A FIFTH-GRADE NARRATIVE WRITING CURRICULUM:

A COGNITIVE AND PSYCHOLINGUISTIC APPROACH

by

Deborah Sue Akers

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Kenneth Hoskisson, Chairman

Norman R. Dodl

John K. Burton

Patricia P. Kelly

Victoria R. Fu

Robert C. Small

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Chapter 1

INTRODUCTION

The ability to use written language effectively has always
been recognized by our society as an imperative skill. In fact, writ-
ing has been included as a separate subject area in American schools
from the inception. Not surprisingly, both educational journals, as
well as popular periodicals, stress the importance of attaining writing
competence. Writing is a "basic skill" necessary for anyone to func-
tion within our society. Unfortunately, though writing is an important
skill for students to develop, the literature indicates that many stu-
dents may not learn to communicate effectively through writing.

According to Donald Graves (1978), many reasons for this pro-
blem have been suggested, including such things as inadequate materials
and poor teaching methods and techniques. According to Robards (1974),
what elementary teachers choose to teach frequently depends upon what
the textbooks suggest that they teach. EPIE's "National Survey and
Assessment of Instructional Materials" (1976) indicate that teachers
use textbooks and workbooks to structure 60 percent of their student's
instructional time. This reliance upon prepared materials may be coun-
terproductive in the area of writing. Lundsteen (1976:10), commenting
on available texts, states that "texts require an inordinate amount of
term learning and language analyzing rather than getting children ac-
tively involved into language production." Graves (1978) agrees that
most of the texts on the market are dominated by exercises in grammar

punctuation, spelling, listening skills, and vocabulary development. Robards (1974) reviewed four Language Arts series: The American Book Company, Ginn and Company, Houghton Mifflin, and Laidlaw. These series were randomly selected from the multiple adoption list for the state of Indiana. Her review indicates that, while there were inconclusive and conflicting findings on the specific components required for composition instruction, more attention is given to the mechanics of writing than to any other aspect of the program and that the texts provide minimal help to teachers in coordinating the components into a composition program.

A review of the fifth-grade textbooks on the current West Virginia adoption list for English was conducted by this researcher to determine if Robards' findings were still applicable to current texts. The publishers represented by the textbooks reviewed were Silver Burdett, Ginn, American Book, Glencoe, Laidlaw, Harcourt Brace and Jovanovich, Houghton Mifflin, and Macmillan. As with the Robards' study, this review consisted of an examination of the text in each publisher's series to determine: which compositional components were included; if there was an integration of the units within the narrative writing sections; and how much attention was given to mechanics. The review of current texts supports Robards' findings. There is not a consensus of compositional components included in the texts. Although each of the texts containes lessons on writing sentences and paragraphs, personal and business letters, and book reports, the components included in the narrative writing section vary from text to text. For example, the narrative writing lessons in Silver Burdett focus on tall tales,

legends, and myths while Harcourt Brace and Jovanovich contains one les-
son on plot and one lesson on story beginnings. The researcher's analy-
sis also reveals that there is not an integration of units within the
narrative writing section. Most of the lessons within these sections
are self-contained; in other words, the concepts from one lesson are
not carried over into another lesson. There is no apparent scheme to
show the learner how all of the pieces should or could fit together.
The final conclusion by Robards is also supported by this researcher's
analysis. All of the texts emphasize the mechanics of writing with
usage and punctuation lessons dominating all of the programs.

One other reason cited for students' inability to write is
poor teaching methods or techniques. Graves (1978) notes the impor-
tance placed on correct spelling and usage in students' writing by
teachers and parents. Again, many of the techniques used by teachers
are the techniques that are suggested in the textbooks. As stated pre-
viously, the emphases are upon exercise and drill on usage, spelling,
and punctuation, rather than on guided practice in writing. Inadequate
materials and poor teaching not withstanding, Graves (1978) questions
the reality of the supposedly traditional emphasis placed on writing
in the public schools. Classroom time, public investment in education,
educational research, language arts textbooks, teachers' certification
requirements, and teacher educational courses all overwhelmingly favor
reading over writing. Moreover, the writing instruction that does
take place generally emphasizes exercises and drills in standard usage
and punctuation, rather than practice in writing. Graves (1978) be-
lieves that this lack of emphasis in the public schools is mirrored

at the teacher training level since a survey of the education courses offered by thirty-six universities indicated 169 courses in reading, thirty in children's literature, twenty-one in language arts, and only two in the teaching of writing.

Alternate programs in writing have been developed in order to address the inadequacies suggested by Graves and other authors. One such program is the Bay Area Writing Project. According to Neill (1976), the Bay Area Writing Project's basic goal was to improve the quality of teaching and of writing in all schools and colleges in the San Francisco area. Additional goals of the project include building a model of cooperatively planned programs to be used by colleges and schools for continuing education, collecting and disseminating significant information about the teaching of writing, and getting teachers to share effective materials and techniques. Gray, a co-director of the initial project, indicates that the intent of the program was to involve teachers consciously in the teaching of composition by examining models, using revision techniques, and introducing them to a cross-section of theories. One theory or method would not be forced upon teachers participating in the project (Neill, 1976).

Other possible solutions to the problem have been the development of various kinds of curriculums and approaches to teaching writing. The Nebraska English Curriculum and the University of Georgia English Curriculum are two curriculums that were developed in response to this problem. The Nebraska Curriculum Development Center's Curriculum for English (1966) was developed for grades one through twelve. According to Henrie (1974:120), the curriculum's major premise is that competence in composition could best be obtained by "exposure to literature

of superior quality over a relatively long period of time." Units
which included language and composition activities for each grade level
were developed around various stories. The University of Georgia's Eng-
lish Curriculum Study Center (1968) developed a program called Use of
Literary Models in Teaching Written Composition. This program, developed
for kindergarten through six grade, is based on the following assump-
tions: that writing is stimulated from reading the writing of others;
and that through contact with master writers, writing could be encour-
aged and developed by the teacher (Henrie, 1974).

Despite the fact that numerous "new" techniques and approaches
(e.g., the personal growth approach, modeling, imitation, and skill de-
velopment) have been implemented, the problem still exists. Many stu-
dents are unable to use written language effectively. Studies such as
the National Assessment of Educational Progress (NAEP, 1975) have re-
ported that students in the United States experience writing difficul-
ties. In addition to evidence from the NAEP, there is abundant anec-
dotal evidence of a national concern about the quality of writing in
this country.

In order to attack this problem a different program for teaching
writing needs to be developed. A writing curriculum that is developed
from learning theory and relevant research should maximize learning.
However, according to the published literature on the existing writing
programs, such a curriculum does not exist for fifth-grade students.

Purpose of the Study

The purpose of this study is to develop a theoretically-based
writing curriculum for fifth grade students that incorporates research

related to writing instruction. Due to the enormous amount of material in the area of composition, this study will be limited to the development of a curriculum for one type of writing. Kinneavy (1971) describes the four types of writing as literary, expressive, persuasive, and referential. Since the survey conducted by this research reveals that literary or narrative writing has been neglected by text authors, this curriculum will focus upon narrative writing, specifically the short story. The short story was chosen because a further analysis of the narrative writing sections in the surveyed texts indicates that lessons on particular story structures are almost nonexistent. Generally, the texts that do include a lesson on one of the story structures limit the lesson to a definition and then a writing activity. There is no further development of the structures within the text. Although this curriculum will not address all of the areas of composition appropriate for a fifth grader, this study may serve as a model for further curriculum development in the other areas.

Foundation for the Curriculum

The foundation for any curriculum should be the relevant processes of learning drawn from learning theory. Writing is a complex task involving many processes. Successful completion of a written product depends upon the processes which were involved during the product's development. The cognitive developmental approach to teaching and learning shifts the emphasis from the product of composition to the process of composition.

Cognitive psychology focuses upon the way a person knows the world. This orientation is particularly concerned with the way humans

construct their knowledge of their world. Through interactions with the environment, the human actively constructs knowledge into cognitive schemata. By imposing these cognitive schemata upon the structures of writing during the writing process, interactions occur. These inter-actions lead to the expansion or growth of cognitive schemata or the de-velopment of new cognitive schemata. By approaching writing through cog-nitive development theory, one asks how a composing skill develops and how a person will be able to accomplish certain cognitive tasks (Barritt & Kroll, 1978). Although narrative writing is concerned with a product, the initial steps should be focused upon the adequacy of the processes which the author used to produce the writing, rather than simply a re-view of the finished product. Cognitive developmental theory has been used as the theoretical foundation for this curriculum because it em-phasizes the processes involved in knowledge construction, rather than just the finished product.

Because writing is dependent upon language, principles have also been derived from psycholinguistic theory. Psycholinguistic theory deals with the way children construct their language. Psycholinguistic theory will be helpful in structuring a curriculum for writing because of the relationship between language and writing.

The third area from which principles have been derived is com-position theory and research of writing methods and techniques. A re-view of this literature provides the researcher with knowledge of the composing process and of methods that have been shown to be conducive to student progress in writing.

Specific learning principles have been derived from cognitive

developmental and psycholinguistic theory. These principles specify how children learn generally. Instructional principles have been derived from the research of writing methods and techniques. These principles specify how children learn to write. These principles reflect a synthesis of the theories and the research and are used to provide the foundation for the curriculum.

Overview of the Study

Chapter 2: Theoretical Rationale

Chapter two presents the theoretical foundation for the development of the writing curriculum. A review of cognitive developmental theory, psycholinguistic theory, composition theory, and writing research has been included. These areas are used as the theoretical foundation for the development of the curriculum.

Chapter 3: Procedures for Developing the Curriculum

Chapter three presents the procedures for developing the curriculum. Learning principles derived in Chapter two from cognitive developmental theory and psycholingistic theory are related to the writing curriculum; these learning principles have been used to formulate instructional guidelines. Instructional principles have been derived from the research cited in Chapter two. An instructional model for the curriculum has been developed using the learning principles and the instructional principles. The content of the curriculum has been established using the learning principles and research related to children's abilities. The procedures for evaluating the units and selecting materials are also outlined.

Chapter 4: The Curriculum

The fifth-grade narrative writing curriculum is presented in
Chapter four. This curriculum is composed of five units. The units
included in the curriculum are plot, setting, point of view, character,
and style. Each unit includes the following sections: (1) Overview;
(2) Objectives; (3) The Instructional Model; (4) Evaluation; and (5)
Materials. The overview provides background information about the
story structure presented in that unit. The next section presents
the culminating objectives for each unit. The third section is the
instructional model. This section contains all of the activities for
a particular unit. The evaluation section consists of activities or
suggestions for evaluating the children's achievement of the unit's
objectives. In the final section of each unit, all of the materials
needed to implement the unit are listed.

Chapter 5: Analysis of the Curriculum

Chapter five contains the analysis of the curriculum. In this
chapter, the units of the writing curriculum are compared to the theo-
retical learning principles and the instructional principles in order
to examine how well the curriculum reflects the theoretical foundation
described in Chapter two. Each of the learning principles, the in-
instructional principles, and the components of the composing process
are reviewed and the criteria for the analysis stated. The curriculum
is then analyzed according to those criteria.

Chapter 6: Summary and Possibilities for Curriculum Development and Research

Chapter six contains a summary of the study. Possibilities for further curriculum development and research are also discussed.

Chapter 2

THEORETICAL RATIONALE

Most children come to school for the first time with their oral
language almost complete and a desire to learn the written counterpart
(Cazden, 1971; Lundsteen, 1976; Smith, Goodman & Meredith, 1976).
Graves (1978) suggests that children want to write even more than they
want to read. But, how does a child develop to this point? A review
of cognitive developmental theory, psycholinguistic theory, composition
theory, and writing research can lead to insight into the development
of a child's ability to communicate, first with speech and then in the
more sophisticated abstract form of writing.

Cognitive Developmental Theory

The underlying concept of cognitive developmental theory is the
construction of knowledge through the active selection and interpreta-
tion of environmental information. Cognitive developmental theory is
based upon the idea that learning is an active process. The mind is
always active and constructive, making contributions toward any situa-
tion with which the individual is in contact (Furth & Wachs, 1974).
This constant interaction with things and people in the environment
and interactions among the individual's previous cognitive schemata
result in the construction of knowledge (Forman & Kuschner, 1977).
Cognitive developmental theory states that the development of know-
ledge or different cognitive schemata is the result of processes of

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interaction between the structure of the organism, or what he already knows, and the environment, rather than the result of maturation or of shaping the organism's responses to accord with environmental structures (Kohlberg, 1969). The process of learning, according to cognitive developmental theory, simply means that knowledge is the result of interaction with the environment, rather than conditioning or shaping the individual.

> Input of an external stimulus is not conceived as an association of elements but as an assimilation of input in terms of the child's intelligence - intelligence being the totality of available thinking mechanisms (Furth & Wachs, 1974:24).

Such ideas about theories of learning suggest that the acquisition of knowledge is an active, ongoing process.

The actual process involved in knowledge construction has been explained in terms of interactions. While attending to and taking account of the structures of the environment, the mind is reconstructing and reinterpreting the environment to make it fit into the mind's own existing mental framework. The mental framework or cognitive schemata of the mind is built by interpreting, transforming, and reorganizing external data. Rules for processing information, or for connecting experienced events and objects, are formulated and applied to existing and new information. The result of this continuous process is the construction of knowledge. During the course of these interactions the individual constructs a reality of different concepts. The concepts are defined mentally, resulting in an internal definition that serves as the guide for subsequent actions with that object or event.

Knowledge is built about that object or event, and concepts are created against which future concepts can be gauged. The expansion of these concepts or mental development occurs by the constant interaction of the internal cognitive schemata with the external environment.

A balance between existing schemata and new information is being sought through a combination of assimilation and accommodation processes. By assimilating the object or event and its properties into existing cognitive schemata and accommodating existing schemata to an unfamiliar object or event, the mind stretches just a little. This expansion thus broadens future accommodation and assimilation possibilities. Repetition of the assimilation and accommodation processes to a given concept results in the cognitive system evolving slightly, making new and different assimilations and accommodations possible. The dialectical process of development thus can continue in this leg-over-leg fashion resulting in cognitive development (Flavell, 1977).

Because of the interrelationship of the external environment with the internal cognitive schemata, knowledge that has already been acquired will greatly shape and constrain the external information that the mind can process. What the mind has processed provides an essential background for the activation of present knowledge and the generation of new knowledge. New concepts of events or objects must be placed within a context familiar to the mind, in order for the mind to be able to relate this new information to existing schemata (Forman & Kuschner, 1977). This process of relating new information is very important to cognitive growth. The mind relies upon prior modes or schemata in order for this relating process to occur (Kohlberg, 1969).

Therefore, each stage in learning is not simply a springboard for the next stage, but an integral part of that stage. The entire process of knowledge construction evolves in an orderly fashion in definite stages. The mind first acts on reality; then a period begins when these actions no longer have to be acted out in the environment. They become internalized, covert, and representational in nature and the mind can deal with them in this context without requiring concrete actions. Through a consistent and constant integration and reintegration of knowledge, new information is acquired and made part of the internal whole (Sigel & Hooper, 1968). The mind constantly strives for equilibrium in these internal-external interactions; thus through sampling, constructing, relating, connecting, and revising, human mental growth occurs (Farnham-Diggory, 1972).

Learning develops as a continuous process. It is continuous in that the child knows an increasing amount by building upon previous schemata. Learning is, also, a discontinuous process, in that the child's approach to the world undergoes qualitative changes due to the child's ability to abstract. The whole process is an integrated one. Gains in one stage are used in subsequent stages. Additionally, the later stages employ a reanalysis of previous accomplishments utilizing this increased awareness (Forman & Kuschner, 1977). This development can be expressed in identifiable stages with different attainments evident in each stage (Sigel & Hooper, 1968).

The most widely known stages of cognitive development have been formulated and explained by Jean Piaget. These stages are (1) sensori-motor - the child interacts with the physical world, sees himself as a

physical object, and develops cognitive schemata relative to concrete objects; (2) preoperational - the child lacks ability to categorize, cannot relate principles, and begins to use his imagination; (3) concrete operations - the child can organize, can categorize, and serialize; and (4) formal operations - the child can use hypothetical reasoning, isolate variables, and can abstract. While each stage is important to the development of the child, certain abilities only become evident in certain stages. The child in the first grade is quite different from the fifth grader, not only in what he knows but how he can learn. The younger child relies upon perceived appearances; whereas, the older child can go beyond this and infer from reality. The younger child also places a heavy reliance upon perceptual input when dealing with conceptual problems and usually centers his attention upon a single feature. The older child notices and takes in all of the relevant data, providing a more balanced picture for analysis. The younger child concentrates on the present state and is unable to explain or understand processes of transition or transformation. The older child, however, is more attuned to all the variables, using data from all sources to help produce solutions to the present problem as well as related ones. The child can also use this data to explain and plan transformations. And, finally, the younger child perceives operations in one order while the older child can reverse intellectual operations (Flavell, 1977). Children at different levels perceive and deal with new information in different ways, as explained by the different stages of cognitive development.

The Sensori-Motor Stage

In the sensori-motor stage the child learns to coordinate perceptual and motor functions. The child develops schemata, such as sucking and grasping, and applies these schemata to new objects. Through differentiation and integration, he learns to recognize and practice parts of things and then to coordinate the parts (Farnham-Diggory, 1972). The child learns that concrete objects exist even when he cannot actually see them (Inhelder & Piaget, 1958). For example, he may point to the door of the cabinet and say "candy," even though he cannot see the candy inside. His cognitive schema for the concept "candy" includes where he actually encountered the physical object. The development of knowing or remembering objects when they are not in sight alludes to the beginning of organized symbolic behavior which characterizes the preoperational stage.

The Preoperational Stage

During the preoperational stage the child can understand one-way relations between events or a one-to-one correspondence between the representation and the actual experience (Farnham-Diggory, 1972). The child may understand that a change in one factor causes a change in another factor. He may be able to establish a relation between two events or factors, but he will not understand the quantity of the change (Forman & Sigel, 1979). By focusing upon one perceptual feature and not being able to coordinate more than one feature at a time, the child loses sight of the total process taking place. Thus, recognition of a change in state is apparent to the preoperational child even though the child does not understand the total process (Farnham-

Diggory, 1972). The child, operating from the standpoint of dealing with one attribute at a time, would believe what he/she sees from that point of view (Sigel & Cocking, 1977). For example, equal amounts of water are poured into a short, wide glass and a tall, thin glass. The preoperational child, focusing upon the height of the water in the glasses, and not upon the other features, would believe that the tall, thin glass contained more water. The preoperational child is limited in the amount of different information that he/she can process at one time (Beard, 1969).

The preoperational child does, however, possess the beginnings of organized symbolic behavior (Inhelder & Piaget, 1958). The beginning of representational thinking is there. This "child is able to represent experiences of an object, a person, or an event in another form" (Sigel & Cocking, 1977:49). He can use mental images and words to represent actions and entire events that are not present (Forman & Sigel, 1979). In other words the preoperational child could express ideas or retell events using oral or written language. During this stage a child could work with narrative writing, but these representations would show little or no evidence of reorganization. A study by Applebee (1978) indicated that six and seven-year-old subjects retold experiences as close as possible to what had happened. There was little or no evidence of reorganization of the parts.

The Concrete Operations Stage

According to Inhelder and Piaget (1958), the next stage is the stage of concrete operations. The period of concrete operations

> . . . is attained when the child can dissociate
> or abstract the part played by himself in order-
> ing his experiences rather than on the character-
> istic of that experience. The ordinary child,
> by 7 or 8 years of age, can, as it were "turn
> round on his schemas." Because he can identify
> the criteria by which he builds his categoriza-
> tions, he is aware of the sequences of mental
> actions, and so for any action in his mind he
> can often see that there are other sequences that
> give the same results. That is, he can see equi-
> valences for he can coordinate actions in his
> mind. Thought is now systematized . . . (Lovell,
> 1966:215).

The concrete operational child has the means for structuring the reality
of the present (Inhelder & Piaget, 1958). The learner can go beyond the
appearance of things and can understand relations between two states of
an object.

One difference between the preoperational child and the concrete
operational child is the shift from thinking about static stages to think-
ing about transformations (Forman & Kuschner, 1977). There is a differ-
ence in the child's ability to deal with change (Forman & Sigel, 1979).
Rather than looking at one feature of an object or event, the child can
now coordinate more than one feature, thus recognizing how and why the
transformation occurred. Consider again the example of equal amounts of
water in different containers. The concrete operational child would be
able to integrate two features, such as height and circumference, and
then explain why the water level is higher in the thin container. The
concrete operational stage is characterized by the child's ability to
internalize physical realities into mental actions or operations (Beard,
1969). Being able to internalize physical actions into mental actions
or operations enables the child to deal with many different types of
situations.

One of the new abilities of the concrete operational child is the ability to mentally reverse actions. The child who is no longer dependent upon perceptual appearances only is able to reverse or turn actions around in his mind without having actually seen them in the reverse (Forman & Kuschner, 1977). The child can also organize objects or events into hierarchies of classes or arrange them along a continuum (Sigel & Cocking, 1977). The abilities of classification and seriation, too, are related to the idea of being able to coordinate more than one feature at a time. Beard's (1969) summary of the abilities of concrete operational children includes seriation and classification, along with other abilities. Beard (1969:77) states that

> . . . during the subperiod (concrete operations)
> we shall see that children master even complex
> relationships. They classify, or make series,
> in two or more ways simultaneously, imagine
> views from vantage points other than their own,
> measure with reference to two axes at once,
> appreciate the interrelationship of a whole
> with its parts or a class with its subclasses,
> and so on.

Four groups of relationships which children learn to deal with during concrete operations are the ability to understand subclasses, the ability to assemble relationships which express differences, the ability to show and understand different ways of reaching the same end result, and the ability to understand reciprocity of relations (Beard, 1969). A study by Lovell, Mitchell, and Everett (1962) investigats five such areas. Children of different age levels were tested and their stages of development were determined by their performance in each experiment. The experiments included were (1) additive classification, the ability to put objects together that go together;

(2) multiplicative classification, the ability to subdivide classes
of objects and reassemble groups according to different criteria; (3)
anticipation and seriation, the ability to put objects in order visually;
(4) multiplication of asymmetrical transitive relations, the ability
to arrange elements according to different criteria; and (5) hierarchi-
cal classification, the ability to classify objects into various in-
clusive classes. The results of the experiments indicate that chil-
dren usually reached the stage of operational mobility at about the
same time, eight years of age. The investigators conclude that the
increase in operational mobility between the ages of seven and eight
helps to confirm Piaget's concept of stages and the beginning of opera-
tional thought at about age eight.

The concrete operational child is able to comprehend problem
situations in a more effective manner (Sigel & Hooper, 1968) and is quite
capable of dealing with abstract concepts, although he needs to deal
with them in a concrete manner (Forman & Kuschner, 1977). Thinking is
still tied to the concrete, so concrete experiences with learning
situations are necessary in this stage, whereas they may not be neces-
sary later on.

> Concrete operational thought is an approxi-
> mation of how adults think and reason. The
> major differences are twofold: (1) the child
> has had only limited experiences and as a
> result has only limited knowledge; and (2)
> the child employs the operations in the pre-
> sence of concrete objects, rather than in
> hypothetical reasoning (Sigel & Cocking,
> 1977:66).

The entire system, however, evolves during this period to provide a
mental structure increasingly capable of developing concepts for

representational thought (Sigel & Cocking, 1977).

The Formal Operations Stage

Further development results in the ability to use hypothetical reasoning and perform controlled experimentation. This ability is characteristic of the formal operations stage. The child can manipulate and transform ideas about reality by isolating relevant variables and deducing the relations between them (Inhelder & Piaget, 1958). For example, the child can look at an event and separate possible causes from the milieu of preceding circumstances. The child is able to relate to and deduce changes or transformations that have only been expressed verbally. In summary, the child can deal exclusively with the abstract in the past, present, and future.

Therefore, curriculum development for the preoperational child is not applicable for the concrete operational child. Teaching strategies and curriculum content should be developed in view of the developmental level of the child. The fifth-grade child is probably operating in the concrete operations stage. According to Epstein and Toepfer (1978), research by Renner, Slayer, Karplus, and Epstein indicated a consensus that 87% of ten-year-old American children and 89% of eleven-year-old American children are operating in the concrete operational stage.

From the review of cognitive developmental theory, specific principles have been abstracted which summarize the cognitive developmental view of the learning process. Theorists have also elaborated on the specific abilities of students at different stages. The specific

abilities of the concrete operational child are also summarized.

Cognitive Developmental Learning Principles

1. Learning is an active process; the mind actively selects and inteprets information in the construction of knowledge (Forman & Kuschner, 1977; Furth & Wachs, 1974; Kohlberg, 1969).

2. Development of knowledge or cognitive schemata is the result of interaction processes of assimilation and accommodation as the mind strives for equilibrium (Flavell, 1977; Kohlberg, 1969).

3. Cognitive growth relies upon prior modes or schemata. New information should be within a context familiar to the mind (Forman & Kuschner, 1977; Kohlberg, 1969).

4. Learning can be identified through stages, with qualitative differences in concept attainment being evident in each stage (Applebee, 1978; Beard, 1969; Forman & Kuschner, 1977; Inhelder & Piaget, 1958; Sigel & Cocking, 1977).

Concrete Operational Child's Abilities

1. The concrete operational child should be able to think about or see transformations (Forman & Kuschner, 1977).

2. The concrete operational child should be able to coordinate more than one feature of an object or event at a time (Forman & Sigel, 1979).

3. The concrete operational child should be able to internalize physical action into mental actions or operations (Beard, 1969).

4. The concrete operational child should be able to mentally reverse actions (Forman & Kuschner, 1977).

5. The concrete operational child should be able to organize objects or events into hierarchies of classes or arrange them along a continuum (Sigel & Cocking, 1977).

6. The concrete operational child should be able to imagine views from vantage points other than his own (Beard, 1969).

7. The concrete operational child should be able to show and understand different ways of reaching the same result (Beard, 1969).

8. The concrete operational child should be able to assemble relationships which express differences (Beard, 1969).

9. The concrete operational child should be able to understand reciprocity of relations (Beard, 1969).

Psycholinguistic Theory

According to psycholinguistic theory, as children hear language, they organize language input and simplify its complexities into a form they can understand. A personalized linguistic structure system is formed which serves as an underlying basis for production (Pflaurm, 1978). This linguistic system can be referred to as part of the cognitive schemata system discussed earlier (Palermo & Molfese, 1972). Likewise, as more complex language input is received, assimilation and accommodation processes occur. These processes adjust the rule systems in order to reflect this information. Through speech, these changes become evident. When learning language, children do not simply learn words or particular sentences. They learn production rules that enable them to produce an infinite variety of sentences and to understand the multitude of sentences they hear (Jenkins, 1969).

Language Development

Language development, including the production of rules, is a gradual process. The child cannot understand or make use of all the language he hears, so he deals only with the aspects he can make sense of at his level of development (Pflaurm, 1978). He does this by making internal rules based upon his experiences. These rules are illustrated by the first words he speaks and understands. A child's first words are tied to actions or objects which he has performed or observed (Moffett, 1968). The child uses one word to express a complete idea. This concept is defined as "holophrastic speech." The child, moving from holophrastic speech, learns the generalities of diverse speech first and applies these generalities to all of his speech until an elaborate grammar is achieved. This is accomplished through the revising and refining of rule systems (Jenkins, 1969; Pflaurm, 1978).

The child develops language usage from internal rules that he has established. For the most part these rules adequately handle his language needs. But, as the child develops, the complexities of the language emerge through additional exposure to language concepts that are deviations from the accepted rules in the child's mind. Exceptions or deviations go against a child's preconceived structures. Additional opportunities for assimilation and accommodation through interactions are needed for special rules or classes. Interaction is not only important for all mental growth, but it is especially important in language development. In order to reflect the complexities of the language, the child needs to have the opportunity to expand and revise his rule systems (McNeil, 1970).

After initial rules for language development are formed, they become the framework upon which new rules are established. According to Jerome Bruner (1979), language does not grow from its own roots. It is dependent upon interaction between two parties, one of which is willing to give the other the benefit of the doubt. The model, which is provided by the adult or older child, demonstrates language and provides practice. Without exposure to the complexities of oral language through interactions, language development could not proceed. Evidence of rule systems changing to reflect information and understanding is shown by Cazden's study (1968) on verb forms. According to Cazden, the child begins by imitating and using the correct past form of a verb such as run. Later, as he develops a rule for forming the past tense, he generalizes this rule to all known verbs. Thus, he begins to use the verb "runned." Further development requiring additional assimilations and accommodations results in the correct usage of the verb. Children start with very general rules and apply these to all members of that class. As they are exposed to and practice the exceptions, their rule systems are transformed to reflect these complexities and language development continues.

Language development does not cease after a certain age. Pflaurm (1978) has found that the understanding and use of referents usually developed after age five. Asch and Nerlove's (1960) research indicates that children understand the psychological aspects of terms after they master the various definitions. After the various definitions are learned and the connections have been made concerning the psychological aspects of the term, then the common features for the meanings can be

integrated. The conclusions reached by Chomsky (1971) indicate that some language structures, such as the use of referents, are developed in later childhood, but that older subjects' language acquisition processes are similar to younger children's. The language acquisition process considered here is the formation of general rules; then comes the transformation of these rules to incorporate specific exceptions.

Language acquisition, as explained by psycholinguistic theory, is a rule-making process. Children form rules based upon the input they receive and their ability at different levels to act upon this input (Pflaurm, 1978). The resulting speech then reflects this rule system. As children incorporate the exceptions into their rule systems, their language changes to reflect the transformed rules. In order for a child's language development to progress, the model provided by adults is necessary. From the adult model, children acquire the form and structure of oral language (Vygotsky, 1962).

Writing Development

The development of oral language is also related to the development of writing abilities. Perron (1977), Britton (1978), and Stallard (1977) have discussed the relationship between oral and written speech. Britton (1978) explains that writing begins as speech is written down. Children's first attempts at writing are usually a duplicate of their oral language. Perron (1977:653) has stated that "writing is dependent upon the child's language ability and parallels the child's cognitive development." He also asserts that beginning writing is "all in the mind waiting to find its way to paper (1977:653)," and that children use the same rule systems

for speech and writing; however, additional structures must be learned
for writing. Stallard (1977), also making the connection between oral
and written language, lists three categories that contribute to writing
readiness: (1) linguistic readiness - a basic oral language foundation,
(2) conceptual readiness - a sufficient vocabulary and the ability to
use it, and (3) composing readiness - a knowledge of the major syntac-
tic patterns. Perron, Britton, and Stallard all illustrate the rela-
tionship between oral and written language. However, the ability to
communicate orally does not insure the development of writing skills.
In order for students to develop their writing abilities, they must go
beyond the beginning stage of simply writing down speech, or what they
hear. Speech is supported by pointing, gesturing, and listeners' feed-
back. Writing is not. A child can use the same rule systems for
speech and writing, but additional structures and conventions are
utilized in writing (Perron, 1977).

There are striking differences in oral and written communication.
According to Vygotsky (1962:98), "Written speech is a separate linguis-
tic function differing from oral speech in both structure and mode of
functioning." Britton, Burgess, Martin, McLeod and Rosen (1975:11) agree.

> Writing is solitary, premediated, and a sustained
> act of imagination, there is no direct listener
> and no contemporaneous feedback as in speech.
> Something has to constantly be envisioned and a
> flow of words kept going.

In order to do this the child needs to have a pool of linguistic re-
sources on which to draw (Moffett, 1968). Experiences with the struc-
ture of written language and the rules that govern it are needed in
order for the child to act upon this information and consequently

assimilate and accommodate his cognitive writing schemata to reflect

new information. Piaget (1964:4) concurs and expands this idea:

> Experience is always necessary for intellectual
> development . . .. But more than this is re-
> quired. The subject must be active, must trans-
> form things, and find the structure of his own
> actions on the subjects.

The child needs to have the opportunity to experience the structure of

the written word in order to be able to incorporate such structures into

his cognitive schemata. The development of writing abilities does not

automatically grow out of competence in oral communication. An approach

which utilizes planned experiences dealing with the structure of written

language is needed.

