting and intricate designs. Wrinkles and folds are important.
The Period of Decision	Space Color Design Details	Draws in perspective. Use light and shade. Recognition of patterns within natural objects. Exaggeration of detail for emphasis.

Table 2.4 shows a scale for teacher to determine the level of emergent reading.

Table 2.4 Criteria for Level of Emergent Reading
(Lowenfeld & Brittain, 1987)

Level	Criteria
0	<ul style="list-style-type: none"> • Unable to make one-to-one correspondence • Very little phonemic, graphemic, & semantic identification / association
1	<ul style="list-style-type: none"> • Beginning to understand one-to-one correspondence • Just beginning to understand phonemic, graphemic, & semantic identification/ association • These children know that there is a reason to read and are afraid to take any risk to try
2	<ul style="list-style-type: none"> • Further development of one-to-one correspondence • Further development of phonemic, graphemic, & semantic identification / association • Beginning to take initiative to read
3	<ul style="list-style-type: none"> • Starting to transfer knowledge of one-to-one correspondence, phonemic and graphemic, & semantic awareness to reading • Developing confidence about the concept of reading independently • Starting to make predictions • Desire to make sense of print
4	<ul style="list-style-type: none"> • Greater "risk taking" in phonemic, graphemic & semantic decoding • Continued building of confidence about the ability to read words • Starting to ask each other to confirm predictions rather than the teacher • Choose books with more text and fewer picture clues where picture illustrates rather than supports the text. Do not feel any threat from text • Eager to make sense of print • Starting to develop a lengthy sight vocabulary

Table 2.5 is a chart useful for teachers to record each student's reading level and art stage.

Table 2.5 Reading Level and Art Stage (Lowenfeld & Brittain, 1987)

Student's Name	Reading Level	Art Stage

Replicating Vierra and Pollock's research is very simple and useful for every classroom teacher. Using the three previous tables, a teacher could easily give a lesson that combines reading and art together. Young children have a difficult time expressing themselves and what they know orally. Vierra and Pollock (1997) suggest to the classroom teacher that children's artwork offers many insights into children's development of literacy. Artwork

may be used as a tool in the assessment of reading level or ability.

Art as Salvation

The arts provide opportunities for all children. But for non-readers and students for whom English is a second language, the arts are often a salvation. The arts give these special children a chance to express their creativity, feel good about themselves and learn skills they cannot learn traditionally (Lieberman, 1998).

Involvement. Many young students who have difficulty learning are passive learners, but when art forms are introduced, they become active learners. Involvement is the key. Children learn from doing, therefore they learn well from these hands-on activities.

Structure. These special children need a great deal of structure with clear limits and very specific procedures to help them learn (Lieberman, 1998).

Art Education

People can interact with visual art in four ways. They make it, appreciate it, understand it and make judgments about it (Brandt, 1988). Art education is a way of knowing, encountering and understanding our world. Gilliatt (1983) emphasizes the need for teachers to create

opportunities for children to interact with art beyond the production level. Otherwise, they may never develop an appreciation and an understanding of the arts.

Art education promotes broader mental functioning. When children think and respond to visual art forms, their minds are enriched in many ways and they develop unique and important mental skills. Appreciation and understanding of art as expression requires judgment (Getty, 1985).

Art education promotes meaning-making. Art education beyond production helps children understand their world. Visual art can be a meaningful way to gain insight into beliefs and values, and it can transmit cultural values from one generation to the next art promotes and understanding of emotions. Art consists of symbols that communicate ideas, experiences and feelings that can be shared. When children look at art, they learn to make meaning of symbols. When they make art, they can learn to construct symbols (Gardner, 1990).

Examples of Successful Art and Reading Lesson

The Matisse project. In Honigman's (1998) class, she wanted to introduce Matisse's artwork to her students. Therefore, the first activity in her lesson called "nature walks." During the walk, students' discussions reflected

their fascination with the colors, shapes, textures and patterns found in the natural world. Students collected pieces of nature that they found pleasing during the walk. They shared and discussed their collections with each other upon their return to the classroom. The activity aroused students' aesthetic sense, curiosity and emotions as they related to their experiences.

The next step, Honigman (1998) asked students to learn some background information about Matisse and his paper cutouts. They took several days to look through a wide variety of art books on Matisse's work. During literature time, students discussed how the text related to the visual forms in Matisse's collage.

Finally, students can create their own paper collages. Students were very excited about the art project and paid close attention to color and shape and other artistic elements of their artwork. Students were extremely focused when creating their own paper collages with a lot of confidence.

During this art project, students were really engaged in their own artwork. Art became a way of knowing, understanding and viewing the world, a way of constructing

and expressing ideas; a way of bridging thought and feeling; and a way of appreciating beauty (Honigman, 1998).

Creating a comic strip. Students love to create comic strips because they are fun. The creation of comic strips allows teachers to promote literacy, higher level thinking, and writing skills combining language and art. In the areas of reading and writing, the task is to stimulate and activate students' thinking about explicit and implicit meanings conveyed by textual material. Comic art is not the result of wild inspiration; it is the result of thinking (Wright & Sherman, 1999).

Art as a Diagnostic Tool

The arts not only introduce information and reinforce skills, but also they can be used as diagnostic aids to test what a child has been learned. For example, kindergarteners who cannot repeat a series of three taps are children to be watched. These children may have problems responding to sound, or hearing a sequence of sounds, or they may hear them correctly but cannot reproduce them. This could affect children's ability to learn to read.

The student who works well in one art form but not in another is providing significant data about where his or

her strengths and talents do and do not lie. An analysis of the art form in which a child excels gives clues to the components needed for the child to learn most effectively (Lieberman, 1998).

Art as a Teacher

Through all the art forms, students learn to look, learn to listen, remember what is seen, remember what is heard. These skills help students make sense of the messages that come in through the senses. These skills help students making sense of the environment and organizing it to the meaning. The arts can help students develop and strengthen the perceptual skills that form the foundations for further learning (Lieberman, 1998).

The arts are essential to quality education. It provides new routes to learning. Art can help teachers to determine students' learning condition. Teachers can discover students' learning problems easily and facilitate students' learning.

Imagination

Imagination is the quality that can give children fun and meaning in their lives. Keeping the flame of curiosity and imagination burning brightly in children is a tough job

for teachers and parents, but it is what education is all about.

Definition from Different Perspectives

What is "imagination"? Are there different kinds? According to Hughes (1986), the word "imagination" usually denotes not much more than the faculty of creating a picture of something in people's heads and holding it there while people think about it. Because this is the basis of nearly everything people do, clearly it is very important that people's imagination should be strong rather than weak.

In Freeman and Lehman's (1997) article, their definition of "imagination" is "fancy, a playful and whimsical inventiveness" (p. 24). They look at imagination through play, the arts, other people's experiences, and life in the past. For example, they believe that the arts are associated with creativity and personal expression. Therefore, reading books about the arts may encourage young readers to express their own individuality in varied forms.

According to Shanahan, Robinson, and Schneider (1994), the idea of curriculum integration needs to be reconceptualized. They believe that integration requires more than just the combination of reading and subject

matter content. They bring the term "cultural imagination" into the curriculum. Cultural imagination refers to people's capacity to use the vivid montage of everyday images, languages, place, and times to inform people's sense of identity (Shanahan, Robinson, & Schneider, 1994). Some of people's images and cultural practices are shared; other ideas are more specific to the experiences of a particular cultural group; and still others are meaningful only to specific individuals.

This capacity to use images, sounds, movement, and words to see and play with the world is alive in all children. It is a challenge for educators to recognize the diversity of children's imaginations and the ways their imaginative borrowing and transforming contributes to their cultural identity and view of the world. The teacher who recognizes what children do with the images around them, how they appropriate them and are appropriated by them, can in turn help children to be aware of their cultural imaginings (Enciso, 1992).

According to Okumura (1998), it is very important to keep children's curiosity and imagination burning brightly. Okumura found an object on the lawn glinting in the sun. He picked up the object and began to examine it. A few

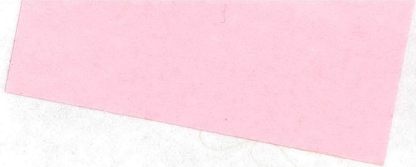
children walked by him and felt curious about the object. A moment for curiosity and imagination was upon them. The children took turns analyzing the gray, plastic object, letting their imaginations take over.

During the brief episode, Okumura watched young children being curious, inquisitive, friendly, and cooperative. These children established data and pondered the unknown as a group, willing to consider each other's opinions. Each child tried to understand it. Each was engaged in learning. As Healy (1995) writes, "Fantasy play with others gets children to enlarge their mental frameworks."

The Benefits of Imagination

The benefits of imaginative play are gains in using language, obtaining information, creating symbols, acquiring social skills, and confirming new understandings. There are more benefits that one could add to the list, such as changing assumptions, making connections, conjuring images, thinking divergently, and appreciating humor.

Children will engage in imaginative play when they feel comfortable and relaxed. The most valuable objects in the game of pretend are imaginative rather than real. Most of the opportunities to do imaginative play are part of the



daily routine and do not require additional time. Children should maintain curiosity for many years. Teachers and parents who interact with children must recognize that these informal learning moments can lead to speculation, to imagination, and ultimately to understanding (Okumura, 1998).

Creativity

According to Gow (2000), creativity is the ability to bring something into existence, to create. He suggests a four-level model of creativity. On the first and lowest level are devious thoughts. They deceive the thinker into believing that she or he is creative. Cleverness and cunning are weak forms of creativity produced by one's vanity.

On the second level are controlled thoughts. Examples include designs to produce creative thoughts by controlling the conditions of thought. These thoughts directly from any form of mental preparation such as research, analysis or creative technique.

On the third level are free thoughts. This level consists of thoughts free of effort or technique. They are the creative thoughts that come in the middle of the night,

while on a leisurely walk, or when the mind is relaxed and free of conscious involvement.

The fourth level creativity is the least experienced and the most difficult to understand since it comes from an absence of what is known as thought. This type of creativity is also called illumination.

Teaching Creativity

How do teachers arouse young children's interest in some less fun subjects? Studies have shown that the best way to introduce or reinforce some subjects is by using manipulatives. Small objects that can be touched and moved about by students in ways that enable textbook descriptions to come alive. According to Berk (1999), from the Association of American Publishers' School Division survey of 2000 teachers, manipulatives ranked second as a teaching tool only to textbooks. Teachers used manipulatives far more frequently than workbooks, original source materials, hand-outs, videos, slides or film presentations. The survey also revealed that manipulatives were rated as a "highly effective" teaching tool by approximately 55 percent of the teachers, compared to 25 percent for textbooks.

Learning by doing. The effective way of learning for students is to be given the opportunity to experiment. In this way, they make use of all their senses to discover and digest principles for themselves. Students try to solve problems, talk about their solutions, and observe procedures used by others. Learning any subject requires students to connect new information with knowledge and skills previously acquired (Berk, 1999).

Another effective way of doing is to incorporate new ideas and techniques into the learning activities of small groups of students working cooperatively with manipulatives. These types of activities invite active student involvement and enable teachers to be flexible in accommodating each student's developmental level.

