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A Naturalistic Study Of Written And Non-Verbal Responses To And Retellings Of Fairy Tales By First-Grade Chapter I Reading Students.

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A NATURALISTIC STUDY OF WRITTEN AND NONVERBAL RESPONSES TO AND RETELLINGS OF FAIRY TALES BY FIRST-GRADE CHAPTER ONE READING STUDENTS

by

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A DISSERTATION

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ABSTRACT OF DISSERTATION
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Title A Naturalistic Study of Written and Nonverbal Responses to and Retellings of Fairy Tales by First-Grade Chapter I Reading Students

The purpose of this study was to generate a model of young children's story reconstruction. Organizational patterns of 16 first-grade Chapter I reading students were investigated in the naturalistic setting of routine instruction. Noninvasive procedures for data collection were used according to Spradley's (1980) methods of participant observation.

Fairy tales were read aloud to students and retelling was modeled using a flannel board and figures and the storybooks. Audio tapes of students' retellings were collected on four occasions: a) first and second retelling with the flannel board and figures, and b) first and second retellings with the storybooks. Written responses and drawings were also collected. Data collection continued for a period of 8 weeks.

Fieldnotes taken during data collection were integrated into the verbatim transcripts of the recordings. Content analysis as described by Spradley (1980) revealed

organizational patterns used by the children during their reconstructions of the stories. These were treated as categories of meaning. From 42 cover and included terms, seven cultural domains emerged which upon further scrutiny merged into a three-dimensional model of young children's story reconstruction: Interaction, Personalization, and Structure.

Conclusions drawn from the findings included that a model of young children's story reconstruction can be developed by observing their responses during the routine activities of classroom instruction. The model included three dimensions of young children's story reconstruction: Interaction, Personalization, and Structure.

Recommendations for further research include additional classroom-based research with a diverse population which closely examines the organizational strategies used by children during story reconstruction. Research which focuses exclusively on the spontaneous interest and participation of students in the retelling of fairy tales is also recommended.

Abstract Approved by: Committee Chairman Virginia Howe Marsh

Program Director Ann C. Shelly

Date 4/4/94 Dean of Graduate School

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CHAPTER I

Introduction

"The psyche creates reality everyday. The only expression I can use for this activity is fantasy" (Jung, 1959/1971).

Children live in a more complex society today than at any other time in history. Young children are not immune to the stress brought about by social conditions, such as high unemployment, homelessness, climbing crime rates and wide-spread poverty. These are only a few of the numerous contributors to insecurity prevalent in modern times.

These pressures do not disappear at the schoolhouse door and children's social, physical, and psychological conditions can affect academic achievement. Crosby (1993) suggested poverty places children at risk because it is harmful to their mental and physical well-being. Many of these children are considered to be at increased risk for low achievement in school settings.

Academic instruction for disadvantaged students was the focus of research conducted by the United States Department of Education, (U. S. Dept. of Educ., 1990). Better Schooling for the Children of Poverty: Alternatives to Conventional Wisdom recommended replacing traditional

practices with ones which are "...consistent with the views of curriculum and instruction that have gained currency among experts..." (p. i). With regard to appropriate reading instruction for at-risk students, this research project revealed a need for "More reading for meaning from the earliest grades (and correspondingly less attention to discrete skills taught out of context), and exposure to a wide variety of text, including material that connects with students' backgrounds and experiences" (p. i).

Instruction which values and connects with the unique experiences of students, whatever those personal experiences may entail, necessitates developing an understanding of each child as an individual. Firmly grounding curricular and instructional decisions and practices on sound theoretical foundations bridges the current gap between what is known about the ways children learn and what often actually occurs in classrooms.

Young Children's Active Construction of Knowledge

Children begin very early in life to attempt to make sense of the world as they are experiencing it. Sinclair (1993) suggested the starting point for development is the infant's search for order. Children's search for order can also provide educators with the starting point for understanding their individual needs.

Children's natural interests in ordering their world can provide the foundation upon which they construct specific areas of knowledge. School experiences which

require children passively to receive information overlook this developmental need for personal interaction with objects of knowledge.

Inquiry into, and observations of, children's active organization of knowledge presupposes instruction which allows active interaction with the environment. Smith (1992) suggested that, unfortunately, "The prevailing view in education today is that learning is usually difficult and takes place sporadically, in small amounts, as the result of solitary individual effort, and when properly organized and rewarded" (p. 432). The idea that learning is transient unless it is strengthened by repetition and practice, especially immediately prior to testing, is called by Smith "...the official view of learning, because it is almost universally the standard view in education" (p. 432). Smith (1992) advocated an alternative view in which he has defined learning as "...continuous, spontaneous, and effortless..." (p. 432) within the supportive community of learners. This informal view is diametrically opposed to the official view in Smith's (1992) opinion: "The official view looks at learning as memorization, while the informal view regards it as growth" (p. 432, all italics his).

Kamii and Kamii (1990) concurred that differences arise between traditional teaching practices and those of constructivist teachers, that is, educators who apply Piaget's theories concerning the active construction of knowledge to classroom practices. They suggested

traditional education requires children to "..Memorize words they do not understand and ideas they do not believe; yet it hopes that children will become critical thinkers" (Kamii & Kamii, 1990, p. 24).

Piaget posited that children construct knowledge through active interaction with their environment (Piaget, 1970). As the child grows, he or she develops systems of knowledge or schema which are built by assimilating new information with prior knowledge. Piaget and Inhelder, (1969) explained:

> In other words, every newly established connection is integrated into an existing schematism. According to this view, the organizing activity of the subject must be considered just as important as the connections inherent in the external stimuli, for the subject becomes aware of these connections only to the degree that he can assimilate them by means of his existing structures (p. 5).

Piaget and Inhelder (1969) posited certain mental activities appear at the end of the sensory-motor period of development, between 18 and 24 months of age, which allow children to begin representing a signified object, event, or conceptual scheme when it is differentiated, or not in the child's immediate presence. This semiotic function is discussed in terms of five activities which appear almost simultaneously but which have an order of increasing complexity (Piaget & Inhelder, 1969). Deferred imitation or the repeating of a gesture in the absence of the model marks the beginning of a differentiated signifier. Symbolic play occurs when children pretend to engage in daily routines,

such as eating and sleeping. Drawing is intermediate to symbolic play and mental images, that is, internalized imitation. The most complex of the semiotic functions allows verbal evocations of events which are not presently occurring (Piaget & Inhelder, 1969).

Speaking more specifically concerning language, Piaget separated thought from language with regard to mental structures (Piaget & Inhelder, 1969). Language, unlike the other semiotic instruments, "...has already been elaborated socially and contains a notation for an entire system of cognitive instruments (relationships, classifications, etc.) for use in the service of thought. The individual learns this system and then proceeds to enrich it" (Piaget & Inhelder, 1969, p. 87).

Although this mental activity cannot be observed directly, the verbal and kinesic activities of children as they are engaged in constructing knowledge can be observed and described. Piaget and Inhelder (1969) addressed the need for indirect methods when investigating the ways in which mental images are constructed:

> Turning to mental images proper, let us remember first how difficult it is to measure them experimentally, since they are internal. We have to resort to indirect methods, within which cross-checking affords some degree of certainty: the child's drawing, the child's choices from among drawings prepared in advance, gestural indications, and his verbal comments (hazardous, but possible if used along with the other three techniques). (p. 74)

Instructional programs based on the constructivist perspective present academic knowledge in a developmentally

appropriate manner by drawing on students' interest and providing opportunities for interaction with objects of knowledge. This generates problem-solving situations during which the development of knowledge can occur. Manning, Manning, Long, and Wolfson (1987) presented practical applications of Piagetian theory in educational settings for young children. The authors advocated a psycholinguistic perspective of holistic literacy instruction utilizing material which the child finds purposeful and authentic (Manning et al., 1987). Using a literacy activity which builds on the interests of the student is important because children "...will care enough about it to grapple with it and search for meaning" (Manning et. al., 1987, p. 13).

In contrast, traditionalists believe in breaking knowledge into fragments. These small pieces are believed to be best taught "...through lessons and exercises, reinforcement of correct answers, and/or correction of wrong answers. Scope-and-sequence charts, workbooks, and worksheets all stem from the desire to put bits of knowledge efficiently into children's heads" (Kamii & Kamii, 1990, p. 26). In addressing these conflicting views of how children learn, Frank Smith (1992) suggested that the question may never be satisfactorily answered. It would therefore seem imperative that reading teachers make informed decisions concerning their own personal practices and beliefs based on firmly grounded theory and research.

Individualizing Instruction Through Observations

Children striving to order and organize their experiences in educational settings can provide the careful observer with opportunities to listen in during this process of development. By focusing on observable indications of interest and initiative, insights into the child's mental processes can be gained which can be of value in providing developmentally appropriate instruction and bring about the opportunity for change. In this manner, classroom practices may become more closely aligned with current research findings regarding the ways young children learn.

Students' demonstrations of personal interest can provide teachers with a valuable resource for planning active rather than passive instruction. Active involvement requires problem solving in which children formulate and test hypotheses. Ferreiro (1986) explained the necessity of the child's active involvement during the development of specific knowledge. "When they try to understand, they necessarily transform the content received. Moreover, in order to register the information, they transform it. This is the deep meaning of the notion of assimilation that Piaget has put at the core of his theory" (p. 16).

Within the formal educational setting, this active involvement may present situations in which students hypothesize about their experiences with language. Ferreiro (1986) suggested these hypotheses are developmentally ordered and that the object of knowledge in these instances

is the writing system. "Our research supports the notion that the writing system--as a socially constructed object--is an object of knowledge for the child (Ferreiro, 1978, 1984; Ferreiro & Teberosky, 1982)" (Ferreiro, 1986, p. 16, her italics).

Literature-based reading instruction, also known as the whole language, naturalistic or emergent literacy philosophy (Smith, 1992), allows the personal interests of students to contribute to selections of reading material and thematic units of study. The unfragmented language presented in stories, poems, and other genre provide opportunities for students to become actively involved in learning which builds upon their personal backgrounds (Giddings, 1992; McGee, 1992). Through interactive responses to literature, such as drawing, writing, retelling the stories, and other means of exploring thematic units, children can construct personal meanings for the literature.

Observations which utilize all facets of communication produce a vivid picture of the expressions of the subjects. The inclusion of descriptions of children's kinesic activities, that is, the nonverbal communications which accompany speech, can provide another source of information. Applebee (1978) suggested that shared representations of experience built up from the mutual interests, experiences, and objectives of language learners facilitate the self-expression of a speaker's or writer's attitudes,

thoughts, and feelings. Describing students in a literature class, Applebee (1978) noticed:

> Much of this expressiveness derives originally from nonlinguistic features--from the eye contact, facial expressions, posture, and gestures--that are an important part of the reciprocity of the face-to-face encounter for the adult as well as for the child. Much, too, derives from intonation patterns and inflections which have little to do with the overt "subject matter" (or referential meaning) of the talk (p. 6).