From the review of psycholinguistic theory, specific principles

have been abstracted which summarize the psycholinguistic view of oral

and written language development.

Psycholinguistic Learning Principles

1. Language development is a part of general cognitive develop-

ment. Children formulate production rules for language, moving the

general rules for language production to specific rules which accommo-

date the exceptions (Cazden, 1965; McNeill, 1970; Palermo & Molfese,

1977).

2. Children need to have the opportunity to refine and adjust

their cognitive schemata through practice and by receiving systematic

feedback (Perron, 1977; Piaget, 1964; Stallard, 1977; Vygotsky, 1962).

A Theoretical Base for Composition Instruction

A structure for language study developed by Kinneavy (1971)
provides the third part of the theoretical foundation for this curri-
culum. According to Kinneavy (1971), the foundation for language
study is the communication triangle.

encoder   decoder
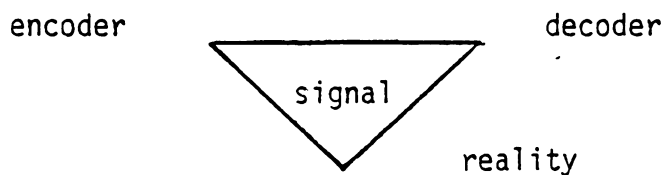
signal

reality

This triangle represents the interrelationships among the expressor or
encoder, the receptor or decoder, and the language signs or the signal,
and how these interrelationships refer to reality. In other words,
the triangle represents what is basic to all uses of language. These
basics are the person who encodes a message, the signal or language
which carries the message, the reality to which the message refers,
and the decoder or the receiver of the message. Each of these compon-
ents is important in the use of language, but emphasizing one component
of the triangle changes the aim of the discourse.

When the emphasis is on the encoder of the language, the writer,
the aim of the writing becomes expressive. Expressive writing focuses
on the person doing the writing and some aspect of his personality.
The writer is attempting to clarify ideas for himself. Examples of
this type of writing would be personal diaries or journals, some reli-
gious and political manifestoes, and certain conversational uses. "The

expressor dominates the process" (Kinneavy, 1971:39).

A different aim in writing results from an emphasis upon the decoder (the reader). According to Kinneavy (1971:39), the encoder may "disguise his own personality or purposely distort the picture of reality which language can paint in order to get the decoder to do something or believe something." Writing with this aim is referred to as persuasive. Examples of persuasive writing are propaganda, advertising, or argumentation. Persuasion may be the most frequent use of language, suggested Kinneavy (1971). The focus of persuasive discourse or writing is on the decoder. The encoder, reality, and the language itself become instrumental for the achievement of some effect on the decoder (Kinneavy, 1971).

Referential use of the language is the third aim of writing and refers to the ability of language to reproduce reality. Kinneavy (1971) explains that referential use of the language refers to the giving of information or facts through a systematic proof of the facts' validity or the seeking of reality through an exploratory use of language. Examples of referential writing are reports, news stories, literary criticisms, and questionnaires. The emphasis is upon the portrayal of reality through language.

The fourth aim of writing is literary. Here the emphasis is upon the signal (the text), and attention is focused toward the structures required of that text. Attention is directed toward the structures themselves and not toward references to reality, personal expression, or persuasion. Examples of the literary use of language are sonnets, short stories, poetry, and dramas (Kinneavy, 1971). A poem may, for

example, be expressive, but, because the writer chose to use poetry as the medium for the message, then he has chosen to focus the readers' attention on the form of the writing.

Different approaches to the teaching of writing also emphasize different purposes for instruction. Approaches to the teaching of writing can be divided into three categories: (1) personal-growth, (2) skills-centered, and (3) literature-centered. Although there are many approaches to teaching composition, the majority of these can be included in one of the three major categories listed above.

The Personal-Growth Approach

The first method of composition instruction, personal-growth, focuses students' attention on their perceptions of the world or their interaction with the world, their personal spoken language, and their relationships among their various identities or their place in the world. The personal-growth approach to teaching composition has grown out of conclusions reached in the Dartmouth Seminar. One of the conclusions of the group is that all studies of language should be directed toward promoting the personal growth of the students (Dixon, 1967). The seminar also has recommended that the English curriculum should emphasize experience with writing, such as prewriting activities designed to enhance fluency rather than knowledge of specific skills (Muller, 1967).

According to Gebhardt and Smith (1976), there are no clearly defined procedures for using this approach to teaching composition because it is an eclectic approach using any methodologies or contents which will lead to personal growth. The major problem is its elusiveness. According to Self (1979), most of the literature pertaining to

this approach consists of criticisms of the other approaches and declarations about what the teaching of composition should do.

The Skills-Centered Approach

A second approach to teaching composition, the skills-centered approach, is through the development of students' writing skills. The major assumption of the skills-centered approach is that written composition is a skill that can be taught. The primary emphasis of this approach is learning the patterns common to each type of writing. The skills-centered approach promotes the idea that if students are instructed in how to write a certain kind of essay, and if they are given the form, then students can use this form to write. Empirical research relative to different areas of the skills-centered approach can be found. Numerous studies pertaining to specific techniques or content can be found. Self (1979) concludes, however, that research is not at a point where the skills-centered approach can be synthesized into one comprehensive statement that would adequately describe the skills-centered approach.

Numerous studies on techniques for teaching specific skills have been done. A study of sixth-graders by Ezor and Lane (1975) compares the technique of directly teaching four skills in writing to not teaching the same skills. The skills are outlining, writing topic questions, sequencing, and developing the main idea. Each of these skills was taught step by step to the experimental group. The results of the study indicate that the experimental group's sentences were longer and more varied. The experimental group exhibited a gain of over 45% in one year on the average length of a sentence. This gain is more

than double the increase registered by the control group. A follow-up
study indicates that the experimental group continued to show improve-
ment in their writing.

Another study by Moriarity (1978) has also investigated the ef-
fect of instruction of five components of the writing process. The five
components are (1) discovering a subject, (2) creating a design, (3)
developing a sense of audience, (4) learning to use specifics, and (5)
learning to rewrite. The results of this study indicate that the in-
struction in all five components succeeded in developing the writing
skills of the students. These skills were judged by quality analysis
and by syntactic complexity scores.

Other investigations related to specific skills in writing have
focused upon very specific skills, such as the use of figurative language.
Haworth (1978) has developed and employed an approach designed to
assist fifth graders in becoming conscious users of figurative language,
particularly similes and metaphors. Three steps were incorporated in
his model: (1) the children listened to poetry on specific topics,
(2) they discussed the author's use of figurative language, and (3)
they composed individual verses using figurative language. Questions
were posed during the discussion periods which focused attention upon
the author's use of similes and metaphors. Children in the experimental
group used an average of 4.13 figurative comparisons in their final
compositions as compared with 1.02 in their first paragraphs. Haworth
concludes that the children showed significant improvement in their
writing as measured by the incidences of figurative comparisons when
the children had repeated opportunities to listen, to discuss the

author's use, and to compose.

Mellon (1969) focuses on another specific skill in composition.
In Mellon's investigation, the effect of transformational sentence-
combining activities was studied. Activities involving sentence-
combining were used by the experimental group but not by the control
group. Mellon has found a significant increase in the syntactic fluency
of the experimental group.

Another study which focused upon a composing skill, adding free
modifiers to sentences, has been done by King (1979). King has investi-
gated the relationship of the quality of student writing and the in-
struction in techniques or methods for sentence additions; these addi-
tions included free modifiers. The results of the study suggest that
sentence composing, based on the addition of free modifiers, may offer a
viable mode of improving competence in student writing. Free modifiers
helped to elaborate and clarify ideas through sentence expansion.

As indicated by the preceding studies, many techniques re-
lated to teaching specific skills in writing have pointed to the value
of pinpointing specific skills and directing lessons toward these skills.
The teaching of one skill, grammar, however, has not been shown to have
a positive effect upon improving composition. Strom (1960) has concluded
from a summary of writing research that knowledge of traditional gram-
mar has little effect on accurate expression in writing. Sherwin (1969)
has also reviewed a number of investigations since 1906 and has concluded
that research shows that the study of traditional grammar is an ineffec-
tive and inefficient way to teach students to become better writers.

The Literature-Centered Approach

The third approach to writing instruction is the literature-centered approach. As stated by Self (1979), three assumptions underlie this approach: (1) the exposure to great literature will give students topics to write about, (2) the study of literature introduces students to the style and rhetoric of good writing, and (3) students will be able to write if they are exposed to literature and have the aid of a handbook which would contain rules and examples. However, approaches or methods included in literature-centered curriculums may represent one or a combination of all of the assumptions. Methods in the literature-centered approach range from simply exposing students to literature through their personal readings to having students imitate certain forms or structures found in literature. Included therein are approaches which emphasize the form of a certain type of literature, strategies which stress modeling a certain author's style, and techniques which use literature to explain the structure of stories.

Modeling. One method in the literature-centered approach is the modeling of a certain form or type of literature. The basic assumption underlying this method is that the model provides a framework from which the student can work. Harep (1978) indicates that framework structures a pattern for organization.

An example of an approach utilizing literary form as the major emphasis is the Nebraska Curriculum for English (1966). This curriculum was used as a comprehensive literature program for kindergarten through twelfth grade. Units were developed around different forms of literature, such as myths and fables. Henrie's (1966) review of the

curriculum state that each unit was divided into four sections: (1) general information and background for the teacher, (2) a literature presentation, (3) composition activities, and (4) language exploration. The three purposes of the elementary section of the program were (1) to comprehend the more frequent oral and written conventions of literature composed for young children, (2) to control these linguistic and literary conventions in their own writing, and (3) to comprehend, consciously, the more frequent grammatical conventions which they could handle in their speaking and writing.

The approach that the Nebraska Curriculum used has drawbacks. For approaches which emphasize the form of a piece of writing stress the product and not the process of writing. This method usually fails to inform students of the steps involved in writing. Cooper and Odell (1977) have indicated that students are not made aware of specific techniques or structures that authors use. Cox (1971) has found that while the language skills are interrelated, proficiency in one area, such as reading, does not lead to achievement in other language skills. Contact with literature does not automatically lead to improved writing.

The controversy about the literature and writing relationship was addressed in a study done by the University of Georgia. The English Curriculum Study Center of the University of Georgia (1968) studied the effect of using literary models in teaching written composition. The conclusion of this study is that a systematic approach using models for selected purposes worked better than incidental classroom contact with literature. Using models from literature has been approached by having students model a particular author's style and by having

students model particular techniques used by authors.

The method for teaching writing through the use of modeling a certain author's style of writing was used by Gruber (1977). Gruber has utilized the imitation method with his college English students. The method used includes analyzing Twain's writing relative to the arrangement of various components, such as the setting. Individual conferences with students are also held in order to define the difference betweeen using techniques of a good writer and plagiarizing them. Students are then asked to imitate Mark Twain's writing. Using samples of Twain's writing, students compose paragraphs of their own. According to Gruber, the results were positive. Sentences were better formed and more varied, diction was more accurate, and paragraphs were more completely structured. The students seemed to achieve their own personal style of writing. A principle of this method is the idea that as a result of author imitation, the student will develop his own individual style of writing. Gruber (1977:493) concurs, stating "The act of imitation becomes a tool to achieve individual freedom."

The other approach categorized under modeling is having students model certain techniques used by various authors. Pinkham (1968) has utilized this method in her program. She has devised a systematic program which would determine the effect of a series of lessons emphasizing the characteristics of good writing on the written expression of fifth-grade students. Pinkham's program includes lessons where creative writing periods were motivated by hearing, discussing, and evaluating selections from children's literature. A significant difference in favor of the experimental group in organization, conventions, critical

thinking, effectiveness and appropriateness was found. Pinkham's answer to the question of what causes students to internalize ideas from literature and use them in their own writing is to use a problem-solving approach to teaching. Through the problem-solving approach, the use of key questions could help students internalize ideas from literature and subsequently use them in their own writing.

Research has indicated that students can benefit from using literature as models, and these benefits are more substantial if inter-mediate steps have been interjected between the exposure to literature and the writing process. Harep (1978) has stated that using literary forms as models provides a framework for the student and gives the student a pattern for organization. Time should be spent, though, in discovering the particular assembly of components in different selections and ex-amining stylistic devices used by various authors. Students then can begin to think of writing in terms of form and particular linguistic devices. As Moffett (1968:118) concurs,

> Inventing, however, is actually difficult for
> children if they are merely told to make-up
> a story. They need definite stimulants and
> frameworks that prompt the imagination.

Story Structure. The use of a framework from which children can build a piece of writing has also been developed by teachers in an approach different from modeling. This approach uses literature to explain the structure of stories. Through this approach students are introduced to the various structural components of a piece of writing. These structures are explained through the use of literature and/or personal experiences. Although this approach has been used by different

people, no comprehensive program has been developed. Larom (1960) has used the structure approach with fourth and sixth-grade students. Larom (1960): taught specific aspects of a short story using various techniques. The following structural components of a story were presented to students: (a) description, (b) happening, (c) plot, (d) characters, (e) viewpoint, (f) motivation, and (g) theme. The different components were presented through the use of explanations and examples from literature and personal experiences. For example, characterization was developed by first identifying "flat characters" of one dimension and then discussing realistic characters as having both strengths and weaknesses. To make a character "come to life" the students used a combination of the following methods: (1) describe the character -- how he looks, etc.; (2) show him in action -- what he does; (3) tell what he says -- this can lead into attempts at dialogue; (4) show what other people think about him; (5) tell what he thinks about -- what goes on in is head.

Viewpoint, another structural component of a story, has been addressed by Larom. Viewpoint was broken into four classifications by Larom (1960). (1) The first person singular -- the author is "I" and the chief character in the story. (2) "I, the observer" -- the author is there, but is not the main character. These two viewpoints limit the story to what "I" saw, did, heard, or thought about. (3) The writer is a god -- he stands back away from his characters controlling them at will without in any way entering into the action. The tale, the fairy story, the once-upon-a-time stories are often written in this way. (4) The viewpoint may be through the eyes or perspective of one of the main characters. This approach is usually the most successful method -- the reader finds

out what the character did, why he did it, what he thought, how he felt, what he said. Other characters revolve around him, but he is the main one, the person we are mainly interested in. The focus is consistently on "him" and "her" reacting against other people.

Larom has analyzed students' work in order to identify each of the structural components that were presented. Larom concludes that the identified structural components which were taught to sixth graders appeared significantly in their writing. The fourth graders' writing was not as mature as sixth graders'but was still remarkable. Larom's study has presented some evidence that if fourth and sixth-grade students are taught the literary characteristics of specific components of stories, these characteristics will appear in their writing.

The Composing Process

The writing process consists of many cognitive processes and writing skills, all meshing together at different points in order to finally produce an essay, paragraph, or short story. The composing process, therefore, cannot easily be divided into linear segments or steps. Cooper and Odell have explained (1977:xi):

> Composing involves exploring and mulling over a
> subject; planning the particular piece, getting
> started; making discoveries about feelings, values
> or ideas even while in the process of writing a
> draft; making continuous decisions about diction,
> syntax, and rhetoric in relation to the intended
> meaning and to the meaning taking shape; review-
> ing what has accumulated, and anticipating and
> rehearsing what comes next, tinkering and refor-
> mulating, stopping; contemplating the finished
> piece and perhaps, finally revising.

The writing process involves a moving back and forth between stages. The

writer may plan ahead or draft while he is revising, or he may formulate an idea while he is writing. Even though the process of writing is not linear but, in fact, involves constant integration of all of the processes, these processes have been simplistically identified and categorized into three stages. The three stages are prewriting, writing, and revising.

Prewriting Stage

Prewriting involves the processes which precede the actual task of transferring ideas onto paper. The student must explain to himself what the task is and how to present it. During this period the student must relate the task to his own system of concepts. Even if the task is set, the writer must select from what he knows and thinks and embody that knowledge in his writing. The writer must decide what he knows about the subject and use that knowledge to start formulating the product. By thinking about the possibilities, posing questions, and answering them, the writer may start to compose. According to Britton and others (1975: 23), composing "may begin as an isolated event but it soon comes to be seen in relation to all the writer's relevant previous experience." In addition to drawing upon previous experiences and relating the task to the writer's present system of concepts, the writer must also consider his audience during the prewriting stage. The audience plays an important role in the initial processes. In order for the writer to feel satisfied with his writing, he needs to get his product right, right in terms of what is acceptable to the audience. To produce an acceptable product, the writer needs to identify in his mind the intended audience and to develop a knowledge of that audience's expectations and requirements. The writer looks to previous feedback for this information. The

prewriting stage involves not only the decision to write but also the explanation of the task to oneself, the choice of a topic, and the process of relating the task to one's own cognitive system (Britton et al., 1975).

Writing Stage

Although differentiation has been made between prewriting and writing, clear-cut boundaries do not in actuality exist. The writer constantly shifts between the two stages. The writing phase deals with the processes necessary for getting the assignment from the mind onto the paper. This phase is the most difficult to study because "the writer is esentially alone with his thoughts, his pen, and his paper" (Britton, et al., 1975:32). As the writer composes, his mind may leap ahead or regress, searching his conceptual hierarchies for answers to new questions. It is during this process that the writer may encounter his greatest difficulties. These difficulties arise when the writer is faced with the task of getting ideas into a form that is acceptable to the audience and that can be understood by the audience. Although writing is creative, adhering to certain constraints is part of the process. This writing stage involves pulling all of the writer's resources together in order to get the words onto paper in an understandable and acceptable form.

The Revising Stage

Revising involves rewriting, changing, and rethinking. Essentially the writer starts with the planning process again, only this time there is something tangible that can be compared with the initial ideas and concerns. Although revision is referred to as the final process, it actually occurs throughout the entire writing task.

The writing process is a complex, cognitive process which involves many skills and abilities. The composition process resembles an ever-widening spiral. Information, instruction, and experiences during the prewriting stage can help build a background or foundation for the writer. The student can then draw upon this background or his cognitive system when starting to write. As the writer writes and revises, feedback from himself and others can be used to rethink concepts. These concepts are, again, expanded and changed when new or different information is presented to the student. If specific needs are addressed during the writing process, then the student has an everwidening framework from which to work.

Improvement in writing does not occur by simply adding more practice. Research indicates that improvement in writing occurs when specific needs are addressed. Unguided writing does not improve writing. Arnold (1964) and Haynes (1978) both conclude from their surveys of research that additional writing practice without any additional instruction did not result in improvement. Teachers need to direct attention to specific demands and needs of their students as they write (Britton, et al., 1975).

Feedback Systems. In addition to research concerning the composing process and specific writing instruction techniques, researchers have addressed the issue of using feedback as a means for improving writing. Graves (1978) has reported that students can benefit from feedback that is directed toward specific writing needs. Using feedback conferences as a delivery model, Graves has developed a program for addressing specific writing needs. Conferences are held with students

during the prewriting and writing stages in order to explain or teach
concepts that are relative to that particular student's needs. This
process makes the information more relevant and meaningful to the
student.

Another way that students can receive input concerning their
writing is through evaluation or feedback. Evaluation can be from
teachers, or it may be implemented through peer feedback. Teacher
feedback, a common method utilized by many teachers, presents some
problems for the writing process. The major problem is that the student
receives a very limited amount and type of feedback.

Feedback can be more meaningful to the writer if the feedback
has come from a variety of sources. Writing with the teacher as audience
and receiving only teacher feedback severely limits the writer's oppor-
tunity for expansion of writing concepts. Writing for larger audiences,
such as classmates, and receiving feedback from them provides a viable
method for attacking the problem of limited audience feedback (Moffett,
1975). The demands of a diverse audience help the writer develop.
Crowhurst (1979) has initiated a peer-response program for third and fifth-
grade classes. The program consists of three parts: (1) prewriting, (2)
writing, and (3) writing workshop. During the writing workshop, students
shared their writing with others and responded to each other's writing.
Training sessions were held to help students with their responses.
The sessions included activities such as discussing different types
of comments and reviewing a composition with the teacher providing com-
ments; Crowhurst concludes that student reactions to the peer-re-
sponse workshop were positive. She also lists five benefits of the

workshop: (1) students had an increased motivation to write, (2) students were able to write more, not only writing tasks but writing comments in response to other students, (3) students received more and varied feedback, (4) students learned from reading other student's compositions,and (5) students received practice in reading for a purpose.

Instructional Principles

From the review of writing research, specific principles have been abstracted. These principles summarize the research related to specific instructional techniques used to teach writing. The instructional principles follow.

1.   Instruction in specific writing skills can help students develop those specific writing skills (Ezor & Lane, 1965; King, 1979; Mellon, 1969; Moriarity, 1978).

2.   Intensive correction of errors does not improve writing. Greater positive impact upon writing can be achieved during the pre-writing activities (Arnold, 1964; Haynes, 1978).

3.   Feedback from peers may help students improve their writing (Crowhurst, 1979; Moffett, 1975).

4.   The study of traditional grammar does not help students become better writers (Sherwin, 1969; Strom, 1960).

5.   Modeling can be a successful technique for teaching writing provided the program involves strategies which address specific components of the model (Gruber, 1977; Pinkham, 1968).

6.   Students can incorporate specific structural components into

their writing if these structures are presented and explained (Larom, 1960).

7.   Improvement in writing may occur when specified needs are addressed (Britton, et al., 1975; Graves, 1978).

Learning Principles

The review of cognitive developmental theory and psycholinguistic theory resulted in the derivation of learning principles.   The principles from these two areas have been combined and are listed below.

1.   Learning is an active process; the mind actively selects and interprets information in the construction of knowledge (Forman & Kuschner, 1977; Furth & Wachs, 1974; Kohlberg, 1969).

2.   Development of knowledge or cognitive schemata is the result of interaction processes of assimilation and accommodation as the mind strives for equilibrium (Flavell, 1977; Kohlberg, 1969).

3.   Cognitive growth relies upon prior modes or schemata.   New information should be in a context familiar to the mind (Forman & Kuschner, 1977; Kohlberg, 1969).

4.   Learning can be identified through stages, with qualitative differences in concept attainment being evident in each stage (Applebee, 1978; Beard, 1969; Forman & Kuschner, 1977; Inhelder & Piaget, 1958; Sigel & Cocking, 1977).

5.   Language development is a part of general cognitive development.   Children formulate production rules for language, moving from the general rules for language production to specific rules which accommodate the exceptions (Cazden, 1965; McNeill, 1970; Palermo & Molfese,

1977).

     6. Children need to have the opportunity to refine and readjust their cognitive structures through practice and by receiving systematic feedback.

Chapter 3

PROCEDURES FOR DEVELOPING THE CURRICULUM

The theoretical basis for this curriculum is outlined in the
previous chapter. Chapter 2 includes a review of cognitive developmen-
tal theory and psycholinguistic theory and a summary of a theoretical
base for composition instruction. From the information contained in
Chapter 2, six general learning principles and seven specific instruc-
tional principles have been derived. The review also provides a basis
for an instructional approach for the curriculum.

Once the theoretical basis for the curriculum is specified, it
is necessary to determine the means by which the curriculum could be
developed to reflect the theoretical foundation. The purpose of Chapter
3 is to outline the necessary procedures for developing a theoretically
based curriculum. The first step in the process is the derivation of
an instructional model that could serve as a guide in the development
of specific learning experiences from the theory and research cited in
Chapter 2. Such an instructional model has been developed by the
researcher and is explained in Chapter 3. Chapter 3 also includes the
rationale for the development of the instructional model, the derivation
procedure for the instructional model, the rationale for the content of
the curriculum, the content of the curriculum, and an explanation of the
procedures for selecting materials and for developing an evaluation
component for the curriculum.

Rational for the Development of the Instructional Model

The instructional model for the curriculum has been developed
from the theories and the research cited in Chapter 2. The instruction-
al model for the curriculum should be consistent with the theoretical
principles for the curriculum. Therefore, the learning principles from
Chapter 2 have been used in developing an appropriate model. According
to Snelbecker (1974), the ideal situation in planning an outline for
instructional experiences or an instructional model "would involve
drawing from a comprehensive, empirically valid, and logically sound
psychological theory of man" (1974:17).

Cognitive developmental theory and psycholinguistic theory
provide the theoretical foundation for the model. In Chapter 2, six
learning principles have been derived from these theories. These
learning principles provide an explanation of how children learn accord-
ing to cognitive developmental theory and psycholinguistic theory.
Learning in this context refers to all types of learning, not just
school-related topics. These learning principles provide the curriculum
with a general outline for educational experiences. In order to relate
these principles to a writing curriculum, specific instructional guide-
lines were derived from the principles. These guidelines are used in
the formulation of an instructional model.

Learning theory can also provide educators with a sequence for
learning activities. The learning process has been described in Chapter
2 and is summarized by Farnham-Diggory's (1972) learning cycle. The
learning cycle is based upon cognitive developmental theory and is used

to complete the left side of the derivation model (Model 1).

According to Snelbecker (1974), another source should be considered when developing a model. Snelbecker stated that "any gaps in the theory, any incomplete conceptions of man, force the practitioner to use 'common sense' and 'intuition' or some other theoretical or philosophical source in order to complete the plan for the instructional experiences" (1974:17). Research related to writing instruction can be used to fill any gaps in the outline for this curriculum. The research reviewed in Chapter 2 has resulted in the derivation of seven instructional principles. These principles relate specifically to the problem of how to teach writing and provide empirically-based guidelines which can be used to complete the design for the instructional model. The research completes the model and the research line of derivation is shown on the right side of the model.

The following chart represents the components used to derive the instructional model for the curriculum.

Model 1

Theory
(Cognitive Developmental
and Psycholinguistic)

Learning Principles

Research
(related to instructional
techniques)

Learning Cycle

Instructional
Guidelines

Instructional Principles

Integration

Instructional Model
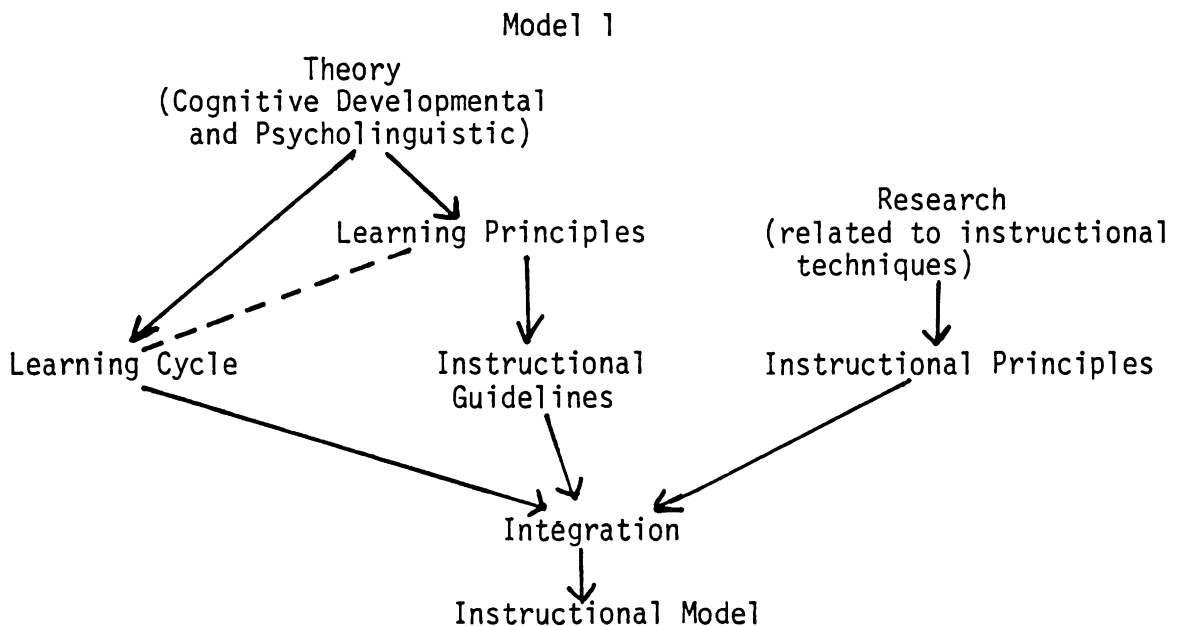
Components of the Process

The instructional model has been derived from theory and research. The major components of the derivation are the learning cycle, the learning principles, and the instructional principles. The learning cycle and the learning principles were derived from theory. The instructional principles were derived from research. The first component is the learning cycle. An explanation of the learning cycle and its relationship to the theoretical foundation follows this introduction.

Following the learning cycle explanation, the learning principles are discussed. The derivation of these principles is contained in Chapter 2. These principles deal with learning in general and need to be related to writing. By relating the learning principles to writing, instructional guidelines are established. These instructional guidelines are summarized after the explanation of all learning principles.

The final step in the derivation of the model is the integration of the learning cycle, the instructional guidelines, and the instructional principles. The integration of these components is illustrated in an integration model (Model 2) and the process is explained following that model.

The result of this process is the instructional model (Model 3). This model is illustrated on page 65 followed by an explanation of the components.

Cognitive Developmental Learning Cycle

According to Farnham-Diggory (1972) learning occurs through a self-motivated learning cycle. This cycle is based upon Piaget's theory of learning. The first step in the cycle is the activation of existing

schema through the introduction of new information. The new information
is either assimilated into the child's cognitive system or disequilibrium
occurs. When disequilibrium occurs, the child's schemata must be adjust-
ed to reflect the new information. This process is referred to as accom-
modation. After the accommodation process, additional assimilation and
accommodation processes may occur so that further adjustments to the sys-
tem may be made. Finally the child is ready to apply the new or revised
schemata to a new situation. The application of the revised schemata en-
ables the learner to use the new schemata. The rehearsal or practice of
schemata aids in the retention of schemata. With the introduction of
new information, existing schemata are activated and the cycle continues.

Learning Principles

Learning Principle 1. Learning is an active process; the mind
actively selects and interprets information in the construction of know-
ledge (Forman & Kuschner, 1977; Furth & Wachs, 1974; Kohlberg, 1969).

According to cognitive developmental theory, the mind actively
constructs knowledge by selecting and interpreting information which the
mind encounters. Therefore, in order for the mind to construct knowledge
about writing, opportunities should be provided for the student to come
into contact with writing structures. Interactions with information
about story structures and with the written product enable the mind to
construct knowledge about writing, specifically the story. If contact
with writing is limited to the finished products of the writing process,
the mind must try to act upon the complete product. The mind must try to
interpret simultaneously or analyze all of the processes which were in-
volved in the completion of the product. The amount of interpretation
required could be overwhelming for some students. Therefore, dividing

the information into smaller, identifiable segments could be one way to facilitate the interpretative process of the mind.

Learning Principle 2. Development of knowledge or cognitive schemata is the result of interaction processes of assimilation and accommodation as the mind strives for equilibrium (Flavell, 1977; Kohlberg, 1969).

The development of new cognitive schemata or the changing of present cognitive schemata to include new information is the result of the mind's need for balance or equilibrium. For example, if the present cognitive schema pictures the concept "dog" as a white, four-legged animal and the child comes in contact with a black, four-legged animal which has also been identified as a dog, then the child's mind recognizes this inconsistency. Present cognitive schemata can be changed to reflect the additional information about dogs. Through this continual process, the mind incorporates an everwidening amount of information and growth occurs.

Growth in writing abilities, therefore, depends upon accommodation and assimilation processes. In order to move from merely writing down speech to the multi-faceted art of composing, the students' cognitive writing concepts need to expand and grow. The students may or may not be aware of the many literary structures used in narrative writing. If the students are aware of the writing structures, then they may discover various styles and techniques and incorporate the new information into their writing. Many times, however, students do not, or are not able to, identify the various literary structures and their characteristics by simply being exposed to literature. Instruction

which directs the student's attention toward specific structures or stylistic devices in literature, at this point, could act as an advance organizer and aid the student. Through a systematic organization of the material, the student may then be in a better position to incorporate new concepts into his cognitive writing structures.