For teachers, the most satisfying aspects of using manipulative in the classroom is the high level of enthusiasm these teaching tools generate (Gow, 2000).

Social interaction. Manipulatives allow students to design and experiment in the environment that encourages social interaction. For example, students gave suggestions to one another in a friendly manner, acknowledging each other's contributions. Students negotiated and compromised on disagreements about various aspects of the exercise.

Students created various things using their imagination. Students displayed a sense of accomplishment and satisfaction (Berk, 1999).

Learning is an interactive process. Creativity and imagination provides a strong link through different content areas. Manipulatives help make that happen. Teachers should encourage students to use their imagination and creativity to learn every subject.

Emergent Writing for EFL

In the past, many EFL teachers did not teach writing until they started to teach reading. Traditionally, teachers taught students handwriting, copying, and spelling. However, writing is not simply just forming letters. Students need to learn how to use words to write meaningful sentences. Teachers should encourage students to write as best as they can, using invented spellings and adding drawings as illustration. The best way to let students understand the concept of writing is continue to expose them to rich experience with print and give them lots of opportunities to write.

Teachers should encourage students to write and draw, and then accept and support their effort. Teachers who model the process allow students to see them writing on the

blackboard, or on chart paper. Learning how to write can help students gain essential insights into both writing and reading (Cox, 1996).

Forms of Emergent Writing

Children's writing passes through seven stages. The major forms of emergent writing described in Table 2.6 are based on research completed with kindergarten students.

Table 2.6 Forms of Emergent Writing (from Gunning, 1996)

Form	Description
Drawing	The drawing is not an illustration for a story but is the story itself. The child reads the drawing as through it were text.
Scribbling	The scribbling resembles a line of writing. It might have the appearance of a series of waves or, in a more advanced representation, may resemble a series of letterlike forms.
Letterlike forms	It resemble manuscript or cursive letters and are generally written as separate forms rather than the continuous forms seen in scribbling. They are not real letters, and care needs to be taken that poorly formed real letters are not placed in this category.
Prephonemic spelling	The child writes with real letters, but they are a random collection or a meaning less pattern. The letters are real; they do not represent sounds.
Copying	The child copies from print found in his or her environment: signs, labels, etc.
Invented spelling	The child makes use of the alphabetic principle. The letters he or she writes represent sounds. Initially, one letter may represent a whole word. There is a gradual movement to conventional spelling.
Conventional spelling	Spelling is conventional.

Alphabet Learning

Often when teachers talk about reading and writing in the classroom, they refer to letters by name. Therefore, it is important for children to have learned the names of letters of the alphabet in order to understand and be part of the discussion. Many Taiwanese EFL students may not have had the chance to learn the alphabet before they come to school. Thus, teaching the alphabet before they start to write becomes an important lesson. Many of the letter names contain the sound related to the letter. Read (1971) described how children make use of this knowledge in their invented spelling. Knowledge of letter names provides a basis for spelling and learning letter-sound associations.

Teachers can use some of activities that focus on letters and students' names in the class curricula. Teachers also can choose a variety of materials exist that focus children's attention on letters, their form, and their names. Discussions focused on letters also develop children's oral language abilities. Chaney (1993) suggests that alphabet books are an extremely useful way to engage children in learning their letters. Such books as A. My Name Is Alice by Bayer (1984) (see Appendix B) and Alphabet Puzzle by Downie (1988) contain word games that encourage

prediction and language use. Furthermore, books such as A, B, See! By Hoban (1982) and From Letter to Letter by Sloat (1989) include a variety of pictures relating to letters that promote vocabulary learning, in addition to letter names. According to Chaney (1993), these books are particularly useful with children who speak a language other than English.

For children who have not yet learned letter names, more direct instruction is appropriate. Students can be divided into small groups, and each group can develop an alphabet big book. One way to begin is with the first letters in the names of children in the group. For example, the letter "C" may be selected first because of Cindy, who is one of the group members. Each page in the alphabet book will contain names and other words that are important to children in the group, but mainly pictures that children have collected from magazines in the classroom and from home. A week can be devoted to each letter, with a brief instructional session each day (Barr & Johnson, 1997).

Word Banks

A "sight word" is "a word that is immediately recognized as a whole and does not require word analysis

for identification" (Harris & Hodges, 1981). As children engage in reading, words become familiar as units. Most children, through reading and rereading books, build a sight vocabulary. They are able to recognize a set of words immediately without analysis. Some children do not develop a sight vocabulary readily through repeated reading. Teachers should help these children to develop individual word banks. These children should each build unique collections of words that are important to them (Harris & Hodges, 1981). Writing and pronouncing the words in their collections strengthen the children's phonemic awareness. Arranging children's own words into phrases and sentences also help them develop concept of word.

According to Barr and Johnson (1997), word banks can be used to help children learn vocabulary and develop print awareness skills, concept of word, and phonic generalizations based on familiar vocabulary.

The need for an essential sight word list. There are a lot of English words that could become sight words, but teachers need some way to select those that will make the most impact in the shortest amount of time. Barr and Johnson (1997) suggested three ways to determine the sight words list for students. First, include the words a child

really wants to know by sight—especially when he or she wants to express himself or herself in writing. Second, use those that are most common to most children's speaking vocabulary. Third, add those most frequently encountered in print.

Speaking vocabulary is quite important to a child because he or she needs to learn how to decode words, especially the child at the initial stage of learning to read. The decoding process will lead instantly to comprehension and to an increase in fluency. This greater fluency will lead to quicker comprehension of whole text.

It is significant for teachers to choose frequency of the word in printed materials. According to Adams (1990), "it is the very frequent words that are most likely to be in the child's speaking vocabularies, that are most likely to be encountered in uncontrolled print experiences, that the children will most often want to write when they write, and so on."

Dolch (1936) compiled a list of 220 "basic sight words" simply by selecting words other than nouns that were common to three very comprehensive lists of American English already developed in the 1920s. Dolch discovered that these 220 sight words comprised anywhere from 52

percent to 70 percent of all the words children generally encountered in their assigned reading materials.

Therefore, by learning these 220 words, the children would have more than half the battle won.

On the other hand, these sight words were built up in 1930s. Some of these words might not be useful for now; therefore, teachers should adjust these sight words before they give it to the children. For example, teachers should include contemporary words like "city," "state," "group," "world" and "people" instead of 1920s words like "cow," "chicken," "corn," "farm," and "stock."

Spelling

Writing/invented spelling. Children at the emergent writing stage need opportunities and lots of encouragement to write. Invented spelling and other forms of writing help the children solidify their understanding of the functions of print, the consistency of print, concept of word, and letter-sound relationships. The more children write, the more comfortable they feel with print and the ideas of writing (Read, 1971).

Invented spelling is the first stage in the development of writing skills. Children initially become aware of the beginning sounds of words and attempt to use

their knowledge of the letters to write those sounds.

Often the beginning sound is just one letter. Teachers can encourage students to write it down the letter.

As the student's writing skills develop, teachers may consider adding to the daily schedule a short writing period. Sometimes students may be given chances to share what has been written with the whole group or with a friend (Chaney, 1993).

Help with spelling. When students ask teachers how to spell a word, the advice offered most often is to encourage them to spell it as best as they can or to say the word very slowly and work out the spelling. Teachers should not spell the word for students because they will rely on teachers, and teachers will not know if know students understand the spelling system. Words that students spell themselves belong to them in a way that words that are spelled for them do not (Wilde, 1995).

In the classroom, teachers should try their best to help students with standard spelling by having picture dictionaries available; placing some frequently requested words on the board; labeling items; or creating a word wall. Occasionally, teachers might have students attempt to spell the word as best as they can and then write the

conventional spelling above their attempt, saying, "Here's how we usually spell _____. Look how close you came" (Gunning, 1996). Teachers should maintain one clear policy--invented spelling. Teachers need to explain this policy to both their students and parents. One reason for encouraging students to write before they can spell conventionally is that it gives them a reason to learn the real system.

Encouraging Children To Write

No matter if students are drawing, scribbling, copying, or creating invented spelling, they should be encouraged to write. The program should be informal but functional. The first prerequisite is that students realize that he or she has something to say. No matter what the ideas are, the teacher should support them (Sulzby & Barnhart, 1992).

Teachers should model the writing process at every opportunity such as writing a note to parents explaining a field trip, creating signs for the room, completing a book order, and writing messages on the board. Teachers also can give students a project to do, such as creating an invitation. This project is guided in the following manner. First, teachers model the process of writing an

invitation, and encourage students to write as best as they can. Second, they encourage students to draw pictures. Third, teachers show samples of the various ways that children write, including scribbling, drawings, and invented spellings. They may wish to explain to students that each one of them writes in his or her own way (Henderson, 1990).

Real Writing For Real Purposes

In a writing program, teachers encourage students to write a variety of pieces for a variety of reasons. Functional writing tasks have proven especially effective in facilitating students' development. These include daily writing, making lists, writing names, and using routines.

Suggested assignments include making lists of friends, family members, favorite foods, places visited, favorite toys, and so on. For activities, teachers could put name tags on cubbyholes, coat hooks, and shelf spaces. Teachers can ask students to sign all their written work. When scheduling individuals for activities or assignments, teachers who write names on the chalkboard allow student to become accustomed to seeing and reading their own names and other students' as well (Martinez & Teale, 1987).

Whenever possible, teachers may use routines to demonstrate literacy lessons. Morning announcements can be used to introduce or reinforce a variety of skills such as capitalizing the names of the months, and using end punctuation.

Over the past few years, the concept of writing has changed dramatically, with children being encouraged to write even before they can read. The best way for children to learn writing is that they learn reading and writing together. Children should be encouraged to write as best they can in whatever way they can, whether by drawings, letterlike forms, or invented spelling.

Taiwanese teachers should adapt new teaching methods such as emergent literacy and integrating literature into other content areas. Imagination should be encouraged to use in students' projects. Hopefully, the new teaching methods and environment can help EFL students in Taiwan learn better English.

CHAPTER THREE: A MODEL OF TEACHING INSTRUCTION

Description of the Model

The literature review in Chapter Two has presented the motivational power of literature-based teaching instruction. The five key words represent research that has investigated creative uses of literature and contemporary approaches to reading instruction. Teaching instruction based on an integrated literature approach develops creative responses in a cyclical manner, first by an integrated literature approach, then emergent reading, then art and reading, then imagination, and then emergent writing. Figure 3-1 shows this cyclical integration. This model incorporates the five key words mentioned in Chapter Two as a cycle of integrated instruction.

The cycle begins when teachers plan to integrate literature into other content areas. It continues as teachers use the methods of emergent reading, art and reading, imagination, and emergent writing. It is important to start the cycle by integrating literature into the classroom because teachers need to organize the teaching curriculum first as they integrate literature into different subject areas. The integration of literature into content areas maintains students' curiosity about the

content topic and assists the development of self-motivated, lifelong learners.