Observations of nonlinguistic aspects of communication which accompany speech provide for a systematic study of nonverbal expressions. Thus, combining investigations of written, verbal, and kinesic communications can provide trained observers with multiple sources of rich data.

Compensatory Program for At-Risk Students

Since their inception in the mid-1960s, federally funded sources such as Chapter I of the Educational Consolidation and Improvement Act, formerly Title I of the Elementary and Secondary Act, have assisted regular instructional programs. Funding is allocated to schools serving economically disadvantaged students and may include medical, dental, and counseling services as well as compensatory academic instruction. Educators who attempt to provide holistic programs recognize that the mind of the young child is often occupied with efforts to make sense of the world. Given the complexity of the times, these efforts may become perplexing to children; their awareness remains egocentric throughout much of their early childhood years.

Compensatory academic programs have become the subject of debate in recent years (Allington, Stuetzel, Shake, & Lemarche, 1986; Kennedy, Birman, & Demaline, 1986; Slavin, 1987; Slavin, Karweit & Wasik, 1993; U.S. Dept. of Educ., 1990). Slavin et al. (1993) suggested research on early intervention and the prevention of school failure reveals "...that early school failure is fundamentally preventable" (p. 17). Addressing Chapter I services in particular, Slavin et al. (1993) included improving Chapter I curriculum and instruction and improving classroom management in the regular classroom among their suggestions for ensuring the success of at-risk students. Other components such as quality preschool and kindergarten programs, tutoring, vision screening, and family support services are also advocated for the "...large category of students who would fail to learn to read without intervention..." (p. 17).

At the time of its reauthorization by the School Improvement Act of 1987 (H.R.5), Chapter I services were assessed to be effective in increasing the school success of low-achieving, disadvantaged students (Slavin, 1987). However, questions were raised concerning discrepancies between what research has revealed about preventing early school failure and what usually takes place in Chapter I programs. "Traditional Chapter I programs are simply not adequate for the job they are supposed to do" (Slavin, 1987, p. 110). Among the suggestions for improving Chapter I effectiveness was the recommendation that a percentage of

the $3.9 billion annual Chapter I budget be allocated to research and development of new effective models. Slavin (1987) suggested most of the existing programs "...are quite old, having been developed in the 1960s and early 1970s when federal money for program development was available" (p. 115). He called for a "...long-term effort to translate the knowledge about teaching and learning accumulated over the past 20 years into coherent, comprehensive instructional programs for students at risk" (p. 115).

Recent research has revealed that remedial reading instruction by Chapter I reading teachers often provides little opportunity for actual reading. Allington et al. (1986) described the proportions of time spent in various activities of 27 remedial reading students from five Chapter I programs in four school districts. Observational fieldnotes which were keyed to clock times were analyzed to obtain the percentages of time spent in direct reading, that is, silent or oral reading; indirect reading activities, such as writing, listening, and discussion; and other categories, such as management, waiting, or out of the room. The authors reported their findings which suggested roughly one third of the time is spent in each of these broad categories. Within the two-thirds of class time spent in direct and indirect reading, findings suggested sentence and word level activities predominate, followed by paragraphs.

Ten to 25% of actual reading time had a comprehension focus (Allington et al., 1986).

Findings on materials used by the Chapter I pupils in the study revealed that reading materials focused on a single skill almost without exception and rarely offered selections longer than a paragraph (Allington et al., 1986). Also, much of the students' class time was utilized to complete workbook and/or worksheet activities (Allington et al., 1986). Allington (1990) suggested that teachers, as directors of instruction, play a key role in determining the success or failure of remedial reading programs.

McIntyre (1992) stated that individual attention to at-risk students is crucial to their success in reading. In a case study of three subjects in an urban, traditional instructional setting, McIntyre investigated factors which contribute to the early success or failure of literacy learning with low-SES students. McIntyre (1992) concluded:

> These children, who entered school inexperienced with written language, had difficulty learning enough to make sense of abstract, skills-based instruction. The curriculum in these inner-city schools was fixed and instruction, however well-executed and well-planned, was predetermined. Thus, learners were confined to the scope and sequence of the reading program as their teacher "did the curriculum." These learners, therefore, seemed to conclude that reading and writing were largely arbitrary, abstract processes and thus, they were reduced to finding a way to 'get by' in school. (p. 60)

Implications for teachers, McIntyre (1992) suggested, include the need to make time for specific, individual attention: "...It is evident that the one specific factor

which appears to be important to children in their early literacy development is direct and specific individual attention which meets their developmental needs" (p. 62).

Observations of children's activities can provide teachers and researchers with rich resources for investigating specific manners in which children organize information. The research of Piaget and his followers has illuminated areas of children's understanding through careful observation of specific activities, such as their physical manipulation of objects in the environment and through their responses to inquiries concerning their construction of knowledge. Piaget's work provides insight into the unique and individual ways young children make sense of their world.

An observable activity which can be viewed as an indicator of mental activity is the child's demonstration of interest. Piaget considered interest to be central to actions which occur spontaneously and which empower the empirical and reflective abstraction used to construct knowledge and intelligence (DeVries & Kohlberg, 1987). Kamii and Kamii (1990) have suggested that "...interest is a manifestation of mental activity, without which knowledge cannot be constructed" (p. 23). A focused investigation of the activities demonstrated by young children engaged in verbal and nonverbal responses to stories can examine the strategies used by them to develop an understanding of particular elements of story structure. Attention given to

describing the specific manners in which information is organized by individuals can reveal efforts to order, sort, classify, combine, and compare story elements. Story retelling can provide the careful observer with noninvasive opportunities to witness the manifestations of children's mental processes used for reconstruction of the story as it is occurring.

Giddings (1992) suggested a need exists for more reports on literature-based reading instruction which offer sound research designs, background information on subjects, and descriptions of materials and methods. Literature-based reading instruction is grounded in the premise that "...meaning resides in the transaction that occurs between readers and texts and not in the texts alone" (McGee, 1992, p. 530). Detailed investigation into the nature of these transactions can add to the body of knowledge concerning how meaning is constructed.

Correlational studies reveal a positive connection between retelling activities and improved scores on measures of comprehension (Emory, 1989; Koskinen, Gambrell, & Kapinus, 1989; Morrow, 1984, 1985; Morrow, O'Conner, & Smith, 1990). In view of these findings, it is important to take a closer look into the actual process by which increased comprehension is achieved and thus go beyond reporting correlations to describing the strategies students use to make these gains.

The primary cognitive goal of education from the constructivist perspective is that children think (Kamii & Kamii, 1990). With this goal in mind, teachers, as researchers and designers of instruction, are the vital link which connects theory with practice.

Statement of the Problem

Educators face the challenge of defining curriculum goals and deciding how best to meet those goals in a manageable, time and cost efficient manner. Often objectives go beyond academics to address the physical, social, and emotional needs of students. However, large class sizes, impoverished school budgets, and other restraints often hinder teachers' efforts to individualize instruction (Durkin, 1990). For the remedial reading teacher, this challenge to develop an understanding of the needs of each student is increased in that he or she may serve 50 or more children daily and group sessions may be as short as 30 to 50 minutes in length. Efforts to provide literacy instruction which best serves the needs of individual students can be attained by basing curricular decisions on sound theoretical foundations.

The potential benefits of providing literature-based reading instruction to first-grade Chapter I reading students as an alternative to prevalent skills-based methods continue to merit exploration. An essential belief of literature-based instruction emphasizes the interactive relationship between text and reader. Interaction draws

upon the student's prior knowledge as he or she recreates the literature selection and builds personal meaning according to his or her own individual reconstruction (Applebee, 1978; McGee, 1992; Rosenblatt, 1978).

Retelling stories is a vital component of literature-based instruction; however, there is a paucity of research to support the process that children use in their retellings of stories. It seems critical to understand the strategies and patterns of organization used in story reconstruction, particularly such activities as the ordering of stories' sequences and the inclusion of details.

Statement of Purpose and Research Questions

The purpose of the study was to generate a model of young children's story reconstruction. The following foreshadowed questions formed the initial focus: (a) What kinesic, verbal, and written activities do young children demonstrate during the process of reconstructing the story structure of a fairy tale? (b) How do children incorporate prior knowledge as evidenced by the inclusion of personal experiences into their retellings of fairy tales? (c) How do the recall of the details and the sequence of events of the stories improve over time?

Significance of the Study

Chapter I remedial reading instruction addresses the academic needs of students considered to be at increased risk for low achievement in educational settings. However, current classroom practices have not kept pace with

scientific research (U.S. Dept. of Educ., 1990). The generation of a model of young children's story reconstruction would provide teachers of young children with new insights into the strategies and patterns of organization children use while actively engaged in this process. Since the reconstruction of meaning is a vital component in reading instruction, it seems imperative that teachers reconsider their current practices of teaching in order to match instruction with young children's active construction of knowledge. The generation of this model can provide Chapter I teachers with the base for searching for alternatives to prevalent skills-based, worksheet oriented reading instruction for at-risk students.

Definition of Terms

The following definitions of terms were used for the purposes of the proposed study.

Constructivism: "Piaget has sometimes labeled his position constructivism, to capture the sense in which the child must make and remake the basic concepts and logical thought-forms that constitute his intelligence" (Gruber & Voneche, 1977, p. xxxvi, italics theirs).

Retelling is used for the purposes of this study to denote the relating by the child in his or her own words, through kinesic activities, such as gesture and facial expressions, and by representations in drawings and writing what she or he has understood from a particular story.

Constructivist mode of teaching, as defined by Clay (1986), "...requires the child to relate, link, remember, call up, relearn, monitor, problem-solve, and all those other powerful mental activities which help children and adults to adapt and create new solutions" (p. 767).

Fairy tales are a particular genre of literature which depict magical events and unbelievable conditions. They are "...as a genre...generally defined in contra-distinction to experience, reality, and religious belief" (Rohrich, 1991, p. 1).

Animism: Piaget posited that young children do not recognize definite limits between themselves and the external world and often regard non-living things as having the characteristics of living things. He described this phenomenon as animism. (Piaget, 1929/1964)

Lower socioeconomic families are those families who are eligible to receive assistance from sources, such as the National School Meal Program.

Story structure or story schema describes the internal or underlying structure of stories and includes structural elements, such as plot, character, details, and sequence of events.

Interest is defined as a child's spontaneous demonstration of curiosity or initiative and is regarded as an indication that mental activity is taking place.

Chapter I reading students are those students identified by the school district's multiple-criteria

selection process as eligible to receive compensatory reading instruction.

At-risk students are defined as students considered to be at increased risk for low achievement in educational settings due to demographic factors such as poverty.