Learning Principle 3. Cognitive growth relies upon prior modes or schemata. New information should be in a context familiar to the mind (Forman & Kuschner, 1977; Kohlberg, 1969).

In order for accommodation and assimilation processes to occur, the mind needs to be able to relate new information to one of its existing cognitive schemata. Through the relating process, the mind is able to expand and develop present schemata instead of always creating new schemata. Information that can be related to something the child already knows or understands is more meaningful to the child. The relating of new information based on present or pre-existing knowledge provides a link to join together many ideas in the child's mind.

Likewise, the development of writing competencies is dependent upon the presentation of the material to the child. Children learn to write by expanding their cognitive schemata for writing by assimilation and accommodation processes. Information about writing is assimilated into present cognitive schemata, and existing schemata are accommodated to reflect the new information. In order for the assimilation and accommodation processes to occur, the learner needs to be able to relate new information to his previously held writing schemata.

New writing concepts should be presented in a context that allows for assimilation and accommodation to occur. Cognitive growth

can be hindered by too little information, that is information about writing which is so sketchy that the learner cannot act upon it because he cannot relate the information to his existing writing schemata. New concepts or initial presentations should be structured to allow the student to utilize what he already knows about writing or a particular writing structure when he confronts new information. This type of organization and presentation aids the child's mind in the relating process and enables it to act on the information so that assimilation and accommodation processes can occur. The relating process is vital to cognitive growth (Forman & Kuschner, 1977). If information is presented in such a way that the student can relate it to his present cognitive schemata, the student should be able to receive and act upon a diverse amount of information.

Learning Principle 4. Learning can be identified through stages, with qualitative differences in concept attainment being evident in each stage (Applebee, 1978; Beard, 1969; Forman & Kuschner, 1977; Inhelder & Piaget, 1958; Sigel & Cocking, 1977).

According to cognitive developmental theory, children's ability to understand concepts and incorporate new information into their cognitive schemata is dependent upon their developmental level. Children in the sensori-motor stage rely upon physical manipulation of objects during the learning process. The preoperational child can understand one-to-one relations between objects but cannot perceive or understand the transformation of stages until the concrete operations stage. The concrete operational child can reason with abstract ideas provided that these ideas are related to concrete materials. Abstract reasoning

without the assistance of concrete materials is not possible until the
individual reaches the formal operations stage.

Many researchers have identified particular abilities for dif-
ferent stages (Applebee, 1978; Beard, 1969; Forman & Kuschner, 1977;
Inhelder & Piaget, 1958; Sigel & Cocking, 1977). These abilities were
discussed in Chapter 2. This curriculum is intended for concrete ope-
rational students; therefore, the abilities of concrete operational chil-
dren that were derived in Chapter 2 have been included here. Theory
and research indicate that the abilities of a concrete operational child
should be the following:

1. The child should be able to think about or see transfor-
mations (Forman & Kuschner, 1977).

2. The child should be able to coordinate more than one fea-
ture of an object or event at a time (Forman & Sigel, 1979).

3. The child should be able to internalize physical action
into mental actions or operations (Beard, 1969).

4. The child should be able to mentally reverse actions
(Forman & Kuschner, 1977).

5. The child should be able to organize objects or events into
hierarchies of classes or arrange them along a continuum (Sigel &
Cocking, 1977).

6. The child should be able to imagine views from vantage
points other than his/her own (Beard, 1969).

7. The child should be able to show and understand different
ways of reaching the same result (Beard, 1969).

8. The child should be able to assemble relationships which

express differences (Beard, 1969).

9. The child should be able to understand reciprocity of relations (Beard, 1969).

Curriculum planning for the concrete operational child should follow the developmental level of the child. Activities for students in this curriculum should be based upon the abilities of concrete operational students.

Writing is an abstract process. In order to make the process of writing clear to the concrete operational child, the techniques, explanations, and activities should be concrete. In other words, examples from writing should be used. Writing is abstract, and the idea of a story is abstract; however, the concrete aspect of a story is the actual story (product) on paper. The concrete operational child should be able to work with actual stories if specific stories, or parts of stories, are used as concrete examples of abstract ideas. Activities which make use of such examples should be designed to enable the student to use the abstract structures of writing. Through examining stories and seeing the results of abstract ideas (i.e. the story), the abstract elements of writing can be related to students in a concrete manner. Students should then be required to write. When students write stories, they are dealing concretely with abstract ideas.

Learning Principle 5. Language development is a part of general cognitive development. Children formulate production rules for language, moving from the general rules for language production to specific rules which accommodate the exceptions (Cazden, 1965; McNeill, 1970; Palermo & Molfese, 1977).

Children learn the rules for oral language by moving from the general to the specific. As new rules are developed by the child, he applies these rules to all situations. Later, he learns the inconsistencies and exceptions of the oral language. Writing instruction needs to follow this same pattern. General writing concepts need to be formulated by the student first; then, he is able to expand and revise this foundation or his cognitive schemata to include the exceptions and the specifics. Writing activities and lessons need to be structured so the student is able to apply the same processes he used in his general development to his writing development. Cognitive writing schemata can better be developed by starting with general structures and moving to specifics. This gives the student a general foundation at first, which can then be expanded and revised to incorporate the specifics. Instruction in writing, therefore, should provide for general-to-specific development. The curriculum should move from the general structures to specific conventions used in language. Likewise, each unit should be designed to move the student from the very general ideas to the specifics of that particular topic.

Learning Principle 6. Children need to have the opportunity to refine and adjust their cognitive schemata through practice and by receiving systematic feedback (Perron, 1977; Piaget, 1964; Stallard, 1977; Vygotsky, 1962).

In order for students to incorporate the structures of written language into their cognitive system they need to have the opporunity to refine and adjust their existing cognitive schemata. The refinement and adjustment of cognitive schemata is facilitated through practice

and the application of those schemata. Therefore, as new writing struc-
tures or writing techniques are introduced to students, they need to
have the opportunity to refine their schemata through practicing the
techniques and then applying the techniques and structures in the writ-
ing process. By using these structures, students will have the oppor-
tunity to refine and adjust these cognitive schemata. Practice alone is
not enough. As students practice or use their new schemata, they need
feedback so that they can make the appropriate adjustments within their
cognitive system. In writing, this feedback may come from a variety of
sources including teachers and students. This feedback may also come in
a variety of forms such as answers to questions, written comments, dis-
cussions, and sharing sessions. Therefore, in order for children to be
able to adjust their cognitive writing schemata, they need to have the
opportunity to practice and use the new concepts and structures and to
receive feedback pertaining to this usage.

Instructional Guidelines. Based upon the preceding learning
principles, guidelines were derived. These guidelines were used in the
development of the instructional model. The guidelines and their source
of derivation follow:

1. Divide the content of the curriculum into small, identi-
fiable segments (Learning Principle 1);

2. Provide advance organizers for the student during instruc-
tion (Learning Principle 2);

3. Relate new information to the students' present cognitive
schemata (Learning Principle 3);

4. Relate new information to concrete materials and provide

for concrete activities (Learning Principle 4);

     5. Arrange the units from general to specific information (Learning Principle 5);

     6. Provide opportunities for students to practice and use new concepts and to receive feedback during this process (Learning Principle 6).

Instructional Principles

     The right side of the model (Model 1) deals with research. The derivation process from research to instructional principles was also completed in Chapter 2. Since the instructional principles relate specifically to the problem of how to teach writing, another derivation step was not needed. The instructional principles from Chapter 2 follow.

     <u>Instructional Principle 1</u>. Instruction in specific writing skills can help students develop these specific writing skills (Ezor & Lane, 1965; King, 1979; Mellon, 1969; Moriarity, 1978).

     <u>Instructional Principle 2</u>. Intensive correction of errors does not improve writing. Greater positive impact upon writing can be achieved during the prewriting activities (Arnold, 1964; Haynes, 1978).

     <u>Instructional Principle 3</u>. Feedback from peers may help students improve their writing (Crowhurst, 1979).

     <u>Instructional Principle 4</u>. The study of traditional grammar does not help students become better writers (Sherwin, 1969; Strom, 1960).

     <u>Instructional Principle 5</u>. Modeling can be a successful technique for teaching writing provided the program involves strategies

which address specific components of the model (Gruber, 1977; Pinkham, 1968).

Instructional Principle 6. Students can incorporate specific structural components into their writing if these structures are presented and explained (Larom, 1960).

Instructional Principle 7. Improvement in writing may occur when specified needs are addressed (Britton, et al., 1975; Graves, 1978).

Integration

The instructional model has been developed by an integration of the instructional guidelines, the cognitive learning cycle, and the instructional principles. The following integration model represents the integration of these three components. An explanation of the integration process follows the model.

Integration Model

Model 2

Cognitive Developmental Learning Cycle	Instructional Guidelines (Derived from learning principles)	Instructional Principles
Activation of Schemata	Small units of work → Advance Organizers	Instruction in specific skills and structures Instruction during the prewriting stage
Accommodation	Relate to present cognitive schemata → Relate to concrete materials	Modeling techniques
Readjustment of Cognitive Schemata	Provide opportunities for questions, practice and feedback →	Address specific needs in writing
Application	Provide opportunities for students to use new concepts →	Feedback from peers
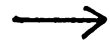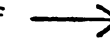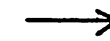
The first component in the integration model deals with the first step in the learning cycle, that is the activation of schemata. During this initial step, it is necessary to set the stage for learning. Instructional Guidelines 1 and 2 relate specifically to the introduction of information and therefore are included at this point. Instructional principles 1 and 2 also deal with the initial step in lesson presentation and have been incorporated into step one of the model. Each of these components are integrated into the first step of the instructional model which is the introduction of information. The instructional

guidelines and principles are used to provide specific information about introducing new information to students.

The second component of the integration model deals with step two in the learning cycle which is the accommodation of existing schemata to reflect new information. In order for the learner to accommodate new information, this information needs to be related to the learner's present cognitive schemata (Instructional Guideline 3). Additionally, for the concrete operational learner, new information needs to be related to concrete materials and concrete activities need to be provided (Instructional Guideline 4). A specific writing technique that deals with concrete materials and activities is modeling (Instructional Principle 5). Each of these principles and guidelines address the issue of accommodation and are therefore integrated to become the second step of the instructional model. The second step is named the revision of cognitive schemata. Each of the related principles and guidelines are used as suggestions to help students revise their cognitive schemata to include the new information presented in step one.

The next component of the integration model addresses the third step in the learning cycle. This step is the readjustment of cognitive schemata. During the readjustment phase, the learners "fine tune" the accommodations from the previous step and also assimilate additional information. The process of readjusting schemata occurs when students have the opportunity to ask questions, practice, and receive feedback (Instructional Guideline 6). At this phase, the learner is sorting through what he understands and is trying to clear up the problems. Therefore, it is during this step that specific problems can be

identified and should be addressed (Instructional Priniciple 7). Each of these principles and guidelines are integrated into the third step of the instructional model which is the readjustment of cognitive schemata.

The final step in the integration model deals with the final phase of the learning cycle. The final phase is application. The learners need to apply their new or revised cognitive schemata. Instructional Guideline 6 and Instructional Principle 3 logically fit into the scheme at this point. Guideline 6 specifically states the need for students to use new concepts and principle 3 addresses the need for peer feedback following a writing assignment. The integration of Instructional Guideline 6 and Instructional Principle 3 form the final step in the instructional model

Instructional Model

The following model is the instructional model for this curriculum. This model is the result of an integration of the theory and research reviewed in this study. Following this model is an explanation of the components.

<u>Instructional Model</u>

Model 3

Introduction of Information - advance organizers

small units of work

instruction in specific
    skills and structures

Revision of Cognitive   - relate to present structures
    Schemata

concrete activities

modeling techniuqes

Readjustment of Cogni-   - address specific needs in writing
    tive Schemata

provide opportunities for questions,
    practice and feedback

Application of Revised   - provide opportunities   for students
    Schemata   to use new concepts

feedback from peers

The first component of the instructional model is the intro-
duction of information. Information should be arranged in distinct
units in order for children to integrate the information more easily
(Learning Principle 1). Labels or advance organizers should also be
incorporated into the procedure during the introduction phase. By divid-
ing the material into units and providing labels for the material, stu-
dents have been given some assistance in the relating process (Learning
Principle 2). Instruction in narrative writing can be arranged accord-
ing to the proposed model. For example, the underlying structure of
stories can be divided into distinct units such as plot, setting, point
of view, etc. The story structures then become the internal represen-
tation for a story or the cognitive schemata. When asked to comprehend
or produce a story, students can use the framework provided by the sche-
mata to comprehend or produce a story. Thorndyke's (1977) research has
indicated that an identifiable organizational structure is important for
comprehension and memory of narrative discourse and that the use of an
existing organization faciliates learning relative to conditions in
which a new schemata had to be created. In addition to instruction in
specific structures, Instructional Principles 1 and 6 indicate that
during the prewriting stage, instruction in specific skills, such as
the use of metaphors, could be beneficial to the student.

The second step or component of the model is the revision of
present cognitive schemata to reflect the newly introduced information.
Learning Principle 3 indicates the need for new information to be re-
lated to present cognitive schemata. The teacher should draw upon
previous lessons and experiences with stories in order for children to

be able to relate the new information to their present schemata. During

the second step it is also important to consider the developmental level

of the child. This curriculum is designed for the concrete operational

child. In order for concrete operational children to be able to incor-

porate the new material into their schemata, the material should be pre-

sented in a concrete mode (Learning Principle 4). Presentation of ab-

stract literary concepts in a concrete mode may be attained by using

concrete materials, such as stories, for illustrative purposes and by

developing activities where children must manipulate the concrete mate-

rials. Instructional Principle 5 suggested the use of modeling tech-

niques. Through modeling, students will be working with concrete

materials.

The readjustment of cognitive schemata is the third component

of the model. During this stage, additional assimilation and accomoda-

tion processes should occur so that any inconsistencies at the end of

step two may be eliminated. The students need an opportunity to adjust

or change their schemata again while new information may need to be

assimilated. Opportunities should be provided for students to ask ques-

tions and activities should be planned for students to practice new tech-

niques (Learning Principle 6). Also, students should meet with more

success in the next component if specific needs are addressed during

the adjustment phase (Instructional Principle 7). It is important that

the learners have refined or perfected these adjustments before moving

on to the next step. One strategy, which may be used during the read-

justment phase, is the use of feedback (Instructional Guideline 6).

According to Crowhurst (1979), specific needs can be addressed through

the use of feedback.

The next component of the model is the application of the new schemata. For a writing curriculum, this step is apparent. Students should write and incorporate the new schemata into their assignment. Writing gives students an opportunity to use the new concept (Learning Principle 6). Students should also receive feedback during this phase (Instructional Principle 3).

Relation of Model to the Composing Process. The instructional model proposed for the curriculum is based on the theoretical foundation described in Chapter 2. The model should also reflect the writing process which is explained in Chapter 2. According to Chapter 2, the writing process can be described by three stages. The stages are prewriting, writing, and revising. Although these stages or processes were described sequentially, the process of writing does not occur in a linear fashion. Murray (1980:6-7) summarizes the composing process:

> Composing does not occur in a straightforward, linear fashion. The process is one of accumulating discrete words or phrases down on paper and then working from these bits to reflect upon structure, function, and then further develop what one means to say. It can be thought of as kind of "retrospective structuring"; movement forward occurs only after one has reached back, which in turn occurs only after one has some sense of where one wants to go.

The instructional model needs to incorporate the three stages and allow for the backward movement described by Murray.

The instructional model developed from the theoretical foundation incorporates the writing process into its structure. The design of the model also allows for the backward and forward movement within the model. The prewriting stage is addressed during the introduction

of information, the revision of schemata and the re-adjustment of schemata. The students are presented the new information and are given opportunities to accommodate and assimilate the information into their cognitive schemata.

The next stage is writing. In the proposed teaching model, the next step is the application of the revised schemata. In writing, this application would be opportunities for students to write and try to incorporate the new information into their writing. The application stage of the model allows for these writing experiences.

The last process or stage in writing is revising. Revising includes rethinking and rewriting what has already been written. Therefore, the revising process includes the entire model. Information may need to be explained again or additional examples may need to be given. Through revising the written material, additional adjustments in the cognitive schemata may occur. These new adjustments would then be expressed through application to the written copy.

Relation of the Writing Process to the Instructional Model

Revising — Writing — Prewriting:
- Introduction of Information
- Revision of Schemata
- Practice the Re-adjustment of Cognitive Schemata
- Apply the Revised Schemata
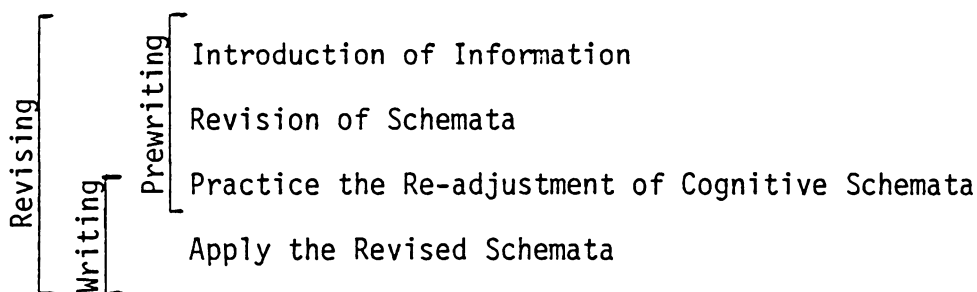
Rationale for the Content of the Curriculum

The purpose of this study is to develop a narrative writing curriculum for fifth-grade students based on theory. Students who complete the curriculum should be able to write stories and incorporate

as many of the literary structures as possible for the specified age group. Therefore, the overall goal for the curriculum is for students to be able to write a story incorporating as many literary structures as possible for a fifth grader. The individual components or units of the curriculum should lead to the attainment of the overall goal.

The entire scope of narrative writing structures has been outlined to determine the individual components or units of the curriculum. Then, the abilities of concrete operational children in relation to writing are detailed. The intersection of these two areas provided the specific writing structures that fifth graders or concrete operational children should be able to understand and work with. The intersection of the two areas becomes the content of the curriculum.
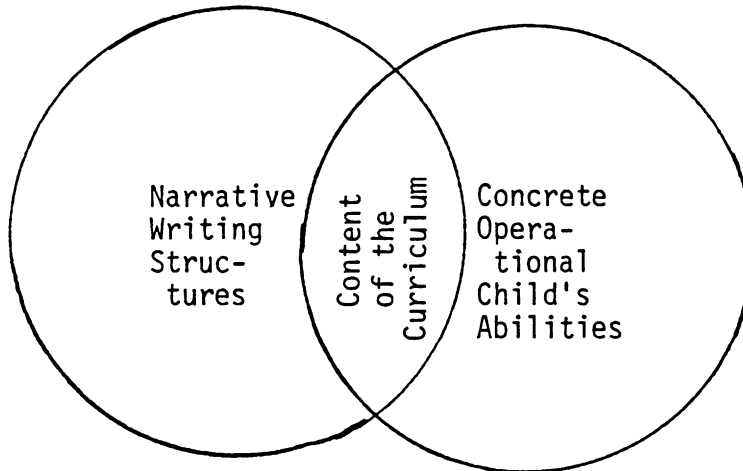
Narrative Writing Structures

In A Handbook to Literature, a comprehensive analysis of literary terminology and characteristics, Thrall (1960:473) has stated:

> . . . in the novel, the short story, and the drama, the 'structure' is generally regarded today as the most reliable as well as the most revealing key to the meaning of the work.

To determine the structures of a story, several texts have been reviewed (Altenbernd & Lewis, 1966; Hills, 1977; Kane & Peters, 1975; Perrine, 1966, 1978). The review indicates that different authors refer to the structures of a story using various terms, but the terms refer to essentially the same components. A summary of the structures defined in the texts has been compiled. This compilation reflects a consensus of the authors regarding the specific structures of a story. The summary of the structures of a story is as follows: (1) Plot, (2) Setting, (3) Theme, (4) Point of View, (5) Characters, (6) Style.

Concrete Operational Child's Writing Abilities

Two sources have been used to establish the concrete operational child's writing abilities. One source was the summary of the concrete operational child's abilities that was formulated in Chapter 2. The other source was the narrative writing research that has been done with concrete operational age children. An integration of these two sources has been used to determine the specific structures that the concrete operational child should be able to understand and use.

Concrete operational child's abilities.

An outline of the concrete operational child's abilities has been formulated in Chapter 2 and reviewed in the discussion of Learning Principle 4. A summary of the concrete operational child's abilities follows. The concrete operational child should be able to:

(1) think about or see transformations (Forman & Kuschner, 1977);

(2) coordinate more than one feature of an object or event at a time (Forman & Sigel, 1979);

(3) internalize physical action into mental actions or opera-tions (Beard, 1969);

(4) mentally reverse actions (Forman & Kuschner, 1977);

(5) organize objects or events into hierarchies of classes or arrange them along a continuum (Sigel & Cocking, 1977);

(6) imagine views from vantage points other than their own (Beard, 1969);

(7) show and understand different ways of reaching the same result (Beard, 1969);

(8) assemble relationships which express differences (Beard, 1969);

(9) understand reciprocity of relations (Beard, 1969).

Narrative writing research. Research in narrative writing has been done with concrete operational age children. Through this research, specific structures have been identified that the concrete operational age child has been able to understand and use.

Larom (1960), working with fourth and sixth graders, has designed a series of lessons to teach students how to write a story. The speci-fic characteristics or structures that Larom taught are as follows: (1) Description, (2) Live verbs, (3) The Happening, (4) Plot, (5) Sus-pense, (6) Characters, (7) Motivation, (8) Point of View, and (9) Theme. Larom has defined the preceding structures as follows:

(1) Description - the use of language to describe something using all of the senses;

(2) Live Verbs - the use of verb and adjective synonyms to make the description more vivid;

(3) The Happening - to have something happen, so that the reader actually participates;

(4) Plot - an outline of one or more happenings connected by transitions;

(5) Suspense - making the most of every incident in the happening;

(6) Characters - the use of description, action, dialogue, other characters' ideas, and inner thoughts of the characters, to develop the characters;

(7) Motivation - the use of reason in the story for the characters' actions;

(8) Point of View - the point of view from which the story was told;

(9) Theme - the meaning of the story.

Larom (1960:23) states that the identified elements of the short story which he taught to sixth graders appeared in their writing. Although the results of the fourth graders' stories were not as mature as those of the sixth graders, Larom felt that the fourth graders' results were remarkable.

A study conducted by Hill (1974) analyzes the writing of elementary children, grades two through six, to determine the presence, frequency of use, and development by grade level of specified literary devices. The literary devices included in the analysis have been taken from Larom's study and Thrall's A Handbook to Literature. The students in the sample were randomly selected from the Memphis City Schools, Memphis, Tennessee.

The results of the analysis of 35 fifth graders' writing were as follows:

(1)   24 students incorporated description;

(2)   28 students included a happening;

(3)   24 students developed a plot;

(4)   6 students included a theme;

(5)   16 students included a dialogue;

(6)   17 students used some type of figurative language, either hyperbole, irony, metaphor, simile, or personification;

(7)   students either wrote their stories from the viewpoint of the writer knowing all and seeing all but not entering into the action, which is the omniscient author, or the viewpoint of first person;

(8)   students incorporated differing numbers of characters into their stories with 12 students developing the characters in the story in some way.

Research indicates certain writing structures that fifth-grade students have been able to incorporate into their writing. These identified structures and the abilities of the concrete operational child have been used to establish the content of the curriculum.

Content of the Narrative Writing Curriculum

The content of the curriculum has been determined by the integration of specific components that concrete operational children should be able to work with and understand and the major elements of narrative writing. The rationale for each unit and subunits of the curriculum follows:

Plot

The plot of a story is the sequence of events of which a story is composed. In its simplest form, plot might consist merely of a sequence of related actions. However, Perrine (1966) reports that the excitement craved by the beginning reader and the meaningfulness demanded by the mature reader arise out of some sort of conflict. Perrine (1978) listed the types of conflict: (1) man against man; (2) man against environment; (3) man against himself.

Suspense is another part of the plot. Two common devices for achieving suspense are to introduce an element of mystery or to place the hero or heroine in a dilemma. Perrine (1966:60) has defined mystery as an unusual set of circumstances for which the reader craves an explanation and dilemma as a position in which the hero or heroine must choose between two courses of action, both undesirable.

Plot is included in the curriculum. Conflict and suspense elements are included in the curriculum in order to teach plot structure to students. Students in the concrete operational stage should be able to work with the cause and effect situations utilized in developing plot structure. According to Larom (1960) and Hill (1974), students at the concrete operational age level are able to understand and use plot and suspense in their writing. Beard (1969) has indicated that concrete operational children are able to show and understand different ways of reaching the same result. They are also able to see transformations (Forman & Kuschner, 1977). Transformations in actuality deal with cause and effect situations. The need for students to be able to deal with material in a concrete manner has been established in

Chapter 2. The elements of plot, suspense and conflict situations can be illustrated using concrete examples from literature.

Setting

The setting of a story is

> . . . the environment or place in which the story occurs. The setting includes the natural elements or forces found in nature as well as the buildings and objects created or built by the characters or members of the society in which the characters reside (Hoskisson, unpublished manuscript "Setting":1-2).

Through the use of language, the author can create in the reader's mind a more exact picture of this world or environment.

Setting is included in the curriculum. Setting is presented using techniques that deal with language. One method or technique is the use of description that utilizes the senses. This approach has been used by Larom (1960) and Hill (1974) in their work with concrete operational children. The development of setting by using the senses as a descriptive guideline is included in the curriculum. Another technique that can be used with descriptive language is personification and metaphors. Both of these techniques are cited by Hill (1974) as being evident in fifth graders' writing. These techniques are also used in the curriculum to develop the structure of setting. Concrete examples of descriptive language using the senses, metaphors, and personification can all be found in literature. Therefore, the inclusion of these techniques is consistent with the concrete operational child's abilities.

Point of View

Point of view in simple terms is who is telling the story. According to Perrine (1978), other factors come into consideration when developing this structure. These factors include not only who is the narrator, but also how much the character is allowed to know and to what extent this character is allowed to look inside the other charac- ters and report their thoughts and feelings. Although many combinations and variations are possible, Perrine (1978:183-186) has listed the four basic points of view as follows:

(1) omniscient - the story is told by the author using the third person (e.g., "Charlotte's Web");

(2) limited omniscient - the author tells the story in third person, but from the point of view of one of the characters (e.g., The Hobbit);

(3) first person - the author disappears into one of the characters, who tells the story in first person (e.g., "Old Yeller");

(4) objective - the author disappears into a kind of roving sound camera; the camera can go anywhere but can record only what is seen and heard (e.g., "Hills Like White Elephants").

Point of view has been included in the curriculum. This struc- ture can be taught by dividing it into the four basic points of view. Beard (1969) indicates that students at the concrete operational level should be able to imagine views from vantage points other than their own. The research by Larom (1960) concurs with Beard's assumption. Larom indicates that students at this level are able to understand and use point of view in their writing. In another study, Hill (1974)

has limited this topic by showing that children use third person or the omniscient author and first person in their writing. Perrine's (1966) discussion of point of view supports these findings. Perrine indicates that the limited omniscient point of view is difficult to develop. The objective point of view is also difficult to develop because of the restrictions on the author. Even though concrete examples of each of the four types of point of view could be found, this structure was limited to two types, first person and omniscient author. The limitation has been made because of Hill's research and Perrine's explanation of the difficulty associated with each type.

Character

The characters of a story are the central components. Rosenthal and Yarman (1956:121) have stated "The experience the author creates for the reader is centered in a character or a group of characters. The story's ideas and emotions are translated for the reader through the characters." How does the author make his characters real and genuine to the reader? Hughes and Duhamel (1966:52) have suggested:

> A writer should include as much as is necessary
> about a character for him to fulfill his role in
> the story. He must be described in sufficient
> external detail so that readers feel he is an
> individual and not just a name or an abstraction.
> If the story is concerned with the inner life of
> a character . . . his moods, feelings, ideas, or
> reactions . . . there must be sufficient detail
> about these to make them intelligible . . . .
> Characters are individualized by their motives
> as well as by their characteristics of dress or
> thought. Motives bind the characters to the plot
> and make the plot depend upon them.

The author can include the necessary information about characters by

his method of presentation. The methods of presentation are direct and indirect. Perrine (1978:67-68) has described the two methods of presentation:

> In direct presentation they tell us straight out, by exposition or analysis, what the characters are like, or have someone else in the story tell us what they are like. In indirect presentation the authors show us the characters in action; we infer what they are like from what they think or say or do.

According to Perrine (1966), the use of direct and indirect presentation is necessary for a convincing story. If the direct method is used alone, the story will not be emotionally convincing to the reader. Indirect presentation may be used alone. Perrine (1978) suggests four attributes necessary for story characters to be convincing:

(1) Characters are dramatized - they are shown speaking and acting.

(2) Characters must be consistent in their behavior - if they change their behavior there should be a reason for the change.

(3) Characters must be motivated - we must be able to understand the reasons for their behavior.

(4) Characters must be plausible - they must be lifelike.

In order for the writer to develop characters which have the above-mentioned characteristics, the author must use certain techniques that will enable the reader to become involved in the story. The author can involve the reader by developing the two main aspects of character development, physical description and psychological descriptions. The physical description is just what it says; the author describes, in some way, what the characters look like. Psychological description

includes what the character says, thinks, and does.

The story structure character was included in the curriculum. The structure can be developed using the two main aspects of character development, physical description and psychological description. Physical description involves the use of language to describe the characters. The use of adjectives, metaphors, and similes could be used to illustrate a character's physical description. These techniques have been used by fifth-grade students (Hill, 1974) and can be illustrated through the use of concrete examples. Therefore, physical description has been developed using adjectives, metaphors, and similes. The psychological description of characters can be approached by showing the characters' actions and by including what the characters say and think. The use of dialogue and monologue can be used to show what a character is saying and thinking.

Hill (1974) and Larom (1960) have indicated that students were able to develop characters using either action, description, dialogue, the inner thoughts of the author, or other characters' ideas. However, they do not specify how much each of these techniques were used. Each of the techniques described by Larom and Hill could, however, be illustrated using concrete examples from literature. Therefore, the concrete operational child should be able to understand and use them.

Character, then, has been developed in the curriculum using physical description and psychological description. The physical description has been explained through adjectives, metaphors, and similes. The psychological description has been approached through the use of dialogue, action, and monologue. Although other approaches or

techniques could have been included in this section, time restraints necessitate limiting the curriculum. The techniques that were chosen can be illustrated very easily in literature and are very common in stories.

Theme

"The theme of a piece of fiction is its controlling idea or its central insight. It is the unifying generalization about life stated or implied by the story" (Perrine, 1974:117). The theme of a simple story may be stated with one sentence; however, with a more complex story more explanation may be necessary. Theme is a very abstract idea that incorporates many elements of the story, and it comes to life as a result of how it is embodied or vitalized by the story. According to Perrine (1974:118), "The function of a writer is not to state a theme but to vivify it." The good writer writes a story to bring alive some segment of human existence. When he does so searchingly and coherently, the theme arises out of the story.

Although theme is an important and meaningful part of a story, it is not included in the curriculum. Theme is very abstract. Hill (1974) found that only six of the thirty-five fifth graders had incorporated theme into their stories. Larom (1960) has included theme in his study; however, he does not specify if students had gone beyond the point of merely having a meaning to the story. Additionally, even though the theme of a story is sometimes explicitly stated, the theme is usually implied. Concrete examples of theme would be difficult to find.

Theme is not considered appropriate for concrete operational students and is not included in the curriculum.

Style

An author's style is his or her trademark. It is the specific qualities of a story that make it possible to distinguish one author from another. According to Rosenthal and Yarmon (1956:138), style is:

> the kind of language a writer employs, his vocabulary, the nature of his imagery, the form and rhythm of his sentences, the manner in which he presents ideas, people, and narration.

A writer's style can include one or all of the techniques listed by Rosenthal and Yarmon. Some specific stylistic devices used by authors include repetition, imagery, personification, connotation, hyperbole, alliteration, onomatopoeia, and understatement.