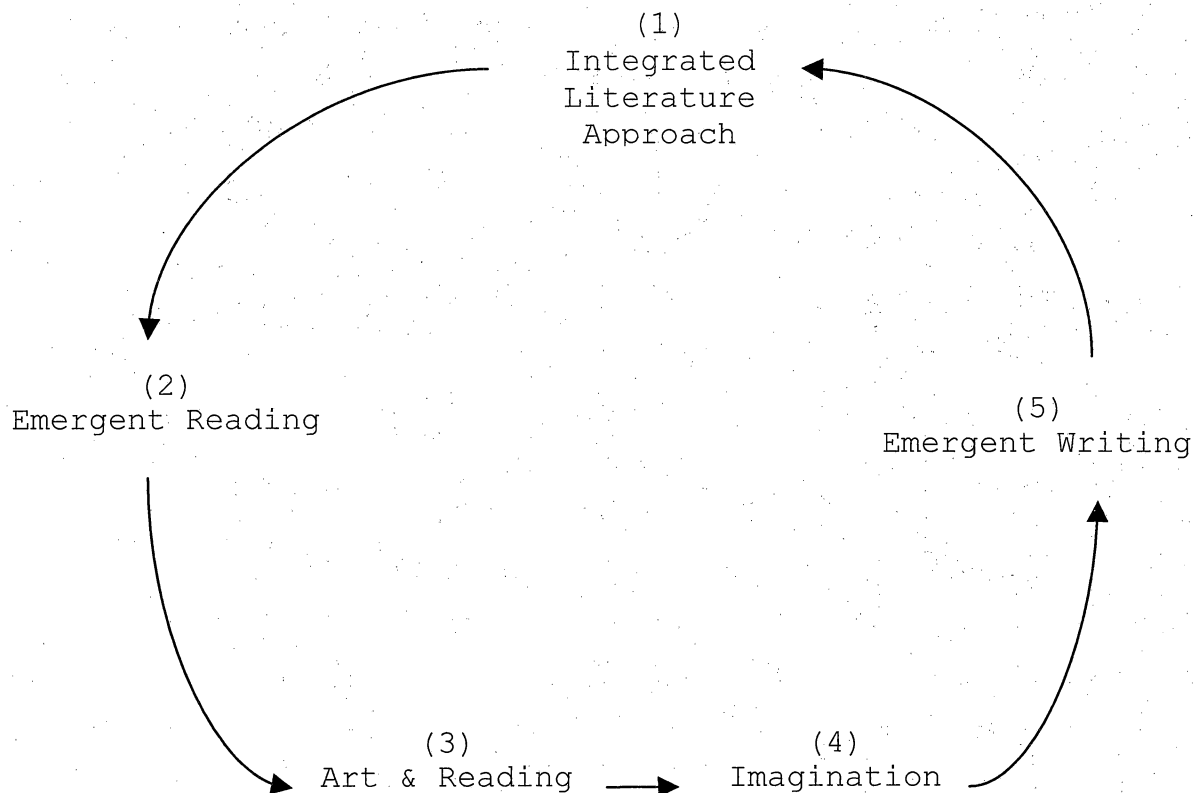


Figure 3.1. Cycle of Teaching Instruction Based on Integrated Literature Approach

Justification of the Model

When teachers incorporate integrated literature into the curriculum, then they can start to teach a variety of reading lessons with different content areas. For EFL students in Taiwan, emergent reading is the most important reading approach to start with. Students need to start by learning the alphabet and phonics. EFL students especially

need to learn phonics because it helps students to decode words. Students do not need to memorize how to pronounce every word they see from the textbook. If they knew phonics well, they could read words without much help.

Teachers should teach emergent reading and writing at the same time. Emergent writing is not a separate approach; it combines with reading as emergent literacy. Students learn effectively when they learn reading and writing together. However, while students are learning reading and writing, art and imagination should be integrated into lessons. Art lessons are fun and colorful, and students love these creative activities. If teachers can spend some more time trying to design fun art activities with reading lessons, these enhanced lesson plans will motivate students to learn more and learn better.

For EFL students, art combined with the reading lesson is very necessary and useful. Students cannot express adequately their feelings and understanding of the reading merely through writing and speaking. Therefore, students should be encouraged to write as much as they can, using drawings and invented spelling to help them express their opinions.

Imagination is the quality that can give children fun and meaning in their lives. When teachers design lessons that require students to use their imagination, it promotes students to learn in the classroom. By means of an imaginative lesson, students feel curious, paying attention to the content and working cooperatively with their classmates. When students are encouraged to be creative and use their imagination, a student may come up with something unique and brilliant. These types of imaginative lessons can build up students' confidence toward learning.

EFL students in Taiwan need to learn how to write. Most language art lessons focus on reading instead of writing. Therefore, students in Taiwan do not know the skill of writing. Students should learn writing at the same time when they learn how to read. Teachers need to provide a non-threatening environment and encourage students to write. Students can draw pictures to help express their thoughts.

Figure 3-1 demonstrates how to use this literature-based teaching instruction. Teachers in Taiwan need to rethink their curriculum and add integrated literature into their classrooms. EFL students need to learn emergent reading and writing at the same time. Adding art and

imagination will make lessons more meaningful and fun for students.

CHAPTER FOUR: CURRICULUM DESIGN

Curriculum Organization

The unit consists of a literature-based instructional approach for EFL students in Taiwan. This curriculum includes six lessons. Each lesson incorporates a different work of literature and teaching methods, which reflect principles derived from the five key words. The six lessons include works of literature, as follows:

Cinderella, Do You See a Mouse?, Rumplestiltskin, Salt, Grandfather's Dream, Three Little Pigs, and Big Bad Pigs.

These selections were chosen according to the cultural aspects of the content. In Lesson One, students can compare and contrast two different versions of Cinderella, from America and one from China.

In Lesson Two, Do You See a Mouse? is the chosen text for students to learn the letter "O." The story is an original from America.

In Lesson Three, Rumplestiltskin, a very old folktale, is the chosen text. Jacob Grimm collected the story called "Rumpelstutzchen" in 1808, and the story was first published in 1812 in "Children's and Household Tales." It is a very famous story, one that students will enjoy reading.

Salt, a Russian folktale retold by Jane Langton, is the story for Lesson Four. Children will delight in the story of Ivan's bravery, generosity, and finally in his discovery of how high the sky is and whether the world is round or flat.

Lesson Five's story, Grandfather's Dream, comes from Vietnam. The story takes place during the Vietnam War. The story has a completely different background from the other stories, and will give students different feelings and settings when they read the story.

In Lesson Six, two books are used: Three Little Pigs and the Big Bad Pigs. Students can compare and contrast these two books, both originals from America.

Students are given variety in the stories from different cultures. For example, students can compare and contrast the differences between Chinese and American versions of Cinderella. All these topics are intended to give students pleasure in reading, as well as cultural visions of the target language to stimulate their motivation.

Through these reading lessons, EFL students have an opportunity to read stories from other cultures, especially American culture. While reading, students can compare and

contrast their own culture with that of the target culture. These stories will bring joy to students.

The level of language, content, and text structure of the reading selections is intended for elementary students in Taiwan. Students not only learn phonics, creative writing, and story mapping, but also can use their imagination to create stories and storyboards. As a result, students are encouraged to continue to read outside the classroom and become independent readers and critical thinkers.

Each lesson has a lesson plan that includes three different task chains accompanied by work sheets for each task. Some of the work sheets can be also used as assessment sheets. Each lesson includes objectives, warm-up activities, three task chains, and evaluation. The purpose of each task is to enhance student's reading and writing abilities as well as their imagination and creativity by using different works of literature.

Literature-Based Reading in the Curriculum

In this curriculum, each lesson incorporates different works of literature with culture aspects. Table 4.1 explains the unit.

The Content of the Lessons

Lesson One, Cinderella, integrates literature with social studies. Students read both American and Chinese versions of Cinderella and they compare and contrast between these two stories. Furthermore, the teacher gives a short introduction of Chinese and American cultures. Students have a chance to discover the importance of different countries, languages, and cultures, and have opportunities to work with their partners in a group.

In Lesson Two, students can learn phonics in a more interesting way through literature, using the story Do You See a Mouse?. This is a language arts lesson which involves the enhancement of emergent literacy skills: Phonetic sounds of "O." The lesson is designed for use with first graders. The students will have fun looking for a mouse while learning and differentiating between the short and long vowels sounds of "O." The lesson is designed to work with both whole group instruction and small group instruction.

Lesson Three is designed for art and reading with extra imagination. Students will have chance to read the interesting story first, and create a different ending to the story. Students are encouraged to write and draw as

creatively as possible. For the art project, students create beautiful cards by using straws. It is a fun lesson for the students.

Lesson Four uses Salt to stimulate students' imagination and creativity. Salt is a folktale from Russian, therefore, most of the students will not have read it before. This is perfect for an imaginative type of activity. Students work with small groups; each group needs to create its own Salt story. This lesson requires students to use their imagination to create a whole new story, make the storyboards to go with their new story, and act out their story.

Lesson Five emphasizes emergent writing skills. Students will increase their sight words by reading and rereading the story. Each student can decide his or her own word banks through reading Grandfather's Dream. Students are given a writing assignment named "Your Dream." Teacher should encourage students to write or draw as much as possible, using invented spelling if necessary.

Finally, in Lesson Six, the teachers can use two books to compare and contrast adjectives. Students can read same story with different points of view - Three Little Pigs and Big Bad Pigs. These stories feature rich descriptions

using adjectives. Students have opportunity to learn good and bad traits through the pig and wolf characters. The writing assignment encouraged students to create a story by using these rich descriptions of adjectives, encouraging students to write as well as they can using their imagination.

Key Words

In Lesson One, students have to compare and contrast two different versions of Cinderella. As the students read the American version of Cinderella, they can learn cultural differences through the story. And also, teachers will give a brief introduction about America and its cultures. This lesson involves literature and social studies.

This story can integrate literature with other content areas such as mathematics. Students can determine the current cost of Cinderella's slipper or her gown. Students also need to determine the size of the shoe and the amount of material needed. Finding out how much Cinderella's dresses would cost today involves estimating the number of yards needed to make a gown. Comparison shopping for the price of materials could also lead to a discussion of types of materials used in different cultures and how the type of

material might relate to the climate. Teachers can connect social studies to mathematics by way of literature.

In Lesson Two, students learn to determine long and short vowel sounds of the letter "o." Phonics is an important lesson because it helps students to decode words. Students who are taught through an approach based on decoding do better than those who are not.

A variety of teaching methods for emergent reading can be helpful for Taiwanese teachers to adapt and integrate into their curriculum. For example, providing a print-rich environment, giving students some sharing time, setting up different types of centers in the classroom, and teaching phonics are included here.

Art and reading are key words in Lesson Three. In this lesson, students need to create a new ending to the Rumplestiltskin and make art projects by using pieces of straw. This lesson offers students chances to enjoy reading, to write creatively using their imagination, and to create a card by using straws. When art and reading combine together, the lesson can be really fun for students. It stimulates students' interests to read.

Using art in the reading class has additional benefits. Artwork helps students to express their thoughts

and their understanding toward the lesson. Teachers also might gain some perspective about children's thinking from their drawings.

Lesson Four and Lesson Six are both based on imagination as their key word. In Lesson Four, students need to use their imagination to create a whole new story and design a storyboard to act out the story. This involves students using their imagination to write and create an art project. In Lesson Six, students use their imagination to create their own story by using adjectives.