Literature-based reading instruction, also know as whole language, naturalistic literacy or emergent literacy, refers to the presentation of whole stories, poems, and other genre of literature to students during reading instruction in order to provide them with opportunities for purposeful transactions with literature.

Developmentally appropriate educational practices are defined as having age appropriateness and individual appropriateness (Bredekamp, 1987).

Strategy is defined for the purposes of this study as the organization or adaptation of information by students as they actively interact with fairy tales.

Kinesic activities of children refer to their gestures, postures, facial expressions, manipulations of the flannel board figures, and other bodily movements which contribute to their communications. Applebee (1978) observed that much of student's expressiveness derives from nonlinguistic features, such as facial expressions, posture, and gesturing.

Inflection is defined as modulation of the voice.

Intonation refers to the tone or pitch of the voice while speaking.

Pitch means the degree of highness or lowness of the voice.

Assumptions of the Study

A major assumption of the study was that fairy tales are inherently motivating to young children. This premise has been posited by other observers (Bettelheim, 1976; Purcell-Gates, 1989; Trousdale, 1987; von Franz, 1970/1976; Worthy & Bloodgood, 1993). Another assumption was that the subjects would comfortably participate in the various methods of retellings, that is, using a flannel board and character cut-outs, the storybooks, and the written media.

Limitations of the Study

There are perspectives from which the responses to fairy tales could be examined other than the theoretical framework used by this researcher. Within the Piagetian perspective, it should be noted that Piaget separated thought and language and that language is one of several semiotic functions. Therefore, difficulties could occur in the detection of memorized elements of the stories during retellings. It is also acknowledged that the categories and themes which emerged from the analysis of transcriptions of students' responses may be identified in different ways.

Although the selection of fairy tale stories for retelling was based on the premise of their unique psychological contributions to young children in general, analysis of responses for evidence of this phenomenon among the specific subjects falls outside the scope of this study.

Personalizations through innovations, additions, and modifications were viewed as indicators of interest in the stories.

The population studied was limited to a sample of 16 Chapter I reading students who were attending the first grade of an inner-city elementary school whose student enrollment was 100% African-American. All of the subjects are members of lower socioeconomic families as determined by eligibility to receive free meals from the school's breakfast and lunch program. This single geographic locality and small sample size limit generalizability to other populations due to difficulty in replication. Precautions were taken to ensure validity of the study by careful attention to sound ethical standards of qualitative scientific inquiry.

Overview of the Methodology

Ethnography, a qualitative method of scientific investigation, was chosen as the most appropriate method for addressing the study's foreshadowed questions. These three questions concerning young children's kinesic, verbal, and written responses to fairy tales provided an initial focus. The methodology was naturalistic and was conducted according to Spradley's (1980) methods of participant observation. In addition to the teacher/researcher's fieldnotes and field journal, audiotapes of all verbal retellings and samples of writing protocols were collected. Verbatim transcripts were developed from the audio tapes.

Data provided by the transcripts, fieldnotes, and written samples were analyzed by producing a taxonomic analysis as described by Spradley (1980). From the subcategories of cover terms and included terms, broad categories were defined based on their semantic relationships. This method usually supplies rich descriptions of a phenomenon and leads to refinement of the research questions as an inherent part of the cyclical nature of ethnography (Sherman & Webb, 1988; Spradley, 1980).

Choice of this method allowed the subjects to become agents with the investigator in the research process. As the research unfolded, insight was gained into the subjects' views of reality.

CHAPTER II

Review of the Literature

A review of the extant literature relevant to the use of verbal and nonverbal retellings of fairy tales for reading instruction examines researchers' attempts to increase empirical understanding of how young children make sense of their world. The review is organized into four main sections. The first section examines the use of a literature-based curriculum for reading instruction. A rationale for using whole stories and allowing student transactions with them is presented, and theoretical foundations which support constructivist perspectives of early literacy are discussed. Specifically, written language as an object of knowledge, the role of interest, and the role of prior knowledge in literacy acquisition are explored. In addition to constructivists' perspectives, reader response theory is examined as further support for the use of literature-based reading instruction. Secondly, the use of a particular genre of literature, fairy tales, is examined and supported by presenting psychodynamic perspectives, Jungian perspectives, Piagetian perspectives relevant to the animistic perceptions of young children, and recent empirical research perspectives. The third section

explores the use of verbal and nonverbal retelling of stories, particularly fairy tales, as an appropriate strategy for reading instruction which is designed to enhance comprehension and recall of story structure elements. The focus of the fourth section is on specific academic and social needs of children considered to be at increased risk for low achievement in educational settings as it relates to remedial reading instruction.

Theoretical Foundations for Using Literature-Based Reading Instruction

Attempts to make sense of the world begin very early in life. A pioneer in the exploration of infants' mental processes, Piaget began observing cognitive development in the 1920s. According to Piaget (1970), active interaction with their environments enables children to construct systems of knowledge or schema. These schema continually change and adapt as new information which either confirms or contradicts prior knowledge is assimilated and/or accommodated. This represents a process of problem solving as the child acts on objects in order to discover the objects' reactions. Through activities such as classifying, ordering, and separating, the child constructs relationships of correspondence (DeVries & Kohlberg, 1987). Young children see these relationships only in concrete objects.

In a discussion of the four general factors Piaget identified as contributors to mental development (Piaget & Inhelder, 1969), the roles of actions performed upon objects is distinguished from social experience. With regard to the

former, two types of experience, physical and logico-mathematical, are explained. Social interaction or social transmission is described as "...a structuration to which the individual contributes as much as he receives from it..." (Piaget & Inhelder, 1969, p. 156). All types of learning require active participation. As Piaget and Inhelder (1969) explained: "Even in the case of transmissions in which the subject appears most passive, such as school-teaching, social action is ineffective without an active assimilation by the child, which presupposes adequate operator structures" (p.156).

For the school-aged child, the mental activities of classification, seriation, and similar processes may be applied to more abstract relationships. Elements of story structure, such as the sequence of events and details relating to the characters' appearances and actions, can also be ordered and compared. Elementary school reading programs often ask students to recall and discuss structural elements of the stories read to or by children in order to enhance their reading comprehension. These interactions help form the student's mental scheme of story structure.

Objects of Knowledge

As the young child enters formal educational settings, new opportunities for the construction of knowledge arise. Problem-solving in academic areas can still involve interaction with objects of knowledge by active learners. Research in literacy acquisition has suggested it is through

cognitive conflict, that is, modification of assimilation schemes, that progression in knowledge is attained (Ferreiro & Teberosky, 1982).

Ferreiro and Teberosky (1982) applied the Piagetian theory of constructivism to research in early literacy development. Their findings supported the conclusion that children build and test hypotheses concerning the relationships between oral and written language which are developmentally ordered and in which the object of knowledge is the writing system (Ferreiro, 1986). "Our research supports the notion that the writing system--as a socially constructed object--is an object of knowledge for the child (Ferreiro, 1978, 1984; Ferreiro & Teberosky, 1982)" (Ferreiro, 1986, p. 16, her italics).

Unfortunately, active involvement with this object of knowledge during language arts instruction may not take place for all children. Traditional approaches to reading and writing instruction may preclude the presentation of problem solving or cognitive conflict situations by employing skills-based materials. These standardized curricula often overlook the prior knowledge children bring with them into the educational setting and upon which abilities to read and write are built. Controlled vocabulary basal reading materials replace authentic literature of interest to the child. Opportunities to progress through developmental stages of writing are replaced with exercises in tracing letters, copying

sentences from a chalkboard or chart, and filling in blanks on worksheets and workbooks which accompany the basal readers. A major objection to basal materials is that they place emphasis on fragments of language. The study of isolated letters and words out of context takes time and importance away from meaningful experiences with literature (Clay, 1986; Giddings, 1992; Goodman, 1986; Manning, 1987; Rasinski, 1988).

Literature-based reading instruction presents whole stories, poems and other genre to the learner. It is firmly grounded in the theoretical perspective that children construct knowledge of language from within themselves as they seek to make sense of the world.

Interest

In addition to presenting unfragmented objects of knowledge to the student, literature-based reading instruction draws from the child's own interest and understanding. Piaget (1970) posited that children develop cognitively by acting on and thinking about the people, events, and objects in their environments. It is this combination of mental activity with physical activity which facilitates cognitive growth, not physical activity alone (DeVries & Kolhberg, 1987). For an instructional model to be effective from the constructivist perspective, interest, curiosity and initiative are also needed (DeVries & Kohlberg, 1987; Kamii & Kamii, 1990; Manning et al., 1987). DeVries and Kohlberg (1987) explained:

> According to Piaget, interest is central to the spontaneous actions of empirical and reflective abstraction by which the child constructs knowledge and intelligence. Thus, in Piaget's view, the affective aspect that intervenes constantly in intellectual functioning is the element of interest. And without interest, the child would never make the constructive effort to make sense out of experience... (p. 24).

Kamii and Kamii (1990) defined interest as a manifestation of mental activity and suggested that knowledge cannot be constructed without interest. Manning et al. (1987) explained the importance of using literacy activities which appeal to the interest of students. The authors suggest students will place more effort into trying to construct meaning when they care about the subject. Children's interest is also important in their self-selection of books and writing topics. Active interest is observable during story retelling because each student responds in his or her own words.

Literature-based reading instruction allows children to build on their own interests and provides literacy events which have purpose and meaning. Rasinski (1988) commented on the self-initiated learning of written language observed in his own children. The differences between his son's kindergarten and first-grade classroom experiences illustrated a shift in interest, purpose and choice away from the child in order to conform to the skill objectives of a structured curriculum. The active learning encouraged in kindergarten becomes a liability in first grade where "...passivity is encouraged because it allows for greater

efficiency in the use of time" (Rasinski, 1988, p. 400). Many other young students face similar experiences, eventually losing "...the power for learning that comes when children are allowed to draw on their own enormous pool of internal motivation" (Rasinski, 1988, p. 400).

Loss of interest and motivation can hinder educational progress. Kamii and Kamii (1990) suggested curiosity and initiative can be more important to a child's success in school than specific skills because motivated children are bound to learn and often do not wait to be taught. Piaget's theoretical premise supports the use of literature-based reading instruction in that whole books, poems, and stories are presented as objects of knowledge. Secondly, interaction with the literature reveals the child's natural interest which is crucial to the construction of knowledge. A third element of Piagetian theory which supports the use of literature-based reading instruction concerns the child's prior personal experiences and knowledge.

Prior Knowledge

Children increase their understanding of their world by incorporating new information into their systems of thought through assimilation and accommodation (Piaget, 1936/1952). Each learner is unique in his or her personal experiences and each brings unique prior understanding into literacy events. Children reading or hearing a story use their past experiences with oral and written language and their world knowledge to make sense of the literature (Goodman, 1986;

Goodman & Burke, 1980). Goodman (1986) suggested readers make hypotheses about texts, monitoring and correcting themselves as they make and confirm predictions. Goodman and Burke (1980) concurred, stating children engaged in reading are involved in a problem-solving process. During this process students employ strategies for predicting, confirming, and integrating information into their personal knowledge systems.