The specific stylistic device included in the curriculum is hyperbole. This device is included for several reasons. Hill's (1974) study indicates that fifth graders are able to use hyperboles in their writing. Concrete examples of hyperboles can be found in literature. Therefore, according to research and theory, the inclusion of hyperboles in the curriculum is appropriate.

Other stylistic devices could possibly have been included in the curriculum, the rationale being that concrete examples could be used to illustrate many stylistic devices. However, other devices were not included because of the time element. According to the theoretical foundation for the curriculum, students need time to write. In order to allow time within the confines of the curriculum for writing, the

number of topics included in the curriculum has been limited.

Narrative Writing Curriculum

The content of the curriculum has been determined by the integration of specific components that fifth graders should be able to work with and understand and the major elements of narrative writing. The order of the units in the curriculum reflects Learning Principle 5 which states the need to move from the general to the specific when presenting material to students. The beginning structures treat the entire story while the latter structures treat only specific parts of the story. The units, in sequence, for the curriculum are as follows:

I. Plot

    (a) Conflict

        1. man against man

        2. man against the environment

        3. man against himself

    (b) Suspense

II. Setting

    (a) Language utilizing the senses

    (b) Descriptive language using metaphors and personification

III. Point of View

    (a) Omniscient

    (b) First person

IV. Character

    (a) Physical

        1. adjectives

    2. metaphors

    3. similes

(b) Psychological

    1. dialogue

    2. action

    3. monologue

V. Style

Procedure for Selecting Materials

Materials for the writing curriculum include literature selections and supplementary materials. Two criteria have been used in selecting the materials for the curriculum: (1) the stories or supplemental material selected should be a good, clear example of the aspect of the story structure being studied; and (2) the stories and supplementary material selected should be at or below the fifth-grade reading level.

Stories that are selected for the curriculum should be good, clear examples that illustrate the story structure being studied. For example, if students are studying the use of action or dialogue to describe a character, the story should illustrate this usage clearly and precisely. The example should not be vague because students may become confused if the structure being discussed is not evident in the lesson.

In addition to the first criterion, it is also important that students have material to work with and stories to read that are appropriate for their reading level. If the reading material is too

difficult for students, their attention will be focused on reading the selection instead of looking for the specific structure. Therefore, the selections included in the curriculum should be on the fifth-grade reading level or below the fifth-grade reading level.

Procedures for Developing the Evaluation Component

The evaluation component of this curriculum has been included as a means for determining if children have actually used the structure under study in their writing. An evaluation checklist will be developed in Chapter four which will enable the teacher to record the children's progress.

Two ways of obtaining this information are (1) teacher evaluation and (2) audience feedback. Hoskisson (unpublished manuscript, "Introduction":7) has described the use of and the importance of audience feedback:

> Having an appropriate audience is important. Students are the best audience for other students and they can be helped to accept each other's work and to give encouraging feedback to each other. Teachers can be the worst type of audience since they feel they must correct all of the mistakes students make. Giving feedback is an important function of learning to write. By being made aware of what reads well and what needs improvement students can improve their own writing as well as help others improve their writing . . . .

The attributes of peer feedback and criticisms of only teacher feedback are elaborated in Chapter two. Considering this evidence, peer feedback is an integral part of the curriculum and is used to determine the attainment of the objectives.

Chapter 4

THE CURRICULUM

Introduction

A fifth-grade narrative writing curriculum that focuses upon the short story is presented in this chapter. It is designed to provide classroom teachers with a theoretically-based writing curriculum to use with their students. The curriculum is based upon the theoretical assumptions derived in Chapter 2 and has been developed according to the procedures described in Chapter 3.

The curriculum is one which enables the learner to develop cognitive schemata for specific story structures and then use the newly acquired cognitive schemata in writing stories. A different story structure is developed in each unit with the units arranged so that the learner moves from the general structures to the specific ones.

Five instructional units are included in the curriculum. They are as follows: (1) Plot; (2) Setting; (3) Point of View; (4) Character; and (5) Style. Each unit includes activities that deal with several aspects of that particular story structure. Sequencing within the unit also moves from general to specific information. Each of the units contains the following sections: (1) Overview; (2) Objectives; (3) The Instructional Model; (4) Evaluation; and (5) The Materials.

A review unit follows Unit 5. This unit serves as a culminating activity for the entire curriculum. The activities within this unit incorporate all of the structures within the curriculum.

This curriculum has been designed so that it could be removed from this document and implemented. A title page, table of contents, and introductory material have been provided for this purpose.

A Fifth Grade

Narrative Writing

Curriculum

by

Deborah Akers

March, 1982

Table of Contents

Introduction

Cognitive developmental theory offers an explanation of the processes involved in learning. More specifically, psycholinguistic theory deals with the processes involved in learning language. The writing curriculum that follows is based upon assumptions derived from these two theories. Additionally, research on the composing process and writing instruction has been used in conjunction with the theoretical assumptions to define the scope of the curriculum and to develop an instructional model for the curriculum.

According to cognitive developmental theory, learning is an active generative process where meaning and understanding are constructed from experiences. Through assimilation, the learner takes in new information and revises existing schemata or adds new schemata to include the new information. This process is referred to as accommodation. Thus, learning occurs through assimilation and accommodation processes. Psycholinguistic theory, on the other hand, deals with how children learn language. Language learning occurs when the learners are able to organize language input and simplify its complexities into a form they can understand. Through this process, the child forms a personalized cognitive system or rule system for language. This system then is the basis for language production. Through assimilation and accommodation, the underlying cognitive language structures or rules are revised and/or expanded. Thus, learning continues. These two theories, cognitive developmental and psycholinguistic, form the theoretical foundation for this curriculum.

Cognitive developmental theory and psycholinguistic theory are important to the classroom teacher because they provide a sound theoretical basis for instruction. No theory, however, specifies actual activities for the teacher to use with students. Therefore, six principles have been derived from the theories. These principles are used as a basis to plan activities for the curriculum. The learning principles for this curriculum are as follows:

(1) Learning is an active process; the mind actively selects and interprets information in the construction of knowledge.

(2) Development of knowledge or cognitive schemata is the result of interaction processes of assimilation and accommodation as the mind strives for equilibrium.

(3) Cognitive growth relies upon prior modes or schemata. New information should be within a context familiar to the mind.

(4) Learning can be identified through stages, with qualitative differences in concept attainment being evident in each stage.

(5) Language development is a part of general cognitive development. Children, moving from the general rules of language production to rules which handle the exceptions, formulate production rules for language.

(6) Children need to have the opportunity to refine and adjust their cognitive schemata through practice and by receiving systematic feedback.

These are the basic principles upon which this curriculum is based.

The theoretical foundation for the curriculum provides a general outline for educational experiences, but, because these theories deal with learning in the generic sense rather than just school-related topics, research is needed to "fill in the gaps" of a theory, as

well as give guidance for operationalizing the theory in a specific sub-

ject area. For example, research which deals with the composing pro-

cess and writing instruction can provide a resource for successful tech-

niques and methods. If students are to benefit from this research,

this information should become part of the curriculum. Therefore,

instructional principles have been derived from the research cited in

Chapter 2. The instructional principles for this curriculum are as

follows:

> (1) Instruction in specific writing skills can help students develop those specific writing skills.
>
> (2) Intensive correction of errors does not improve writing. Writing can be affected and improved more in the earlier stages, especially during the prewriting activities.
>
> (3) Feedback from peers may help students improve their writing.
>
> (4) The study of traditional grammar does not help students become better writers.
>
> (5) Modeling can be a successful technique for teaching writing provided the program involves strategies which address specific components of the model.
>
> (6) Students can incorporate specific structural components into their writing if these structures are presented and explained.
>
> (7) Improvement in writing may occur when specified needs are addressed.

The instructional principles are used in conjunction with the learning

principles to formulate an instructional model which is used throughout

the curriculum.

The instructional model for the curriculum consists of four

components. These components are the introduction, the revision of

cognitive schemata, the readjustment of cognitive schemata, and the

application of the revised schemata. The instructional model is used in each unit as the framework for planning specific activities and experiences.

Introduction of Information. The introduction of information is the first step in the instructional model. In order for the learning process to begin, it is necessary to activate the student's existing schemata. When information is received by the learner, the activation process may begin and two processes may occur. First, the information is taken into the learner's cognitive system. This process is assimilation. Then, cognitive conflict may occur. Cognitive conflict happens when a new piece of information does not fit perfectly into the learner's existing cognitive schemata. When cognitive conflict occurs, the mind actively seeks information in order to achieve equilibrium. Therefore, the first step in the model is the presentation of new information such that a cognitive conflict will occur. Another factor must be considered at this point. Too much information or poorly organized material can confuse the learner. According to Learning Principle 2, one way to address this problem is to provide advance organizers for the learner. Other methods suggested by the instructional principles are to limit instruction to specific skills or focus upon one story structure at a time.

In this curriculum each unit is limited to one story structure. During the initial presentation, new information is presented to the learner using advance organizers. These organizers are identified for the student at the beginning of the unit. The advance organizers are concept definitions, generalizations, or analogies. All remaining

activities and experiences in that unit relate to them.

  Revision of Cognitive Schemata. The second step in the instructional model is to facilitate the revision of cognitive schemata in order to reflect the new information that is presented in Step One. As stated in Step One, after cognitive conflict occurs, the mind acts upon the new information in order to achieve equilibrium again. This process is called accommodation. During the accommodation process the learner's cognitive schematas change or expand in order to accommodate the new information. Consequently, the second step of the model addresses the accommodation process. Activities in this step should be planned to enhance the accommodation of new information. Several factors are important to this process. First, Learning Principle 3 states the need for new information to be related to the learner's present schemata. By relating new information to the learner's existing cognitive schemata, the learner should be able to make the necessary connections within his/her cognitive system much more easily. Another factor which is important during the accommodation process is the level of the information that is being presented to the learner. At each developmental stage there are differences in the type of material and/or experiences that learners can handle. It is this point in the model where the learner must act upon information so that cognitive structures can be revised. Therefore, it is crucial that the new information be presented in a manner appropriate for the learner's developmental stage (Learning Principle 4).

  In this step of the model, activities are included that should assist the teacher in drawing upon the learner's previous experiences

and thus aid in the relating process. Activities that incorporate the concrete aspects of the concepts are also used in keeping with the developmental level of the learners. One concrete activity, in particular, is using literature as a model for specific writing techniques.

Readjustment of Cognitive Schemata. Step Three of the instructional model is designed to provide another learning opportunity for the student. This step should facilitate learning in two ways. There should be opportunities for specific needs to be addressed and for questions to be answered. Consequently, the learner has an additional opportunity to assimilate and accommodate the new material. Inconsistencies in the learner's mind at the end of Step Two should be eliminated in this step.

The third step of the instructional model is fulfilled in the curriculum through question/answer sessions and discussion groups that utilize peer feedback. Suggestions for implementing each of these techniques are included in the curriculum.

Application of the Revised Cognitive Schema. The last step in the instructional model is to provide an opportunity for the student to apply the revised cognitive schemata. In order for the learning process to be complete, the learner needs to apply the newly revised schemata to a new situation. This activity forces the learner to draw upon the newly acquired or revised schemata to complete the task. In a writing curriculum, then, the last step in the model should be

accomplished through writing activities. In this curriculum, the learner is required to write a story incorporating the story structure for that unit.

Unit Structure

The units in this curriculum are divided into five sections. These sections are as follows: (1) Overview; (2) Objectives; (3) Instructional Model; (4) Evaluation; and (5) Materials.

Overview. Each unit of the curriculum begins with an overview of the unit. The overview provides background information for the teachers about the story structure presented in that unit. Information concerning the necessary entry skills is also included. Even though a comprehensive, sequential list of all of the specific skills necessary for successful story writing has not been developed, certain prerequisite skills should enhance the students' potential progress as they begin this curriculum. These prerequisites are explained in the overview of Unit I. Each unit thereafter builds upon the previous units; therefore, the prerequisite section appears in Unit I only.

Objectives. The culminating objectives for each unit are identified in this section. These objectives are the overall objectives for the unit and are evaluated in the evaluation section. Essentially, these objectives describe what the students should accomplish by the end of the unit.

Instructional Model. The instructional model provides the basic framework for each unit's work. All activities are developed within the model and are presented in the Instructional Model section

of each unit. The rationale for the model and the components of the model have been discussed in the theoretical background section.

Within each component of the model, activities are developed. These activities are numbered sequentially throughout the model. Procedures and directions for implementing each activity are included under the activity. Suggested dialogue is provided when new definitions or specific concepts are introduced. This dialogue is labeled <u>SAY</u>. In addition to these components, some activities include examples, helpful hints, and teacher information. This information is labeled <u>Example</u>, <u>Helpful Hint</u>, or <u>Teacher Information</u> and appears with the activity.

<u>Evaluation</u>. The evaluation section of the curriculum consists of activities or suggestions for evaluating the children's achievement of the unit's objectives. For most units, the students will be evaluated on whether or not they were able to compose a story using the writing structure presented in the unit. Audience feedback is utilized as one method of evaluation. An audience feedback strategy is developed through the course of several units.

Suggestions for classroom record-keeping are also included in this section. Students who do not meet the evaluation criteria should be provided with additional literature and composition experiences relative to that unit's emphasis before continuing to the next unit.

<u>Materials</u>. In the materials section, all of the books of children's literature, stories from basal reading textbooks, and audio-visual materials used in the unit are listed. Appendix I lists a bibliography of additional books that could be used in the curriuclum.

Teachers may substitute appropriate materials when the suggested materials are not available.

UNIT I

PLOT

I. Overview

Prerequisites. In order for students to be able to complete the activities in Unit I, they should be able to write a short story in which the events are placed in a logical sequence.

Background. The plot is the sequence of events which make up a story. Perrine (1978:59) states, "Conceivably a plot might consist merely of a sequence of related actions. Ordinarily, however, both the excitement craved by the beginning reader and the meaningfulness demanded by the mature reader arise out of some sort of conflict - a clash of actions, ideas, desires, or wills." According to Rosenthal and Yarmon (1956:134),"plot can be defined as the conflict situation in which the characters work out their individual roles." Three major types of conflict have been identified: (1) man against man; (2) man against environment; and (3) man against himself.

The plot of a story can be developed by creating conflict situations in the story. According to Rosenthal and Yarmon (1956:134), a conflict situation consists of the following: (1) the introduction of a problem or an issue of some kind; (2) the complications or road-blocks; (3) the climax or high point of the dramatic action; and (4) the resolution of the problem or the issue.

Another technique used to develop the plot of a story is sus-pense. Suspense in a story can create interest and hold the attention of the reader. The reader will feel compelled to continue reading.

Two devices used to achieve suspense are to introduce an air of mystery into a situation and to place the hero or heroine in a dilemma (Perrine, 1966).

Structure. The instructional activities for this unit have been developed to teach the story structure plot. Advance organizers are used to introduce the complete curriculum and this unit. Various techniques may be used to develop the plot of a story. This unit begins with sequencing and then moves to other concepts. Specific activities are included within the unit in order to develop the overall concept of the unit.

The instructional activities for this unit are divided into four mini-units. Each mini-unit addresses a specific concept related to plot. The following mini-units are included in this unit: (1) Introduction to Plot; (2) Types of Conflict; (3) Creating Conflict; and (4) Creating Suspense. Introduction to Plot introduces plot to students through sequencing activities. The three types of conflict are taught in mini-unit 2. In Creating Conflict, a four-step approach is used to teach students how to create conflict situations in their stories. In the last mini-unit, the use of mystery and dilemma is included as a means of creating suspense in stories and thereby developing the plot.

II. Instructional Objectives

At the conclusion of this unit students should be able to write a story utilizing one or more of the types of conflict. They should also be able to create suspense in their stories either through an

element of mystery or by creating a dilemma for one of the characters.

III. Instructional Model

The instructional model for this curriculum consists of four components. These components are the introduction of information, the revision of cognitive schemata, the readjustment of cognitive schemata, and the application of the revised cognitive schemata. Each mini-unit in this unit uses the instructional model to develop that mini-unit's major concept. Specific suggestions and activities for accomplishing each component are included.

Mini-unit I contains an additional section which describes how each component of the model will be implemented and gives the rationale for the specific types of activities. This section should provide further clarification of the instructional model for the teacher.

IV. Evaluation

The evaluation component of this unit consists of two parts, teacher evaluation and audience or peer feedback. Suggestions for teacher evaluation are included after each mini-unit. Suggestions for the audience or peer feedback component begin in the fourth mini-unit. This component will be continued and expanded through the other units. Although Unit I only includes a limited amount of peer feedback, the burden of providing feedback will be shifted from the teacher to the students as students become more familiar with the feedback process.

V. Materials

A list of the materials needed to implement this unit follows.

References for additional stories that could be used for examples are included in Appendix I.

Books	Publisher
Robinson Crusoe	Rand McNally
The Wolf and the Seven Kids	
Hansel & Gretal	
Jack & the Beanstalk	
The Emperor's New Clothes	
Pandora's Box	Random House

Stories	Basal Reading Series
"Champions Don't Cry"	Houghton Mifflin
"The Canoe in the Rapids"	Houghton Mifflin
"The Sidewinder:	Allyn & Bacon
"King Midas"	Macmillan
"Flight to Freedom"	Houghton Mifflin
"The Phone Call"	Laidlaw
"The Ghost on Saturday Night"	Scott, Foresman & Co.
"Spin, Weave, Wear"	Laidlaw
"The Princess & the Admiral"	Open Court

MINI-UNIT I

Introduction to Plot

Introduction of Information

Relation to Model. Advance organizers should be provided for students so that they will be able to integrate the new information more easily. Advance organizers act as a connection between the material to be learned and the learner's cognitive schemata. The use of advance organizers also helps the teacher divide major ideas into smaller, related ideas. By focusing upon one area at a time, specific skills and concepts for a particular area can be addressed. The new information is given to students in clusters of related ideas rather than bombarding them with a multitude of unrelated concepts. Through the clustering of similar ideas and skills, students are aided in the relating process.

The advance organizers in this curriculum are statements that are designed to help the learner accommodate and assimilate the new material in each mini-unit. Activities within each mini-unit will relate to the advance organizers.

Activity 1. Present the following outline of the curriculum and explain the scope of the curriculum to students. This outline should serve as a guide for students and help them acquire a perspective for the scope of the unit. Explain to students that there is an interrelationship between all of the structures and these structures fit together to make up a story.

Helpful Hint - Several concepts will be added to this diagram as
the curriculum progresses. It is suggested that
a large area such as a wall be used for this diagram.
A lot of space should be left below and between
each structure.

Teacher Information - Outline of the Curriculum

<u>Short Story</u>

| Plot | Setting | Point of View | Characters | Style |
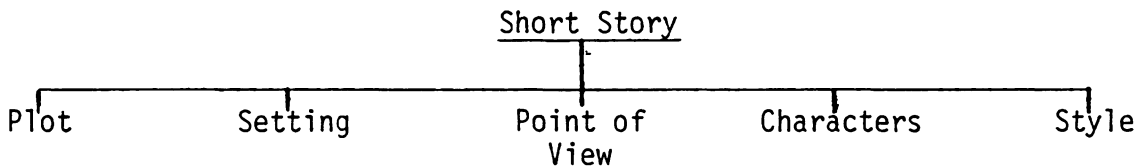
Activity 2. Present the advance organizer to students.

SAY

> In the next few lessons, we are going to do some
> work with plot. In very simple terms the plot of
> a story is the sequence of events that make up a
> story. Various techniques are used by authors to
> develop the plot of a story and to make the story
> more interesting.

Add the following concept to the diagram.

Plot

sequence of events
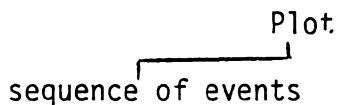
<u>Revision of Cognitive Schemata</u>

<u>Relation to Model</u>. After the new information is introduced

through the use of advance organizers, the students need to revise

their present cognitive structures to reflect the new information.

The revision process is enhanced if the teacher is able to draw upon

previous experiences and lessons.

The developmental level of the child must also be considered

when presenting new information. For the fifth-grade child, concrete

experiences should be utilized whenever possible. Through the use of

literature as a concrete representation of abstract ideas, concrete

activities may be incorporated into the teaching/learning process.

Activity 3. Explain the concept, sequence of events, to

students.

SAY | The sequence of events in a story is the order in
which things happen. It is very important for the
sequence of the events in a story to be in a sensible
order so that the story will make sense.

Activity 4. Have the students read the following story

silently.

EZRA

When she started the engine, Ezra barked and tried
to jump out. One afternoon, Sandy took her dog, Ezra,
for a motorcycle ride. Sandy stopped the engine and gave
Ezra a bone. Ezra was put in the saddlebags behind Sandy.
He didn't complain for the rest of the ride. Ezra happily
sniffed the bone.

SAY | Is this story in the proper order? Does the story
make sense? What is wrong with the story? (sequence)
The events in the story are mixed up so the story
does not make sense.

As a class, have students put the story into a sequence that makes

sense. Have someone read the revised version.

Activity 5. Review the meaning of plot as defined by the

advance organizer.

Activity 6. Choose 2 students to assist with this activity.

One student (the storyteller) will retell a story. One student (the

recorder) will record the sequence of events on the blackboard. The

following procedures should be followed.

1. Have students reread a familiar story such as "The Emperor's New

    Clothes".

2. The storyteller should retell the story.

3. After the storyteller has finished, reconstruct the sequence of events with the students. The recorder should list these events on the board as they are stated.

4. The teacher should use questions to help students decide upon the sequence of events. A list of questions is provided in the teacher information section.

5. Review the sequence with students when it is completed.

6. Make a chart or stencil of this sequence of events for use with later lessons.

Teacher Information - Questions for Developing the Sequence of Events

1. What happened first in the story?

2. What did the swindlers promise?

3. How did the emperor react?

4. Did the emperor check up on the swindlers?

5. What was the emperor's reaction to the clothes?

6. Did the weavers continue?

7. Did the emperor put on his new clothes?

8. What was the reaction to the emperor's new clothes?

9. How did the emperor find out that he was a fool?

10. What did the emperor do when he found out that he was wearing nothing?

Teacher's Guide to the Sequence of Events for "The Emperor's New Clothes"

1. Two swindlers come to town.

2. The swindlers send the message that they are able to weave clothing that becomes invisible to every person who is not fit for his present office or who is dull.

3. The emperor hires the swindlers to make him some clothes.

4. The minister is sent to look upon the swindlers at work; he sees nothing in the loom, but fails to admit it.

5. Another official is sent to look at the weaver's products. He sees nothing, but also fails to admit it.

6. The emperor goes to see the weavers. He is accompanied by a number of officials.

7. The emperor sees nothing on the loom, but he won't admit it.

8. The weavers finish the make-believe clothes.

9. The emperor removes his clothes and the weavers pretend to outfit him with the new clothes.

10. Everyone comments about the beauty of the make-believe clothes.

11. The emperor leads the procession through town to show off his new clothes.

12. A child points out the fact that the emperor has nothing on.

13. The emperor finishes the procession pretending that he is wearing clothes.

Readjustment of Cognitive Schemata

Relation to Model. During this step, the students need to revise and refine the adjustments that were made in the previous step. Through discussion and question/answer sessions, the learners have the opportunity to clear up any inconsistencies in their thoughts.

Activity 7. Provide the students an opportunity to work with other material and ask questions in order to correct any misunderstandings.

Repeat Activity 6 with other familiar stories until students are able to list the main events of a story in the correct sequence. Variations in wording and the inclusion or exclusion of some events will occur among students. Teachers should use their own judgment

in this matter.

Activity 8. Establish procedures for Question/Answer Time.

SAY
> The next activity that we are going to have is a question and answer time. We will be using this activity from time to time during our writing class so we need to establish some procedures or guidelines to follow. During question and answer time anyone can ask a question. This question must be related to what we have talked about that day. This is a time for everyone to clear up questions that they have, so don't hesitate to ask questions. Now, who will answer the questions? Anyone in the class can answer another student's question. I (the teacher) will be the last resort. If no one is able to answer the question or if the answer given is unclear, then I will help.

Teacher Information - Procedures for Question/Answer Time

1. Anyone can ask a question.

2. Respect your classmate. If a person does not understand, his or her question is not silly.

3. Anyone can answer a question. The teacher is the last resort.

4. Keep questions one at a time.

5. The answer to a question should be completed before another question is asked.

Have students ask questions following the procedures established for Question/Answer Time.

Helpful Hint - If the students are reluctant to ask questions, it may be helpful for the teacher to ask some questions.

Application of Revised Cognitive Schemata

Relation to Model. During the last step of the model, the learners need to apply what they have learned to a new situation.

Activity 9. Select one or two stories from the basal reader

and have the students read one of them. After reading, they should list the major events of the story in sequence. Students should be allowed to check the story for help.

Teacher Evaluation

The teacher should check each of the sequences to determine students' ability to complete the following objectives: (1) determine the major events in a story; and (2) list the major events in the correct sequence.

MINI-UNIT II

TYPES OF CONFLICT

Introduction of Information

Activity 1. Introduce mini-unit 2 to the students using an advance organizer.

SAY

> In the last unit, you learned to identify the sequence of events in a story which, in very simple terms, is the plot of a story. In this unit, we are going to discuss a very important component of plot. This component is conflict. Conflict is a clash of actions, ideas, desires, or wills within the story. There are three types of conflict: (1) man against man, (2) man against nature, and (3) man against himself. One way to look at conflict is to think about the problem in the story. In most stories, the characters have some kind of problem to solve. While attempting to solve this problem or as a result of the problem, there is a clash of ideas, actions, or desires in the story. We will find out more about conflict and types of conflict in this unit. By the end of the unit you should be able to identify the type of conflict in a story.

Add the following concept to the wall chart.

```
                           Plot
        ┌───────────────────┴───────────────────┐
     sequence                            conflict
     of events                           (clash of actions,
                                           ideas, desires,
                                           or wills)
                              ┌───────────────┼───────────────┐
                          man vs.          man vs.          man vs.
                            man             nature          himself
```
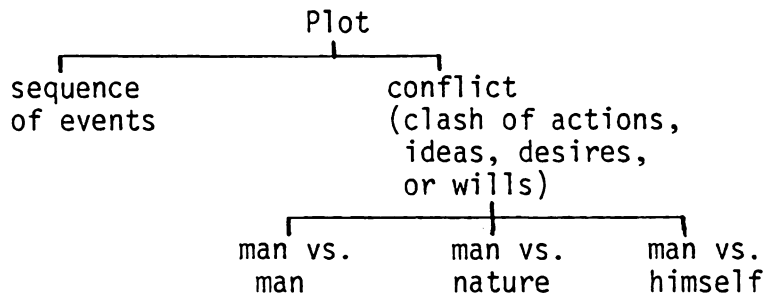
Revision of Cognitive Schemata

Activity 2. Introduce and explain the three types of conflict using literature as examples.

SAY
> Conflict makes a story interesting. Many stories have several conflict situations in them. These situations can be classified into three types. The three types of conflict in stories include the following: (1) man against man; (2) man against nature; and (3) man against himself. Remember when we say man, we are referring to any character whether that character is a man, girl, or dog. Let's look at the first type of conflict - man against man. This means that one character in the story is competing with or is in opposition to another character.

Use examples from literature that the students are familiar with such as basal reader stories to illustrate man against man conflict. The following suggestions might be helpful.

Examples

Title	Conflict
"The Wolf and the Seven Little Kids"	wolf vs. goat and kids
"Hansel and Gretal"	Hansel and Gretal vs. the witch
"Jack and the Beanstalk"	Jack vs. the giant

SAY
> The second type of conflict is man against nature. This type of conflict refers to one or more characters against the environment or surroundings. The environment would include the weather, trees, mountains, or animals that are part of the surroundings.

Examples of well-known literature should be used to illustrate these types of conflict. Stories which children are familiar with such as selections from their reading text are a good resource. Some examples that might be used include the following.

Examples

Title	Conflict
"The Canoe in the Rapids"	Francois vs. the river

"The Sidewinder"   Pecos Bill vs. the tornado

"Robinson Crusoe"   Robinson Crusoe vs. the
                                     island

SAY
> The last type of conflict is man against himself.
> This type of problem occurs within a person. For
> example one part of you says "yes, go ahead", and
> the other part of you says "no". This type of con-
> flict might occur in a story when a character accepts
> a dare but then is afraid.

Discuss this conflict with students using concrete examples from fami-
liar literature. Examples which could be used follow.

Examples

Title	Conflict
The Emperor's New Clothes	the emperor fails to see the clothes but he will not admit it
Pandora's Box	Pandora wants to open the box but knows she is not supposed to
King Midas	Midas vs. greed

Readjustment of Cognitive Schemata

Activity 3. Review the three types of conflict. Refer to
the wall chart.

Activity 4. Question/Answer Time. Procedures for this activity
were established in mini-unit 1. If students do not have questions, the
following questions could be used to start the session.

Sample Questions for Types of Conflict

What kind of conflict would we have in the following situations?

1. A traveler runs into a snowstorm.

2. A classmate dares Susie to swim in a restricted area.

3. Johnny and Bill both want to pitch for the team.

4. Sharon needs to study for a test; her friends call and ask her to come over for a while.

5. A terrible giant is attacking the people of a village.

6. Johnny decides to go mountain climbing; however, there is a rock-slide and he is trapped.

Activity 5. Have the students identify the types of conflict in several of their reading stories. This exercise should be done as a group activity using teacher-directed questions so that students have the opportunity to clear up any misunderstandings and review the material again.

Application of Revised Cognitive Schemata

Activity 6. Have students read several passages from literature and identify the type of conflict situation.

Teacher Evaluation

Check the students' identification of types of conflict. If there is a question, students should be asked to give their reason for choosing that particular type of conflict. If their reasoning is sound, credit should be given.

MINI-UNIT III

CREATING CONFLICT

Introduction of Information

Activity 1. Introduce the advance organizer to students.

SAY

In the last unit we discussed the three kinds or types of conflict and identified these types of conflict in stories. Now we are going to learn how to create conflict in our own stories. Conflict can be created in stories by using a four-step plan. This plan acts as a map for you. For example, a map when followed correctly can indicate the way to get to a certain point. It shows you when to turn and sometimes different routes for the same destination. A conflict plan shows you the way to reach your goal, which is creating conflict in your story. It shows you what to do at each step and sometimes a different way to achieve the same goal. Here I am talking about using different kinds of conflict in your story. The four steps in a conflict plan are as follows: (1) introduce a problem; (2) create roadblocks or complications; (3) bring the action to a high point; and (4) resolve the problem. This plan can be used to help you create conflict situations in stories and make your stories more interesting to others. By the end of this unit, you should be able to write a story that has one or more conflict situations developed within that story.

Add the following concept to the wall chart.

Conflict	— — — — — — — — —	Conflict Plan

man vs. man vs. man vs.
man   nature   himself

1. introduce a problem
2. complicate the problem
3. bring the action to a high point
4. resolve the problem
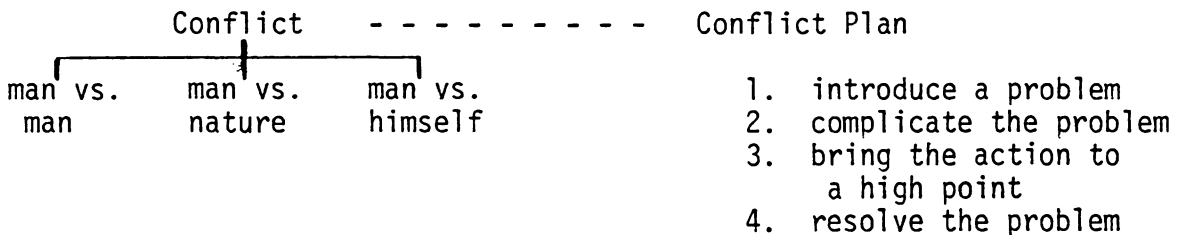
Revision of Cognitive Schemata

Activity 2. Introduce a conflict using a four-step plan for creating a conflict situation. Use familiar literature for examples.