Imagination is the quality that can give children fun and meaning in their lives. Keeping students' curiosity and imagination is quite important; it helps students desire to learn more and work cooperatively with their classmates.

Lesson Five's key word is emergent writing. The lesson helps students to increase their sight words and encourage them to write and draw. The best way for children to learn writing is that they learn reading and writing together. Children should be encouraged to write as best they can in whatever way they can.

Table 4.1 Curriculum Design, Content and Key Words

Lesson	Content	Key Word
Lesson One <u>Cinderella</u>	Comparing American and Chinese cultures and Cinderella stories	Integrated Literature and Social Studies
Lesson Two <u>Do You See a Mouse?</u>	Discriminating long vowel sounds and short vowel sounds of the letter "o"	Emergent Reading
Lesson Three <u>Rumplestiltskin</u>	Students create a whole new ending to the story and a art project by using straw	Art and Reading
Lesson Four <u>Salt</u>	Creating their own Salt story with their imagination	Imagination
Lesson Five <u>Grandfather's Dream</u>	Increasing students' sight words and encouraging them to write and draw their dreams	Emergent Writing
Lesson Six <u>Three Little Pigs</u> Versus <u>Big Bad Pigs</u>	Learning rich description using adjectives and creating a story by using these adjectives	Imagination

Teachers face extremely important decisions daily, and they need all the assessment information they can get to help them make these decisions. Some assessment decisions involve placement, admission to educational programs, or licensing for occupations. However, the most important decisions in education involve students' learning needs and planning for instruction.

Standardized assessments mainly have relied on multiple-choice and short-answers formats in Taiwan. These types of tests cannot provide accurate data on students' improvement over a long period of time. Teachers cannot assess students' real learning ability by just measuring the results of multiple-choice tests. According to Valencia (1997), multiple-choice tests may underestimate the performance of students who have difficulty responding under the constraints of the testing situation because they are easily distracted. Therefore, teachers should use a variety of assessment to measure students' learning ability such as paper-and-pencil tests, performance tests, production tasks, observation, and portfolio assessment.

Purposes of Assessment

CHAPTER FIVE: ASSESSMENT

Assessment is a valuable teaching tool, and it is important that it be done well. Assessment data helps teachers identify students' needs and select appropriate methods and materials. Assessments help teachers determine students' levels of mastery and identify students who need reteaching or referral to services such as special education or gifted programs. Some assessments help teachers understand students' preferences and attitudes. And also, teachers assign grades and make decisions about promotion on the basis of assessment information (Ward & Ward, 1999).

Assessment is also a very helpful tool for students. The assessment information helps students know what is important in their courses. The results of assessments help students know how well they are doing and help them decide where they need to put extra effort. These results can also help parents understand how well their children are progressing.

The Design of Assessment

Assessment will inform students about their progress and also help teachers identify what the students still need to learn. There are two major types of evaluation: formative and summative (Ward & Murray-Ward, 1999).

Teachers use formative evaluation to monitor the instructional process of individuals or groups. Formative evaluation provides feedback to guide instruction. It keeps track of students' learning ability throughout a course of study.

Summative evaluation is used to determine the status of individuals or groups. Summative evaluation usually occurs after instruction has been completed. It is used when a teacher gives a semester or quarterly examination and assigns grades.

As an educator in the future, I will be teaching in an elementary school in Taiwan. I will use both formative and summative evaluations to assess students' learning progress.

Most of the elementary schools in Taiwan choose multiple-choice and other structured-response tests to assess students. Multiple-choice is the most useful and flexible test for teachers to assess students. The advantages of multiple-choice testing include the objectivity of the measurement, the ease and accuracy of scoring, the ease of evaluating the reliability of the measurement, and the amount of content that may be covered

in a short time. Multiple-choice testing is going to be part of my assessment in Taiwan's schools.

Another assessment that I will be using in my class is unstructured-response (open-ended) testing such as short-answer and essay tests. When teachers read students' essays or short answers, they can tell if the student understands the lesson. Unstructured-response tests can offer windows into thinking processes such as organization, integration, and effective expression of ideas. It also requires less preparation time for teachers because of fewer items.

Production tasks are fun and provide challenging projects for students to cooperate with a group or by themselves. However, assessing production tasks is time consuming for both teachers and students. However, it is necessary and worth the try. Students learn to cooperate with their teammates and listen to each other's opinions. They also learn to present their projects to the class. I will use an analytic scoring system to assess the students, using checklists and scoring rubrics to assess students' projects and presentations.

Assessment is a very important tool for both teachers and students. It gives students an opportunity to know

their learning progress as well as providing information for teachers to understand students' learning needs. Teachers need to know which assessment to use in order to help students and themselves.

Assessment in Six Lessons

A variety of assessments is used in these six lessons. Most of the assessments are unstructured-response tests such as writing essays, and creating their own word banks and sentences. In the Three Little Pigs lesson, a scoring rubric for third graders is provided for grading their essays.

The rest of other assessments are structured-response tests and production tasks. For example, the assessment in Lesson Six asks students to circle the words that describe good character, and underline the words that describe bad character. This is a very typical standardized test.

There are couples of production tasks in Cinderella, Rumpelstiltskin, and Salt lessons. Students work in small groups to write some creative stories. Then the students design their own storyboard that matches the story. Finally, each group gives a presentation on their stories. They can use the flannel board to tell the stories or they

can act out each scene of the stories. These are very fun assessments for both teacher and students.

After the presentations, every student receives an evaluation sheet to evaluate himself/herself and their teammates. The evaluation sheet includes such questions as the following: "How many ideas do your teammate share?" "Does he/she speak politely?" "Is he/she a good listener?" and "Does he/she stay on task?" It is a very effective assessment for students to use to check on themselves and their teammates.

The last assessment in these lessons is the grading of students' art projects. The teacher grades the projects by five categories: creativity, content, humor, art, and cooperative effort. Providing feedback is necessary to help students understand their learning progress.

Assessment provides the link between lesson objectives and achievement. In this way, teachers can be assured that a literature-based approach, combined with phonics and other emergent literacy techniques, teaches EFL students to read. Reading, for them, will be a way not only to learn English, but also to express deeply and joyfully their inner selves.

APPENDIX A: INSTRUCTIONAL UNIT

Lesson One

Making a Group Storyboard: Cinderella

Level: 3rd grade

Time: 90 - 120 minutes

Materials:

1. World map
2. American pictures
3. Large paperboard
4. Watercolor and painting brushes
5. Paper, Scissors

Objectives:

1. To understand cultural differences by comparing American and Chinese versions of Cinderella
2. To create a storyboard using an American background
3. To create and act out a funny version of Cinderella
4. To have fun

Warm-Up:

1. Teacher introduces the location of America on a map.
2. Teacher asks students who already knows Chinese and American versions of Cinderella.
3. Teacher asks students who knows different versions of Cinderella besides American and Chinese Cinderella.

Task Chain 1: Comparing American and Chinese Cinderella

1. Teacher asks students to brainstorm some of the cultural differences between American and Chinese. Write down students' ideas on the board.
2. Every student has a partner. Each pair receives a worksheet that includes a comparison chart (Worksheet 1.1).
3. Teacher encourages students to write down as many cultural differences as possible based on Cinderella story.
4. Students turn in the worksheet to the teacher for grading.

Task Chain 2: Creating a storyboard using an American background

1. Teacher shows some American pictures to students and gives a brief introduction about America and American cultures.
2. Teacher divides students in groups of four. Each group receives a clean large paperboard. Students use watercolor to paint American-style houses and palace on the paperboard. Students draw some of the main characters on the other paper and cut them out.
3. When the process finished, students could use the board to act out a Cinderella story.

Task Chain 3: Acting Out the Funny Version of Cinderella

1. Each group needs to rewrite the story - Cinderella.
2. Teacher encourages every group to write the story with humor.
3. When students finished their story, each group acts out their story in the class.
4. Students get to vote for the funniest Cinderella story. The winner group gets prize.

Assessment:

1. Every student receives an evaluation sheet. He/she evaluates his/her team members (Assessment Sheet 1.2).
2. Teacher grades students by five categories - creativity, content, humor, art, and cooperative effort (Assessment Sheet 1.3).

Worksheet 1.1






























Comparing American & Chinese Culture
Cinderella

Cultural Differences	American	Chinese
1		
2		
3		
4		
5		

How Did We Work Together?



Name: _____ Date: _____

	Myself	Group
Helping each other	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Sharing ideas	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Speaking politely	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Being a good listener	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Asking each other questions	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Complimenting each other	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Staying on task	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 

Assessment Sheet 1.3

Group _____ Assignment _____

Category	Comment / Suggestion	Point
Art / Storyboard		_____ / 20
Content of Story		_____ / 20
Humor /Funny Version of Cinderella		_____ / 20
Creativity		_____ / 20
Cooperative Effort		_____ / 20
Total		_____ /100

Story Sheet 1 Cinderella

By Hilary Knight

Once upon a time, long long ago, there lived a merchant, his beloved wife, and their beautiful little daughter. They were blessed with health, happiness, and all the good things of life. Their cozy house was in a lovely valley surrounded by friendly neighbors. And on a hilltop overlooking the valley stood the palace of the king and queen and their young son, the prince. But, fate brought a sudden end to the merchant's blissful life. One day his wife became ill, and within a week she died.

The merchant and his daughter were grief stricken. But after several years, the merchant began to search for someone with the same qualities as his late wife. At last he thought he had found her. She was a widow with two young daughters of her own. He married her and brought his new family home with him. His daughter welcomed them happily.

But within a few months, fate struck once more. The merchant was lost at sea on one of his ships. Soon the merchant's daughter discovered the true nature of her new mother and sisters. They were jealous of her beauty and kindness, and forced her to be little more than a servant in her own home. They dressed her in rags and made her sleep in an attic room on a bed of straw.

And they were always ordering her about. "Fix the tea! Wash the dishes! Sweep the ashes!" they would scold. Because the poor girl spent her few free hours huddled by the kitchen hearth among the ashes and cinders, they called her Cinderella.

One day, some time later, a messenger from the king brought an invitation to a royal ball. All the eligible young ladies in the land had been asked to attend, for the prince was looking for a bride. Cinderella's wicked sisters immediately began arguing about what they would wear.

Poor Cinderella had nothing but rags. Without a gown, she could not even think of going to the ball.

On the day of the ball Cinderella helped her sisters get dressed. They did nothing but fuss and fret the whole time.

And when they were ready, they flounced off without even saying good-by.

All alone, Cinderella sat down beside the hearth. "How I wish I could go to the ball," she cried. Suddenly, into the kitchen flew a most extraordinary person. "Who are you?" asked Cinderella, drying her eyes. "I am your fairy godmother, and because you are so kind and good, you shall go to the ball tonight!" "But, Godmother," said Cinderella, "my sisters have taken the carriage, and these rags I'm wearing are my only clothes!"

"No bother!" said the fairy. "We will find everything we need right in the garden. Bring me a pumpkin, one fat rat, two mice, and four lizards!"

Cinderella watched with amazement as her fairy godmother began to chant, giving each of the things she had asked for a tap with her magic wand.