In an experimental study, Afflerbach (1990) reported a combination of content domain knowledge, information on text structure, and the text itself is used by readers to generate predictions and construct meaning for the text. Adolescents and adults were asked to read and to report verbally their reading strategies. Findings from qualitative and quantitative analyses suggested the monitoring of predictions is necessary for building an accurate understanding of a text.

Afflerbach suggested one educational implication of his findings may be to include prediction and monitoring strategies in comprehension instruction for developing readers through the use of teacher modeling of these strategies (Afflerbach, 1990). Metacognition, as it was reported by these adults and adolescents, is not within the grasp of young children. Therefore the development of prediction as a comprehension strategy can more easily be conveyed through demonstrations and modeling. Prediction assists in the ordering and comparison of story elements,

permitting reconstruction of story structure by testing ideas against what is usually expected to happen in a typical story. Expectations concerning the general nature of story structure facilitate students' understanding of specific stories (Applebee, 1980; Whaley, 1981).

An individual's personal knowledge system may include general or world knowledge relevant to the content domain of the text and also may include previously gained knowledge of story structure. An understanding of story structure is important to reading comprehension (Applebee, 1980; Greathouse, 1991; McConaughy, 1980; Whaley, 1981). Story structure, also referred to as story schema, is described as the internal or underlying structure of stories (McConaughy, 1980). Story schema consists of how a typical story is organized and is used to make predictions of what is expected to occur next (Greathouse, 1991).

McConaughy (1980) suggested there are different types of story schema which represent developmental progress; a child's and an adult's schema for the same story may be qualitatively different. Active interaction with a story as an object of knowledge draws upon prior knowledge of that object by utilizing past experiences with story structure.

Glazer (1989) suggested repeated exposure to stories helps children develop language and a sense of story structure. Applebee (1980) agreed, asserting that a set of expectations about what a story is contributes to reactions to new stories and also to students' abilities to retell

stories. Whaley (1981) suggested that this knowledge begins to develop before entering school and continues throughout the elementary school years.

Reader Response Theory

In addition to cognitive developmental theory, reader response theory can be applied to support the use of literature-based reading instruction. Reader response theories address the relationships between reader and literature. Although theories vary, common to all is the reader's role in the construction of meaning (McGee, 1992). An outstanding example is the transactional theory of Rosenblatt (1990) which emphasized interaction between text and reader. This interactive relationship is seen as dynamic; readers utilize prior knowledge as they order, reject, self-correct and select meanings in an active recreation of the text (Rosenblatt, 1990)

Although the majority of empirical studies in reader's responses to literature have focused on adolescents and adults, a notable exception is Applebee (1978). Applebee compared children's concepts of narratives with Piaget's cognitive-developmental stages and noted that pre-operational children often reveal evidence of egocentrism and centration associated with this stage during retellings and discussions of stories. Children entering concrete operations, however, engage in more extensive discussions and apply classification and organization to their previous experiences (Applebee, 1978).

Pre-operational and concrete operational children engaged in beginning literacy activities, such as retelling stories may respond differently to the same story, which may reveal differences in story schemes. For example, differences may occur in retellings of a story which reflect differences in age and/or prior experiences.

Reading and other literacy events are not passive events. They are active learning experiences involving interaction between the learner and the object of knowledge, the written text. This interaction draws upon the student's prior knowledge of that object as well as his or her world knowledge to recreate the literature selection. Thus, for each child the meaning will differ according to his or her own personal reconstruction. From a Piagetian perspective, this transformation is basic to an understanding of how knowledge is constructed (Clay, 1986; DeVries & Kohlberg, 1987; Ferreio, 1986). "The child in thinking, in oral language, in reading for meaning and in early writing is motivated to make the world make sense" (Clay, 1986, p. 767).

Theoretical Foundations for Using Fairy Tales in Reading Instruction

Literature-based reading instruction has been advocated by education professionals and practiced in classrooms (Giddings, 1992; Goodman, 1986; Manning et al., 1987; McGee, 1992). Interest in a particular genre of literature, fairy tales, spans thousands of years and a variety of countries and cultures. Beginning long before the invention of

writing, fairy tales were passed as an oral tradition from one generation to another. Reports of similar motifs in fairy tales have been found in widely separated regions, often with "...actual points of detail in common" (Opie & Opie, 1974, p.17). von Franz (1970/1976) suggested that certain themes have been traced and found to have existed in written from virtually unaltered for 3,000 years. Rohrich (1991) concurred, stating that while most printed collections of fairy tales date back only as far as the 19th and 20th centuries, motifs "...have remained astonishingly constant over centuries, often millennia..." (Rohrich, 1991, p. 4).

The universality of fairy tale motifs crosses both geographical and generational lines. Luthi (1970/1976) called the fairy tale a peculiar form of literature, one which concerns man directly but embraces the world. According to Luthi (1970/1976), "The fairy tale is a universe in miniature" (p. 25). He identified themes which show the protective and supportive forces of nature and the cosmos. For example, the magical transformations of pumpkin, mice, and lizards which assist Cinderella in attending the ball symbolize the forces of nature which sustain and aid humans. It would seem the longevity of fairy tales alone would provide evidence of their enduring appeal.

From a theoretical point of view, interest in fairy tales has been explained from a psychodynamic perspective

(Bettelheim, 1976), a Jungian perspective (Jung, 1959/1971; Rosman, 1992; Trousdale, 1987; von Franz, 1970/1976), and through application of Piagetian theories concerning the animistic perception of the world held by young children (Favat, 1977; Rosman, 1992; Smith, 1989; Trousdale, 1987).

Psychodynamic

Bettelheim (1976) applied the psychoanalytical model of human development to suggest fairy tales carry important messages to the child's conscious, preconscious, and unconscious mind. These messages address emotional conflicts of the child. Issues of inner pressure, such as sibling rivalry, oedipus conflicts, or simple wish fulfillment, are never belittled, rather the stories offer solutions and restore confidence. These solutions are presented by the fairy tales in a manner which children can grasp on their own levels of understanding, often unconsciously.

Bettelhiem (1976) posited fairy tales do not spell out solutions. It is left to each child's reflection whether and/or how to personally apply the messages of the stories. Children begin as early as 3 years of age to worry about who they are and what is expected of them. Bettelhiem believed these questions are not pondered as abstractions, but approached egocentrically. For example, concern is not whether justice for all will prevail but rather if he or she will be treated fairly. Adult reasoning and viewpoints do not always help and may further confuse young children.

However, children trust the fairy tales' messages because the world view they portray complies with their own (Bettelheim, 1976).

Meanings and responses to fairy tales will differ from child to child and also for the same child at different times and will reflect the individual's needs at a given moment. In this way, Bettelheim (1976) stated, fairy tales can be said to resemble all great art which presents different meanings and interpretations to each viewer.

Psychodynamic theory is also applied by Bettelhiem (1976) to explain the meanings of specific fairy tales. For example, Goldilocks symbolizes the search for personhood faced by children just learning to rely on themselves rather than on parents and other caregivers. Goldilocks tries on for size the bowls, chairs, and beds of the three Bear Family members. She is no longer an infant, represented by her breaking the baby bear's chair. Nor is she yet able to fill the roles of Papa and Mama Bear. Bettelheim saw the motif of walking through a forest, exemplified by Goldilocks, Little Red Riding Hood, and other fairy tales, as illustrating the child's search for personal identity.

Children of today often lack the security of extended families and safe, supportive communities and are therefore more in need of the messages offered through fairy tales. Bettelheim (1976) explained "...it is important to provide the modern child with images of heroes who have to go out

into the world by themselves and who...find secure places in the world by following their right way with deep inner confidence" (Bettelheim, 1976, p. 11).

Bettelheim (1976) advocated the return of fairy tales to a place of priority because of the benefits they offer children which surpass those of contemporary childrens' literature. Fairy tales portray characters who are all good or all evil. This polarization fits with the young child's expectations, Bettelheim posited, and is therefore more helpful to them in developing a distinction between reality and fantasy. They have difficulty understanding the ambiguity of real people and true-to-life characters oftendepicted in modern children's literature because they are not firmly established in their own positive self-identification (Bettelheim).

Bettelheim also cited Piaget in explaining fairy tales' congruence with children's perceptions of the world. The inability of young children to comprehend permanence of quantity and reversibility prevent them from grasping abstract concepts. Therefore, only highly personalized, subjective perceptions of the world are possible (Bettelheim, 1976).

Jungian

Carl Jung (1959/1971) did not address children specifically in his theories. However, he described manners in which fairy tales relate to aspects of the collective unconscious believed to be present in all people regardless

of age. According to Jung, inherent meanings in fairy tales, which are unconsciously perceived, present part or all of the individuation process (von Franz, 1970/1976). The individuation process as defined by Jung (1959/1971) is not an acquired stage of maturity or state of being and does not begin and/or end according to any chronological schedule of development. Jung (1959/1971) stated, "I use the term 'individuation' to denote the process by which a person becomes a psychological 'individual', that is, a separate, indivisible unity or 'whole'" (p. 275).

Aldridge and Horns-Marsh (1991) suggested Jung's theories of analytical psychology can contribute to education and child development. The authors stated symbolism in fairy tales and mythologies may be useful by their presentation of the Jungian concepts of the process of individuation and the redemption of the feminine or masculine.

Archetypal symbols portrayed in fairy tale motifs represent personifications of the unconscious. For example, the anima and animus represent the feminine aspects of males and the masculine aspects of females. These may appear as a prince or princess who is rescued by the heroine or hero. In this way, that part of the self is restored (von Franz, 1964). von Franz (1970/1976) followed Jung in suggesting fairy tales depict the collective unconscious psychic processes and the archetypes in their simplest and purest expression. They therefore provide the best clues for

understanding these universal symbols. Through exposure to fairy tales, von Franz (1964) suggested, the child's mind communicates its needs and finds help in coping "...with urgent (but not yet understood) inner impulses as well as the demands of the outer world" (p. 168).

Jung (1959/1971) illustrated another archetypal symbol in "Phenomenology of the Spirit in Fairy Tales," Collected Works, Vol. 9, part I. The motif of the little old man is described by Jung as a representation of "knowledge, reflection, insight, wisdom and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which makes his 'spiritual' character sufficiently plain" (Jung, 1959/1971, p. 222). As in the case of the miller's daughter who must spin straw into gold or forfeit her life, the little old man, Rumpelstiltskin, makes his appearance at a crisis point and is able to offer assistance.

Fairy tales often present a hero or heroine who is threatened or mistreated and must endure some trial. Help may be offered by friendly animals which speak and act as guides or advisors. Successful completion of the tasks brings rewards of treasure or perhaps the kingdom itself. Restoration of the kingdom represents wholeness of the self (von Franz, 1964, 1977/1990).