SAY

> In order to introduce conflict into a story or to create a conflict situation there must be a problem. A problem is where one of the characters in the story wants something or he/she has a job to do. For example, she wants to be the best basketball player or he has to babysit. The first step in creating conflict is to introduce a problem into the story. Let's look at some stories and see what kind of problems other writers have used.

Using stories from basal readers, identify the story problem in several stories. The story "The Princess and the Admiral" has been included as an example for students.

Example - "The Princess and the Admiral"

SAY

> The problem in the story is that the kingdom of Mat Mat is being attacked by another country.

These additional examples may be used.

Example

Title	Problem
"Champions Don't Cry"	winning the tennis tournament
"The Canoe in the Rapids"	getting the furs to market

SAY

> After we have the problem or goal identified, then the next step is to throw in some roadblocks or complications for the character or characters that are trying to solve the problem. These roadblocks create conflict. Remember, the conflict or complications can come from another character, nature, or the main character himself. What roadblocks or complications did the characters in the story come across? Let's look at "The Princess and the Admiral" and identify the complications in that story.

Identify the complications in the story and list on the board. Label this section Complications or Roadblocks.

Teacher Information - Complications or Roadblocks

1. The ships of the Admiral are only two days away.

2. The kingdom of the Princess is not protected by a fort.

3. The kingdom of Mat Mat does not have any ships of war.

4. The kingdom of Mat Mat does not have any men or women under arms.

5. The advisors of the Princess are arguing among themselves about a plan for defense.

SAY
> As we look at the complications described by the writer, we see how the kingdom's problem gets worse as each new event is added. The kingdom's troubles are compounded by the advisors and their lack of cooperation. Many kinds of events can be added to stories to make solving the problem more difficult. The third step in this plan is to bring the action to a high point or climax. Where in this story do you feel that something big is going to happen? Where do you want to rush right into the next sentence when you are reading? The high point of the action in this story is when the kingdom is attacked by the admiral and his fleet.

Record the high point of the story on the board. Additional examples

from other stories could be used here.

Examples

Title	Climax
"The Canoe in the Rapids"	Francois realizes that he is traveling with a bear.
"Pandora's Box"	Pandora unlatches the lock.
"Champions Don't Cry"	Sally begins the last match of the tournament.

SAY
> Finally, the last step in creating a conflict situation is to solve the problem. How is the problem resolved in "The Princess and the Admiral?" The princess outwits the Admiral by using the tides to trap the Admiral's ships upon sharpened poles in the bay.

Write the resolution on the board and label Solution of the Problem.

Examples of solutions from the other selections could be added here.

Examples

Title	Solution
"The Canoe in the Rapids"	Francois escapes from the bear.
"Pandora's Box"	Hope is left in the box and Pandora lets it out also.
"Champions Don't Cry"	Sally wins the tournament.

Readjustment of Cognitive Schemata

Activity 3. Review the 4 steps in a conflict plan with the students. Refer to the wall chart. Use this wall chart in the following activity.

Activity 4. Create a conflict situation for a story with students using the four steps identified in a conflict plan.

SAY | Let's use this plan as a guide to create a conflict situation for a story. This outline can then be used to guide you when you begin to write a story. We can compare our stories after we write them.

The following questions may be used to develop the Conflict Plan with students.

Teacher Information - Questions

1. What type of conflict do you want to work with in this story?

2. What is a problem that a character in a story might face? Think of the examples that we have studied.

3. How can we make this problem harder to solve?

4. Can you think of any additional problems or roadblocks that nature might cause? that another character could cause? that the main character could cause himself?

5. Can you think of a way to bring the action to a high point?

6. What are some solutions to the problem?

This activity may need to be repeated if students have difficulty

creating a Conflict Plan.

Activity 5. Prepare an outline of the four steps of the Conflict Plan for students. Have students complete a Conflict Plan by themselves using a new problem. Check these before continuing. Help students who are having problems on an individual basis.

Application of Revised Cognitive Schemata

Activity 6. Have students use their completed Conflict Plan as a guide to write a story incorporating the four components of a conflict situation.

Activity 7. Have students read their stories to the class. After each story, have students identify the problem in the story and discuss how the writer made the problem harder to solve.

Teacher Evaluation

The teacher should read the stories and check for conflict situations. Incomplete conflict development should be handled through individual conferences between the teacher and student. Students should be given the opportunity to revise their stories.

MINI-UNIT IV

CREATING SUSPENSE

Introduction of Information

Activity 1. This unit is developed around an advance organizer.
Introduce the concept to students and establish the goals for the unit.

SAY

> You have written stories that have conflict in them.
> In this unit we will look at one more way to make your
> stories more fun to write and to read. This technique
> is suspense. Suspense can be integrated into the
> plot of a story by placing the hero or heroine in a
> dilemma or by creating an air of mystery in the story.
> Both of these techniques can be achieved by using the
> Conflict Plan. By the end of this unit, you should
> be able to write a story that will keep your readers
> on the edge of their seats until you decide to let
> them lean back.

Add the following information to the wall chart.

Conflict			Conflict Plan	Suspense
man vs. man	man vs. nature	man vs. himself	1. introduce a problem	leave something unexplained
			2. complicate the problem	put one of the characters in a dilemma
			3. bring the action to a high point	
			4. resolve the problem	
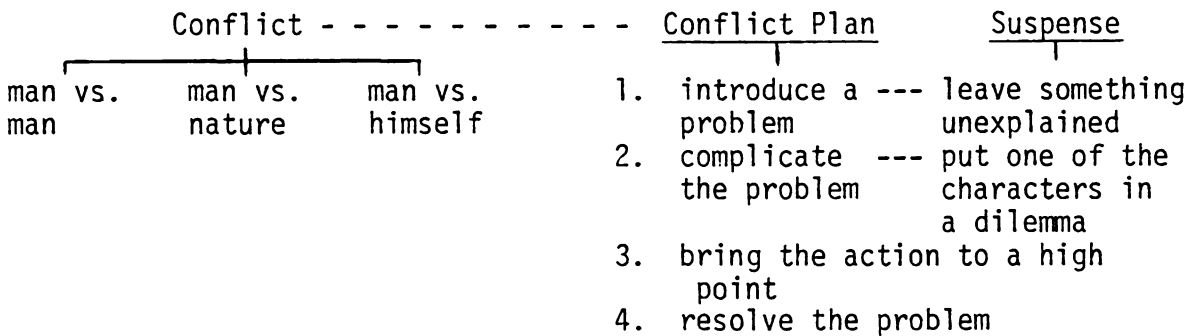
Revision of Cognitive Schemata

Teacher Information. Suspense in stories can be created using
several techniques. Two of these techniques are to introduce mystery
into the story and to place the hero or heroine in a dilemma. Activity
2 deals with mystery.

Activity 2. Discuss the use of mystery in a story to create
suspense. Relate this concept to the previous lessons on conflict.

SAY

> Let's look at the conflict plan we used in the last unit
> (Use the wall chart). The first step was to introduce
> or create a problem. One way to do this is to create
> a problem that leaves something unexplained. This
> adds mystery to the story. The kind of stories that
> you are most familiar with that have mystery in them
> are stories like the <u>Hardy Boys</u> or <u>Nancy Drew</u> mysteries.
> In these stories the author sets up a mystery or pro-
> blem to be solved. Clues are added throughout the
> story to help you figure out the mystery. This type
> of story is an example of one use of mystery in stories.
> Mystery can also be created in a story by posing a
> problem at the beginning, but leaving something unex-
> plained. The reader is left wondering what will happen
> or how the problem will be solved. Let's look at some
> stories where the problem has something about it that
> is unexplained.

Use passages from familiar stories to illustrate the use of mystery to create suspense. The following examples may be used or if these stories are not available other examples can be substituted. The teacher should identify the problem of the story and elaborate on the unexplained aspect of the problem. The unexplained portion of the story can be posed as a question.

Examples

1. "Flight to Freedom" - Problem/Question - Harriet is trying to escape from slavery by the Underground Railroad. Will she be able to escape?

   Suspense is created - Harriet's brothers describe the many dangers of the trip. Harriet's brothers give up and go back. Harriet encounters many dangers along the way.

2. "The Phone Call" - Problem/Question - Marcella receives a phone call from a small child, Bobby, who says that his mother is hurt. Will she be able to locate the child in time?

   Suspense is created - Marcella receives a phone call from a crying child, Bobby. Bobby keeps leaving the phone. The weather turns for the worse. Marcella fears the phone will go out. Bobby can't answer Marcella's questions. Marcella tries different approaches to try to locate Bobby. Marcella must leave the phone to get a neighbor's help.

3. "The Ghost on Saturday Night" - Problem/Question - How did Aunt
    Etta's valuable penny turn up in Professor Pepper's hand?

    Suspense is created - Professor Pepper claims to raise the ghost
    of Crookneck John. Pepper's partner disappears. Opie helps
    carry the pine box down the stairs, but the box seems too heavy
    for just bones. Professor Pepper pays Opie with Aunt Etta's
    penny that is supposed to be locked away in a safe. Professor
    Pepper and his partner reappear, heading out of town.

SAY | As we have seen by these examples, mystery can be
created in a story by the author posing a problem
and leaving a question that needs to be answered in
the reader's mind. Using this technique you can
add an air of mystery to your stories.

Activity 3. Explain the use of placing a character in a

dilemma to create suspense. Use a story from the basal reader that

illustrates this technique. The following activity uses the story

"Spin, Weave, Wear." Other stories could be substituted if this one

is not available. Students should have read the story prior to the

lesson.

SAY | Another way to create suspense in a story is to
put one of the characters in a dilemma. This means
that the character must make a choice between two
courses of action, neither of which is desirable. For
example, in the story "Spin, Weave, Wear," look how
the author presents the dilemma to the reader. "She
couldn't shame her father, and she couldn't do what
he said she could, and if there was a third way out,
she didn't know what it was." So, the dilemma is
presented to the reader. When you read this part
of the story, how did you feel? Did you want to go
on reading? Did you wonder what would happen to the
farmer and his daughter? So we can see how the
author created suspense by placing the daughter in
a dilemma. Suspense is added to the story each time
there is a roadblock put in the daughter's way as
she tries to work out a solution.

Readjustment of Cognitive Schemata

Activity 4. Give students an opportunity to identify the use

of mystery or dilemmas to create suspense in stories they have read. Using familiar stories that have dilemmas or mystery in them, have students identify the problem, and then identify the unanswered question or the dilemma.

Activity 5. Let students work together in small groups. Each group should devise a conflict plan which includes mystery or a dilemma. Let a chairperson from each group explain their plan and how the group created that plan to the class.

Activity 6. Discussion Time. Establish the procedures for Discussion Time. The following procedures are recommended.

SAY
> The next activity that we are going to have is discussion time. During discussion time we will discuss the examples of how authors have used a particular technique and how you think you might be able to use this technique in your writing. Today, during discussion time, we want to talk about how authors use mystery or dilemma to create suspense in a story.

After the students have discussed how authors have used mystery or a dilemma to create suspense, have some of them describe how they think they will use these techniques in their writing.

Application of Revised Cognitive Schemata

Activity 7. Have students write a story. This story should include one of the suspense techniques and one or more conflict situations. Students should write a Conflict Plan of their own and use this plan to develop their stories.

Unit Evaluation

Audience or Peer Feedback. A peer feedback or response system begins in this unit and is developed throughout the curriculum. Students

learn how to give helpful feedback just as they learn other skills.

Assign students to groups of four or five. Instruct students that they are to read each story that comes to them. After reading a story, they are to do two things: (1) write some positive comments about the plot of the story, and (2) suggest at least one way to improve the story. Students should be instructed to think about what they have learned about plot before responding to someone's story. After each student has had the opportunity to read and respond to three stories, return the stories and comments to the author. The students should be instructed to read the comments and make any changes they wish in their stories. Stress that students do not have to change everything that the other students suggested. It is their story and they should change only the parts that they feel will make it better.

A period for revising and rewriting should be scheduled.

Teacher Evaluation. The following suggestions outline the beginning of a teacher evaluation system for this curriculum.

1. Prepare a folder and evaluation sheet for each child (Sample evaluation sheet included).

2. Read each student's story and complete the Evaluation Checklist.

3. Schedule individual conferences if necessary.

4. Regroup students if necessary. Students who do not complete the objectives satisfactorily should repeat the areas of Unit I where they are weak.

Evaluation Checklist Unit I

The following components were included in this story.

Sequence

_____ 1. The story was in an order that made sense.

Conflict

_____ 2. Introduced a problem.

_____ 3. Added roadblocks or complications.

_____ 4. Brought the action to a high point.

_____ 5. Solved the problem.

Suspense

_____ 6. There was an air of mystery in the story.

_____ 7. One of the characters was in a dilemma.

UNIT II

SETTING

I. Overview

Background. The environment in which the story takes place
is the setting. This environment includes man-made objects such as
buildings and their contents as well as natural elements such as trees,
mountains, and the weather. The setting of a story can be used to
simply describe the environment to the reader, or it can be used to
complicate the plot. A description of the setting in a story can paint
a picture of the characters' surroundings in the reader's mind. This
picture can help make the story more interesting and real to the reader,
especially if the story setting is unfamiliar to the audience. Thus,
through a description of the setting, the reader is able to understand
more about the story. The setting of a story can also be used to com-
plicate the plot. One major type of conflict, man against the environ-
ment, depends upon the forces in nature to hinder a character's quest
for a solution to his/her problem.

The setting of a story can be developed through description
and integration into the plot. These two approaches are used in this
unit to instruct students in the use and importance of setting in their
stories. The structure of setting is developed by teaching students
to use sensory information, metaphors, and personification when describ-
ing the setting of a story. The use of setting in plot development is
introduced using the Conflict Plan that was explained in the previous
unit.

Structure. The instructional activities for this unit are divided into five mini-units. Each mini-unit addresses a specific concept related to setting. The mini-units for Unit II are as follows: (1) Introduction to Setting, (2) Description Using Sensory Information, (3) Description Using Metaphors, (4) Description Using Personification, and (5) Integration of Setting with Plot.

II. Instructional Objectives

At the conclusion of this unit, students should be able to write a story that includes a description of the setting. They should also be able to write a story that includes a problem which is complicated by the setting. There should be evidence of the use of metaphors and personification in their descriptions of settings as well as descriptions that appeal to the senses.

III. Instructional Model

The instructional model is utilized in each of the mini-units to develop a specific concept. Suggestions and specific activities for developing each concept are included in each mini-unit.

IV. Evaluation

The evaluation component of this unit consists of two parts, teacher evaluation and audience or peer feedback. Suggestions for teacher evaluation and feedback are included in each of the mini-units. The audience or peer feedback component was implemented in the last mini-unit of Unit II. This audience feedback component is a continuation of the process started in Unit I.

V. Materials

A list of the materials needed to implement this unit follows. References for examples included in the unit and suggested references for additional stories are included in the Bibliography.

Books	Publisher
Charlotte's Web	Harper & Row
Sounder	Harper & Row
King of the Wind	Rand McNally

Stories	Basal Reading Series
"Ghost of the Lagoon"	Laidlaw
"Shiddley Broadwaller and the Pot of Gold"	Laidlaw
"The Gold Maker"	Laidlaw
"A Pot of Water for Bokkas"	Laidlaw
"Justin Morgan Had a Horse"	Scott, Foresman & Co.
"Trail to Oregon"	Scott, Foresman & Co.
"A Silver Dollar"	Allyn & Bacon
"The Witch of Fourth Street"	Allyn & Bacon
"Survival"	Rand McNally
"The Young Slave"	Rand McNally

MINI-UNIT I

INTRODUCTION TO SETTING

Introduction of Information

Activity 1. Introduce mini-unit 1 to the students using an advance organizer. Refer to the wall chart.

SAY

> In the last unit you learned to develop the plot in your stories. Plot, as we learned, is one part of a story. Another part of a story is the setting. The setting of a story is the environment in which the story occurs. In other words, the setting of a story is the place where the story happens. The setting includes buildings, objects, bridges, roads, as well as trees, mountains, sunsets, rain, snow, and on and on. The setting can include anything in the place where the story occurs. As you know, the characters in a story sometimes move around, so the setting of a story can change. How important is the setting to a story? We will see later on.

Activity 2. Have each student read the following story silently.

Shipwrecked

> Kenny and Sue finally guided their raft to shore. So this would be their home until someone rescued them. It sure was a strange-looking place. They found a place to sleep and decided to rest for a while.

SAY

> Kenny and Sue have been shipwrecked on a strange island. Close your eyes and picture where they are. It is hard to picture the setting because the author did not tell us anything about the setting except that it was a strange-looking place. A strange-looking place could mean many things to different people. A description of the setting is important to the story, especially if the story occurs in a place that is unfamiliar to the reader. At the end of this unit you should be able to write a story that includes a description of the setting.

Revision of Cognitive Schemata

Activity 3. Have students describe a setting that is familiar to them.

Activity 4. Write a setting for a story as a group project.

SAY
> Let's imagine that we are going to write a story about a day at school. This story will be sent to China to be published in their newspaper. We know that most of those people do not know very much about our school, so the setting will be very important. The setting for the beginning of this story will be our classroom. First, let's list the objects that we need to include in our description of the setting for our story; then we will write the setting as a group.

Readjustment of Cognitive Schemata

Activity 5. Review the concept of setting with students. Provide opportunities for additional practice such as writing descriptions of various settings. Students should also be given the opportunity to ask questions and discuss the lesson. This activity should provide a review of setting for students and give them an opportunity to clear up any misunderstandings.

SAY
> We have a beginning that includes the setting about a day at school. As all of you know, we never spend an entire day at school in this room. We go out on the playground, to the lunch room, to the library, and many other places during the day.

Have students finish the story following these guidelines.

1. Divide the students into small groups.

2. Have each group decide how and where they will finish the story. (The setting must change.)

3. As a group, students should finish the story. Make sure they describe the new setting in the conclusion of the story.

4. Have each group share their story endings with the class.

Activity 6. Questions/Answer Time. Review the rules if necessary. If students do not have questions, the following questions may be used.

Teacher Information - Sample Questions

1. Where does this story begin?

2. What description did you use to tell about the setting?

3. Was the setting important for this story?

4. Could this story take place anywhere? Why or why not?

5. Was the setting believable?

6. Could you have made the setting more interesting? How?

7. Could you have told more about the setting? What?

Application of Revised Schemata

Activity 7. Have students use the stories they wrote in the previous unit and revise them so that more information about the setting is included. This activity will allow them to concentrate on just the structure under study. By the end of the unit, students will be asked to work with both components.

Teacher Evaluation

Check the students' stories to see if they have included a description of the setting. Feedback to students should be handled through individual conferences.

MINI-UNIT II

DESCRIPTION USING SENSORY INFORMATION

Introduction of Information

Activity 1. The advance organizer for this unit is a technique that can be used when describing the setting of a story. Introduce to students the advance organizer and establish a goal for the unit.

SAY
> In the last lesson you learned the term setting and how important setting is to a story. We also worked with some familiar settings. In this unit and the next two units, we are going to cover three techniques or methods that you can use to make the description of settings in your stories more interesting. The first technique is the use of your senses to describe an object or place. At the end of this unit you should be able to write a description of a setting that appeals to one or more of the senses.

Add the following to the wall chart.

Setting
|
Descriptive Techniques

Appealing to
the senses
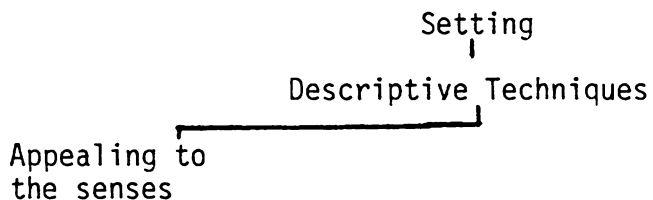
Activity 2. Review the five senses. Discuss the kinds of information you can get from each of the senses.

Revision of Cognitive Schemata

Activity 3. Have students describe some familiar object using as many of the senses as possible. Several students should give their impressions so that several descriptive words and phrases will be mentioned. Have students record the answers to the questions on the board. These words will be used in the next activity. The following

examples and questions can be used.

Examples

Sense	Object	Question
sight	school building	What is the shape? What color is it? How many rooms? What kind of rooms? What surrounds the building?
sound	noises in the room	What type of noises do you hear during the day? How do the noises sound?
touch	chalk	How does it feel?
smell	lunch	What smells come from the cafeteria?
taste	pizza	Close your eyes and take an imaginary bite of pizza. What do you taste?

SAY
> Look at the descriptive words recorded beside each of the objects from the previous activity. Would these words give you a better picture of that object? Authors use descriptive words that appeal to our senses to describe the setting. For example, we could describe the classroom setting of our school much more completely for the newspaper if we tried to include description that appealed to the senses. Another example might be a description of a barn or a city. I could talk about what it looked like, what sounds I could hear, what it smelled like, and how some of the objects felt. I probably wouldn't want to talk about how it tasted. So by describing a barn or a city using sensory information, I can give a very clear picture.

Activity 4. Use literature to give students concrete examples of descriptions that appeal to the senses. Discuss how authors are able to appeal to the senses in their writing.

SAY
> Many authors try to appeal to our senses when they describe something in a story. Here are some examples.

Examples

Sense - Sight
Reference - "Trail to Oregon"

They entered the beautiful Umpqua Valley. There were racing
streams and green meadows, rolling hills, and groves of trees.

Sense - Sight
Reference - "A Silver Dollar"

The birch trees were all a tremble with thinning gold, oaks
and sugar maples were putting on their vivid reds and orange
hues, and rivers, lake, and sky were all sublimely blue.

Sense - Sight
Reference - "The Witch of Fourth Street"

The old woman was dressed all in black; her face was wrinkled;
her hands were twisted like roots torn from the earth.

Sense - Sight
Reference - Charlotte's Web

The barn had stalls on the main floor for the work horses,
tie-ups on the main floor for the cows, a sheepfold down
below for the sheep, a pigpen down below for Wilbur, and
it was full of all sorts of things that you find in barns:
ladders, grindstones, pitch forks, monkey wrenches, scythes,
lawn mowers, snow shovels, ax handles, milk pails, water
buckets, empty grain sacks, and rusty rat traps.

The maples and birches turned bright colors and the wind
shook them and they dropped their leaves one by one to
the ground. Under the wild apple trees in the pasture, the
red little apples lay thick on the ground, and the sheep
gnawed them and the geese gnawed them and foxes came in the
night and sniffed them.

Sense - Sound
Reference - "Trail to Oregon"

Grandma sat cross-legged on the ground in the blackness,
listening to the captain's rasping breath. There were
other sounds. The icy wind howled down the mountain
passes. The rain spattered on the wagon sheet. Wolves
fought over a kill.

Sense - Sound
Reference - "Survival"

The waves made no sound among themselves, only faint noises
as they went under the canoe. Sometimes the noises seemed
angry and at other times like people laughing.

Sense - Sound
Reference - "Justin Morgan Had a Horse"

A hush closed around the gathering. It hung heavy and
ominous. The chains were groaning.

The three men astride were as silent as the log they sat
upon. Only the horse's breathing pierced the quiet. Then
as if a dike had opened, there was a torrent of noise.

Sense - Touch
Reference - Charlotte's Web

Wilbur amused himself in the mud along the edge of the brook,
where it was warm and moist and delightfully sticky and oozy.

Sense - Smell
Reference - Charlotte's Web

The kitchen table was set for breakfast and the room smelled
of coffee, bacon, damp plaster, and wood smoke from the stove.

They could smell the dust of the race track where the sprink-
ling cart had moistened it; and they could smell hamburgers
frying and see balloons aloft.

Sense - Taste
Reference - Sounder

With the flavor of ham and biscuit still in his mouth, the boy
felt good.

Sense - Touch
Reference - Sounder

The boy pressed his head deep into his straw pillow. The pillow
was cold, but it felt smooth, and it smelled fresh. He had the
same feeling he got when he rubbed his face against the sheets
that hung on the clothesline every Monday.

Readjustment of Cognitive Schemata

Activity 5. Students should work in small groups for this

activity. The following guidelines should be followed:

1. Have students review some familiar stories and find examples of setting.

2. Identify which of the senses each example appeals to.

3. The group should then choose the best descriptions for each of the senses and share with the class.

Activity 6. Let the students discuss how they think they might be able to appeal to the senses in their writing.

Application of Revised Schemata

Activity 7. Students should write a story which includes the setting. The description of the setting should appeal to at least two of the senses. Time should be scheduled for revising and rewriting.

Teacher Evaluation

Read the students' stories to determine if setting has been included. Feedback should be given through individual conferences. Students should be encouraged to include descriptions in their stories that appeal to more than one of the senses. Give students another writing period to elaborate and revise their stories, if needed.

MINI-UNIT III

DESCRIPTION USING METAPHORS

Introduction of Information

     Activity 1. Introduce the mini-unit to students using an

advance organizer. Establish a goal for the unit.

SAY

> In the last unit, you learned to use the senses in
> the description of a setting. In addition to appeal-
> ing to the senses, another descriptive device can be
> used to describe various parts of the setting. This
> device is the use of a comparison between two things
> that are different, but that are similar in one re-
> spect. This comparison is referred to as a metaphor.
> Let's say we have a road in the setting that we need
> to describe. Some common descriptive words that might
> be used to describe a road are concrete, winding, two-
> laned, and muddy. These words are adjectives; they
> describe one aspect of the road. A metaphor describes
> the road through comparing two unlike or different
> things that have something similar about them. For
> example, the road I want to describe is narrow. It
> is dusk and the gravel on the road reflects lights.
> Using adjectives, I could say, the narrow road was
> illuminated by the night light. Or a metaphor could
> be used: the road was a ribbon of moonlight. A
> ribbon and a road are different but both are narrow.
> By comparing the road to a ribbon of moonlight, the
> author is able to make the sentence more interesting
> and is able to portray a more vivid picture to the
> reader. Close your eyes. Can you picture a road that
> looks like a ribbon of moonlight? The use of metaphors
> can help you paint a clearer picture for your readers
> and can make your stories more interesting. By the
> end of this lesson you should be able to use metaphors
> in your descriptions of the setting.

Add the following to the wall chart.

Setting
|
Descriptive Techniques

Appealing to   Using metaphors
the senses
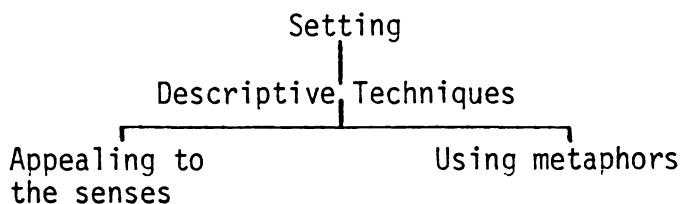
Revision of Cognitive Schemata

Activity 2. Give students some additional examples of metaphors. Well-known or familiar objects in a setting should be used for these comparisons. The following examples could be used.

Examples

Object	Metaphor
wind	The wind was an icy hand creeping up her back.
house	The house was a darkened hand reaching into the sky.
clouds	The clouds were ships sailing across the blue sky.
people	The people on the street below were ants crawling in and out of the buildings.

Activity 3. Show students how authors use metaphors in their writing. Additional examples may need to be used if students are having difficulties. The following examples may be used. Discuss how authors have been able to use metaphors in their descriptions.

Examples

Reference - Sounder

He watched as she became smaller and smaller, until the meal sack over her shoulder was just a white speck.

Reference - King of the Wind

Big Red leaped out. He was a machine with pistons for legs that stuck out in perfect rhythm.

It (the minaret) was a sharp needle pricking the blood-red reflections of the sun.

As Agba stood on watch, his mind was a mill wheel, turning, turning, turning.

His legs were steel rods.

Reference - "The Young Slave"

(ship) Where the great bird in whose belly they lay would bear them he did not know.

(ship) The graceful white-winged bird approached her home post of Boston.

Readjustment of Cognitive Schemata

Activity 4. Give students an opportunity to ask questions about metaphors and their use. Use the activity Question/Answer Time.

Activity 5. Have students complete the worksheet labeled Metaphor Completion. The following guidelines should be followed.

1. Divide students into small groups.

2. Have students complete the metaphors on the worksheet.

3. Students may complete the metaphors in more than one way if they wish.

4. Students should share their results with the class.

Metaphor Completion

1. The wind was

2. The road was

3. The ocean waves were

4. His fingers were

5. As Sally looked across the sea, her eyes were

6. The old man's white beard was

7. Marcia plunged her arm into the hole; her fingers were

8. The sun was a - - - - - as it set behind the mountain.

9. Panic arose; the crowd was a

Activity 6. Have students divide into small groups and discuss what they did in order to write the metaphors in the previous activity.

Application of Revised Schemata

Activity 7. Have students revise the story they wrote in the previous unit. They should add some metaphors to the description of the setting.

Teacher Evaluation

Read each student's story and check for the addition of metaphors. Feedback should be given through individual conferences.

MINI-UNIT IV

PERSONIFICATION

Introduction of Information

Activity 1. Introduce this mini-unit to the students having

an advance organizer. Establish a goal for the unit.

SAY

> Two techniques that we have used to describe the setting
> of a story are description that appeals to the senses
> and the use of metaphors. A third technique used by
> authors to make their stories more interesting and their
> descriptions more vivid is personification. Personifi-
> cation is the giving of human qualities to a nonhuman
> thing. In the last unit, metaphors were used to describe
> a part of the setting. Personification can also give
> the reader a more vivid and interesting description of
> an object but personification is different from metaphor.
> While metaphors depend upon the comparison aspects of
> two objects, personification usually uses a verb which
> describes a human quality. For example, the boat sighed
> from the heavy load. What is the boat doing? Can a
> boat really sigh? The verb in the sentence indicates
> the human quality that has been given to the nonhuman
> object, the boat in this case. The use of personifi-
> cation gives the author another way to describe the
> objects in a story setting. By the end of this unit,
> you should be able to include some examples of personi-
> fication in your stories.

Add the following component to the wall chart.

Setting
|
Descriptive Techniques
|
Appealing to   Metaphors   Personification
the senses
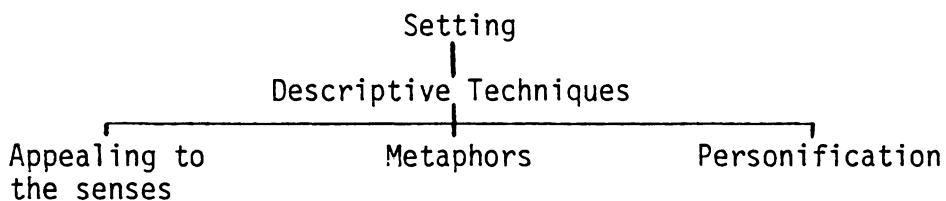
Revision of Cognitive Schemata

Activity 2. Give students additional examples of personification

using examples from familiar literature. Discuss these examples.

Examples

Object	Sample
wind	The wind beat the door.
rain	The rain danced on the tin roof.
sun	The sun's rays crawled down the tunnel.
trees	The trees on the cliff hugged the rocks.

Activity 3. Discuss with students various authors' use of personification in their writing. These examples should come from familiar stories. Additional examples may be needed for some students.

Examples

Title - "Trail to Oregon"

Her old bones ached, and muscles she had forgotten screamed in protest.

Title - "Ghost of the Lagoon"

The palm trees whispered above the dark lagoon, and far out on the reef the sea thundered.

Title - "Shiddley Broadwaller and the Pot of Gold"

The feather danced in the breeze.

Title - "The Gold Maker"

Cradled among the Himalaya Mountains of northern India, the sleepy village hardly stirred when a little old woman limped in from the east.

Title - "A Pot of Water for Bokkas"

A hot, dry wind tickled Bokkas's knees as he crouched between the twisted roots of a big flame tree.

Title - Sounder

The dim light of the lamp ran past the boy as he stood motionless in the open cabin door.

Readjustment of Cognitive Schemata

Activity 4. Have students complete the worksheet, Personification Completion. The following guidelines should be followed.

1. Divide students into small groups.

2. Complete the following examples of personification.

3. Students may complete the examples in more than one way if they wish.

4. Share the completed examples with the class.

Personification Worksheet

Students should complete the following examples.