*A Plump orange pumpkin,
I've been told,
Will make a fine carriage
Of crystal and gold!*

*Little mice, very nice!
They'll be two footmen
In a trice!*

*Here, old rat, a playful pat!
Now you're a coachman
Jolly and fat!*

*Lizards will complete our needs,
They'll become four
Stamping steeds!*

"Now, Cinderella," ordered the fairy, "fetch me the following:"

*Guinea-fowl feathers, and bottles of blue,
Mothwings and cobwebs sprinkled with dew!*

*I'll mix them with berries and sassafras,
And dress you in gossamer with slippers of glass!*

"There!" cried the fairy triumphantly. "You're ready for the royal ball!"

With a cry of joy Cinderella sprang into her carriage.

"Beware, Cinderella!" called her fairy godmother. "You must leave the ball by midnight or the spell will vanish! The carriage and horses, the footmen, your gown-everything will disappear when the clock strikes twelve!" "I will remember!" called Cinderella, waving good-by.

From the moment Cinderella entered the ballroom, the prince would dance with no other partner. Her wicked sisters did not even recognize her. Everyone wondered who this beautiful stranger could be.

While the orchestra played waltz after waltz, Cinderella danced every one with the prince. She was so happy she did not think about the time. When at last the clock began to strike the hour of midnight, Cinderella scarcely heard it...

Suddenly Cinderella recalled her fairy godmother's warning. She ran out of the ballroom and flew down the stairs. The prince tried to follow her, but he found only her tiny glass slipper, which had fallen from her foot.

At the last stroke of midnight, the spell vanished. Cinderella's gown disappeared. When she looked for her carriage, there was only a shattered pumpkin shell. All that was left of the fairy's magic was the other glass slipper. Cinderella put it in the pocket of her shabby apron and ran all the way home.

When Cinderella's sisters returned from the ball, they taunted her with stories of the grand time they'd had. They told her about the mysterious stranger, and how the prince had sworn to make her his princess.

"She vanished at midnight," said one sister, "leaving only a tiny glass slipper." "The prince will search the whole countryside for its owner," said the other, "and she shall be his bride."

The prince himself led the search for the owner of the glass slipper. Although every young lady in the land tried it on, not one could slip her foot into the tiny shoe.

Finally, the prince came to Cinderella's house. The first sister tried on the slipper. But it was much too small. The second sister pushed and pulled at the shoe. But try as she might, she could not get the slipper on.

The prince sadly turned to leave. Then he heard a familiar voice coming from the kitchen. "Let me try," said Cinderella. Her stepmother and sisters were horrified when she drew the other slipper from her pocket.. The prince fell to his knees before Cinderella as she easily slipped

her foot into the glass shoe. "My princess!" he cried, and he threw his arms around her.

Cinderella married the prince and went to live in the palace. Of course, she forgave her stepmother and sisters and asked them to live with her. From then on, they treated her kindly. As for Cinderella's fairy godmother, she watched over them constantly... and they all lived happily ever after.

Lesson Two
Using Phonics - ("O"): Do You See a Mouse?

Level: 1st grade

Time: 50 minutes

Objectives:

1. To discriminate long vowel sounds and short vowel sounds of the letter "O"
2. To demonstrate active listening by showing verbal participation, and eye contact with teacher/book
3. To identify words which contain the vowel "O"

Materials:

1. Book: Waber, B. Do You See a Mouse? 1995. New York: Houghton Mifflin Company
2. Word cards: Plain white index cards
3. One marker
4. Teacher-made blank "mouse book": 4 white pieces of white construction paper folded in half and stapled at the top. Directions: Write on the cover the following: "Me and Mouse's "O" Book" by:
5. Six baskets: Empty boxes may be substituted
6. Masking tape
7. Six blank 3 x 5 index cards marked with marker as follows: 3, o, ?. Directions: Tape marked cards to the center of the basket/box.

Warm-Up:

1. Teacher shows the cover of the book, Do You See a Mouse?. Teacher discusses the cover with students.
2. Teacher asks students to be detectives and to find the mouse. Ask students how many letter O's they see inside each word in the title of the story.
3. Teacher assesses students for understanding. Teacher asks students to use their detective skills to help their classmates find the mouse's hiding place in the story.

Task Chain 1: Finding the "O" Vowel Sound

1. Teacher reads Do You See a Mouse?, by Bernard Waber.
2. Teacher demonstrates the long and short vowel sounds of the letter "o" for students. Ask

- students to use their detective ears to listen for the "o" sounds.
3. While teacher reads the story, articulate vowel O words with particular stress. Teacher asks students to nod when they hear the O vowel sound.
 4. Teacher asks students to repeat the story chorus: "No, no, no, there is no mouse here. Do you see a mouse? I do not see a mouse." Ask students to identify where the mouse is hiding and to make predictions about what they think is going to happen.

Task Chain 2: Determining the Short and Long Vowel "O"

1. Teacher divides students into two heterogeneous groups.
2. Group One: Identifying letter O: Copy pages from the book. Teacher gives each student one page and asks him/her to circle the letter O in each word where he/she can find it.
3. Group Two: Teacher provides students with O word cards. Teacher places three baskets on the center of the table and taped to the center of each basket are the following 3 symbols: "3", "o", "?". Teacher presents the baskets with vowel sounds and enunciates the sounds for students and asks students to do the same. Students take turns reading the word cards orally to each other. Teacher instructs the listeners to use their detective ears to help them figure out if the O sound is long or short. Teacher tells students to place long sounding O words in the basket marked "O" and places the short sounding O words in the basket marked "3." Teacher instructs students to place O words that they do not know inside the basket marked with a question mark. When they have finished, have the students bring the baskets to the teacher.
4. When both groups have completed their work, teacher asks the groups to rotate.

Task Chain 3: Discussing the Short and Long Vowel "O"

1. Teacher instructs students to return to the whole group.
2. Teacher folds a large piece of chart paper in half lengthwise to form two columns. At the top of the

left column write O, at the top of the right column write 3.

4. Teacher removes and discusses each of the O words from the basket that marked O. Teacher writes each word in its corresponding column. Teacher repeats this procedure with the other baskets.

Assessment:

1. Teacher places a cut-out drawing of a mouse near objects in the room that contain the O vowel sound.
2. Teacher asks students to say the name of the word and write it on chart paper. Teacher asks students if they think it is short or long. Teacher asks students to give a thumbs up if they agree with their classmates' answer. Teacher provides feedback.

Homework:

1. Each student has a teacher-made mouse book. Teacher asks them to take their mouse book home with them.
2. Teacher asks students to look around their house for words that contain the O vowel sound. Students can write down the word or draw a picture in their books.
4. Teacher tells students that they may ask a parent to help. Students bring back the mouse book when they are finished.

Lesson Three
Changing the Ending to a Story: Rumplestiltskin

Level: 3rd grade

Time: 90 minutes

Materials:

1. Book - Rumplestiltskin
2. Flannel Board Castle

Objectives:

1. To pronounce difficult vocabulary words from the story
2. To change the ending to the story
3. To act out the ending by using the flannel board castle

Warm-Up:

1. Teacher shows the book cover page and tells students the name of the story.
2. Students guess what is the story about.

Task Chain 1: Pronouncing Difficult Words from the Text

1. Each student receives a list of difficult words from the text (Focus Sheet 3.1).
2. Teacher reads these words aloud, and students repeat after teacher for couple of times.
3. For homework, each student records his or her reading on the tape. Student reads every vocabulary word three times and creates a sentence for each vocabulary word.
4. The next day, each student returns the tape to the teacher for assessment.

Task Chain 2: Changing Ending to Story

1. Divide students into groups of four. Each group creates different endings to the Rumplestiltskin story.
2. Teacher encourages students to create an alternative ending to the story using their imagination.
3. Each group writes down their ending to story on the worksheet (Worksheet 3.2).
4. Every group presents their ending to the story. Students pick the best ending story.

Task Chain 3: Creating a Card by Using Straw

1. Teacher shows some of sample cards to the students such as birthday card by decorating with straw.
2. Each student receives a colorful paper, crayons, straws and glue.
3. Encouraging students to make the card as creative as possible.
4. Students can share the finished cards with their classmates.

Assessment:

1. Students record their vocabulary words and sentences in the tape.
2. Students evaluate their teammates (Assessment Sheet 3.3).
3. Teacher grades the students' art project.

Focus Sheet 3.1

Vocabulary Words from Rumpelstiltskin

Direction: Read every vocabulary word three times and creates a sentence for each vocabulary word. Recording vocabulary words and sentences on the tape.

Rumpelstiltskin

boast

straw

maiden

thrilled

dilemma

thread

possession

reluctantly

desperate

Worksheet 3.2
Change Ending to Story
































How Did We Work Together?



Name: _____

Date: _____

	Myself	Group
Helping each other	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Sharing ideas	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Speaking politely	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Being a good listener	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Asking each other questions	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Complimenting each other	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 
Staying on task	<input type="radio"/>  <input type="radio"/> 	<input type="radio"/>  <input type="radio"/> 

Story Sheet 3

Rumpelstiltskin

By Paul O. Zelinsky

Once there was a poor miller who had a beautiful daughter.

On his way to town one day, the miller encountered the king. Wanting to impress him, the miller said, "I have a daughter who knows the art of spinning straw into gold."

Now, the king had a person for gold, and such an art intrigued him. So he ordered the miller to send his daughter to the castle straightaway.

When the girl was brought before him, the king led her to a room that was filled with straw. He gave her spools and a spinning wheel, and said, "You may spin all night, but if you have not spun this straw into gold by morning, you will have to die." With that, he locked the door, and the girl was left inside, alone.

There sat the poor miller's daughter, without the slightest idea how anyone could spin straw into gold. For the life of her she did not know what to do. She grew more and more frightened, and then she began to weep.

Suddenly the door sprang open and a tiny man stepped in.

"Good evening, Mistress Miller," he said. "Why are you sobbing?"

"Oh," the girl cried, "I must spin this straw into gold and I don't know how."

"What will you give me if I spin it for you?" the little man asked.

"My necklace," answered the girl.

The little man took her necklace and sat down at the spinning wheel. He pulled three times-whir! whir! whir!-and the spool was wound full of gold thread. He fitted another spool on, and-whir! whir! whir!-three pulls and that one too was full. And so it went until morning, when all the straw was spun and all the spools were full of gold.

When the king came at sunrise, he was amazed and delighted, but all that gold only made him greedier. So he led the miller's daughter to a larger room filled with straw, and he ordered her to spin this straw too before dawn, if she valued her life.

The girl did know what to do. She began to weep. Once more the door opened and the little man stepped in.

"What will you give me if spin this straw into gold for you?" he asked.

"The ring on my finger," answered the girl, and the little man took her ring. Then he set the spinning wheel whirring, and before the night was over, he had spun all the straw into gleaming gold.

Shortly after sunrise, the king returned. Piles of golden spools glowed in the morning light. The king rejoiced at the sight of so much gold, but still he was not satisfied.

He led the miller's daughter to a third, even bigger room that was piled high with straw. "Tonight you must spin this straw too," ordered the king. "And if you succeed, you shall become my wife." Because, he thought, I could not find a richer wife in all the world.

When the king had left, the little man appeared for the third time. "What will you give me if I spin for you once more?" he asked.

"I have nothing else," the girl replied.

"Then promise that when you become queen, your first child will belong to me."