The Jungian perspective of von Franz (1970/1976) reiterated Bettelheim's (1976) psychoanalytical view regarding the importance of hero stories. Hero stories are

vital when life is difficult, says von Franz (1970/1976), because they are naturally encouraging. She stated that children who hear fairy tales told to them "...at once and naively identify and get all the feeling of the story" (von Franz, 1970/1976, p. 45). In this way the fairy tale functions as "...a model for living, an encouraging, vivifying model which reminds one unconsciously of all life's positive possibilities" (von Franz, 1970/1976, p. 45)

Piagetian Theory Concerning Animism

Empirical research has applied Piaget's theories on the animistic thinking of young children to their interest in fairy tales (Favat, 1977; Rosman, 1992; Smith, 1989; Trousdale, 1987). In The Child's Conception of the World (Piaget, 1929/1964), examples and interviews were used to describe animistic and egocentric thinking in children. Perceptions of whether certain objects were alive were investigated. Also, children's ideas on magic were explored. Piaget found that children may connect their thoughts and actions to occurrences, believing reality can be modified by thinking it so or by performing some action such as walking on stones or speaking certain names or words. This is characteristic of the egocentrism present in young children.

Objects are often regarded as living and capable of human feelings. For example, Piaget was told by a child that the sun gives light because it wants to do so. Inquiries about specific objects revealed children sometimes

classified objects as living according to the usefulness of the object. For example, a candle was said to be alive when it is burning because it gives light but was said to be not alive when it is not burning. (Piaget, 1929/1964). Piaget's (1929/1964) interviews revealed children may believe magic is derived from an object or from names and words.

Performing actions such as counting to alter events may be seen as both the cause of the influence and as a sign of its accomplishment (Piaget, 1929/1964).

Support for Piaget's views on animism is provided in the research of Smith (1989). Smith examined children's stories and believes young children's perceptions of the world resemble elements of story and fantasy. Smith saw storytelling by parents, teachers and librarians, as beneficial to children because the stories often reflect the children's perceptions (Smith, 1989).

Favat (1977) drew on the theories of Piaget to explain the appeal of fairy tales to children in a particular age group. The peak of interest in fairy tales, according to Favat (1977), is between the ages of 6 and 8 years. He attributed this to a correspondence between characteristics of fairy tales and the child's understanding of the world (Favat, 1977). Animals which talk, vessels which never run out and other magical elements appeal to children who are beginning to adapt earlier perceptions of reality such as their discovery that their parents are not omniscient. Also, fairy tales contain a sense of retributive justice

which is compatible with their ideas on morality. Overall, fairy tales reflect the child's view of the world at a time when he or she may be reluctant to express that view. New constructions of reality are beginning to replace former ones, however, children sometimes pretend to agree with adult views to avoid ridicule of their magical or animistic thinking (Favat, 1977).

Fairy tales offer children security because the tales are obviously unrelated to ordinary experience. They often begin with an opening line which removes the story from present day place and time. This removal heightens their appeal (Opie & Opie, 1974). Repetitious patterns or phrases and predictably happy endings are also reassuring.

Further Research on Fairy Tales in Instruction

The use of fairy tales as an appropriate curriculum component for language arts instruction has been the focus of recent empirical studies. A variety of topics concerning reading instruction, writing, and dialogues, as well as affective areas such as self-esteem and socioemotional development, have been considered.

In a study of 21 third graders, Bearse (1992) investigated students' incorporations of specific and unique story elements of fairy tales, that is, classical opening and ending lines, details, and language, into their personal writing. Through comparisons of fairy tales variants, discussions of stories themes and plots, and various art activities the children created a fairy tale environment in

their classroom for 6 weeks. The teacher/researcher concluded students made intertextual links in their own writing when asked to write a fairy tale. Bearse noted the students internalized rhythm, cadence, and sentence structure and demonstrated unusual sophistication in their stories. She contributed this to an assimilation of not only the details and characterizations, but also "...the musical language of fairy tales" (Bearse, 1992, p. 693).

Bearse (1992) has stated it is important for teachers to integrate literature beyond the assigned reading program. According to Bearse, teachers need to highlight the particular styles and characteristics of different genre in order to expand a student's writing abilities.

Worthy and Bloodgood (1993) also utilized fairy tales for language arts instruction. The authors suggested, "Fairy tales are a natural choice of motivational reading material because of their inherent meaning for children" (Worthy & Bloodgood, 1993, p. 290). Variants of Cinderella stories were present in a university-based remedial reading clinic and students were provided a variety of response alternatives, such as vocabulary and story structure activities, literary discussions and evaluations, and written responses. According to the authors, fairy tales inspire children to learn to read because they speak to children in personal ways and are relevant to children's questions about life. Thus, language arts programs which seek to make instruction meaningful, exciting and relevant

would do well to provide students with exposure to fairy tales and a variety or opportunities to respond to them (Worthy & Bloodgood, 1993).

Bosma (1987) stated the predictable narrative patterns and rich, expressive, figurative language of fairy tales are important to literacy development. Moreover, they "...help young reader(s) make sense of the world" by presenting "...many layers of meaning" (Bosma, 1987, p. 2). Exposure to this genre also aids in forming a sense of story structure and expectations for the roles of characters. Bosma advocated using a variety of familiar and less familiar fairy tales and a combination of interactive experiences, such as speaking, listening, reading, and writing, to develop story comprehension. She recommended teachers guide students in classifying, comparing, making judgments, and recognizing themes in the stories and finds they lend themselves readily to art, music, and drama activities (Bosma, 1987).

Howarth (1989) has observed the responses to fairy tales of her students ages 3 to 5 years. According to Howarth, these responses indicate fairy tales are helpful in confronting and resolving problems. Howarth suggested young children think and worry about subjects, such as death, separation from parents, and divorce, just as do older children and adults. The author stated the child feels relief to find these worries are taken seriously when, through portrayal of similar feelings in fairy tales,

opportunities arise to talk about these and other problems. Suggestions were given by Howarth for dramatizing particular fairy tales which can assist with particular concerns, such as self discovery, risk taking, self-reliance and others. Kranowitz (1992) concurred that children benefit in many developmental areas by enacting fairy tales. These developmental areas include cognitive, emotional, language, motor, and social. Kranowitz has suggested that classics are increasingly being replaced with more contemporary children's literature which cannot provide the messages of fairy tales, such as preserverence and thinking for oneself.

Neugebauer (1992) also compared folk and fairy tales to modern children's literature, finding the latter to be either insipid, as in the case of Smurfs and Care Bears, or violent, such as war characters and Ninja Turtles. She stated that Little Red Riding Hood and other fairy tales offer children an opportunity for identification. Stewig and Sebesta (1989) provided information to teachers on using Red Riding Hood and other fairy tales for classroom activities. They suggested book illustrations can be instrumental in literature instruction by allowing children to express their responses to stories through their drawings.

Verbal and nonverbal responses to fairy tales were the focus of Rosman's (1992) study with first and second graders. The teacher/researcher video-taped students and analyzed subject's responses while Rosman told fairy tales.

Rosman reported that among the second graders', conventions, such as standard openings and endings, use of past tense, changes in voice pitch, and magical elements, were incorporated into story responses.

Moreno (1990) investigated critical pedagogy by using fairy tales with an intact second-grade class. The teacher/researcher presented fairy tales to the class over a 12-week period, integrating corresponding writing exercises and other extensions into the routine activities of the curriculum. Moreno's analysis of themes which emerged from student dialogues revealed the students' discussions dealt with real life problem solving, fairness, justice, retribution, understanding the human condition, compassion, and ways to heal human wounds. She reported the dialogues empowered the students by offering an opportunity to make statements about their own life experiences through which these experiences were recognized and valued. Moreno asserted fairy tales provide a safe starting place for this process by stimulating this type of significant conversation with and among students.

Investigation into correlations between students' self-esteem and reading achievements and hearing fairy tales read to them was conducted by Jordan (1990). Parents of 31 fourth-grade students and 36 eighth-grade students responded to a questionnaire concerning the type and frequency of literature read to the children before they entered

kindergarten. Those children receiving fairy tales and those not receiving fairy tales were identified. Correlations were drawn by administering an inventory of self-esteem and by obtaining the students' total reading scores from the Metropolitan Achievement Test administered by the school. Jordan found no statistically significant differences in self-esteem between students who were read fairy tales before entering kindergarten and those who did not. However, a significant difference at both the fourth-grade and eighth-grade subject levels was noted on the measure of reading achievement. Jordan (1990) reported that students who were read fairy tales before entering kindergarten had higher reading achievement scores than students who were not read fairy tales before entering kindergarten.

In a multiple case study, Trousdale (1987) presented fairy tales through both print and film to three eight-year-old girls. Trousdale reported all three participants were actively involved in the process of making sense of the stories. Each used a distinctive storytelling style in responses although factors of age, gender and demographic backgrounds were constant for all. The researcher concluded individual needs and preoccupations to a great extent directed and shaped subjects' perceptions and representations of the stories as they drew from life experiences and previous experiences with literature to

explain and interpret the stories' actions and events (Trousdale, 1987).

In a clinical setting, Purcell-Gates (1989) observed that students who attended the university sponsored Literacy Center to receive help in reading and writing self-selected particular fairy tales over more contemporary children's literature made available to them. Students at the Center were described by the author as troubled inner-city children from lower socioeconomic homes. Three examples were given of individuals who asked for particular fairy tales to be read to them repeatedly. These children were also observed selecting the same storybook to peruse many times over an extended period. According to Purcell-Gates, this response indicated more than passing interest in a certain story. She believed it is a search for answers to personal circumstances. Teachers are encouraged by the author to include classic fairy tales in the literature they present to all pupils, emphasizing that children coping with the hardships of inner-city life especially benefit because of the help fairy tales provide educationally, socially, and emotionally (Purcell-Gates, 1989).

Jane Yolen (1981), herself a writer of fantasy, credited fairy tales with therapeutic effects on young psyches. Yolen suggested that through the symbolism of fairy tales children are able to deal with conflicts they cannot explain or analyze. Identifying with the stories' characters and situations permits the child to cope with

situations in his or her own life which he or she finds threatening (Yolen, 1981).

Empirical interest in fairy tales which began in the 18th century (von Franz, 1970/1976) continues to the present day. Theories vary as to how and why fairy tales provide children with answers to problems, motivate learning, and stimulate social awareness. However, the place of fairy tales stories in language arts programs has found acceptance.

Using Retelling as an Instructional Strategy

Piaget's theory explains the process by which knowledge is constructed through active involvement with the environment. The natural curiosity of children leads them to hypothesize about objects of knowledge. The combination of physical and mental activity in problem solving situations results in adaptation, that is, the resolution of cognitive conflict or disequilibration. Piaget posited that "Organization is inseparable from adaptation..." because "It is by adapting to things that thought organizes itself and it is by organizing itself that it structures things" (Piaget, 1936/1952, pp 7-8). Literacy events engage the mental activity of children in an interactive process with written language. Goodman suggested improvement in reading is facilitated by activities which integrate the child's prior knowledge and personal experience into purposeful encounters with literature (Goodman, 1986).