1. The dog

2. The sun

3. The wind and the rain

4. Maggie, the spider,

5. From atop the mountain, the ice caps

6. The fish in the sea

7. Across the sky, clouds

8. When Larry looked into the forest he could hear the animals

Activity 5. Discussion Time - Have some of the students describe how they used personification in the previous activity.

Application of Revised Schemata

Activity 6. Have students revise the story they wrote in mini-unit II. They should add some examples of personification to the description of the setting.

Teacher Evaluation

Read each student's story and check for the addition of per-
sonification. Feedback should be given through individual conferences.

MINI-UNIT V

INTEGRATION OF SETTING WITH PLOT

Introduction of Information

Background. This unit is an integration of the two major concepts that have been taught, plot and setting. Therefore, the beginning section of the unit is a review of these two story structures. The information that is presented in this section relates to the previous lessons so new advance organizers are not needed. All of the activities will focus upon previous information. Advance organizers from other units will be used to help the students make the connection between the two story structures.

Activity 1. Review the story structures, setting and plot, with students. Create cognitive conflict for the learners by posing the question, how can you use the setting to develop the plot?

SAY

> So far, we have worked with two different story structures, plot and setting (Refer to the wall chart). In the unit on plot, you learned how to create a conflict situation in a story and thus develop the plot.
>
> To create conflict in a story we used a Conflict Plan. This plan has the following four steps: (1) Introduce a problem; (2) Complicate the problem; (3) Bring the action to a high point; and (4) Resolve the problem.
>
> In the second unit, you learned about the story structure called setting. So far we have discussed how to make the description of the setting more complete by appealing to the senses and incorporating metaphors and examples of personification into the descriptions.
>
> In the last unit, we want to bring these two ideas together. How can you use the setting of your story to help develop the plot?

Revision of Cognitive Schemata

Activity 2. Allow students time to think about the questions from Activity 1 (How can you use the setting of your story to help develop the plot?) and formulate an answer. Small discussion groups may be used.

If students are unable to formulate a satisfactory answer concerning how the setting of the story can be used to develop the plot, proceed with the following activity.

Review Activity. (Refer to the chart on Conflict Plan).

SAY
> Let's look at the four steps in the conflict plan. The first step was to create a problem, and step two was to complicate the problem or add roadblocks in the path of the solution. Stop here and think about the ways we used to complicate some of the story problems. Did any of these roadblocks or complications have anything to do with setting?

List the possible complications related to the setting. Discuss how these examples might be used to complicate the problems in a story.

Examples

weather - rainstorms, heat, floods, etc.

natural environment - mountains, deserts, rivers, etc.

man-made environment - bridges, buildings, etc.

Add the following to the wall chart.

Plot		Setting
Conflict Plan	Suspense	
1. introduce a - - - - - leave something		elements of
problem	unexplained	nature are the
2. complicate		cause of
the problem - - - - - put one of the		complications
3. bring the action	characters in a	
to a high point	dilemma	
4. resolve the problem		

Readjustment of Cognitive Schemata

Activity 3. Question/Answer Time.

Activity 4. Have students review selected stories and identify examples of the author using the setting to complicate the plot. The following points should be discussed.

Teacher Information - Points to Ponder

1. Was the setting described in detail?

2. Did the weather play any part in the setting of the story?

3. Were the problems that the characters had made worse because of the setting? How?

4. Did nature play any part in making the problem worse for the characters? How?

Application of Revised Schemata

Activity 5. Students should write a story that includes a description of the setting. This description should appeal to at least two of the senses and include examples of metaphors or personification. The story problems should be complicated by the setting in some way.

Audience or Peer Feedback

Students should form groups of four or five. Instruct students to read each story that comes to them. After reading, they are to do two things: (1) write some positive comments about the story; and (2) suggest at least one way to improve the story. After each student has had the opportunity to read and respond to three stories, return the stories and comments to the author. The students should be instructed to read the comments and make changes they wish in their stories.

Stress that students do not have to change everything that the other students suggested. A period for revising and rewriting should be scheduled.

Teacher Evaluation

A teacher evaluation system for the curriculum was begun in the previous unit. The following suggestions outline procedures for continuing this system.

1. Read each student's story and complete the Evaluation Checklist.

2. Schedule and conduct individual conferences concerning the evaluation.

3. Students who do not complete each area satisfactorily should repeat those components.

4. Keep a copy of student's stories and evaluation checklists in their individual folders.

Evaluation Checklist Unit II

The following components were included in this story.

Setting

_____   1. A description of the setting.

Senses

_____   2. The description of the setting appealed to at least two senses.

3. List the senses included.

Language

_____   4. The description of the setting included the use of metaphors.

_____ 5. The description of the setting included the use of personification.

Plot/Setting Integration

_____ The problem of the story was complicated by elements in the setting.

UNIT III

POINT OF VIEW

I. <u>Overview</u>

<u>Background</u>. A story may be told from many points of view. According to Perrine (1966), the modern fiction writer decides upon a method for telling the story before beginning and may even set up rules to go by. For instance, a character may be used to tell the story, or the story may be told from an all-knowing perspective. Who tells the story, the point of view, has become an important aspect in writing.

Although many variations and combinations are possible, the four basic points of view are as follows: (1) omniscient, (2) limited omniscient, (3) first person, and (4) objective. The two methods or points of view that were considered appropriate for the fifth-grade child were omniscient and first person. These two points of view are included in this curriculum.

In the omniscient point of view, the story is told by the author, using third person. The author's knowledge of events and thoughts is unlimited. The author is free to go wherever he/she wants, to peer inside the hearts and minds of the characters, and to tell the reader what they are thinking and feeling. The author, in other words, knows all (Perrine, 1966).

In the first-person point of view, the author disappears into one of the characters who tells the story in the first person (Perrine, 1966). "A story told in first person is easily accepted by the reader because the narrator takes an active part in the story, speaking as

an eye-witness as well as a participant in the events" (Hoskisson, unpublished manuscript, Point of View). The limitations to this point of view, however, come as a result of the very limited viewpoint. The reader does not know the motives or desires of the characters unless these thoughts are expressed to the narrator.

Point of view has many aspects for the writer. At this level, point of view is approached through establishing guidelines for students to follow, exposing them to different viewpoints through role-playing, and reviewing third person and first person. Specific guides are presented to students so that they can then use them when writing stories from different points of view.

Structure. The instructional activities for this unit are divided into the following two mini-units: (1) omniscient point of view and (2) first-person point of view.

II. Instructional Objectives

At the conclusion of this unit, students should be able to write stories using both the omniscient point of view and first-person point of view. They should be able to use the correct person when writing a story from either of the two points of view.

III. Instructional Model

The instructional model is used in both mini-units to develop the objectives. Specific activities and suggestions are provided within the structure of the model.

IV. Evaluation

Teacher evaluation suggestions and audience or peer feedback

activities are included at the end of each mini-unit. Audience feed-back is included in each mini-unit so that the student will have more opportunities to write for a larger audience and receive feedback from that audience.

V. Materials

The materials needed for this unit are listed below. Specific references for examples included in the unit and additional books are included in the Bibliography at the end of the study.

Books	Publisher
Charlotte's Web	Harper & Row
The Emperor's New Clothes	Random House

Stories	Basal Reading Series
"The Time of Kaamos"	Laidlaw
"I Choose a New Master"	Rand McNally
"Henry Reed's Baby Sitting Service"	Laidlaw

MINI-UNIT I

OMNISCIENT POINT OF VIEW

Introduction of Information

Activity 1. Introduce the omniscient point of view to stu-
dents using an analogy. Tie this unit with the previous units by using

the advance organizer from Unit I.

SAY
> As you can see by the wall chart, the next structure
that we are going to study is point of view. Although
we will talk about point of view as a separate struc-
ture, remember that it is connected to the other struc-
tures. They are all parts of a story.

Point of view is the way an author chooses to tell a
story. A person writing a story can use many different
characters and ways to tell a story. In this unit we
are going to learn about one way to tell a story.

How many of you watch the Super Heroes on TV? They have
lots of powers, don't they? Super people can do many
things that we cannot do, such as fly, run as fast as
a train, or knock down a building with their hands. We
are going to create a super person that will help us
with this lesson. First, we need a name for him;
remember he or she is going to be a super storyteller.

Pick a name for the super storyteller. In this lesson, he will be called

SST for super storyteller.

SAY
> SST has some very special powers. He can see all that
is going on everywhere. He can hear everything that
everyone says, and he knows what everyone is thinking.
Just think what kind of a story you could tell if you
knew what everyone said, did, and thought. SST can do
this. Look at the story that SST has written.

Give students a copy of a story written from the omniscient point of

view. After reading the story, discuss the following points about

the story. Find examples for each of the answers to the following

questions. List these examples on the board along with the questions

on the board.

Sample Questions

1. Does SST tell what several characters were doing in the story?

2. Does SST tell what a lot of characters are saying?

3. Does SST tell what some of the characters are thinking?

4. Does SST talk about himself?

5. What does SST call the characters?

SAY

> So we can say that when SST is telling a story, he knows everything that is going on in the story and can tell about it. He can look into the characters' minds and tell about what they are thinking and feeling. He can go anywhere in the story and tell about it. But remember, he refers to the characters by their name or by a pronoun for their name.
>
> Telling a story this way has a very important name. It is called the omniscient point of view. We can write a story from this point of view, but first, let's look at some more examples of the omniscient point of view.

Revision of Cognitive Schemata

Activity 2. Relate the definition of omniscient point of view to familiar examples. Stories from the students' reading books or familiar classics are good examples to use. These stories have been read by the students so they can discuss the specific concept, point of view, without becoming involved in the content of the story. The following stories are examples of the omniscient point of view. Explanations to students concerning the omniscient point of view should include specific points. These points for the example stories are outlined following the story title. If these examples are not available, appropriate examples should be substituted.

Examples

Title - "The Time of Kaamos"

Major Points

1. Is one of the characters telling the story? No

2. Who is telling the story? SST

3. Did SST tell what the characters were thinking? yes

   How? Mr. Young had thought so, too, and he had accepted the invitation. At first Ted thought it was fun, but after a week in the smoky Lapp house he was ready to go home.

4. Do we know all and see all? yes

5. Does SST tell us how the character feels? yes

   How? It is unsettling - not being able to understand when they spoke Lapp around him.

   Though Mr. Sakki smiled, Ted sensed that this was a kind of challenge to him.

6. How did SST refer to the characters? by name, he, she

Title - Charlotte's Web

Major Points

1. Is one of the characters telling the story? no

2. Who is telling the story? SST

3. Did SST tell what the characters were thinking? yes

   How? She just sat and stared out of the window thinking what a blissful world it was and how lucky she was to have entire charge of a pig. (Fern)

   "There are a lot of things Wilbur doesn't know about life," she thought. (goose)

   The thought of death came to him and he began to tremble with fear. (Wilbur)

4. Do we know all and see all? yes

5. Does the SST tell us how the characters feel? yes

   How? Fern was enchanted.

   Wilbur stood in the sun feeling lonely and bored.

   . . . both the goose and gander were worried about Templeton.

6. How did SST refer to the characters? by name, he, she, it

Activity 3. Introduce and explain the term third person to the students.

SAY
> When SST is telling a story, that story is written in
> third person. Most of you already write your stories
> in third person. All this means is that the writer
> is not one of the characters so when the characters are
> referred to in the story they must be called by their
> name or a pronoun that refers to them.

List the possibilities for third person and discuss.

Teacher Information

Third person - the character's name or the following pronouns: he, she, it or they, his, her, their, him, her, them. Review the stories that were used earlier in the unit and have students pinpoint examples of the use of third person. Additional examples of stories that use third person can be selected from stories written by students. These examples should show students that they are already able to write stories in third person.

Activity 4. Role playing - Choose one student to be SST. Choose three or four students to pantomime a familiar story such as the "Three Little Pigs". Follow these procedures:

1. Have the students pantomime the story.

2. Retrace the sequence of the story with the class and list

the major events on the board.

    3. Go through the sequence of events and list on the board beside the event some things the pigs and the wolf could have said.

    4. Go through the events again and list how the pigs and the wolf felt at different times.

    5. Have SST retell the story orally and put in the things that the pigs and wolf said to each other and how they felt.

    6. Repeat with other familiar stories if needed.

Activity 5.

SAY
> You know by now that SST is the author of the story, but when you write a story from the omniscient point of view think of SST and his powers.

Make a large picture of a man or woman out of poster board to represent SST or the omniscient author.

Example

hears everything

SST (the omniscient author)

knows everything
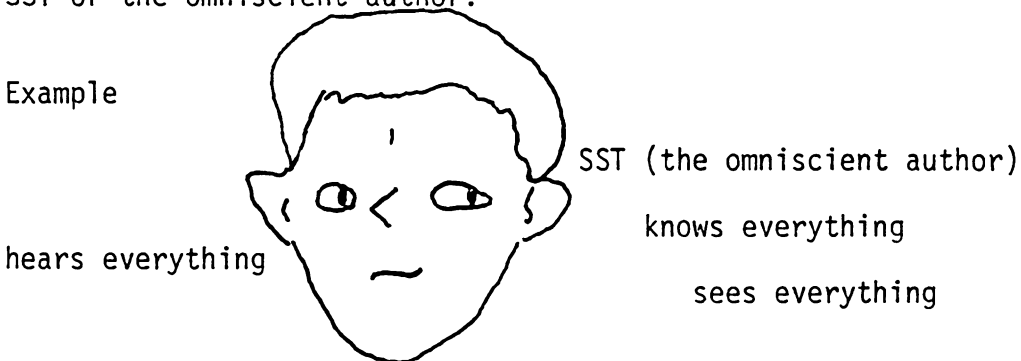
sees everything

SAY
> We use SST or the omniscient author when we want to let the reader know about everything in the story.

Activity 6. Add the following to the wall chart under point of view. An additional point of view will be added in the next mini-unit.

Point of View

Omniscient
1. the author
   tells the
   story
2. the author knows
   all, sees all,
   and can tell
   about every
   character's
   thoughts and
   feelings
3. the story is
   written in third
   person

Readjustment of Cognitive Schemata

Activity 7. Question/Answer Time.

Activity 8. Collaborative Writing.

SAY | Imagine that we have SST here with us and we are going to help him write a story. Remember he is magic. He can see everything, can hear everything, and he knows what everyone in the story is thinking.

As a class, write a story from the omniscient point of view. These guidelines should be followed.

1. Establish a story problem and devise a Conflict Plan.

2. Describe the setting.

3. Include the feelings and thoughts of several of the characters. Elicit responses from students concerning how a certain character feels or what that character is thinking.

4. Students may be divided into small groups to revise and rewrite the story.

5. Have each group share their stories with the class.

Application of Revised Schemata

Activity 9. Students should write a story from the omniscient point of view. There should be evidence of the author's knowledge of at least three of the characters' thoughts or feelings.

Teacher Evaluation

Students' writing should be analyzed to determine if the story was written from the omniscient point of view. Feedback should be given through individual conferences. Time should be allowed for re-writing and revising after the conferences.

Audience or Peer Feedback

Students should divide into small groups and follow the guide-lines outlined in previous units concerning audience feedback.

MINI-UNIT II

FIRST-PERSON POINT OF VIEW

Introduction of Information

Activity 1. Introduce first-person point of view to students using an advance organizer.

SAY

> In the last unit we talked about SST or the omniscient point of view. In this unit we will talk about another way to tell a story. One way to tell a story is to tell about something as if it happened to you. Let's have someone tell about what they did yesterday.

Have several students tell about experiences. Discuss how they used the word "I". Let students choose several characters and take their point of view and tell about an experience. Familiar experiences and people or animals such as a teacher, baby sister or a horse should be used. Make sure the students play the role of that character and tell about the experience by referring to themselves as "I".

Revision of Cognitive Scehmata

Activity 2. Have a student tell the story "Jack and the Beanstalk." Tell students that they are about to read a version of this famous story that they have never heard before. This story is the tale of "Jack and the Beanstalk" from the point of view of the giant. Have students read the story.

Teacher Information - "Jack and the Beanstalk"

One fine morning I was dozing after a big, hearty breakfast. I was awakened by a voice crying, "Master, master!"

I sprang up from my chair and saw a human boy running off with my singing harp.

"That crazy kid!" I thought to myself. "He should know better than to fool around with a giant."

I ran out of the house and chased him down the road.

"Hey, you!" I shouted. "Give me back my harp! I had to save up a lot of baseball cards to get it."

But the boy had already reached the branches of a huge beanstalk. He was already halfway down it before I came to it. As I was sliding down the beanstalk, I spied the boy on the ground beneath me. He was chopping the stalk with an ax.

"Cut that out!" I yelled. "I might get hurt."

The beanstalk gave way with a mighty crunch and I tumbled through the air. Then my feet went through the roof and landed smack-dab in the middle of the boy's basement. My arms, shoulders, and head stuck out of the roof of his house. I grabbed at the boy and took back my singing harp. Then I walked off with his house.

Discuss the following questions with the students.

1. Who is telling the story?

2. How does he refer to himself?

3. Do you know how Jack feels?

4. Does the giant tell how he feels?

Relate the definition of first-person point of view to other familiar examples. Stories that children have already read should be used for examples so students are able to concentrate on the point of view. Specific points or concepts should be covered when discussing the examples with students. These points are outlined for the examples. If these examples are not available, appropriate examples should be substituted.

Examples

Title - "I Choose a New Master"

Major Points

1. Who is telling the story? the dog

2. How does he refer to himself? I began to be really
   sleepy. My eyelids closed by themselves, and my pads
   were weary.

3. Does the story teller reveal his feelings and thoughts?
   yes

   How? Thinking of my master gave me a lump in my throat.
   I had no plan at all, and I was getting very gloomy indeed.

4. How does the storyteller tell about the other characters'
   thoughts and feelings? through dialogue

   "I wish I did too," said the other voice.
   "What a nice little dachshund you are!" he said to
   himself.

Title - "Henry Reed's Baby-Sitting Service"

Major Points

1. Who is telling the story? Henry Reed

2. How does he refer to himself? I arrived at the Osborn's
   shortly before ten o'clock, as I had promised. I went
   back inside and carefully went from room to room with
   no success.

3. Does the storyteller reveal his thoughts and feelings?
   yes

   How? I began to get worried. I figured that sooner or
   later she was bound to come back - but I was annoyed.

4. How does the storyteller tell about the other characters'
   thoughts and feelings? dialogue and description

   She was tired and looked annoyed.
   Midge said, "It's torture, that's what it is." She looked
   as though she would like to kill Peggy.

Activity 3. Introduce and explain the term first person to

the students.

SAY | A story written from the first-person point of view is written in first person. First person means that the narrator refers to himself or herself as "I." The other characters are referred to in the story by their name or a pronoun that refers to them.

Activity 4. Review the stories that were used in Activity 2 and have students pinpoint the use of first person.

Activity 5. Compare first-person point of view with the omniscient author.

SAY | In the stories that we just discussed, how was telling a story from the first-person point of view different from using the omniscient author?

Summarize the differences with students.

SAY | In first-person point of view, the story is told by one of the characters. The writer of the story becomes this character, and he/she tells the story. Instead of being able to tell about everyone's thoughts and feelings, as in the omniscient point of view, the character telling the story can only describe what he/she is thinking and feeling. The only way the reader can find out about another character's feelings or thoughts is for that character to tell his thoughts or feelings to the character telling the story.

Activity 6. Add the following to the wall chart under point of view.

Point of View

Omniscient Point of View

1. the author tells the story
2. the author knows all, sees all, and can tell about every character's thoughts and feelings

3. the story is written in third person

First-Person Point of View

1. a character tells the story
2. the storyteller can reveal his/her feelings and thoughts; the other characters' thoughts and feelings must be indicated through dialogue or actions
3. the story is written in first person
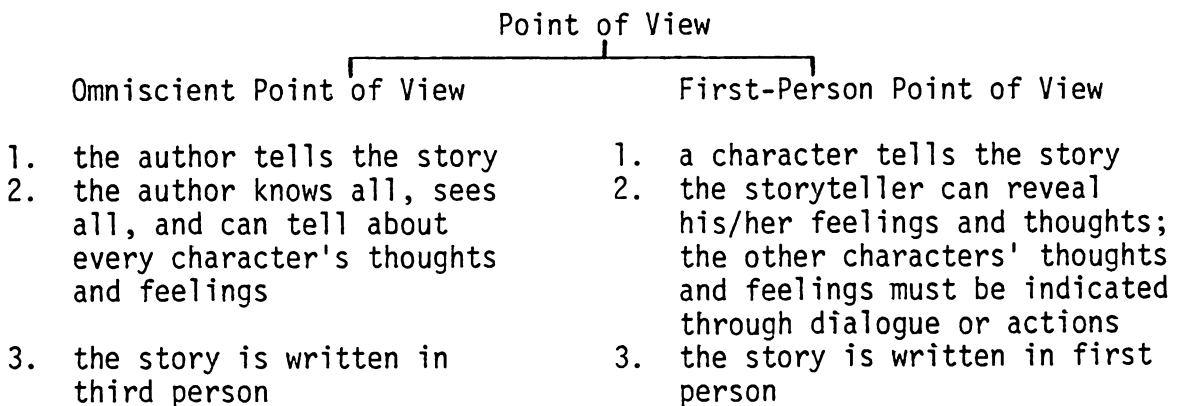
Adjustment of Cognitive Schemata

Activity 7. Have students divide into groups of four or five and write a familiar story from the point of view of one of the characters using the following procedures.

1. Select a story that you know and like. Decide as a group from which character's point of view the story is told. Pretend that you are that character. Think of how you would retell the tale.

2. List the major events in the story.

3. List some ways you might feel at different points in the story. Put these thoughts beside the event.

4. Decide on a solution to the problem that would be happy for you.

5. As a group, write the story from that character's point of view. Remember to refer to the character as "I" and use the information in the list you made.

Have one person from each group share the story with the class. Discuss how the stories told about the storytellers' thoughts and feelings. Discuss how the stories told about the other characters' thoughts and feelings.

Activity 8. Have students follow the same procedures in Activity 7 and rewrite another familiar story. This writing activity should be done on an individual basis.

Activity 9. Discussion Time. Give students the opportunity to ask questions and discuss the two points of view. Encourage them to share techniques that they have used when writing from a particular point of view.

Activity 10. Discuss reasons why you would write a story using the first-person point of view. Emphasize that a story written from the first-person point of view usually seems more genuine and real to the reader. A story is more believable if I say that it happened to me.

Application of Revised Schemata

Activity 11. Students should write an original story from the first-person point of view. There should be references to other characters' ideas and feelings either through dialogue or actions.

Teacher Evaluation

Stories should be analyzed to determine if they were written from the first-person point of view. Feedback should be given through individual conferences. Time should be allowed for rewriting and revising after the conference.

Audience or Peer Feedback

Students should divide into small groups and follow the guidelines for peer feedback established in Unit II.

UNIT IV

CHARACTERS

I. <u>Overview</u>

 <u>Background</u>. The characters of a story are the central compon-
ents of a story. Ideas and emotions are translated through the charac-
ters, and the experiences or situations in a story revolve around a
character or group of characters. The characters that an author creates
for a story should be believable and genuine to the reader. This real-
ness in characters can be accomplished by the author through his/her
description of them. These descriptions should be concerned not only
with external detail of the characters but also their inner selves,
moods, ideas, and feelings. Characters can be described to the reader
through two methods of presentations, direct, and indirect. Perrine
(1978) suggests that both methods of presentation are necessary for
a convincing story.

 Direct and indirect presentation can be included and characters
developed which are genuine and believable by developing two main as-
pects of character. These two aspects are physical description and
psychological description. The physical description describes what
the characters look like, while psychological description includes what
the character says, does, and thinks.

 In this curriculum, the character structure will be developed
through physical description and psychological description. Physical
description necessitates the use of language to describe the characters.
The descriptive techniques identified as being appropriate for fifth-

grade students, and therefore included in this unit are adjectives, similes, and metaphors.

Psychological description includes the description of what a character says, does, and thinks. The use of descriptive action verbs, dialogue, and monologue can be used to describe each of these areas; therefore, action verbs, dialogue, and monologue are used in this unit to develop the psychological description of the characters.

Structure. The instructional activities for this unit are divided into the following four mini-units: (1) Physical description, (2) Actions, (3) Dialogue, (4) Monologue.

II. Instructional Objectives

At the conclusion of this unit, students should be able to write a story that includes a physical and psychological description of at least two of the characters. The physical descriptions should use adjectives, similes, or metaphors. The psychological description should use descriptive action verbs, dialogue, and monologue.

III. Instructional Model

The instructional model is used in the mini-units to develop the objectives. Specific activities and suggestions are provided within the structure of the model.

IV. Evaluation

Teacher evaluation suggestions and audience or peer feedback activities are included at the end of each mini-unit. A unit evaluation is located at the end of the last mini-unit.

V. Materials

The materials needed for this unit are listed below. Specific references for examples and additional books are included in the Bibliography at the end of the study.

Books	Publisher
Charlotte's Web	Harper & Row
King of the Wind	Rand McNally
Sounder	Harper & Row

Stories	Basal Reading Series
"Muggins"	Rand McNally
"Expedition from Arreol"	Houghton Mifflin
"I Choose a New Master"	Rand McNally
"Ooka and the Shattering Solution"	Rand McNally

MINI-UNIT I

PHYSICAL DESCRIPTION

Introduction of Information

Activity 1. Introduce the story structure called <u>character</u> to students. Tie this unit to the previous units using the advance organizer from Unit I.

SAY

> The next structure on the wall chart is character. Al-
> though we will talk about describing the characters
> in a story in this unit, remember that this structure
> is only one of the components of a story.
>
> You may think, why are we talking about this? Every-
> body already knows what the word character means and
> everyone has already written stories that have charac-
> ters. Sure, all of you have included characters in
> your stories. The next few lessons, though, should
> help you describe the characters in your stories more
> fully. To make characters real, genuine, and believable
> to the reader, you need to describe how the characters
> look, and tell what they say and what they do. How a
> character looks is his or her physical description.

Add the following to the wall chart.

Character

Physical Description

Activity 2. Introduce three techniques that can be used for developing character description.

SAY

> The physical description of a character tells what
> he/she looks like. Does he have brown hair? Are
> her eyes blue? How tall is the character? The
> author of a story can paint a picture of the character
> in the reader's mind through description. The physical
> features of a character can be described by using adjec-
> tives, similes, and metaphors.

Add these techniques to the wall chart.

Physical Description

1. adjectives
2. similes
3. metaphors

Revision of Cognitive Schemata

Activity 3. Review the meaning and use of adjectives.

SAY | Adjectives are describing words that help make the meaning of a noun more exact. Remember a noun is a person, a place, or a thing. A character is a noun. So, we can say that an adjective is a describing word that can help make the picture or description of a character clearer. You have already used adjectives to describe the setting in stories.

Show students examples of adjectives from their stories.

SAY | You know how to use adjectives to describe the setting. Now, we want to use them to describe the characters.

Activity 4. Use literature to give students concrete examples of adjectives being used to describe a character's physical features.

Examples

Title - Charlotte's Web

Character - Charlotte

Description - . . . hanging from the top of the wall, head down, was a large grey spider.

Character - Wilbur

Description - . . . he was the cleanest, prettiest pig you ever saw.

Title - King of the Wind

Character - Sham (colt)

Description - He is not much bigger than a goat, he has long whiskers like a goat. Long, and silky. And his tail is curly. And he is all of one color.

Title - "Muggins"

Description - When he was clean, he had a beautiful coat of white hair that was long and curly. And he had the prettiest black nose and a little red tongue.

Title - "Man from Arreol"

Description - The man's rubbery skin was bright orange, and his head was completely hairless. His large shiny, green eyes looked back at Ral.

Activity 5. Have students use adjectives to describe some physical features of different characters. Write the character, the physical feature, and the adjectives on the board. The following questions may be used. Additional questions may be needed.

Questions

1. Is he tall or short?

2. Is she fat or thin?

3. What color is his hair?

4. Is he bald?

5. What color are his/her eyes?

6. Are the eyes large, squinty, or heavy-lidded?

7. Is he muscular?

8. Is she frail or small-boned?

SAY
> Look at the adjectives that could be used to describe a character. Using adjectives to describe a character's physical features will give your readers a better picture of that character.

Activity 6. Review the meaning of metaphors and illustrate the usage of them in literature for character description.

SAY | Another technique that can be used to describe the physical features of a character is the use of metaphors. You have already used metaphors to describe the setting. Now we want to extend your usage of them to include character description. Remember, a metaphor is a comparison between two things that are different, but that are similar in one respect. Let's look at some examples.

Examples

Title - <u>King of the Wind</u>

Character - Big Red

Description - He was a machine with pistons for legs, pistons that struck out in perfect rhythm.

Character - Sulton

Description - He is nothing but a camel . . . his lips were thick and slit in two, and there was a big hump on his back.

<u>Activity 7</u>. Introduce the term <u>simile</u>. Compare and contrast simile with metaphors.

SAY | The next descriptive technique is the use of similes. Similes, like metaphors, can be used to make a description more vivid and interesting. Both techniques are comparisons. Both techniques focus upon one aspect of an object to emphasize a feature of another object. The big difference is that a simile uses the two words <u>like</u>, <u>as</u>, to connect the two objects being compared.

<u>Activity 8</u>. Illustrate the use of similes for character description using examples from literature.

Examples

Title - <u>King of the Wind</u>

She was a bay mare, as fleet as a gazelle, with eyes that studied him.

Even his feet were like those of a camel, spongy, and broad, and shapeless.

He swayed on horse like a ship at sea.

When he saw Agba, he gripped the boy's shoulders with fingers as strong as the claws of an eagle.

His sides were almost as flat as Signor Achmet's prayer rug.

Title - <u>Charlotte's Web</u>

His stomach was as big around as a jelly jar.

Title - "I Choose a New Master"

His cheeks were as smooth as a baby's.

<u>Readjustment of Cognitive Schemata</u>

<u>Activity 9</u>. Give students a picture of a person that has a lot of odd or distinctive features. An example follows. Discuss similes and metaphors that could be used to describe the face. List the possibilities on the board.

Sample Picture

Teacher Information - Simile and metaphor examples for the picture.

1. His eyes were burning coals.

2. His nose was as sharp as a needle.

3. His hair was a haystack.

4. His mouth was a rose.

5. His ears were small as a quarter.

Let students draw their own picture and then describe it by using similes and metaphors.

Activity 10. Review the three descriptive techniques, adjectives, similes, and metaphors.

Have students complete the worksheet, Physical Descriptions. The following guidelines should be followed.

1. Divide students into small groups.

2. Have students complete the descriptions on the worksheet.

3. Students may complete the descriptions in more than one way if they wish.

4. Students should share their results with the class.

Physical Descriptions

Describe each of these features using adjectives, similes, and metaphors.

1. eyes

2. a nose

3. a giant

4. Wilbur the pig

5. your favorite animal

6. the teacher

7. a race horse

Activity 11. Have students share ideas about how they completed the phrases using adjectives, similes, and metaphors. Students should be given the opportunity to ask questions.

Activity 12. Have students review selected stories and identify examples of adjectives, similes, and metaphors that are used to describe characters.

Activity 13. Have students write a description of one of the characters from a previous story. They should include adjectives, similes, and metaphors in the description. The teacher should review the descriptions with students and give them an opportunity to re-write and revise.

Application of Revised Schemata

Activity 14. Students should write a story that includes a description of the physical characteristics of at least two of the characters. The student should use adjectives, similes and metaphors.

Audience or Peer Feedback

Students should form groups of four or five. Instruct students to read two of the stories from the group. After reading, they are to do three things: 1. write some positive comments about the description; 2. suggest at least one additional adjective, simile, or metaphor that could be used in the description; 3. react in writing to the story as a whole.

After students have responded to two stories, return stories and comments to the author. The students are to read the comments and revise their stories if they wish. A period for rewriting should be scheduled.

Teacher Evaluation

The following procedures should be followed.