The miller's daughter gasped. How could she promise such a thing? Then she thought, But who knows whether that will ever happen? And as she could think of no other way to save herself, she promised, and the little man once again spun all the straw into gold.

When the king came in the morning and found everything as he had wished, he married the miller's beautiful daughter, and she became a queen.

A year passed, and the queen brought a handsome baby boy into the world. She gave scarcely a thought to the little man. But one day he appeared suddenly in her room. "Now give me what you promised me," he demanded.

The queen pleaded with the little man: He could take all the royal treasure if he would only let her keep her child. But her pleading was in vain. Then she began to weep so piteously that at last the little man was moved.

"I will give you three days," he said. "If by the end of that time you know my name, you may keep your child."

Long into the night the queen sat, and through the next day, thinking over all the names she had ever heard.

That evening the little man returned. Beginning with Caspar, Melchior, and Balthazar, the queen recited every name she knew, one after another. But to each one the little man replied. "That is not my name."

The second day the queen had inquiries in town, searching for new names. And when the little man came that evening, she posed the strangest and most unusual ones to him. She tried Beastyribs and Leg O'Ram and Stringbones-- but he would only reply, "That is not my name."

Now the queen grew truly frightened, and she sent her most faithful servant into the woods to look for the little man. The servant searched through thickets and over clearings, deep into the forest. At last, near the top of a high hill, she spied him.

He was riding on a cooking spoon around a great fire, and crying out:

I brew my beer, I bake my loaves,
And soon the queen's own son I'll claim.
O Lucky me! For no one knows
That Rumpelstiltskin is my name!

The servant made her way back as fast as she could manage and at midday reached the castle. You can image how glad the queen was when she heard the name.

Late that evening the little man arrived. "Now, Mrs. Queen," he said, "do you know my name or do I take the child?"

So the queen asked him, "Is your name Will?"

"No."

"Is your name Phil?"

"No."

"In that case, is your name Rumpelstiltskin?"

"The Devil told you that! The Devil told you that!" shrieked Rumpelstiltskin. And in a fury he jumped on his cooking spoon and flew out the window.

And he never was heard from again.

Lesson Four
Making Your Own Story: Salt

Level: 3rd grade

Time: 90 - 120 minutes

Materials:

1. Book - Salt
2. Several pieces of colored paper
3. Scissors, glues, crayons, color pens

Objectives:

1. To use their imagination to create a whole new story
2. To make a storyboard that matches their new story
3. To act out their new story with their storyboard
4. To work cooperatively with their group members

Warm-Up:

1. Teacher introduces the cover page and the author of the book to students.
2. Teacher reads the first two pages of the story to students.

Task Chain 1: Creating the Story with Their Imagination

1. Students are divided into groups of four.
2. Each group receives a worksheet and writes down their story on the worksheet (Worksheet 4.1).
3. Each group member needs to cooperate and finish their story.

Task Chain 2: Making the Storyboard

1. Each group receives several pieces of colored paper.
2. Every group needs to create a storyboard that matches their story.
3. Teacher encourages students to make their storyboard as creative as possible.

Task Chain 3: Acting Out the Story with Storyboard

1. Every group acts out their entire story with the storyboard that they made.
2. Teacher assesses every group's work by using an assessment sheet (Assessment Sheet 4.2).

Assessment:

Teacher assesses every group's storyboard and their presentation.

Worksheet 4.1
Creating Your Own Story

Assessment Sheet 4.2

Group _____ Assignment _____

Category	Comment / Suggestion	Point
Art / Storyboard		_____ / 20
Content of Story		_____ / 20
Humor /Funny Version of Cinderella		_____ / 20
Creativity		_____ / 20
Cooperative Effort		_____ / 20
Total		_____ /100

Story Sheet 4

Salt

by Jane Langton
Russian Folktale

There is an island in the sea - not too near, not too far - where stands a tree with a golden top. On this tree sits a purring cat... on a golden chain. When he goes up, he sings a song, and when he comes down, he tells a story. Now the cat is coming down. The story lies before you.

Once there was a merchant who had three sons. The two oldest, Fyodor and Vasily, were clever, but the third was called Ivan the Fool because, although he was a good-looking young man, he asked so many silly questions.

"Is the world round or flat?" he asked his father.

"It is flat, of course," said his father impatiently. "Everyone knows that."

"How high is the sky?" asked Ivan.

"As high as the church steeple," said his father angrily. "Now stop asking questions. You are a foolish boy."

The merchant was rich. He owned many ships, and he sent them out all over the world with valuable cargoes.

One day he loaded his finest ship with furs - wolf and fox and sable - and ordered his men to mount on board a pair of shining cannons. Then he called his eldest son and said, "Fyodor, take these furs across the sea to the kingdoms of the far north and sell them for gold and silver and jewels."

Next he filled his swiftest ship with a cargo of gleaming ice and said to his second son, "Vasily, you must sail to the cities of the south, where the weather is hot, and sell your cargo for gold and silver and jewels. But you must make haste, or the ice will melt on the way." And he gave his son a sharp sword.

The youngest son, Ivan the Fool, went up into a tall tower overlooking the harbor and saw the sails of his father's two handsome ships fill with air and quiver, as if they were eager to fly before the wind. He watched until the two ships were out of sight.

Now, he thought, it is my turn. He went to his father and asked to be sent out to sea in another of his father's ships.

"No, no," said his father. "You are too foolish. I cannot trust you with such an important journey."

But Ivan begged and pleaded, and at last his father agreed. He gave him the smallest ship in his fleet and loaded it, not with precious furs or with ice that flashed like diamonds but with a cargo of wooden spoons. He gave Ivan a knife with a blade only an inch long.

But Ivan was glad. He went on board the small ship, and soon the sailors were climbing the mast, spreading the sails, and running up a bright flag from the masthead.

Ivan thrust the little knife in his belt and tucked a wooden spoon in his pocket. Now, he said to himself, I will learn the height of the sky. I will find out if the world is round or flat.

The little ship set forth, rocking smoothly on the waves. Time went by - not too much, not too little - when suddenly a storm came whistling out of the north.

"We must find a safe harbor," said Ivan, and at once he made for an island where a white mountain rose out of the sea.

"How strange," cried the sailors, "a mountain of snow!"

But when Ivan dipped his finger in the snow and tasted it, he said, "It is not snow, it is salt. Salt is more precious than wooden spoons! Without salt there is no savor."

As soon as the storm was over, he ordered his men to dump the wooden spoons into the sea and fill the barrels with salt from the mountain.

The sailors hurried to do his bidding. Soon the spoons were drifting away on the tide, and the barrels were full of salt.

Once more Ivan set sail, looking for a port where he could sell his new cargo and bring back riches to his father, to prove that he, Ivan the Fool, was not so foolish after all.

Before long the ship arrived at a fine harbor where a wealthy tsar ruled a rich land.

Putting a bag of salt in his pocket, Ivan stepped down from the ship and strolled through the streets of the town. There were many people on the street with kopecks jingling in their purses. They were buying amber beads and gingerbread and baskets of mushrooms and holy icons and singing birds in cages. But Ivan went straight to the palace of the tsar to ask permission to sell his salt.

He found the tsar in the company of his daughter, the tsarevna. She was a beauty, a handsome girl with a golden

braid. Her loveliness cannot be told in a tale, nor described with a pen. Ivan's heart jumped in his breast.

But the tsarevna did not look well. She was thin and sad. Ivan pulled at the sleeve of one of the tsar's servants. "Why is the tsarevna unhappy? Is she ill?"

"You ask too many questions," said the servant. But then he told Ivan that Tsarevna Marushka had stopped eating. "The tsar keeps hiring new cooks, but still the tsarevna complains that the food has no taste. If she does not eat soon, she will starve."

Ivan bowed down before the tsar and his lovely daughter. "My Lord," he said, "I wish to sell my goods in your country."

"What sort of goods are they?" asked the tsar. But he did not look at Ivan. Instead he looked anxiously at his daughter, who sat feebly in her chair. Her head was bent, but she glanced up at Ivan as he rose from his low bow and stood before her father.

"It is salt, my Lord." Ivan took the little bag from his pocket and poured salt into his hand and held it out for the tsar to see.

The tsar looked at the white grains. "Salt? What is salt? I see only white sand. We have plenty of sand in our country, little brother. We do not need to pay for it."

But he invited Ivan to stay for the evening meal, since he had come from a far country.

Ivan thanked the tsar and put the salt back in his pocket. Then he made his way to the kitchen to watch the cooks prepare the dinner.

In the kitchen there was great confusion. The cooks were running back and forth, trying to make something so delicious that the hungry tsarevna would eat it. Ivan watched as they roasted a goose and poured gravy into a bowl and sliced cabbages and onions into a pot of soup.

But something was missing. "When are you going to add salt?" he asked the head cook.

"Salt?" said the cook. "What is salt?"

You mean you have never heard of salt? Don't you know that without salt there is no savor?"

The cook did not like advice from a stranger. "You ask too many questions," he said, and then he pushed Ivan out of the way with a tray of pudding.

Later on, when all the cooks were busy polishing the silver, Ivan took the bag of salt out of his pocket,

sprinkled some of it into the soup, and stirred it in with his wooden spoon.

At dinnertime he sat at the far end of the table and watched the tsarevna as the cooks brought in the salted soup. At once she raised her bowed head and smiled. "How good it smells!" she said, and soon she was eating a big bowlful.

The tsar was pleased. "This soup is indeed more delicious than anything I have ever tasted," he said. He called the head cook from the kitchen and asked what he had put in the soup to make it taste so good.

"My Lord," said the bewildered cook, "I made it as I have always made it."

Then Ivan rose to his feet in triumph. "It is the salt, my Lord. I added some of my salt to the pot. The cook made a fine soup, but without salt there is no savor."

The tsar was overjoyed. "I will buy your salt. How much do you ask for all the salt in your ship?"

"Let us trade barrel for barrel. For three barrels of salt, I will take one of gold, one of silver, and one of precious stones. And one more thing." Ivan glanced at the smiling tsarevna, who was helping herself to a second bowl of soup. "I would like to marry your daughter."

The tsar was astonished. But Tsarevna Marushka jumped up from her chair and took Ivan's hand. "Father," she said, "I will follow this man to the ends of the earth."

So the bargain was struck. The next day the bells rang for the betrothal, and there was a grand feast. Many of the festive dishes were flavored with salt. Everyone ate heartily, especially Marushka.

And all day long Ivan's sailors were busy unloading barrels of salt and heaving onto the deck the barrels of gold and silver and jewels and carrying them down into the hold, where they glimmered in the darkness.

At the last minute, while the tsarevna was embracing her father in farewell, Ivan scooped up a handful of salt and put it in his pocket. Then the sailors hauled up the anchor. The sails rushed up the mast, the flag flew, and away went the ship across the sea, heading for home.

How glad my father will be, thought Ivan, when I bring him gold and silver and precious stones in place of his wooden spoons!

But when they had sailed out of sight of land - not too near, not too far - Ivan saw two sails approaching. He

knew them at once. They were the ships of his two brothers, Fyodor and Vasily.

But the ships were sadly changed. Their sails were in shreds. Their hulls were patched and broken. They were wallowing dangerously in the waves.