One method of providing an interactive experience with literature is through story retelling. Koskinen, Gambrell, Kapinus, and Heathington (1988) advocated using retelling as an effective and time efficient strategy for improving reading comprehension. The authors suggested retelling focuses attention on a holistic reconstruction of the text and requires organization of information from the text with the child's own prior knowledge. Retelling involves mental and verbal rehearsal and produces a personal rendition of the retold story. Koskinen et al., (1988) suggested less proficient readers can benefit from employing retelling as an alternative to traditional question and answer procedures often used to increase comprehension.

Research by Lesley Mandel Morrow (1984, 1985)suggested that retelling stories improves comprehension, sense of story structure, and oral language. Morrow used experimental research studies to investigate correlations between children's performances on comprehension tests and retelling tests. Retelling tests consisted of tape-recordings of students' retellings which were analyzed for the inclusion of story structure elements and sequence. Pretests and posttests for comprehension addressed both story structure and traditional comprehension questions, such as sequencing, details, cause and effect relationships, and classifying information. In addition, questions concerning implied information, for example, the characters' feelings, were asked.

In an 8-week study (Morrow, 1984), 82 kindergarten students from 17 classrooms were read stories after which subjects in the experimental group were asked to retell the story. Control group subjects drew pictures about the story. An analysis of covariance was conducted for traditional questions scores, story structure questions and total comprehension scores. Also, analysis of covariance was conducted for retellings to measure the inclusion of setting, theme, plot episodes, resolution, and sequence, as well as total story retelling scores. Morrow reported findings of a positive significant correlation between total comprehension scores and total retelling scores (r = .37, p < .004) in the experimental group. Children who improved in comprehension also improved in retelling. Morrow posited this finding suggests a common factor was responsible for both types of gains, and views results as support for the premise that retelling is an effective method for enhancing comprehension and sense of story structure (Morrow, 1984). She recommended that storytelling to the class or to the teacher should become a regular feature in instructional programs.

Morrow (1985) continued empirical research on retelling to determine the effect of adult guidance as a variable. Control and experimental group subjects were randomly assigned from 82 kindergarten students. Control group subjects were again asked to draw pictures about stories read in class. The experimental group subjects retold

stories to an adult who used a retelling guidesheet which gave directions for prompts and questions related to the story. The retelling treatment for the experimental group consisted of one-to-one sessions with researchers with a maximum of 10 minutes per subject. Morrow reported that her findings "...showed a small but significant difference between the experimental and control groups, $\underline{F}$ = (1,52) = 3.98, $p < .05$" (1985, p. 651).

Subjects in these two studies came from families ranging from lower to upper middle class. Morrow concluded treatments improved children's story schema awareness (Morrow, O'Connor, & Smith, 1990). Morrow also investigated rereadings in 1987 and 1988 in which children from lower socioeconomic backgrounds participated.

These studies were followed by investigation of a storybook reading program for urban at-risk children in which retelling of stories was again evaluated (Morrow et al., 1990). The subjects were 62 children attending the school district's regular half-day kindergarten program and the extended-day program funded by Chapter I. Eligibility for participation in the Chapter I extend-day program was determined by district-wide screening. Children scoring 0 to 5 were considered to be at risk for lower achievement in educational settings. For this experimental study, Morrow et al. included the Retelling Test (Morrow, 1985) as well as other measures of comprehension. For the attempted readings, the evaluator used a checklist to assess

categories and specific elements: story formation, keying page turning to the text, difference in sound from that of oral story retelling, pointing to print and to pictures, and frequency of eye movements as to whether focus was on print or pictures and whether left to right directionality was observed (Morrow et al., 1990).

Morrow et al. (1990) explained that while control group subjects did have stories read to them during the course of the investigation, they did not participate in interactive experiences such as retelling using puppets, flannel boards and props, shared book experiences, role playing, integration of stories into content areas, and other teacher-planned or self-selected recreational activities involving the books. The authors concluded that the experimental group performed better than the control group on both free and probed recall comprehension measures and on attempted readings of stories. Thus, Morrow et al. (1990) posited that comprehension of narrative and sense of story structure are enhanced by actively involving children in story reading. Implications for teaching, suggested the authors, are that storybook reading combined with interactional activies can assist in the development of literacy with at-risk, urban kindergarteners. They encouraged educators to consider these strategies as alternatives to traditional reading readiness programs or to combine them with current district programs (Morrow et al, 1990).

Quantitative research on the correlations between rereading and/or retelling and children's reading comprehension was conducted by Koskinen et al. (1989). Sixty fourth-grade students were randomly assigned to one of three treatment conditions: read condition, read/reread condition, and read/retell/reread condition. In all conditions, students were asked to retell the story each had just read. In condition one, tapes of retellings were recorded immediately after one reading Subjects in condition two were asked to reread the selection before tapes were recorded. In condition three, practice in retelling was provided by having the students retell, reread, and then retell for tape-recording. In addition, all subjects responded orally to cued recall questions immediately after treatment and again after a 1-week interval.

Analysis of variance procedures revealed statistically significant differences in both the immediate and delayed recall among treatment groups. Students in the read group answered significantly fewer explicit questions than students in the read/retell/reread group (Koskinen et al., 1989). The researcher concluded that rereading alone did not result in improved comprehension and recall performance. They noted that additional time spent on a task did not necessarily result in improvement, nor did repeated exposures to a text. "It appears that reading, retelling, and rereading provides students with opportunity to check

understandings..." of story structure elements (Koskinen et al., 1989). Educational importance, they believed, is indicated by the evidence that significant increases in learning occurred when the strategy of retelling was incorporated with rereading (Koskinen et al., 1989).

Routman (1991) agreed that retelling is a viable strategy for monitoring improvement in comprehension. Oral and written retelling can be used as alternatives to question and answer formats. For poor readers who may lack confidence, Routman suggested probes can help guide oral retelling. She stated some teachers make audiotape recordings at intervals during the year which can be compared for comprehension improvement. Several suggestions were also given for using written retellings. For example, picture mapping allows students to depict the major events of a story in a circular fashion which indicates the story sequence. Another variation is to use story frames into which drawings or writing are placed by pupils representing personal interpretations of characters, settings, problems, and solutions of the stories. According to Routman, retelling puts children in charge of conveying what has been understood in a manner that is informal and relaxed. Clay (1986) concurred: "Story retelling has been an interesting development of this type of assessment, asking the child to reveal the quality of her comprehension by reconstructing the story" (p. 769).

In Read and Retell: A Strategy for the Whole Language Natural Learning Classroom, Brown and Cambourne (1990) suggested retelling is a natural language behavior. It is natural for people to talk about events that have happened and share feelings about experiences with other people. The authors believed verbal and nonverbal retelling as an instructional strategy combines the four most common forms of human communication and language, talking, listening, reading, and writing, into a mutually supportive literacy event. Brown and Cambourne described a retelling procedure which they developed as a teaching strategy utilizing the child's story schema. Children make and confirm their own predictions during retelling which they are able to compare with those of others during classmates' retellings. Brown and Cambourne also addressed the use of fairy tales as appropriate for retelling because, they posited, fairy tales hold implicit meanings which are beneficial to children (Brown & Cambourne, 1990). Vacca, Vacca and Gove (1987) advocated that children be allowed to tell or perform shared stories on a regular basis.

Empirical research by Greathouse (1991) investigated relationships between retelling and interactive experiences and children's sense of story structure and oral language. A total of 252 retelling narratives were collected from 28 kindergarten subjects over an 8-week period. Selected children were randomly assigned by the teacher/researcher to control or experimental groups. Conditions were: no

interactive experience, no retelling; no interactive experience, retelling; interactive experience, no retelling; and interactive experience, retelling. Story readings by the researcher, interactive experiences and children's verbal retellings were video-taped or audio-taped. The interactive experiences included puppets, flannel boards, and other verbalizations or actions of the subjects related to the storybook readings.

Greathouse (1991) used an instrument developed to measure sense of story structure. Oral language complexity was measured in T-units, that is, an independent clause inclusive of all its subordinate clauses. She reported analysis of variance indicated students who had multiple opportunities to retell stories heard in class included more story elements in their narratives than those who did not have these opportunities. Retellings of students who did or did not participate in interactive experiences were not significantly different and no significant differences were found in measures of T-units between groups. Greathouse (1991) concluded:

> The results of this study suggest that story retelling appears to be beneficial for enhancing comprehension of text through the development of a sense of story structure as measured by the number of story structure elements indicated in the story retellings (p. 44).

Students who repeatedly retold stories demonstrated expectation about story structure and frequently mentioned relevant details in their retellings (Greathouse, 1991).

The effects of practice in retelling was one of the focuses of research by Kapinus, Gambrell, and Koskinen (1987). A comparison of retellings of proficient and less proficient readers was also included. Thirty-six fourth-grade students participating in the 2-week study were assigned to one of four story conditions which offered various practice opportunities Also, each met with the researcher for four sessions. Comprehension questions were asked in sessions one and four but were not used during sessions two and three in order to place emphasis solely on retelling. Kapinus et al. (1987) concluded their findings suggested that the verbal rehearsal of prose in the form of retelling may be an effective instructional strategy for improving reading comprehension of both proficient and less proficient readers. Specifically, the authors reported that significant learning with respect to comprehension and recall results from practice in verbal rehearsal and transfers to the reading of other texts. Also, retelling helped students to plan actively, organize information, and process information effectively (Kapinus et al., 1987).

Emory's (1989) quasi-experimental study examined the effects of oral and written retelling as comprehension strategies. Subjects were 45 fourth-grade students from a large rural public school. Immediate and delayed recall of structural elements were the dependent variables; oral and written retelling were the independent variables. Treatment occurred over a 2-week period with four practice sessions

and two assessment sessions. Emory reported no significant differences in immediate and delayed recall were found; however, several similarities in ways students processed information were noted. She concluded students' lack of background knowledge of story content material may have resulted in limited integration of information into their responses because they "...might not have had the schemata for processing the information," therefore oral and written retellings possibly did not assist readers in relating new information to existing knowledge (Emory, 1989, p. 105).

McConaughy (1980) suggested children's use of summarizing before retelling can provide them with a schema for organizing information. Subsequently, retellings which elaborated on details and sequence can be used. Summaries provided the teacher with "...a good first-hand picture of the nature of students' schema for a story" which places focus on what the student thinks is important (McConaughy, 1980, p. 164). This may allow the teacher to see how the story components are being organized by the child, leading the teacher to proceed on the basis of the student's schema when developing follow-up questions. McConaughy suggested providing a framework in this manner may assist children from becoming distracted by minor points as they retell a story. This may also transfer to later study tasks, such as outlining and note taking, which strengthen abilities in thinking and organizing (McConaughy, 1980).