1. Read each student's story and complete the checklist.

2. Schedule and conduct individual conferences concerning the evaluation.

3. Keep a copy of the story in the student's individual folder.

Evaluation Checklist

Characters were described using:

_____ adjectives

_____ similes

_____ metaphors

List some of the adjectives, similes, and metaphors that were used.

MINI-UNIT II

ACTIONS

Introduction of Information

Activity 1. Use an advance organizer to introduce the use

of <u>action verbs</u> in character description.

SAY | In the last unit, we learned to describe what a character looks like using adjectives, similes, and metaphors. In this unit, we are going to begin to learn how to tell the reader what the character does, says, and thinks. We can tell the reader about the character through actions, thoughts and conversation.

Add the following to the wall chart.

Character

Physical Description | Actions | Thoughts | Conversation
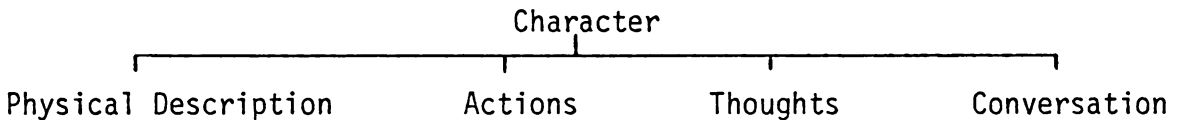
SAY | First we will talk about the character's actions. In order for a story to make sense to the reader, the character's actions should fit what is happening in the story. A story is also more interesting if the words used to describe these actions are descriptive. In this unit we are going to work with the character's actions. Authors can describe their character's actions more clearly through the action words used in the story. These action words should be chosen carefully in order to portray exactly what the author has in mind for that character.

Revision of Cognitive Schemata

Activity 2. Discuss familiar action verbs that are used fre-

quently in writing. List some examples on the board.

Examples

<u>Action Word</u>

The boy walked home.   walked

Sally talked to her friends.   talked

Jerry ran into the house.   ran

Tom smelled the turkey in the oven.   smelled

Referring to the examples on the board, have students think of action words that could replace each of the examples. List the new examples beside the first list. Discuss the different meanings the author can portray to readers by the different words.

Examples

walked   trudged, strolled, rambled

talked   babbled, prattled, chatted

ran   raced, dashed, sprinted, scurried

smelled   sniffed, nosed

Helpful Hint - Teachers may want to include at this point a lesson on using a thesaurus.

Activity 3. Discuss the use of action verbs to portray a character's actions using literature for concrete examples.

Examples

Title - Charlotte's Web

"Please don't kill it," she sobbed.

"Control myself?" yelled Fern.

When he had finished the last drop, he grunted and walked sleepily into the box.

Title - King of the Wind

Agba's heart fluttered like bird wings.

Agba's body quivered with the wonder of the little fellow's birth.

Agba sprang to his feet.

Title - Sounder

The boy pressed his head deep into his straw pillow.

The boy struggled to his feet.

He sank to his knees at the woodpile.

Title "Ooka and the Shattering Solution"

The boy's face fell.

He brushed the child aside and bowed low before the great judge.

The merchant looked at Ooka and snickered.

Readjustment of Cognitive Schemata

Activity 4. Have students find ten action words from a selected story and write the sentences that contain them. After they have identified the words and written the sentences, they are to replace the action verbs with another action verb that would make sense in the sentence. Have students discuss and share their sentences. Questions concerning this technique should be answered at this time.

Application of Revised Schemata

Activity 5. Have students choose one story from their folder. They are to revise this story using action words which are descriptive and interesting.

Peer or Audience Feedback

Have students share their revisions with their feedback group. Students may make suggestions for additional changes during this session. Students are to be instructed to limit their comments and discussion

to the usage of action words.

Give students an opportunity to revise their stories.

MINI-UNIT III

DIALOGUE

Introduction of Information

Activity 1. Introduce to students the use of dialogue in stories. Refer to the advance organizer utilized in the previous mini-unit.

SAY

> In this lesson we are going to continue to describe the characters in a story. Look at our wall chart. Remember that the description of a character tells the reader what the character does, says, and thinks. In the last unit we discussed the characters' actions; in this unit we are going to learn to include the character's conversation in the story. A conversation between characters in a story is called dialogue. Through dialogue the author can tell readers a lot about the characters. Think about yourself and your friends. How do you find out things about your friends? You talk to them. How do you let your friends know about yourself and what happens to you? You tell them. A dialogue in a story is the same thing. One character can find out about another character by talking to him/her, by telling about experiences, and by asking questions. Therefore, another technique that you can use to develop the characters in your stories is to include dialogue.

Revision of Cognitive Schemata

Activity 2. Explain the use of dialogue in stories using litera-ture as concrete examples. Discuss how these conversations tell the reader about the characters. The following questions may be used for discussion. The questions should be used in conjunction with a speci-fic example.

Questions

1. What does this conversation tell us about the characters?

2. Do the words that are spoken by the characters tell us everything we need to know?

3. What else is added to the dialogue to aid the reader?

4. Do you think the characters say everything they are thinking?

5. What kind of punctuation is used when dialogue is included?

Helpful Hint - A lesson on punctuation may be needed at this point.

Readjustment of Cognitive Schemata

Activity 3. Divide students into groups of two. Have each group write an imaginary conversation between two characters who are very different. The conversation should reveal some traits of each character. Each student should pretend to be one of the characters. The following examples may be used. After students are finished, have them share their conversation with the class. Each character should play his/her part.

Examples

1. A rabbit scolds a turtle for being slow.

2. A peacock brags about its beauty to a monkey.

3. A boy tries to convince his dad to buy him a horse.

4. A forgetful student explains his lost homework to the teacher.

Activity 4. Question/Answer Time.

Application of Revised Schemata

Activity 5. Have students revise the story from the last mini-unit to include dialogue between at least two of the characters.

Audience or Peer Feedback

The feedback group should be rotated so that different students are in the group. Students should share their revised story with the group. Discussion within the group should focus upon the dialogue in the story. Does it tell anything about the characters? Does the conversation seem logical or make sense? Does the conversation make the story more interesting?

Give students an opportunity to revise their stories after the feedback session.

MINI-UNIT IV

MONOLOGUE

Introduction of Information

Activity 1. Introduce the concept of <u>monologue</u> using the advance organizer from mini-unit II. Compare and contrast interior monologue with dialogue.

SAY
> If we look at the wall chart, we can see that the description of a character tells the reader what the character does, says, and thinks. We have discussed action words and dialogue. In this unit we are going to learn to include the characters' thoughts in the story. One technique that the authors use to tell a character's thoughts to the reader is character monologue (Rosenthal & Yarmon, 1956). Dialogue, as we learned, is a conversation between two characters in a story. Monologue, on the other hand, is a character's conversation with himself or herself. Both dialogue and monologue can tell the reader a lot about a character but through monologue the author can reveal even more about a character. A character surely seems more real to us if we know what he/she is thinking. With dialogue, quotation marks were necessary to set apart the character's exact words. Monologue does not require quotation marks.

Revision of Cognitive Schemata

Activity 2. Explain the use of monologue in stories using literature as concrete examples. Discuss how these thoughts tell the reader more about the character. The following questions may be used for discussion. These questions should be used in conjunction with a specific example.

Teacher Information - Sample questions.

1. How does the author let you know what the character is thinking?

2. Do the characters' thoughts tell you anything about him/her?

3. How are the characters' thoughts different from what they say or do?

4. Is the character more real to you if you know his/her thoughts?

5. Why would a character think one thing and say something different?

Activity 3. Have students divide into groups of four or five and locate examples of monologue in a selected story. Students should discuss the previous questions with these examples also.

Readjustment of Cognitive Schemata

Activity 4. Partner Writing. Have students divide into the same groups of two from the previous unit. They should take the dialogue that they developed in that exercise, and each student should add monologue for the character he/she portrayed. Have four pairs of students regroup together and share their writing.

Activity 5. Have students summarize what they have learned about each of the components of character development. Time for questions should be allowed.

Application of Revised Schemata

Activity 6. Have students write a story that incoporates a physical description of at least two of the characters. The physical description should include adjectives, similes, and metaphors. The psychological description should include appropriate action words, dialogue and monologue.

Peer or Audience Feedback

Have students form groups of four or five. Each student should read two of the other students' stories and react in writing to each of the following areas: (1) positive comments concerning the story; (2) positive comments concerning the character development in the story;

(3) methods or suggestions for improving the character development in the story.

Schedule a period for revising following this session.

Teacher Evaluation

The teacher should read each story and complete the following checklist. Individual conferences should be held with students to discuss their story. If necessary, additional revising time may be scheduled. A copy of the final story should be filed in students' individual folders.

Evaluation Checklist

The characters in the story were developed by the following techniques.

Character name _____

Physical Description

_____   1. adjectives

_____   2. similes

_____   3. metaphors

Psychological Description

_____   1. action words

_____   2. dialogue

_____   3. monologue

Character name _____

Physical Description

_____   1. adjectives

_____   2. similes

_____ 3. metaphors

Psychological Description

_____ 1. action words

_____ 2. dialogue

_____ 3. monologue

UNIT V

STYLE

I. Overview

Background. According to Rosenthal and Yarmon (1956:138), style is "the kind of language a writer employs, his vocabulary, the nature of his imagery, the form and rhythm of his sentences, the manner in which he presents his ideas, people, and narration." An author's style is his or her trademark and can be used to distinguish one author from another. A particular author's style comes from his or her perception of the world and the resulting language chosen to portray that world.

In order for writers to relate perceptions of the world to readers, they must use their senses and translate images of what they hear, see, and feel into the written language. Some authors use various stylistic devices to create these images for readers. Examples of various stylistic devices include repetition, imagery, personification, alliteration, hyperbole, and connotation. The stylistic device developed in this unit is hyperbole.

Hyperbole is a deliberate exaggeration. It can be used to emphasize a point, either for humor, protest or other reasons. Students in the fifth grade use exaggeration in their conversations frequently; therefore, the stylistic device, hyperbole, is introduced to students through activities that draw upon the students' ability to stretch the imagination through exaggeration.

Structure. This unit covers hyperbole.

II. Instructional Objectives

At the conclusion of mini-unit I, students should be able to write a story that utilizes hyperboles to emphasize a point.

III. Instructional Model

The unit on hyperbole is developed utilizing the instructional model. Suggestions and specific activities for developing the usage of hyperboles in writing are included. Mini-unit II is a review and evaluation unit; therefore, the instructional model is not utilized.

IV. Evaluation

The evaluation component of this unit consists of audience or peer feedback and teacher evaluation. Evaluation suggestions are also included for the culminating activities at the end of the unit.

V. Materials

A list of the materials needed to implement this unit follows. References for examples included in this unit and suggested references for additional stories are included in the Bibliography.

Books	Publisher
Charlotte's Web	Harper & Row
Sounder	Harper & Row
King of the Wind	Harper & Row

MINI-UNIT I

HYPERBOLE

Introduction of Information

Activity 1. Introduce the last component of the curriculum to students using the advance organizer from Unit I.

SAY

> The last unit will complete our study of writing short stories. As you look at the wall chart, notice that we have discussed the first four structures that are listed. This unit deals with the final structure of style. Style refers to the kind of language that an author uses. Some writers repeat certain events over and over, others use a lot of descriptive words to paint a picture of the setting or an event, and other authors use exaggeration to make a point. There are many stylistic devices that authors use when they write. The way in which they use these devices and the devices that they use become sort of a trademark for them. Their style shows through in whatever they write. In this unit we are going to learn about one stylistic device that many authors use; that device is hyperbole. Hyperbole is a deliberate exaggeration to make a point. You use hyperboles all the time when you talk to me and your friends. How many times have you said, "I'll just die if I have homework tonight"? Will you really die, or do you want to emphasize a point to me? So, hyperboles are really nothing new except now we have given a name to something we use all the time.

Add hyperbole to the wall chart under style.

Style
Technique - Hyperbole

Revision of Cognitive Schemata

Activity 2. Using concrete examples from literature, illustrate how different authors use hyperboles.

Examples

Title - <u>Charlotte's Web</u>

Mr. Arable is getting ready to kill the runt pig. Fern - "This is the most terrible case of injustice I ever heard of."

Avery was ten. He was heavily armed - an air rifle in one hand, a wooden dagger in the other.

If Wilbur is killed and his trough stands empty day after day, you'll grow so thin we can look right through your stomach and see objects on the other side.

Title - <u>Sounder</u>

But the great voice box of Sounder would have burst if he had tried to trail too long in silence.

Title - <u>King of the Wind</u>

A foal was born, and he will be as swift as the wind of the desert.

Agba listened so intently for the Sultan's answer that he wished the honeybees and flies would go about their business more quietly.

<u>Activity 3</u>. Relate the definition of hyperbole to familiar examples. As a class think of a hyperbole for each of the following situations and then list these on the board.

    1. Student's answer to an early curfew

    2. A description of an old man

    3. A description of a fat person

    4. A description of a cold night

    5. A person's reaction to being left alone in a scary place

<u>Readjustment of Cognitive Schemata</u>

    <u>Activity 4</u>. Question/Answer Time.

    <u>Activity 5</u>. Divide students into groups of four or five. Have

them locate examples of hyperboles in selected stories.

Helpful Hint - A tall tale might be used first, if students are having difficulty. Have students summarize what they have learned about hyperboles. Time for questions and additional explanations, if needed, should be provided.

Application of Revised Schemata

Activity 6. Students should either revise one of their stories to include hyperboles or write a new story and include hyperboles.

Audience or Peer Feedback

Students should be divided into groups of four or five. The procedures for this session are as follows:

(1) each student should read two of the stories;

(2) after reading each story the students should react in writing. The reactions should include positive comments concerning the story and positive comments and/or suggestions concerning the use of hyperboles.

A period for revising and rewriting should be scheduled after the group work.

After students have revised their stories, they should share them with the class. Booklets might be made and placed in a reading corner so that every student may have access to all stories.

REVIEW

This final unit serves as a culminating activity for the curriculum. An evaluation for the activity is included. This evaluation should serve as a comprehensive evaluation checklist for the curriculum.

Activity 1. Review the story structures with students using the wall chart as a reference point. Students should have an opportunity to ask questions. Utilize the procedures established for Question/ Answer Time for this activity.

Activity 2. Have students write a short story. All of the story structures should be incorporated into the story.

Peer or Audience Feedback

Have students divide into groups of five or six. Each student should read two stories and react in writing. Instruct students to try to react to each of the story structures.

Allow time for revising or rewriting after the feedback session is concluded.

Teacher Evaluation

The following evaluation checksheet can be used by the teacher in order to summarize the evaluation for each story. After evaluating the stories, teachers should schedule individual conferences. The checklist provided should be used as a reference for the teacher when the story is discussed with the student. Most likely, every component on the checklist will not be included in the story. The checklist should serve merely as a guide.

Evaluation Checklist

The following components were included in this story.

Plot

_____ The story was in an order that made sense.

_____ A conflict situation was developed.

_____ Suspense was included.

Setting

_____ The setting in the story was described.

The description:

_____ 1. appealed to the senses;

_____ 2. utilized metaphors;

_____ 3. utilized personification.

_____ The problem in the story was complicated by the setting.

Point of View

The story was written from:

_____ 1. the omniscient point of view;

_____ 2. first-person point of view.

Characters

The characters in the story were developed by:

Physical Description

_____ 1. similes

_____ 2. metaphors

_____ 3. adjectives

Psychological Description

_____ 1. action words

_____ 2. dialogue

_____ 3. monologue

Style

_____ Hyperboles were used.

Students should be allowed to revise their stories again at this point if they wish.

Activity 3. Students should share their completed stories with the class. Booklets could be made and placed in a reading corner for easy access.

APPENDIX I

BIBLIOGRAPHY OF SUPPLEMENTAL BOOKS

Author	Title	Publisher
Aardema	Behind the Back of the Mountain	Dial
Alegria	The Three Wishes: A Collection of Puerto Rican Folktales	Harcourt
Alexander	The Marvelous Misadventures of Sebastian	Dutton
Alexander	The Wizard in the Tree	Dutton
Bales	Chinatown Sunday	Reilly & Lee
Bales	Kevin Cloud, Chippewa Boy in the City	Dial
Bang	Men from the Village Deep in the Mountains and Other Japanese Folk Tales	Macmillan
Belpre	The Tiger and the Rabbit and Other Tales	Lippincott
Brink	The Bad Times of Irma Baumlein	Macmillan
Butterworth	The Narrow Passage	Little
Byars	The House of Wings	Dell
Carlsen	Ride a Wild Horse	Huntington
Carter	Greedy Mariani	Atheneum
Clymer	Santiago's Silver Mine	Atheneum
Conford	Felicia the Critic	Little
Corbett	Run for the Money	Little
Davidson	Helen Keller	School Book Service

Author	Title	Publisher
DeCamp	Tales Beyond Time	Lothrop
Dodge	Morning Arrow	Lothrop
Felton	Mumbet: The Story of Elizabeth Freeman	Dodd
Fife	Ride the Crooked Wind	Coward
First	Flat on My Face	Prentice
Fisher	Jacqueline Cochran: First Lady of Flight	Garrard
Flory	The Liberation of Clementine Tipton	Houghton
Foster	The Long Hungry Night	Atheneum
Gage	Mike's Toads	Collins-World
Gray	Sore Loser	Houghton
Griese	At the Mouth of the Luckiest River	Crowell
Griffin	The Magic Mirrows	Coward
Gutman	Jim Plunkett	Grosset
Hamilton	The Time Ago Tales of Jahdu	Macmillan
Holland	Journey for Three	Houghton
Houston	Koviok's Magic Journey	Atheneum
Hunter	Sue Ellen	Houghton
Johnston	Between the Devil and the Sea: The Life of James Forten	Harcourt
Jones	Coyote Tales	Holt
Kingman	Georgina and the Dragon	Houghton
Kirkup	Insect Summer	Knopf
Kurelek	A Prairie Boy's Winter	Houghton
Lane	The Winnemah Spirit	Houghton

Author	Title	Publisher
Lawson	Rabbit Hill	Viking
Laycock	Strange Monsters and Great Searchers	G.K. Hall
MacKellar	Alfie and Me and the Ghost of Peter Stuyvesant	Dodd
Minard	Womenfolk and Fairy Tales	Houghton
Murray	Nellie Cameron	Seabury
Nevin	The Extraordinary Adventures of Chee Chee Mcnerney	Scholastic
Robinson	Charley	Coward
Robinson	Singing Tales of Africa	Scribner
Rockwell	Hiding Out	Bradbury
Shor	When the Corn Is Red	Abingdon
Shotwell	Magdalena	Viking
Shura	The Seven Stone	Holiday
Sneve	High Elk's Treasure	Holiday
Snyder	The Truth About Stone Hollow	Atheneum
Syme	Zapata, Mexican Rebel	Morrow
Uchida	Hisako's Mysteries	Scribner
York	The Mystery of the Spider Doll	Watts

Chapter 5

ANALYSIS OF THE CURRICULUM

Introduction

The fifth-grade narrative writing curriculum presented in Chapter 4 has been developed from cognitive developmental and psycholinguistic theory, research related to writing instruction, and information concerning the composing process. Six learning principles have been derived in Chapter 2 from the cognitive developmental and psycholinguistic review. These principles deal with how children learn and how they learn language. Also included in Chapter 2 is a review of research related to writing instruction. Seven instructional principles have been derived from this research. These instructional principles deal with specific findings concerning writing instruction. The third area reviewed in Chapter 2 is the composing process. Included therein is a description of the three stages of composing.

In Chapter 3 the procedures for developing the curriculum have been outlined. The learning principles and the instructional principles have been used to formulate an instructional model for the curriculum. This model is explained in relation to the theoretical foundation and is related to the composing process. The content of the curriculum is also established in Chapter 3.

In this chapter, the units of the writing curriculum presented in Chapter 4 are compared to the theoretical learning principles and the instructional principles in order to examine how well the curriculum

reflects the theoretical foundation described in Chapter 2. The units are also reviewed in order to determine if the sequence and content of the activities follow the three components in the composing process.

By examining the curriculum in relation to the specific principles derived from theory, the curriculum development process is then directly related to the original theory rather than extending the derivation further. For example, as activities, models, and guidelines are developed in the curriculum development process, the derivations could result in a linear model that does not tie into the original theory.

THEORY ⟶ GUIDELINES ⟶ MODELS ⟶ CURRICULUM

Therefore, by analyzing the curriculum in relation to the original theory, it can be determined if the curriculum reflects the theory, rather than a derivation. The six learning principles, the seven instructional principles, and the components of the composing process are briefly reviewed and the criteria for the analysis stated. All of the units in the curriculum are analyzed according to the criteria. A detailed narrative explanation of the analysis is included for a randomly selected unit. The unit selected is Unit 2. A summary of the analysis of the remaining units is also included, and the results of the analysis of all units are recorded on a chart.

Learning Principle #1. Learning is an active process; the mind actively selects and interprets information in the construction of knowledge.

According to cognitive developmental theory, the mind constructs knowledge from information that the mind encounters. Learning experiences should be designed so the learner will have the opportunity to come in

contact with information about writing. For a curriculum that focuses upon story writing, the student needs to come in contact with the different story structures and writing techniques. For this curriculum, this principle means that children may construct knowledge about story writing through organized experiences which will insure that they are exposed to information about writing techniques and story structures. The analysis of the curriculum involves an examination of the units to determine if activities are included which present information about writing techniques and story structures to students.

<u>Learning Principle #2</u>. Development of knowledge or cognitive schemata is the result of interaction processes of assimilation and accommodation as the mind strives for equilibrium.

A child develops a cognitive schemata by interacting with the environment. The mind builds an internal mental framework by interpreting, transforming, and reorganizing external data. These processes are referred to as assimilation and accommodation. For this curriculum, this principle refers to the development of cognitive writing schemata through interaction processes between the learner and writing information. In order for the interaction process to begin, a cognitive conflict must occur. This conflict may be created by presenting new or novel information about writing techniques or story structures to the student. In order for the mind to achieve equilibrium again, the new information must be assimilated and/or accommodated. These processes may be facilitated by using advance organizers and by organizing the new information about writing techniques and story structures into topic-related lessons.

The analysis of this curriculum includes an examination of the units to determine if lessons are developed around a central topic and

if new information is introduced through advance organizers.

Learning Principle #3. Cognitive growth relies upon prior modes or structures. New information should be in a context familiar to the mind.

The mind needs to be able to relate new information to already existing schemata in order for assimilation and accommodation processes to occur. If new information is related to existing schemata, the mind can revise and expand the schemata and establish a network of related concepts instead of having to produce new and often disjointed schemata. Relative to this curriculum, information about writing techniques and story structures needs to be structured so the learner can utilize what he or she already knows about the topic when confronting new information. This process aids in the assimilation and accommodation processes. Therefore, as new information is added throughout the curriculum, activities should be designed to draw upon information from previous lessons. Additional activities should also be included which will tie new and existing information together.

The analysis of this curriculum includes an examination of the units to determine if new information is presented in a context that draws upon the learners' previous writing experiences and knowledge. Units throughout the curriculum will also be analyzed to determine if activities that tie information together are provided.

Learning Principle #4. Learning can be identified through stages, with qualitative differences in concept attainment being evident in each stage.

Children's ability to understand concepts, act upon these concepts, and incorporate them into their cognitive schemata is dependent upon the child's developmental level. This curriculum is designed for

concrete operational level students; therefore, the activities and materials in the curriculum should be appropriate for this level child. Although the concrete operational child has many abilities and can deal with abstract concepts, he/she needs to deal with these concepts in a concrete manner. Writing is an abstract process and the idea of a story is abstract, but there are concrete examples of stories, story structures and writing techniques that may be used to provide the learner with concrete material. By using concrete examples of abstract ideas in writing, children at this level should be able to act upon this type of information and incorporate it into their systems.

The analysis of the curriculum includes an examination of the units to determine if abstract ideas related to stories and writing are presented using concrete examples.

Learning Principle #5. Language development is a part of general cognitive development. Children formulate production rules for language, moving from the general rules for language production to rules which handle the exceptions.

General cognitive development and language development follow the same pattern. Development of writing abilities, then, should follow the same pattern which is to move from general rules to rules which handle the exceptions. For this curriculum, learning experiences should be structured so the student can deal with general topics or story structures that encompass the total story first and then move to specific aspects of the story structure or to specific writing techniques.

The analysis of the curriculum includes an examination of each unit to determine if the sequencing of topics included in the unit moves from very broad or general concepts to more specific aspects of that

particular concept.

Learning Principle #6. Children need to have the opportunity to refine and adjust their cognitive schemata through practice and by receiving systematic feedback.

After students have incorporated new information into their cognitive schemata, they need the opportunity to use this information in order to adjust and refine the new cognitive schemata. The adjustment and refinement of these schemata are also enhanced if the learners are able to receive feedback concerning their adjustments. For this curriculum, opportunities should be provided for the student to ask questions about the newly introduced structures and techniques. They should practice their new schemata, and they should discuss the new information that is presented in each unit. Each of these activities gives the student an opportunity to refine and adjust their cognitive schemata. They should also receive feedback during this phase. Additionally, writing experiences which require the student to use new structures on techniques provides additional practice.

The analysis of the curriculum involves examination of each unit to determine if the unit contains opportunities for the learner to practice cognitive adjustments and receive feedback during the process. The curriculum is also examined to determine if activities are included which require the students to include the new structure and techniques in their writing.

Instructional Principle #1. Instruction in specific writing skills can help students develop those writing skills.

A curriculum for narrative writing should include instruction in specific writing skills that are used in short stories. The analysis of the curriculum includes an examination of each unit to determine if instruction in specific writing skills that are used in composing short stories is included.

Instructional Principle #2. Intensive correction of errors does not improve writing. Greater positive impact upon writing can be achieved during the prewriting activities.

Relative to this curriculum, instructional principle #2 indicates the need for instruction before students are expected to write and a lack of need for intensive correction of errors after writing.

The analysis of this curriculum includes an examination of each unit to determine if there is instruction prior to writing tasks and if the evaluation activities stress correction of specific errors.

Instructional Principle #3. Feedback from peers may help students improve their writing.

This principle suggests the need for peer feedback activities to be included in a writing curriculum. The analysis involves an examination of each unit to determine if there are opportunities for peer feedback.

Instructional Principle #4. The study of traditional grammar does not help students become better writers.

The intent of this curriculum is to teach children to write short stories, and according to this principle the study of traditional grammar will not help; therefore, lessons on traditional grammar should not be included in the curriculum. Grammar, however, can be effectively taught if the concept is correlated with a writing task.

The analysis of the curriculum includes an examination of each unit to determine if grammar lessons that are included are correlated with the writing task.

Instructional Principle #5. Modeling can be a successful technique for teaching writing provided the program involves strategies which address specific components of the model.

When teaching story writing, the model for the student is the story. Therefore, in a curriculum on story writing, specific components of the story can be addressed during instruction by using the story as a model. Stylistic devices, sensory and descriptive language, and dialogue are some examples of story components.

The analysis of the curriculum involves an examination of the units to determine if stories are used as models for specific story components.

Instructional Principle #6. Students can incorporate specific structural components into their writing if these structures are presented and explained.

Structures such as plot, setting, and characters are included in a story. Therefore, in order for students to write stories, they should learn how to incorporate the different structures into their stories. According to this principle, students can learn how to do this if these structures are presented and explained to them.

The analysis of the curriculum includes an examination of the units to determine if specific structures are presented and explained.

Instructional Principle #7. Improvement in writing may occur when specified needs are addressed.

In order for students to improve their writing, their individual

needs must be met. Therefore, opportunities for questions and additional discussion and explanation of concepts should be incorporated into the curriculum. The analysis of the curriculum includes an examination of the units to determine if opportunities for questions and additional discussion and explanation of concepts are included.

Composing Process

The writing process can be described by three stages or processes: prewriting, writing, and revising. The prewriting stage involves the processes which precede the actual task of putting ideas onto paper. These processes include the decision to write, the explanation of the task to oneself, the choice of a topic, and the relation of the task to the cognitive system. When a new or different writing task is presented to the writer, the writer's cognitive system may not be equipped to handle it; consequently, changes or additions to the system must be made before the writer can proceed. Thus, new information about writing should be presented to the learner during the prewriting stage.

The writing phase includes the processes necessary for getting an assignment or thought onto paper. During this phase the writer constantly shifts back into the prewriting phase in order to retrieve information necessary for transcribing a thought. Ample time for writing tasks is necessary to give learners the opportunity to utilize their cognitive schemata. The final phase in the composing process is the revising stage. In this phase the writer rewrites, changes, and rethinks sentences and ideas. A writer will have more information to complete the final phase if he or she receives feedback from several sources and if opportunities are provided when specific questions can

be answered. Each of these processes should be addressed in a curriculum that is designed to teach writing.

The analysis of the curriculum involves an examination of each unit to determine if the following criteria for the composing process are included: (1) each of the composing processes is included; (2) new information is presented in the prewriting stage; (3) time is provided for writing tasks; (4) feedback comes from a diverse audience; (5) opportunities are provided for the writer to ask questions, rethink concepts, and then revise. These criteria are derived from the literature related to the composing process.

There is a limitation in the analysis of the curriculum. With the author of the curriculum evaluating her own work, there is a chance of a biased analysis. An effort to minimize this bias is the establishment of a specific criterion for each principle. By using these criteria the analysis of each unit becomes more consistent. Additionally, the analysis could be duplicated by another individual.

The six units of the fifth-grade narrative writing curriculum have been examined according to criteria described for the six learning principles, the seven instructional principles, and the composing process. In the analysis, each principle is dealt with separately. Therefore, the results are divided into distinct components. Each principle is stated and followed by the appropriate criterion for analysis. A narrative description of the results of the analysis then follows. The analysis of Unit 2, Setting is presented as an example of this process. The results of the analysis for the other four units are summarized and presented in chart form following the

analysis of Unit 2.

Analysis of Unit 2: Setting

Learning Principle 1. Learning is an active process; the mind actively selects and interprets information in the construction of knowledge.

Analysis Criterion: Information about writing techniques and story structures is presented to students.

In Unit 2, the learner should be able to construct knowledge about the structure of setting and about the specific techniques that can be used to develop the setting of a story because information about these concepts is presented to students through several activities. The presentation of information to the learners gives them the opportunity to construct knowledge about the structure and the specific techniques included in Unit 2.

Opportunities for students to act upon information about setting in Unit 2 include the following: (1) description of the concept setting; (2) an explanation of three techniques that can be used in writing description; (3) examples of each of the writing techniques; and (4) reviews of related concepts. Group activities and oral discussions are also included. These activities should give the student additional opportunities to act upon the material and consequently construct knowledge.

Learning Principle 2. Development of knowledge or cognitive schemata is the result of interactive processes of assimilation and accommodation as the mind strives for equilibrium.

Analysis Criterion. Lessons are developed around a central topic.

Unit 2 was developed around the central topic or setting with each of the mini-units focusing upon a particular concept that is related

to setting. The mini-units included are as follows: (1) Introduction to Setting, (2) Description Using the Senses, (3) Description Using Metaphors, (4) Description Using Personification, and (5) Integration of Setting with Plot.

Analysis Criterion. New information is introduced through advance organizers.

The activities in the Introduction of Information stage of each of the mini-units in Unit 2 should result in assimilation and accommodation processes within the learner's mind. These processes are activated by cognitive conflicts, and knowledge should be expanded as the learner's mind achieves equilibrium again. In each of the mini-units in Unit 2, cognitive conflict is created for the learners through the presentation of new material. This material is organized into specific topics and is presented using advance organizers. The advance organizers provide a systematic organization of the material which puts the learner in a better position to act upon the new information. For example, when the concept setting is presented to the learner, the concept was stated, a superordinate concept was included, and characteristics of the concepts were specified. The new information is presented to the learner and cognitive conflict should occur if this information, or part of it, is new to the learner. Equilibrium within the mind can be achieved again if the new information is assimilated and/or accommodated into the learner's cognitive system. Activities in Unit 2 which should enable the learner to assimilate and accommodate the new information include the following activities: (1) a verbal description of a setting and objects using sensory information; (2) examples of setting and each of the writing

techniques are given to students; (3) a discussion of how specific

techniques are utilized by authors; (4) discussion and question groups

for both small and large groups; and (5) collaborative writing sessions.