Ivan called to his brothers to abandon their leaking ships and take refuge in his own. At once they jumped into little boats and rowed across the water to Ivan's ship and scrambled aboard. Their crewmen, too, thin and gaunt from hunger, swam to the ship and clawed their way over the railing.

"Welcome, my brothers," cried Ivan. "But tell me, what has happened to your beautiful ships?"

"There was a storm," growled Fyodor. "It nearly wrecked my ship. It blew me south instead of north. I landed in a hot country where no one wanted my furs. I had to sell them at a loss."

"I, too, was blown off course by the storm," whined Vasily. "My mast was cracked. Before I could make my way to land, my cargo of ice was all melted."

Then Fyodor looked around greedily at the handsome fittings of the little ship. "I see, my foolish brother Ivan, that you, too, have had a turn at trading in our father's goods."

Proudly, Ivan showed them his cargo of gold and silver and jewels. Beaming with joy, he brought forward his betrothed, the tsarevna.

Vasily and Fyodor were envious of his good fortune. They looked at each other and whispered together. Suddenly they seized Ivan and threw him over the side.

Marushka cried out, and she would have jumped after him, but they thrust her into her cabin and locked the door.

Then Fyodor and Vasily argued over Ivan's treasure. At last they agreed that Fyodor should have the gold and silver and Vasily the jewels and the tsar's daughter.

But Marushka would have none of Vasily! "No," she shouted, and then she began to cry for her beloved Ivan.

It was terrible how she cried! Her salt tears ran down her cheeks until the floor of the cabin was awash. They ran out under the door and down the hatches until they filled the hold of the ship. Soon it was sinking lower and lower into the sea.

"Stop crying, Tsarevna," cried Vasily, pounding on her door. "You will sink the ship!"

But she couldn't stop. The ship sank farther and tipped over on its side.

"Throw out your jewels!" cried Fyodor to Vasily.

"Never," shouted Vasily. "Throw out your gold and silver!"

"Throw out the tsarevna!" shrieked Fyodor. "It is her fault the ship is sinking!"

Then Vasily hurled himself at Fyodor, and they fought on the slanting deck. In desperation the sailors picked up the barrels of gold and silver and jewels and threw them overboard. At once the ship righted itself and sailed on.

In the meantime, where was poor Ivan the Fool?

He had not drowned! When his brothers threw him into the sea, he climbed into Fyodor's little boat and tried to reach one of the two ships that had belonged to his brothers. But while he was rowing as hard as he could, there was a terrible creaking and groaning, and both ships disappeared beneath the rolling waves.

Now there was nothing for Ivan to do but row with all his might, hoping to come to some unknown coast. Luckily, he reached an island by evening.

Beaching the little boat, Ivan walked inland. He was very thirsty. In the middle of a forest of lofty trees he found a spring of fresh water. Cupping some in his hands, he drank and drank.

But - poor Ivan. If it wasn't one thing, it was another - the island was the home of a giant! Catching sight of Ivan, the giant reached down, picked him up in his enormous hand, and lifted him up to look at him.

Ivan's head brushed the clouds. Well, he thought dizzily, at least I have found out how high the sky is.

"What a choice morsel," thundered the giant, squeezing Ivan in his hand.

Then Ivan remembered his knife. Whipping it out of his belt, he thrust it into the giant's thumb. But it made only a tiny prick. The giant didn't feel it at all.

"I will swallow you in one gulp," he bellowed, opening his mouth wide.

"Oh, but I will taste better with a little salt," cried Ivan. Quickly he thrust his hand into his pocket, pulled out a handful of salt, and poured it on the place where he had pricked the giant's thumb.

The salt burned. The giant howled with pain. Falling to his knees, he dropped Ivan on the ground. "Help me," he groaned, "and I will do anything you desire."

"No sooner said than done," said Ivan. Dipping water from the spring with his hands, he poured it over the giant's thumb.

At once the pain stopped. The giant stopped howling and glowered at Ivan. "What do you want?" he growled.

"I want you to carry me across the sea," said Ivan.

"Oh, is that all?" Once again the giant picked up Ivan. This time he tucked him in his pocket. Putting one tremendous foot into the sea and then the other, he set off, wading through the water, walking many versts at each step.

"Not this way," cried Ivan. "My home is the other way." But the giant paid no attention. He walked through the sea all the way around the world, over vast continents and valleys and mountains, carrying Ivan in his pocket, until at last they came to the country Ivan called home.

There the giant set him down.

"Thank you," called Ivan, as the giant plodded back into the water and splashed away across the sea. "Good-bye!"

Well, at least I have discovered that the world is round, not flat, thought Ivan. Eagerly he ran toward his father's house, hoping to find that his wicked brothers had brought Marushka back with them, safe and sound.

And there she was! Looking out the window, she saw him coming. Before he could open the door, Marushka rushed out and threw herself into his arms. She was more beautiful than ever, in a bridal crown and a splendid dress stiff with pearls.

"You have come just in time," cried Marushka. "Today I am to be married to your brother Vasily. Listen, the wedding bells are ringing! Your father would not believe that your brothers threw you overboard and stole your ship. He said his son Ivan was too foolish to win a tsarevna and cargo of treasure."

Angrily, Ivan strode into the house. There stood his brother Vasily dressed like a bridegroom, and his father and his brother Fyodor in their wedding finery of kaftans with silver buttons.

They were dumbfounded to see Ivan. Had he not drowned at sea after all? "Oh, my poor son," cried his father, embracing him, "why did you stay away so long? Your brothers have been home for many weeks!"

Ivan looked at his brothers, but they were ashamed and would not meet his eyes. "The devil's work is quick," he

said, "but God works slowly." Then Ivan took Marushka's hand and turned to his father. "She is my bride, not Vasily's."

"Take her," said Vasily angrily. "What good is a wife who cries from morning till night?"

"Take her," said Ivan's father. "It is terrible how she cries." Then he looked at Ivan's ragged clothes and shook his head. "My foolish son, I see that you, too, have failed. Now there is nothing to show for all my sons' journeys. No gold, no silver, no jewels."

"But, Father, there is something else." Ivan pulled the last of the salt from his pocket and let it trickle through his fingers to the floor. "I know of an island not far away where there is a mountain of salt."

"Salt! Cried the merchant. "Heaven be praised! You have done well, my clever Ivan! From now on we will trade in salt! We will carry salt to the ends of the earth. For salt is more precious than gold. Without salt there is no savor!"

And so Ivan and Marushka were married, and the merchant sent a fleet of ships around the world, carrying the savor of salt to all the lands beyond the sea.

Do you believe my story? Do you believe there really was a ship full of treasure and a tsarevna who nearly sank it with her salt tears and a giant who walked around the earth?

Well, at least I can tell you that the salt tears are true.

The next time you cry, let the tears run down your cheeks and taste them with your tongue. Don't they taste of salt?

Lesson Five
Emergent Writing: Grandfather's Dream

Level: 1st or 2nd grade

Time: 60 minutes

Materials:

1. Book - Grandfather's Dream
2. Several pieces of blank paper

Objectives:

1. To understand the characters of the story
2. To recognize sight words
3. To write or draw about their dreams

Warm-Up: Teacher asks students to predict the story.

Task Chain 1: Introducing the Characters of the Story

1. Teacher reads the title and the author's name aloud. Teacher invites students to share what they know about the setting--kinds of animals, houses, etc. Teacher explains that this story takes place in Vietnam.
2. Teacher points out the main characters (Nam, grandfather, father and mother) and explains that they are talking about cranes.
3. Teacher points out the river and explains that people hope cranes will come back to it.

Task Chain 2: Increasing the Students' Sight Words

1. Students reread the story and build up their own sight words.
2. Each student receives a blank sheet to fill out ten sight words of their choice (Focus Sheet 5.1).

Task Chain 3: Encouraging to Write about Their Dreams

1. Each student receives a blank sheet with "Your Dream" as a title on the top of the sheet (Focus Sheet 5.2).
2. Teacher encourages students to write their dreams. They can draw pictures with their writings. It does not matter if they scribbling or creating invented spelling.

Assessment: Creating Their Own Sentences

1. Each student receives a sheet with his/her ten sight words on it (Assessment Sheet 5.3). Students need to create a sentence for each sight word. Students return their sheets to the teacher when they are finished.
2. Teacher evaluates students' creative writing and provides feedback.

Focus Sheet 5.1
Ten Sight Words

Focus Sheet 5.2
Your Dream

Assessment Sheet 5.3
Create Your Sentences

1. Fish: _____
2. Bowl: _____
3. Rice: _____
4. Cranes: _____
5. Food: _____
6. Over: _____
7. Fire: _____
8. Birds: _____
9. Farmer: _____
10. Table: _____

Story Sheet 5
Grandfather's Dream
by Holly Keller

"The new dikes are built," Grandfather announced as he dropped a piece of fish into Nam's bowl.

"Will the cranes come back now?" Nam asked. Grandfather sighed and took some rice. "We will see. Once there were so many that when they flew from the feeding ground at sunrise, they covered the whole winter sky. Then the war came, and when it was over, they were gone." "Where did they go?" "Safer places," Grandfather said, "and places where there was still plenty of food."

Mama poked the fire impatiently and turned over the last piece of fish. "Hurry and finish now, Nam," she said. "It's late. Your grandfather has made the whole village of Tam Nong worry about these birds that aren't good for anything!"

Papa patted Nam's hand. "When the rains come, the land inside the dikes will flood with water the way it always used to. The plants will grow again, and the cranes will come home." "What if they don't?" Nam asked anxiously.

"If they don't." Papa said, putting down his bowl, "then the farmers will take back the land your grandfather and the others have reserved for the birds, and use it to plant more rice."

Grandfather shook his head. "And then all we will have are fat stomachs," he said angrily, and he got up from the table. "It is past bedtime, Nam," said Mama.

Nam followed his grandfather out onto the back porch. He moved his sleeping mat close to where Grandfather was sitting, and his puppies, Cho-tom and Cho-phen, stretched out next to him. "Grandfather," Nam asked, "why do you want the cranes to come back so much?"

"Because Vietnam was their home," the old man answered. "Cranes are strong birds and live long lives. We believed that they brought us back luck. Now the war is over, and we are all safe. The birds must be made safe, too, or they will be gone forever."

Grandfather sat for a long time without talking. "Aren't you going to tell a story tonight?" Nam asked finally. Grandfather smiled, "A short one," said, "because it's late. In the old days," Grandfather began, "when there were still otters in the river, my father caught two

young ones. He brought them home for me, and we fed them little pieces of cooked fish. Then my father and I trained them to catch live fish and bring them home."

"Why didn't they eat the fish they caught?" Nam asked. Grandfather laughed. "Because we had taught them to eat only cooked fish, and they had forgotten that they were supposed to eat the live ones!"

Grandfather chuckled again as he remembered. "If the otters couldn't find a fish in the river, they would steal one. The women who were fixing dinner at the edge of the water were too busy talking to notice if a fish was snatched, and later they could never figure out what happened to their food!"

Nam fell asleep smiling, because the otter story was his favorite.

The monsoon began in the middle of May. The rain came down gently at first, and then in blinding sheets. The river swelled and the banks were flooded. The water stayed inside the dikes and did not drain off the land.