Empirical studies specifically related to the retelling of fairy tales (Moreno, 1990; Rosman, 1992; Trousdale, 1987) indicated children utilize previous experiences with literature as well as their world knowledge. Trousdale (1987) concluded from her multiple case study that subjects were very actively involved in making sense of the fairy tale stories presented to them. Each incorporated her own unique personality and background experiences, her sense of the story itself, and her own needs and preoccupations into her narratives and other responses. Rosman (1992) reported his findings indicated the transactional nature of responses to fairy tale stories supported Rosenblatt's (1978) theory that interaction takes place between the story and the receiver of the literature. Moreno (1990) offered evidence of dialogues generated by fairy tales which indicated young children ponder questions concerning social complexities. Further empirical research on retelling supports its use as an effective, developmentally appropriate teaching strategy. Children who may be considered at-risk in educational settings and who demonstrate less proficiency in reading may especially benefit from the retelling of fairy tales because of the naturalness of retelling compared to traditional teacher-directed comprehension questioning and also because fairy tales stories speak to their social and emotional needs.

Reading Instruction for At-Risk Students

Children's exposure to certain societal conditions can negatively affect their learning and put them at increased risk of school failure (Cavazos, 1989; Crosby, 1993; Stevens & Price, 1992). Experiences with poverty and inadequacies, such as homelessness, deficiencies in health care, and poor nutrition, which often accompany poverty, are occurring more frequently today than in previous decades. According to Crosby (1993):

> A higher percentage of our children live in poverty than a decade ago. We certainly don't need a great deal of research to determine that a child of poverty is at risk and that poverty is harmful to one's mental and physical wellbeing (p. 604).

Crosby explained that these children are sometimes referred to as educationally disadvantaged and suggests the most serious problems faced by American education are those associated with at-risk students. The author suggested that what is really at risk is the fundamental premise that all children, regardless of economic status, are to receive an equal education. This premise was placed at the heart of the American educational system from its beginning.

Curricular implications for the increase in the number of at-risk students address virtually all areas of instruction. Schools of today are asked to assume responsibilities formerly carried by homes, extended families, supportive communities, and religious institutions. It is no longer viable to exclusively provide academics. Holistic instruction, which begins with respect

for the learner, values unique personal abilities, and builds on prior world knowledge in an accepting school climate, can be beneficial to all children.

For three decades, local schools and school districts have received federal funding to assist them with the needs of at-risk students. Chapter I of the Educational Consolidation and Improvement Act, formerly Title I of the Elementary and Secondary Act, is one such program. Counseling, and medical and dental services are often provided to eligible students as well as assistance in academic areas.

Recently, however, the effectiveness of supplemental programs has been debated. Need for the programs is not questioned but rather appropriate means and methods of meeting program objectives (Allington, 1983, 1990; Allington et al., 1986; Kennedy et al., 1986; Slavin, 1987; Slavin et al., 1993; U.S. Dept. of Educ., 1990).

Chapter I services usually include, and often emphasize, reading as a program objective. Lack of success in reading is a criteria in many districts for grade retention. In some cases, failure to learn to read is considered cause for referral to special education classes. Long-term consequences of illiteracy may also include the increased likelihood of school drop-out and subsequent reduced job opportunities. Early intervention in reading difficulties can be instrumental in preventing these occurrences. Slavin et al. (1993) explained: "Success in

early grades does not guarantee success throughout the school years and beyond, but failure in the early grades does virtually guarantee failure in later schooling" (p. 11).

Goodman (1986) suggested often it is not the child who needs remediation but the typical school language arts program. Objectives, which support students in revaluing themselves as capable of becoming fully literate and which help them in revaluing literacy as meaningful to them personally, are in keeping with a holistic philosophy of education. Most children enter first grade expecting to succeed. Experiences with reading materials which seem confusing and meaningless to them disappoint these expectations (Bettelheim, 1976; Giddings, 1992; Harman, 1990; Slavin et al., 1993; Smith, 1992).

The importance of early intervention on behalf of at-risk children is emphasized by Kennedy et al. (1986). The authors suggested remediation programs such as Chapter I have few if any effects on students above the third grade level (Kennedy, et.al., 1986). In Better Schooling for the Children of Poverty: Alternatives to Conventional Wisdom (U.S. Dept. of Educ., 1990), a call is made for more reading for meaning from the earliest grades using a wide variety of literature, including materials which connect with students' backgrounds and experiences. Recommendations for writing programs suggest they stress more meaningful communication

and include introductions to various genres and the process of writing beginning in the earliest years (U.S. Dept. of Educ., 1990).

The nation's largest organization of early childhood educators, the National Association for the Education of Young Children, advocates programs which provide developmentally appropriate curriculum and instructional methods for children ages birth through 8 years (Bredekamp, 1987). Recognition of interests of children from varying backgrounds is recommended. Bredekamp suggested, "Most children are motivated to learn by an intense desire to make sense out of their world and to achieve the competences desired by the culture" (p. 66). Practices which view reading instruction as the acquisition of skills and subskills and program goals directed at preparing students for standardized tests are considered inappropriate.

Harman (1990) concurred, suggesting teachers often become too distracted by standardized tests to consider the individual interests and needs of children. To do so would be counterproductive in a test-aligned curriculum. Harman stated less advantaged children who are having trouble acquiring literacy may be confused by skill exercises and lose confidence in their ability to learn to read. This can lead to an assignment to a lower ability reading group in which they spend less time with authentic literature and more time on worksheets. Durkin (1990) listed allegiance to a standardized curriculum and the pressures placed on

teachers by standardized testing programs as factors which impede individualized instruction. Durkin observed teachers' concerns about the perceived need to cover material in order to prepare students for tests or for the next grade. This led to a practice of repeated skills drilling with the slowest readers.

Smith (1992) agreed that applying methodologies, which systematically deprive children of authentic literacy events because they are experiencing difficulty in learning, works against them. He has suggested it is an indication of the bias of the school if children from particular socioeconomic or ethnic groups do less well, not an indication of disability. He advocated a philosophy of respect for language, which keeps it natural and unfragmented, and a respect for learners.

Allington and Broikou (1988) suggested compensatory reading instruction often presents fragmented components of the literacy curriculum to children. The authors called for co-ordinated efforts at the district level between Chapter I and other programs to bring congruence with regular classroom instruction. This curricular coherence would focus on providing higher quality reading instruction to children who are experiencing reading failure (Allington & Broikou, 1988).

Summary

The review of literature presented researchers' understandings of how young children make sense of the

world. Four aspects which are related to the currtent study were discussed. They are: theoretical frameworks for literature-based reading instruction, theoretical frameworks for the inclusion of fairy tales in literacy instruction, retelling as an appropriate strategy for reading instruction, and some concerns of reading instruction for at-risk children.

Empirical evidence has suggested a correlation between retelling stories and improvement on measures of comprehension. More research is needed which includes a closer look at how these gains are achieved. The current study adds to the the body of literature on how children construct meaning from literature while they are actively engaged in this process.

CHAPTER III

Methodology

The purpose of this study was to generate a model of young children's story reconstruction. The procedures for conducting this investigation are presented in this chapter, which includes descriptions of the design, setting, sample, data collection methods, and the method of analysis of the data.

Design of the Study

The study utilized a qualitative method of investigation. Ethnography was chosen as the most appropriate means of addressing the researcher's three foreshadowed questions which formed the initial focus of the study: (a) What kinesic, verbal, and written activities do young children demonstrate during the process of reconstructing the story structure of a fairy tale?; (b) How do children incorporate prior knowledge as evidenced by the inclusion of personal experiences into their retellings of fairy tales?; and (c) How do the recall of the details and the sequence of events of the stories improve over time? These questions addressed particular behaviors of children in the specific environment of the Chapter I reading group. Therefore, information was best obtained through

observations in this naturalistic setting during routine instructional activities.

Spradley (1980) has presented a goal of ethnography as being the discovery of cultural patterns which give meaningfulness to people's lives. In contrast to quantitative methods which seek to measure the degree to which a phenomenon exists, qualitative inquiry seeks to identify the presence or absence of a phenomenon (Kirk & Miller, 1986). The researcher's three foreshadowed questions each addressed presence or absence of particular occurrences: (a) presence or absence of kinesic, verbal and written responses to fairy tales; (b) the incorporation of any personal experiences as expressed by innovations or modifications to the stories; and (c) possible inclusion of greater story detail and more accurate story sequence over time. These guiding questions were subject to refinement as an inherent part of the cyclical nature of ethnography (Sherman & Webb, 1988; Spradley, 1980). Fieldwork was the process by which research questions were generated and also served to modify questions as the investigations progressed. Ethnography begins with descriptive questions which become more focused and specific as initial data is gathered and examined.

Choice of this method allowed the researcher to view young children as agents in the research process, not as objects of investigation. Ethnography describes and illuminates some aspect of the human condition. This method

is concerned with process and allows for the emergence of more specific research questions as the research unfolds which convey the participants' views of reality.

Description of the Setting

The study took place in an inner-city elementary school. Nonintrusiveness was ensured by incorporating observations and other data collection procedures into the regular Chapter I reading instruction for first graders. The school is located in a metropolitan area of the Gulf Coast. History of the school building dates to 1943. It has been used at various times to house elementary or middle and elementary schools. Later the building was utilized as a warehouse for 12 years until refurbishing began in 1988.

Reopening of the building as an elementary school took place at the beginning of the 1989/1990 school year with approximately 300 students. The next year the student population doubled. Increases in enrollment have continued to result in the need for portable or temporary classrooms on campus to accommodate this growth. The student enrollment was 734 at the time of the study.

One of the criteria by which Chapter I funding is allocated to its school-wide-project sites is that 70% or more of the students are eligible for public assistance services, such as free and reduced price breakfast and lunch programs. The study site met this qualification with 92% of students receiving free meals, less than 1% of students paying full-price for meals, and approximately 7% paying

reduced prices. From this population, four groups of subjects each comprised of four first-grade students were observed. The study took place in a classroom located inside the main building

Description of the Sample

A purposeful sample of 16 Chapter I reading students were selected by the teacher/researcher consisting of 8 students who were repeating first grade and 8 students who were first time first-graders. Gender balance was achieved by selecting four boys and four girls who were repeaters and four girls and four boys who were nonrepeaters. This was representative of the general make-up of Chapter I reading classes for this school population.

The ethnic make-up of the total school population was African-American, therefore, all of the sample students were African-American. Also, all of the subjects were from families of low socioeconomic status as determined by eligibility to receive free breakfasts and lunches from the school cafeteria.