Learning Principle 3. Cognitive growth relies upon prior modes
or structures. New information should be in a context familiar to the
mind.

Analysis Criterion. New information is presented in a context
that draws upon the learner's previous experiences and knowledge.

In order for interaction processes to occur, new information

needs to draw upon past experiences and familiar concepts for students.

In Unit 2, this principle is addressed in several ways. In mini-unit

1, the students are asked to describe orally a familiar setting. This

activity has the student drawing upon his/her present knowledge. The

first writing assignment is a collective venture where students write

a description of a very familiar setting, their schoolroom. This collec-

tive writing activity should help students draw upon each other's ex-

periences and knowledge. In mini-unit 2, a review of the senses is in-

cluded so students will be familiar with the senses before they are re-

quired to work with specific concepts related to them. An oral discus-

sion activity is also included so that students can share information

and utilize each other's experiences. Mini-unit 3 draws upon an example

that should be familiar to all students in the explanation of the concept.

The example is a road. Additional examples of common objects are used

in the following activity. By using familiar objects for examples, the

students should be able to visualize the example more easily and thus in-

corporate the concept into their cognitive system. Personification in

mini-unit 4 is introduced by using common familiar objects for examples

and by comparing and contrasting personification to metaphors, the

concept from the previous unit. By comparing and contrasting personi-fication to metaphors, the students again can draw upon their cognitive system. This technique not only presents the new information in relation to a familiar concept, but also helps to reinforce the previous lesson. In the last mini-unit, the integration of setting with plot is intro-duced using information from the previous lessons. The student should be familiar with these concepts, and this activity should also reinforce the previous concepts.

Analysis Criterion. Activities are provided to tie information together.

Concepts within the curriculum are tied together through an organizer that is utilized throughout the units. This organizer is in the form of a wall chart that lists all the major structures. The chart is introduced in the first unit and expanded in each unit. As new con-cepts are introduced, they are related to previous concepts both orally through an explanation and visually by adding appropriate statements to the chart. Students have a visual configuration that shows all of the major concepts within each unit and the relationship among them.

Learning Principle 4. Learning can be identified through stages, with qualitative differences in concept attainment being evident in each stage.

Analysis Criterion. Abstract ideas are presented using concrete examples.

For the concrete operational child, abstract concepts such as setting or metaphors need to be presented in a concrete mode. In Unit 2, the abstract concept of setting is presented to students using actual examples of setting and of the specific writing techniques that may be used to describe a setting. These written examples provide the student

with a tangible, concrete representation of the abstract concepts under study.

Learning Principle 5. Language development is a part of general cognitive development. Children formulate production rules for language, moving from the general rules for language production to rules which handle the exceptions.

Analysis Criterion. The sequence of topics in the unit moves from general to specific concepts.

The sequence of Unit 2 moves from the broad, general structure of setting to a more limited technique dealing with description that uses sensory information to the very specific writing techniques, metaphors and personification. Although metaphors are introduced first, the sequence of the mini-units on metaphors and personification would not affect the logical development of the unit. The arrangement of the mini-units in this order enables the learner to develop a broad cognitive schema about setting and then refine and enlarge that schema to include specific writing techniques that can be used when describing the setting in a story. The last mini-unit requires the learner to draw upon the specific aspects of the setting schema and the plot schema in order to integrate the two. This process is the most restrictive concept in the unit. Therefore, it is the last mini-unit. An integration of plot and setting also necessitates the learner to have had appropriate prerequisites. These prerequisites are contained in the beginning mini-units of the unit.

Learning Principle 6. Children need to have the opportunity to refine and adjust their cognitive schemata through practice and by receiving systematic feedback.

Analysis Criterion. Students are given opportunities to practice newly formed cognitive schemata and to receive feedback relative to this practice.

In order to insure that learners have had the opportunity to refine their cognitive schemata on setting several adjustment opportunities are provided for them. In unit II, the concept of setting is reviewed after the initial presentation. Students also work in small groups with the concepts, discuss the concepts, and use them in several activities. Opportunities for questions and answers are included in this unit. Sharing sessions and group work enable students to try out their ideas about the concepts and receive immediate feedback. Practice is inherent in each of these activities since the learner is required to use the schemata in order to complete the tasks or participate in the group sessions.

Analysis Criterion. Students are required to include the new structures and techniques in their writing.

At the conclusion of Unit 2, the students are expected to write a story and incorporate the structure of setting into that story. The students are also expected to include descriptive language in the story, specifically metaphors, examples of personification and sensory information. In order for students to be able to complete the assignment, they must utilize their cognitive system for information about each of the structures and techniques involved in the assignment. Through this usage, they are able to "fine tune" their adjustments.

Instructional Principle 1. Instruction in specific writing skills can help students develop those specific writing skills.

Analysis Criterion. Instruction in specific writing skills that are used in composing short stories is included.

Instructional activities in the form of teacher lectures, large and small discussion groups, collaborative writing, and feedback conferences are utilized to teach students the specific writing skills for this unit. Each of these activities is designed to address a specific skill that can be used when writing stories.

Instructional Principle 2. Intensive correction of errors does not improve writing. Greater positive impact on writing can be achieved during the prewriting activities.

Analysis Criterion. Instruction is provided prior to writing tasks.

Considering the principle that writing can be affected and improved more during the early stages of the writing process, activities included in Unit 2 are arranged so that information, questions, discussion, and practice took place prior to the actual writing task. The majority of instructional activities are covered during the prewriting process. This arrangement should enable students' writing to be positively affected and improved.

Analysis Criterion. Evaluation activities stress correction of specific errors.

This principle also suggests that an intensive correction of errors should not be included in the curriculum. In Unit 2, the evaluation component suggests that teachers confine their analysis of students' work to the specific structure or technique in a particular lesson.

Instructional Principle 3. Feedback from peers may help students improve their writing.

Analysis Criterion. There are opportunities for peer feedback.

A peer feedback activity is included in the last mini-unit of Unit

2. Students do not participate in this activity in the other mini-units because the concept and the procedure are introduced to students gradually. The gradual introduction of peer feedback should give students an opportunity to develop cognitive schemata relative to writing and to experience the writing process before they are expected to react to another student's work. In order for students to have an adequate framework from which to draw, this background is essential.

Instructional Principle 4. The study of traditional grammar does not help students become better writers.

Analysis Criterion. Grammar lessons, if included, are correlated with the writing task.

Unit 2 does not include any grammar lessons.

Instructional Principle 5. Modeling can be a successful technique for teaching writing provided the program involves strategies which address specific components of the model.

Analysis Criterion. Stories are used as models for specific story components.

The story structure of setting is the main concept in Unit 2. In mini-unit 1, a short story is used to illustrate the importance of setting in a story. In the other mini-units, stories are used to provide models of how authors utilize metaphors, personification, and sensory description.

Instructional Principle 6. Students can incorporate specific structural components into their writing if these structures are presented and explained.

Analysis Criterion. Specific structures are presented and explained.

Unit 2 includes the presentation and explanation of the specific story structure of setting. The structure of setting is presented in the first mini-unit using an advance organizer which defines the term

for students and also lists the characteristics. Further explanations are included in the following mini-units. These explanations include specific techniques for developing this structure and examples from literature of each of these methods.

Instructional Principle 7. Improvement in writing may occur when specified needs are addressed.

Analysis Criterion. After the initial presentation, opportunities for additional discussion and explanation of concepts are included.

Each of the mini-units in Unit 2 contains an activity which provides students with an opportunity to ask questions and allows time for additional discussion and review or further explanation of the concept under study. Two types of activities are included in Unit 2 for this purpose. The first activity is Question/Answer Time. This activity provides students with an opportunity to ask questions and receive answers or further clarification from other students. The second activity is Discussion Time. Discussion Time gives students an opportunity to discuss how authors use specific concepts or techniques in their writing or to share how they, the students, have been able to utilize new concepts in their writing.

Composing Process - Analysis Criteria. (1) Prewriting, writing, and revising activities are included. (2) New information is presented in the prewriting stage. (3) Time is provided for writing tasks. (4) There are opportunities for feedback from a diverse audience. (5) Opportunities are provided for the writer to ask questions, rethink concepts, and then revise.

The activities in each of the mini-units in Unit 2 include all three stages of the composing process. In mini-unit 1 information about setting is introduced during the prewriting stage. After this information is given to students, a group writing activity is included. The

next activity requires students to participate in the writing process again while working in small groups. Students then share their group descriptions with the class. A review of the concepts comes next, followed by a revision period. During this time, students are asked to revise a story from the previous unit and include description of the setting.

Mini-unit 2 also introduces new information prior to writing. A new writing task is included in this unit, and students are given a period to write and another one to revise. Feedback in this unit comes from the teacher only.

Mini-units 3 and 4 introduce new information during prewriting activities. The writing activities for these units include completing metaphors and examples of personification as a group. Later the students revise their stories from the previous unit to include these new concepts. Opportunities for questions and revision time are included in mini-units 3 and 4. The feedback in these two units is given by the teacher only.

In mini-unit 5 new information is presented to students prior to writing tasks. Time is provided prior to writing for discussion and questions about new concepts. Students are also assigned a writing task and are given time to complete it. Feedback in this unit is provided by other students and the teacher with an opportunity for a final revision at the end of the unit.

Summary Chart of the Analysis of the Curriculum

	Unit I				Unit II					Unit III		Unit IV				Unit V
	1	2	3	4	1	2	3	4	5	1	2	1	2	3	4	1
Learning Principle 1 Information about writing techniques and story structures is presented to students.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Learning Principle 2 Lessons are developed around a central topic.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
New information is introduced through advance organizers.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Learning Principle 3 New information is presented in a context that draws upon the learner's previous experiences and knowledge.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Activities are provided to tie information together.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Learning Principle 4 Abstract ideas are presented using concrete examples.	√	√	√		√	√	√	√	√	√	√	√	√	√	√	√
Learning Principle 5 The sequence of topics in the unit moves from general to specific concepts.			√				√			0				√		NA

	Unit I				Unit II					Unit III		Unit IV				Unit V
	1	2	3	4	1	2	3	4	5	1	2	1	2	3	4	1
Learning Principle 6 Opportunities are provided for practice with feedback for new structures.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Students are required to include the new structures and techniques in their writing.	0	0	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Instructional Principle 1 Instruction in specific writing skills that are used in composing short stories is included.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Instructional Principle 2 Instruction is provided prior to writing tasks.	NA	NA	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Evaluation activities stress correction of specific errors.	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
Instructional Principle 3 There are opportunities for peer feedback.	0	0	0	√	0	0	0	0	√	√	√	√	√	√	√	√
Instructional Principle 4 Grammar lessons, if included, are correlated with the writing task.	NA	NA	NA	NA	NA	NA	NA	NA	NA	√	√	√	NA	√	NA	NA

	Unit I				Unit II					Unit III		Unit IV				Unit V
	1	2	3	4	1	2	3	4	5	1	2	1	2	3	4	1
Instructional Principle 5 Stories are used as models for specific story components.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Instructional Principle 6 Specific structures are presented and explained.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Instructional Principle 7 After the initial presentation, opportunities for additional discussion and explanation of concepts are included.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Composing Process Prewriting, writing, and revising activities are included.	NA	NA	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
New information is presented in the prewriting stage.	NA	NA	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Time is provided for writing tasks.	NA	NA	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
There are opportunities for feedback from a diverse audience.	NA	NA	0	✓	0	0	0	0	✓	✓	✓	✓	✓	✓	✓	✓
Opportunities are provided for the writer to ask questions, rethink concepts, and then revise.	NA	NA	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Adequately Covered - √

Partially Covered - ᴠ͘

Not Included - 0

Does Not Apply - NA

Analysis of the Remaining Units

Learning Principle 1. Learning is an active process; the mind actively selects and interprets information in the construction of knowledge.

Analysis Criterion. Information about writing techniques and story structures is presented to students.

Information about writing techniques and/or story structures

is presented in all the remaining units of the curriculum. This infor-

mation is presented through various activities that include explana-

tion, examples, and descriptions of the structures and techniques.

The presentation of this information to students affords them the

opportunity to act upon this material and construct appropriate cogni-

tive schemata.

Learning Principle 2. Development of knowledge or cognitive schemata is the result of interaction processes of assimilation and accommodation as the mind strives for equilibrium.

Analysis Criterion. Lessons are developed around a central topic.

All units in the curriculum are developed around a central

topic. The topic of a particular unit is denoted by the title of that

unit. For example, Unit IV is titled Characters. This whole unit is

developed around the story structure of character. Each of the mini-

units within that particular unit is developed to present different

aspects of the structure of characters. The units on plot, point of

view, and style are developed in the same manner.

Analysis of Criterion. New information is introduced through advance organizers.

New information in each of the units is introduced through advance organizers. The different types of advance organizers that are used in the units include generalizations, analogies, and concept definitions. Concept definitions and generalizations are used in Units I, III, IV, and V. Analogies are utilized in Units I, III, and IV. The use of analogies, concept definitions, and generalizations should induce cognitive conflict for the learner while keeping the new information in an organized format so that assimilation and accommodation processes may begin.

Learning Principle 3. Cognitive growth relies upon prior modes or structures. New information should be in a context familiar to the mind.

Analysis Criterion. New information is presented in a context that draws upon the learner's previous experiences and knowledge.

In each of the remaining units, new information is presented in a context that should be familiar to the students. For example, all of the units include activities that relate the new information to familiar stories. By using familiar stories, the student should be able to concentrate on the technique or structure under study rather than on reading the story. Furthermore, activities in the later units draw upon concepts and activities from previous units. As new concepts are introduced, the concepts are related to previous lessons. This approach guarantees that the student will have had certain experiences from which to draw when the lesson is presented. This approach also provides reinforcement of concepts through review

and repetition.

Analysis Criterion. Activities are provided to tie information together.

Each of the units includes activities that should serve to tie the information from the different units together. First of all, a wall chart featuring the major concepts of the curriculum is begun in Unit 1. As new concepts are introduced, they are related to the overall outline of the curriculum, and the concepts are added to the wall chart. Through the use of the chart, students have a visual diagram of the relationships among the various components of the curriculum. Additional activities contained in the curriculum that serve to tie information together include writing activities requiring the inclusion of structures introduced in previous units and writing assignments requiring the use of previously written stories.

Learning Principle 4. Learning can be identified through stages, with qualitative differences in concept attainment being evident in each stage.

Analysis Criterion. Abstract ideas are presented using concrete examples.

The abstract concepts in this curriculum include story structures such as plot and point of view and writing concepts and techniques such as similes, conflict situations, and hyperboles. The meaning of these concepts is abstract, but abstract concepts and techniques can be illustrated using concrete materials. In other words, the abstract idea of a simile can be demonstrated through the concrete medium of the printed word. All story structures and writing terms introduced in the units are illustrated using concrete examples.

<u>Learning Principle 5</u>. Language development is a part of general cognitive development. Children formulated production rules to rules which handle the exceptions.

<u>Analysis Criterion</u>. The sequence of topics in the unit moves from general to specific concepts.

Unit I and IV each contain four mini-units. The first mini-unit in Unit I deals with the structure of plot in general. The concept of plot is introduced to students in very broad, general terms. Mini-unit 2 deals with a more specific aspect of plot, the types of conflict. The student, however, is still dealing with the whole story and broad, inclusive terms. The third unit, Creating Conflict, is more specific. In this mini-unit, the activities are focused on the specific techniques of creating conflict in a story. Then, in the final mini-unit, a particular aspect of the conflict situation is developed. The progression of the mini-units in Unit I moves from very general terms about plot to some specific aspects of plot structure. Unit IV also moves from broad concepts to specific ones. The first mini-unit deals with the characters' overall physical descriptions while mini-units 2, 3, and 4 deal with specific aspects of psychological description. The last three mini-units all deal with specific components of psychological description and could be interchanged.

Unit III, Point of View, deals with two distinct points of view. Both of these topics are general in nature; therefore, the criterion for analysis for Learning Principle 5 is not applicable to the sequence of the mini-units in Unit III.

Unit V contains only one unit; therefore, the analysis criterion is not applicable to this unit.

Learning Principle 6. Children need to have the opportunity to refine and adjust their cognitive schemata through practice and by receiving systematic feedback.

Analysis Criterion. Students are given opportunities to practice newly formed cognitive schemata and to receive feedback relative to this practice.

Every unit in the curriculum contains opportunities for students

to practice newly formed schemata and to receive feedback relative to

this practice. At least one of the following activities are included

in each of the mini-units: (1) discussion time, (2) questions/answer

time, (3) group writing, (4) partner writing, (5) teacher reviews, and

(6) practice using the concept. Practice is included in each of these

activities since the learner must either verbalize, ponder, or use the

concept during the activity. Feedback is provided immediately through

answers and discussion.

Analysis Criterion. Students are required to include the new structures and techniques in their writing.

All of the mini-units in the curriculum contain activities

which require students to include the new structure and techniques in

a writing assignment, except mini-units 1 and 2 of Unit 1. Writing

activities are not included in these mini-units because the concepts

and activities in these mini-units are used to establish a background

for the student before he/she is expected to write.

Instructional Principle 1. Instruction in specific writing skills can help students develop those specific writing skills.

Anlaysis Criterion. Instruction in specific writing skills that are used in composing short stories is included.

All units of the curriculum contain instruction in specific

writing skills that are used in composing short stories. Unit I

contains instruction in creating and writing a conflict plan and creating suspense in a story. Unit III contains instruction on writing in first and third person. Unit IV contains instruction on using adjectives, similes, metaphors, action verbs, dialogue and monologue. Lastly, instruction on hyperboles is contained in Unit V.

Instructional Principle 2. Intensive correction of errors does not improve writing. Greater positive impact on writing can be achieved during the prewriting activities.

Analysis Criterion. Instruction is provided prior to writing tasks.

Instruction is provided prior to writing tasks in each of the mini-units except mini-units 1 and 2 of Unit I. Mini-units 1 and 2 do not contain any writing tasks; therefore, this criterion is not applicable for those mini-units. The writing tasks in each of the mini-units are located near the end of the mini-unit with the instructional activities at the beginning.

Analysis Criterion. Evaluation activities stress correction of specific errors.

The evaluation suggestions at the end of each unit outline specific criteria for the teacher and the student reactor to use during their evaluation of the writing. For example, in Unit I the evaluation suggests that the teacher determine if students are able to find and list the major events of a story in the correct sequence. And in Unit III, mini-unit 2, the teacher is instructed to evaluate the point of view from which the story is written. Definite criteria for evaluation are included for each unit.

Instructional Principle 3. Feedback from peers may help students improve their writing.

<u>Analysis Criterion</u>. There are opportunities for peer feedback.

Peer feedback opportunities are provided in each of the mini-units except the first three mini-units of Unit I. Students do not complete a writing assignment in the first two mini-units so there is no need for peer feedback. Peer feedback is not included in mini-unit 3 because this unit is the students' first experience with writing. In order to give students an opportunity to develop a broader background from which to draw, the peer feedback sessions are not begun until the last mini-unit in Unit I.

<u>Instructional Principle 4</u>. The study of traditional grammar does not help students become better writers.

<u>Analysis Criterion</u>. Grammar lessons, if included, are correlated with the writing task.

Grammar lessons are included in Unit III and mini-units 1 and 3 of Unit IV. The lessons in Unit III deal with pronouns that are used when writing in third person and first person. The use of this skill is necessary to write from a particular point of view. The use of first and third person are used in the writing activities for that unit. Mini-unit 1 of Unit IV contains lessons on adjectives, similes, and metaphors. Each of these structures is used in specific writing tasks, and at the end of the mini-unit students are required to include those structures in their story. A lesson on punctuation for dialogue is suggested in the third mini-unit of Unit IV. The activities for this lesson are not specified since most English books contain numerous lessons on punctuation. A suggestion for the inclusion of a punctuation lesson is included in this mini-unit to show the teacher how grammar lessons can be correlated with writing tasks.

Instructional Principle 5. Modeling can be a successful technique for teaching writing provided the program involves strategies which address specific components of the model.

Analysis Criterion. Stories are used as models for specific story components.

Examples from stories are used as models for specific story components in all of the units. This principle essentially says the same thing as Learning Principle 4, only the instructional principle states that stories would be used as the concrete examples. In all of the units, the concrete examples of the story components are either stories or parts of stories.

Instructional Principle 6. Students can incorporate specific structural components into their writing if these structures are presented and explained.

Analysis Criterion. Specific structures are presented and explained.

Each unit in the curriculum includes a presentation and explanation of a specific story structure. The structures that are presented to students include plot, point of view, and style. The first mini-unit in Units I, IV, and V is used to present the structure, while specific techniques for developing the structure are included in the remaining mini-units within a particular unit. Unit III varies from this format. The structure for this unit is point of view. Since point of view can be divided in specific points of view, this structure is divided and a different point of view is presented in each mini-unit.

Instructional Principle 7. Improvement in writing may occur when specified needs are addressed.

Analysis Criterion. After the initial presentation, opportunities for additional discussion and explanation of concepts are included.

Additional activities and opportunities for discussion after

the initial presentation are included in all of the units. In Unit I, some of the activities include reviewing the types of conflict and creating a conflict plan as a group. Unit III includes collaborative writing and role playing. A review of adjectives, similes, and meta-phors, a discussion of appropriate action verbs, role playing, and partner writing are included in Unit IV, and Unit V contains a sum-marizing activity that includes the opportunity for additional questions and discussion.

Composing Process. Analysis Criteria. (1) Prewriting, writing, and revising activities are included. (2) New information is presented in the prewriting stage. (3) Time is provided for writing tasks. (4) There are opportunities for feedback from a diverse audience. (5) Opportunities are provided for the writer to ask questions, rethink concepts, and then revise.

The activities in each of the mini-units that require composing reflect all three stages of the composing process. Mini-Units 1 and 2 of Unit I do not require students to write; therefore, these mini-units are not analyzed. Each of the remaining mini-unts follows the same general pattern: (1) information is given to students; (2) various activities are included to clarify the new information; (3) a writing assignment is required with the suggestion that students be given time to write; and (4) time for revision is suggested.

Feedback for students is provided by the teacher and fellow students. As previously stated, the first writing task is in mini-unit 3 of Unit I, so no feedback activities are included in the first two mini-units. The feedback in mini-unit 3 is provided by the teacher only; therefore, the students would not receive comments from a diverse audience. The remaining units, however, include feedback from peers

and the teacher. By using this model for feedback, the student receives feedback from a larger audience; however, it is not really a diverse audience. Due to the limitations imposed by a classroom setting, it is not possible to provide opportunities for feedback from a diverse audience.

Summary

The analysis of the five units of the curriculum indicates that ninety percent of the analysis criteria are either adequately or partially covered in the curriculum. Seven percent of the criteria are not applicable to the analysis because of the content of the mini-unit. Mini-units 1 and 2 of Unit I are introductory units to the curriculum and to the writing process and do not include a writing task; therefore, several of the analysis criteria do not apply to these mini-units. Grammar lessons are not included in all of the mini-units so the analysis criterion for Instructional Principle 4 is not applicable to each mini-unit. Only three percent of the analysis criteria are not addressed by the curriculum. All of the criteria that are not addressed by the curriculum deal with peer feedback. Based upon research on feedback by Crowhurst (1979), the peer feedback component is introduced into the curriculum gradually. Thus, the beginning units of the curriculum do not include opportunities for peer feedback or for feedback from a diverse audience. Consequently, activities that would have addressed the analysis criteria for the principles on feedback are not included in the initial units of the curriculum.

Chapter 6

CONCLUSIONS AND POSSIBILITIES FOR CURRICULUM
DEVELOPMENT AND RESEARCH

Introduction

The purpose of this study was to develop a theoretically-based narrative writing curriculum that incorporated research related to writing instruction. Cognitive developmental theory, psycholinguistic theory, and a theoretical base for composition instruction were reviewed in Chapter 2. Six general learning principles and seven specific instructional principles were derived from this review. Chapter 3 contained the procedures for developing the curriculum from the theoretical base. Included therein were an instructional model, the content and corresponding rationale for inclusion of topics, and the procedures for selecting materials and for developing an evaluation component for the curriculum. Chapter 4 contained the fifth-grade narrative writing curriculum. Five units were developed in the curriculum. These units were as follows: (1) Plot, (2) Setting, (3) Point of View, (4) Characters, and (5) Style. Each unit contained an overview of the unit, instructional objectives, the instructional model, an evaluation component, and a list of materials needed for the unit. The content of the units was divided into mini-units with each mini-unit containing a specific technique that related to the story structure for that unit. The analysis of the curriculum was explained in Chapter 5. Analysis criteria for the learning principles, the instructional principles, and

the composing process were established. All units were analyzed according to these criteria and the results were summarized in chart form. The results of the analysis were also explained.

This chapter includes a discussion of the conclusions relative to the analysis and to the developmental process utilized in this study. Possibilities for further curriculum development and research are also discussed.

Conclusions

This study has shown that a curriculum can be developed from a theoretical base. It may also be concluded that the development process established in this study is a feasible alternative for curriculum development. In fact, a curriculum that is developed from a sound theoretical foundation and that incorporates relevant research about successful practices in the teaching/learning process should result in a program that would maximize learning. If the theoretical foundation upon which the curriculum was based is a valid explanation of how children learn, then such a curriculum should provide teachers with a valuable resource for teaching.

An important facet of this study was the derivation of an instructional model from theory. This model provides the teacher with a vehicle for planning instructional experiences according to a particular theoretical base. The instructional model is unique and should be considered one of the most important developments of this study.

One additional value of this study is that the curriculum developed therein could be implemented without any further additions.

Through implementation and field testing of the curriculum, the usability and appropriateness of the activities could be evaluated. Although the analysis has shown that the curriculum reflects the theoretical foundation on which it was based, the curriculum's effectiveness cannot be measured until it has been field tested.

A curriculum that is developed from a particular theoretical perspective and that incorporates the relevant research on instructional techniques for that area provides the practitioner and the researcher with important information. The practitioner has a document that should maximize learning, and the researcher has information which could be used in further research on learning.

Even though the analysis shows the curriculum development process used in this study is feasible, the process reflects certain limitations. One limitation is that the curriculum has not been field tested. Until a field test is completed, the effectiveness of the curriculum will not be demonstrated. Another limitation in the process was that the analysis was performed by the researcher. A greater degree of objectivity might be obtained if a panel reviewed the curriculum. A panel review, however, would also have limitations. A great amount of time would be required of the panel members in order for them to become familiar with the theoretical foundation before their analysis. The panel membership would also embrace a variety of theoretical positions toward learning; therefore, it would be difficult to obtain an objective analysis of a curriculum that reflected one particular theory. Nevertheless, the addition of a panel review and a field test of the curriculum should make the curriculum and the development process more credible.

Curriculum Development Possibilities

The current state of the fifth-grade narrative writing curriculum suggests three areas for further curriculum development. These areas include the development of a fifth-grade curriculum that would address the three remaining aims of writing (expressive, persuasive, and referential), the development of writing curricula to complete a program for the elementary grades, and the development of theoretically-based curricula for additional subject areas.

The fifth-grade writing curriculum presented in Chapter 4 was limited to narrative writing, specifically the short story. The curriculum was limited because the purpose of the study was to develop a model and because a review of current texts indicated that this area has been neglected by text authors. The curriculum could be expanded to include additional types of narrative writing and to address the three remaining aims of writing. Although the curriculum developed in this study would provide teachers with a sufficient amount of material for one year of instruction, additional units could be added to the program, thereby giving teachers and administrators a choice.

The curriculum developed in this study was designed for the fifth-grade or the concrete operational child. In order to complete the program for elementary grades, additional curricula are needed for children in the preceding grades and in grade six. A similar curriculum has been developed for kindergarten and first-grade students; however, that curriculum was based upon the specific theories of Bruner, Piaget, McNeil, Smith, and Samples and did not include the research aspect contained in this study. If the theoretical assumptions of the two

curricula were compatible, the kindergarten and first-grade curriculum could be utilized. Curricula for the second, third, fourth, and sixth grades are still needed.

The model for curriculum development derived in this study could also serve as a model for curriculum development in other subject areas such as science and social studies. Although the research would differ with each subject area, the learning principles would remain constant. Therefore, additional curricula could be developed using this model by modifying the instructional model to incorporate specific instructional principles for each subject area.

Research Possibilities

The completion of a theoretically-based writing curriculum suggested two research possibilities: (1) a field test of the curriculum and (2) a comparison of the structured approach utilized in this curriculum to a nonstructured approach.

A field test of the curriculum needs to be completed in order to determine if students are capable of learning how to incorporate the specific structures that are included in this curriculum into their writing. In addition to providing information about the effectiveness of the program, a field test would provide additional data concerning the appropriateness of the units for fifth-graders.

Research also needs to be conducted that would compare the highly structured approach utilized in this curriculum to a more "free" approach where students are expected to learn intuitively to incorporate specific structures into their writing. A comparison study of this

nature would provide the researcher and the practitioner with important data concerning writing instruction.

Summary

In Chapter 6, conclusions of the study and possibilities for further curriculum development and research were discussed. The conclusions indicated that it is feasible to develop a curriculum from a particular theoretical perspective and that the activities and design of the curriculum would reflect that particular perspective. Possibilities for curriculum development included the development of writing curricula for various levels, of writing curricula for fifth-graders in the remaining areas of discourse, and of curricula in other subject areas. Suggestions for further research included a field test of this curriculum and a comparative study of the structured approach in this curriculum to an unstructured program.

Reflections

The development of this study has truly been a learning experience. The review of the two theories and the research involved in the study and the derivation of the learning and instructional principles from that review were time-consuming tasks. However, I feel that my knowledge and understanding of the subject was greatly expanded by this process. The development of the instructional model and the curriculum to reflect the theoretical foundation required additional thought and understanding of the theories involved. By researching and working with the theory in this manner, I believe that I have learned much

more about cognitive developmental and psycholinguistic theory than I would have learned in an empirical study.

In this study I was also required to refine the components of the model as I worked through the study. By actually refining the model as the study was completed, I find my knowledge and understanding of curriculum development has immeasurably increased.

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A FIFTH-GRADE NARRATIVE WRITING CURRICULUM:
A COGNITIVE AND PSYCHOLINGUISTIC APPROACH

by

Deborah Sue Akers

(ABSTRACT)

The purpose of this study was to develop a theoretically-based
writing curriculum for fifth-grade students that incorporated research
related to writing instruction. Cognitive developmental and psycho-
linguistic theories were used as the theoretical foundation for the
curriculum. The study utilized a unique curriculum development format
which included the presentation of the theories and research; the deri-
vation of learning and instructional principles, and the development of
an instructional model. The curriculum was then developed using the
instructional model, and finally, the curriculum was analyzed according
to the theoretical foundation.

Six learning principles were derived from the theoretical review.
These principles addressed how children learn and how children learn
language. Seven instructional principles were derived from the writing
instruction research. The instructional principle and the learning
principles were used to formulate an instructional model for the cur-
riculum. The rationale for the model, the rationale for the content
of the curriculum, the procedures for selecting materials, and, the pro-
cedures for developing an evaluation component for the curriculum were
also explained.

The fifth-grade curriculum included the following five units: (1) Plot; (2) Setting; (3) Point of View; (4) Character; and (5) Style. Each of the units contained an overview, objectives, the instructional model, evaluation suggestions, and a list of materials. The curriculum was designed to be complete and ready for classroom use.

The curriculum was analyzed to see if it reflected the theoretical base. The learning principles, the instructional principles, and the composing process were reviewed and analysis criteria established. The units of the curriculum were analyzed according to this criteria. And the results of the analysis indicated that the curriculum did reflect the theoretical foundation. Conclusions and curriculum development and research possibilities were discussed. The need to field test the curriculum, to use a review panel in the analysis, to develop writing curricula for other grades and areas, and to compare this curriculum to other approaches to writing were identified.