Nam spent most of his time in the house with the puppies, who were growing fast. Grandfather checked the dikes every morning, and then he sat patiently and watched the sky.

When the rains finally stopped, Grandfather got up early every morning to look for the cranes. Mama always had a bowl of steaming soup ready for him when he came home.

"Did you see any today?" Papa asked. Grandfather shook his head. "But they will come, you'll see. Last night I was sure I heard their call." "You are living in the past," Mama said, and she frowned. "Those birds are gone."

The days of the dry season were passing, and there was still no sign of the cranes. The village committee met and decided that if the birds did not come back before the next rainy season, the land in the reserve would be planted with rice. Grandfather was very sad. "It was a silly dream," he said and Nam felt sad, too.

A few weeks later Nam was in the fields watching the water buffalo. Cho-tom and Cho-phen came running across the field to play. Each dog had a small bird in its mouth. Nam smiled. "Good dogs" he said, because he could see that the birds were not hurt.

When Nam got home, Grandfather was taking a nap. "My dogs are just like your otters, Grandfather!" Nam called.

Grandfather opened his eyes. "Are they catching fish?" "No," Nam said, and he laughed. "Birds, baby birds." Then Nam whispered to Papa, "The birds were gray and funny looking, and I have never seen that kind before."

Papa rubbed his chin thoughtfully, and then he put his finger across his mouth so Nam would know not to say anything.

The next morning Nam and Papa slipped out of the house before dawn. The village was dark and quiet. They reached the cranes' old feeding area just as the sun was beginning to rise. When Nam's eyes had adjusted to the pale light, he could see the cranes off in the distance.

"I have counted nearly two hundred!" Papa said. "Can I tell Grandfather now?" Nam pleaded. Papa nodded and pushed Nam off toward the village.

Nam couldn't get his feet to move fast enough. The sun getting brighter, and he knew that the birds would soon be in the sky. "Come quickly, Grandfather," he shouted as he ran down the path. He pulled Grandfather by the hand across the bridge and out toward the dikes.

In a few minutes more cranes than anyone could count flew over Tam Nong. The air was filled with their noisy call, and the whole village came out to see them.

Grandfather could hardly believe his eyes. "Aren't they beautiful!" he shouted happily. And everyone agreed--even Mama.

That night when Nam was ready to go to bed, Grandfather sat down next to him. "It was a good dream, after all," Nam said softly. "Do you think the cranes will stay now?" "That is up to you," Grandfather said. And Nam understood.

Lesson Six
Rich Description Using Adjectives:
Three Little Pigs/Big Bad Pig

Level: 3rd grade

Time: 90 minutes

Material:

1. Two books - Three Little Pigs & Big Bad Pig
2. Several blank paper
3. Booklet for every student
4. Crayons or color pens

Objectives:

1. To understand and list the important qualities of characters in stories.
2. To learn rich description using adjectives about good and bad traits in characters.
3. To make an adjective dictionary.

Warm-Up: The teacher gives each student a blank sheet and asks students to close their eyes and try to draw a pig on the sheet. Teacher asks students to hold the pictures up and see who draws the best pig.

Task Chain 1: Learning Rich Description Using Adjectives
(Good / Bad Traits in Characters)

1. Teacher asks students to brainstorm some of the adjectives that describe good or bad people.
2. Teacher writes down students' ideas on the board.
3. Each student receives a focus sheet. There are a lot of adjectives that describe good or bad people (Focus Sheet 6.1).
4. Teacher compares the students' ideas to the focus sheet and explains the new words to students.

Task Chain 2: Making an Adjective Dictionary

1. Each student receives a little booklet. Students design their cover page for the adjective dictionary.
2. Students write the adjective in the dictionary, and they can draw pictures to show these adjectives.

3. Students could add new adjectives that describe good or bad people.

Task Chain 3: Creating a Story by Using These Adjectives

1. Each student receives a blank sheet. Students can create a story by using the adjectives on the focus sheet.
2. Teacher encourages students to use their imagination to create a rich description story by using these adjectives.

Assessment: Rich Description Using Adjectives

1. On the Assessment sheet, students have to determine each adjective describes good or bad people (Assessment Sheet 6.2).
2. Teacher uses a scoring rubric for grade 3 (Assessment Rubric 6.3).

Focus Sheet 6.1

Rich Description Using Adjectives

<u>Good Character Quality</u>	<u>Bad Character Quality</u>
honorable	cruel
excellent	bastard
fine	fake
admirable	brute
favorable	savage
amiable	stupid
nice	evil
pleasant	wicked
lovely	malefic
handsome	baneful
good-natured	empty-headed
intelligent	unintelligent

Assessment Sheet 6.2

Rich Description Using Adjectives

Direction: Circle the words that describe a good quality of character. Underline the words that describe a bad quality of character.

empty-headed

good-natured

malefic

lovely

nice

favorable

savage

evil

intelligent

baneful

cruel

excellent

unintelligent

handsome

pleasant

wicked

stupid

amiable

admirable

brute

fake

fine

honorable

Assessment Sheet 6.3

Scoring Rubric - Grade 3

Score 3: High Pass

Student

- Responds to prompt
- Uses vivid descriptive language that appeals to the senses of sight, smell, and taste
- Writes enough to adequately address the topic
- Uses correct capitals and ending punctuation
- Uses spelling (both real and invented/phonetic) that does not inhibit reader's understanding

Score 2: Pass

Student

- Responds to prompt
- Uses language that appeals to at least one sense
- Expresses complete thoughts although sentences may be fragments or run-ons and may not always be correctly capitalized and/or punctuated
- Uses spelling (both real and invented/phonetic) that, for the most part, does not inhibit the reader's understanding

Score 1: Needs Revision

Student

- May not be responding to prompt
- Does not use language that appeals to the senses
- Expresses self in ways that inhibit reader's understanding
- Does not demonstrate understanding of relationship between capitalization/punctuation and sentence structure
- Does not demonstrate understanding of sound/symbol relationships in spelling

Score 0: No Response

Story Sheet 6
The True Story of The 3 Little Pigs
By Jon Scieszka

I'm the wolf. Alexander T. Wolf.
You can call me Al.
I don't know how this whole Big Bad Wolf thing got started,
but it's all wrong.

Maybe it's because of our diet.
Hey, it's not my fault wolves eat cute little animals like
bunnies and sheep and pigs. That's just the way are. If
cheeseburgers were cute, folks would probably think you
were Big and Bad, too.

But like I was saying,
the whole Big Bad Wolf thing is all wrong.
The real story is about a sneeze and a cup of sugar.

Way back in Once Upon a Time time,
I was making a birthday cake
for my dear old granny.
I had a terrible sneezing cold.
I ran out of sugar.

So I walked down the street
to ask my neighbor for a cup of sugar.
Now this neighbor was a pig.
And he wasn't too bright, either.
He had built his whole house out of straw.
Can you believe it? I mean who in his right mind
would build a house of straw?

So of course the minute I knocked on the door,
it fell right in. I didn't want to just walk into someone
else's house. So I called, "Little Pig, Little Pig, are
you in?" No answer.

I was just about to go home without the cup of sugar for my
dear old granny's birthday cake.

That's when my nose started to itch.
I felt a sneeze coming on.
Well I huffed.
And I snuffed.

And I sneezed a great sneeze.

And you know what? That whole darn straw house fell down. And right in the middle of the pile of straw was the First Little Pig-dead as a doornail. He had been home the whole time.

It seemed like a shame to leave a perfectly good ham dinner lying there in the straw. So I ate it up. Think of it as a big cheeseburger just lying there.

I was feeling a little better. But I still didn't have my cup of sugar. So I went to the next neighbor's house. This neighbor was the First Little Pig's brother. He was a little smarter, but not much. He had built his house of sticks.

I rang the bell on the stick house. Nobody answered. I called, "Mr. Pig, Mr. Pig, are you in?" He yelled back, "Go away wolf. You can't come in. I'm shaving the hairs on my chinny chin chin."

I had just grabbed the doorknob when I felt another sneeze coming on. I huffed. And I snuffed. And I tried to cover my mouth, but I sneezed a great sneeze.

And you're not going to believe it, but this guy's house fell down just like his brother's. When the dust cleared, there was the Second Little Pig-dead as a doornail. Wolf's honor.

Now you know food will spoil if you just leave it out in the open. So I did the only thing there was to do. I had dinner again. Think of it as a second helping. I was getting awfully full. But my cold was feeling a little better. And I still didn't have that cup of sugar for my dear old granny's birthday cake. So I went to the next house. This guy was the First and Second Little Pigs' brother. He must have been the brains of the family. He had built his house of bricks.

I knocked on the brick house. No answer. I called, "Mr. Pig, Mr. Pig, are you in?" And do you know what that rude

little porker answered? "Get out of here, Wolf. Don't bother me again."

Talk about impolite! He probably had a whole sackful of sugar. And he wouldn't give me even one little cup for my dear sweet old granny's birthday cake. What a pig!

I was just about to go home and maybe make a nice birthday card instead of a cake, when I felt my cold coming on. I huffed. And I snuffed. And I sneezed once again. Then the Third Little Pig yelled, "And your old granny can sit on a pin!"

Now I'm usually a pretty calm fellow. But when somebody talks about my granny like that, I go little crazy. When the cops drove up, of course I was trying to break down this Pig's door. And the whole time I was huffing and puffing and sneezing and making a real scene.

The rest, as they say, is history.

The news reporters found out about the two pigs I had for dinner. They figured a sick guy going to borrow a cup of sugar didn't sound very exciting. So they jazzed up the story with all of that "Huff and puff and blow your house down." And they made me the Big Bad Wolf.

That's it.

The real story. I was framed.

But maybe you could loan me a cup of sugar.

Appendix B

PREDICTABLE PATTERN BOOKS

Familiar Sequences

Numbers: Over in the Meadow (Keats, 1873)

Days: The Very Hungry Caterpillar (Carle, 1969)

Months: Chicken Soup with Rice (Sendak, 1962)

Repeated Phrases

Caps for Sale (Slobodkina, 1940)

The Little Red Hen (Galdone, 1973)

Mary Wore Her Red Dress (Peek, 1985)

Millions of Cats (Gag, 1928, 1956)

Whose Mouse Are You? (Kraus, 1970)

Rhyming Patterns

Chicka Chicka Boom Boom! (Martin & Archambault, 1989)

Green Eggs and Ham (Geisel, 1988)

Is Your Mama a Llama? (Guarino, 1989)

We're Going on a Bear Hunt (Rosen, 1989)

The Wheels on the Bus (Wickstrom, 1988)

Recurring Patterns

Are You My Mother? (Eastman, 1960)

Ask Mr. Bear (Flack, 1932)

Brown Bear, Brown Bear, What Do You See? (Martin, 1983)

The Doorbell Rang (Hutchins, 1968)

The Three Billy Goats Gruff (Brown, 1957)

Cumulative Patterns

I Know an Old Lady Who Swallowed a Fly (Hawkins & Hawkins, 1987)

If You Give a Mouse a Cookie (Numeroff, 1985)

The Mitten (Brett, 1986)

The Napping House (Wood, 1984)

Rooster's Off to See the World (Carle, 1972)

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