Protection of Human Subjects in Research

Confidentiality of the subjects' identities was protected by randomly assigning a letter of the alphabet to represent the name of each student who participated in the study. The assigned letter replaced the child's name whenever examples or quotes were taken from the transcripts of audio tapes and fieldnotes. Care was also taken to protect the identities of the children's families.

Gaining Access

Permission to conduct the study at the proposed site was granted by local school and central office administrators, by the parents or guardians of the subjects, and by the University of Alabama at Birmingham. At the school level, several conferences were held with the principal and assistant principal to discuss the study. In addition to these meetings, copies of a written summary of the proposed study which detailed the rationale and methods were also submitted. This written summary was then submitted to the acting superintendent of schools for his approval. All of the parents or guardians of the children selected for the study were provided and have signed a written Informed Consent Form (see Appendix A), which complies with the standards of the University Institutional Review Board. Parents and guardians were given copies of the signed forms as well as a written explanation of the study's proposed procedures. At the University level, steps were followed for submitting a Full Review Application to the Institutional Review Board (see Appendix B), who granted approval for the plan for protection of human subjects in research.

Method of Data Collection

Data collection for the study followed the techniques of participant observation as defined by Spradley (1980). The observer-as-participant type of participant observation was viable. In this type of participant observation,

subjects are aware that observations are being made. Shifts occurred from the role of the participant to the role of the observer. For example, children were given assignments for retelling fairy tales stories. While children were engaged in the oral or written activities related to the retellings, fieldnotes were taken. All requirements for site selection as described by Spradley were met. These are simplicity, accessibility, unobtrusiveness, permissibleness and frequently recurring activities.

Data collection methods recognized the need for triangulation by including four sources of information: (a) children were audio taped while retelling fairy tales using a flannel board and character cut-outs, (b) children were audio taped while retelling fairy tales using a storybook, (c) writing samples were collected in which drawings with captions and dialogue in speech bubbles represented retellings of fairy tales, and (d) fieldnotes were taken by the researcher during each of the retelling activities. Informal interviews with subjects during their participation in the study were incorporated into the fieldnotes. These procedures continued for a period of 8 weeks. Audio taping was chosen over video taping due to the high traffic situation of the setting.

The teacher/researcher read a fairy tale from a storybook to the children. In subsequent sessions, the same story was repeated as the teacher/researcher modeled a

retelling of the story. The retellings were modeled using a flannel board and character cut-outs and also using the storybook.

Data were collected by having the children retell the same fairy tale orally on four occasions, twice using the flannel board and twice using the storybook. First and second retellings took place approximately 1 week apart in order to observe possible improvements in the specific content areas of story details and story sequence of events. Students also produced two written protocols for each of the four fairy tales. This consisted of dialogue from the fairy tale written in their own invented spellings inside a speech bubble and a drawing which illustrated the story and carried a caption written in the child's invented spellings.

The data collection procedures were repeated four times with four different fairy tales during the 8-week duration of the study. This allowed time for the students to become familiar with each of the four fairy tales and maintained consistency in collection of the protocols for all subjects.

Approximate lengths of the audio-taped retellings were 5 to 6 minutes each. Recordings and writing samples were collected. In addition to these protocols, the investigator kept thorough fieldnotes on all activities pertaining to the study which included dialogues between the children or with the teacher/researcher, informal interviews concerning responses to the fairy tales, and any other pertinent observations.

Preliminary fieldwork in the form of a pilot study was conducted. The pilot study was 1 week in length and involved six students who did not participate in the study. The students were three girls and three boys; one girl and one boy were repeating first grade and the others were first time first graders. During the pilot study, a fairy tale was read aloud and retelling of the story was modeled by the teacher/researcher. The children retold the story to the teacher/researcher and to the other children using the flannel board and cut-outs of story characters, which had been used for modeling this activity. The children also drew pictures about the story and wrote in dialogue bubbles to relate conversation or events of the story.

Information obtained during the pilot study revealed that children manipulated the flannel board figures differently. Some children placed all of the cut-outs on the flannel board at one time. Others were hesitant to begin, for example, one child said, "I don't know what to say." However, by the end of the week, familiarity with the fairy tale and with the activities related to retelling overcame these initial problems. Fieldnotes taken during the pilot study revealed that the children often substituted words from their own experiences and made other modifications and additions to the original text. This led to formulation of foreshadowed research questions concerning how children bring their prior knowledge into their retellings of fairy tales.

In the written protocols, similar occurrences were noted. One child numbered the four sentences she wrote in the dialogue bubble, seemingly repeating the format used in the regular classroom for daily board work of sentence copying. A boy wrote several sentences in his speech bubble which had the look and sound of a first grade basal reader:

I like Cinderella.

I love you, Cinderella.

I can play with you, Cinderella.

I love to play with Cinderella.

In another example, a girl began writing an invented spelling story for Cinderella then abandoned it and wrote a collection of words she could spell with conventional English spellings.

These sources of information constitute an emic approach, an effort which seeks information on the students' constructions of reality as it is presented in their own terms. Fieldnotes and audio tapes weretranscribed daily following the verbatim principal (Spradley, 1980).

Method of Analysis

Spradley's (1980) model defined analysis as a search for patterns. Cultural domains, or categories of meaning, were determined by careful examination of the data. This was done in accordance with the steps described by Spradley. This process involves an inductive analysis in which patterns, universal themes, and categories emerge from the data without being imposed prior to its collection.

A content analysis approach or taxonomic analysis following procedures outlined by Spradley (1980) was used to examine the data for the cultural domains or patterns of the children's responses to the fairy tales. The domains were treated as categories of meanings. Coding of similarities based on semantic relationships permitted organization of domains into a taxonomy. The domains were described in detail and excerpts from the protocols further illustrated the analysis.

In addition, daily entries in the ethnographic record or fieldwork journal provided a bridge between data collection and data analysis. This practice ensured that the reflectivity and introspection vital to ethnographic procedures was maintained as an ongoing process.

Protections of the Integrity and Validity of the Research

The research was grounded in empirical studies and rested upon sound theoretical foundations. Protections to the external and internal validity of the study focused on the importance of keeping accurate, detailed records of the fieldwork which documented the steps followed in all phases of the Developmental Research Sequence method as described by Spradley (1980). From the transcriptions of fieldnotes and audio tapes and from the writing samples and the fieldwork journal, complete records which describe how data were gathered and analyzed were developed.

Sherman and Webb (1988) defined ethnographic validity as the extent to which the research achieves its objective

of presenting an authentic representation of the activities in a particular social situation. To ensure a high degree of validity the observer needs prolonged involvement with the cultural setting. However, it is also important to guard against perceptual bias (Sherman & Webb). Spradley (1980) described this dual purpose as the researchers' ability to watch themselves as well as watch their subjects.

Detail and repetition in fieldnotes are desirable. Repeated events in a simple setting are best for observing clues to the patterns of the situation and gaining an understanding of the phenomenon.

Reflectivity is also important. Descriptions of the process of coding data into domains and categories ensures that other researchers could follow the decision trail which led to the development of themes.

Collection of data from multiple sources and from the same source over time provided triangulation as a protection of validity. The study employed both types of triangulation and four paths to knowledge. This ensured connectedness and integration with the theoretical bases for the study. Integration of the data to the theoretical framework is an important protection of its scientific integrity.

A second, independent rater with expertise in qualitative analysis examined the data for categories and domains by coding 10% of the raw data. Interrater agreement was 90%. The areas of disagreement most often concerned coding details of the characters' appearances such as

"Little" in the character name "Little Red Riding Hood." Verification of logical, consistent analysis of the raw data is an important protection to validity. The rater also determined if strict adherence to the theoretical scheme was maintained. In addition, conducting a pilot study is in keeping with high standards of scientific inquiry. The study utilized all of the protections described above: (a) multiple sources of data as well as data from the same source over time, (b) careful integration of procedures with the theoretical framework, (c) pilot study, (d) objectivity of observations, (e) reflectivity provided by a fieldwork journal, (f) descriptions of the decision-making process, (g) repetition of a single, simple social situation, (h) accurate, detailed record keeping, and (i) an independent rater for verification of findings.

The methodology was appropriate to observing students who themselves become agents of the research in the naturalistic, routine setting and activities of instruction. Insights gained in this way have importance for education because they lessen the distance between theory and practice, providing teachers with opportunities for control over their own instructional practices and bringing about change.

CHAPTER IV

Analysis of the Data

The problem was to address the needs of at-risk remedial reading students by exploring literature-based instruction as an alternative to the skills-based instruction prevalent in traditional Chapter I reading classes. A need exists to lessen the distance between current research and classroom practice. The current study could provide teachers with a model for exploring the interactive relationship between reader and text which can afford opportunities for individualized instruction of at-risk students. The purpose of the study was to generate a model of young children's story reconstructions.

This research was conducted in a naturalistic setting during the routine activities of first-grade Chapter I reading instruction. Fairy tale stories were read aloud from storybooks, and retelling was modeled using a flannel board and story figures. Activities involving writing and drawing were also used.

The population of the urban elementary school consisted of 100% African-American students, over 92% of whom qualified for free or reduced price breakfast and lunch programs. Sixteen children participated in the study.

Data were collected through audio tapes of fairy tale retellings, written protocols, and fieldnotes. Informal interviews of the subjects were integrated into the fieldnotes. Following the techniques of Spradley's (1980) method of participant observation and content analysis, a taxonomic analysis was developed by producing verbatim transcripts of audio-taped story retellings which, with the fieldnotes, were explored for the cultural domains or patterns of organization exhibited by the subjects. Spradley (1980) described analysis as a search for patterns and suggested semantic relationships can be a useful starting point for making a domain analysis. Relationships, such as cause and effect, means to an end, function, attributes, and others, lend themselves to possible formulae, that is, x is a kind of y, x is the result of y, x is a way to do y (Spradley, 1980).

Careful examination of the fieldnotes revealed various terms which represented ways to reconstruct fairy tale stories. As the children were actively engaged in reconstructing the stories, they employed numerous strategies of organization. Focused observations were conducted to explore the activities used by the students to solve the problem of how to reconstruct the stories. In answer to the question (what are all of the activities demonstrated during the process of reconstructing a story?), over 40 included terms were noted. These cultural domains or organizational patterns were treated as categories of

meaning. They varied from types of interaction with the objects to ways of personalizing the stories. (For a complete list see Appendix C.)

These 42 domains were carefully examined to determine if additional related terms should be included. None was found. The 42 domains were inspected for categorical overlap and collapsed into the following seven patterns: (a) kinesic interactions with the object of knowledge, (b) verbal interactions with the object of knowledge, (c) written/drawn interaction with the object of knowledge, (d) verbal personalizations of the stories, (e) written/drawn personalizations of the stories, (f) inclusion of structural elements of story details, and (g) inclusion of structural elements of story sequence.

Upon further scrutiny, the seven components merged into a three dimensional model of young children's story reconstructions. The three major domains are: (a) Interaction: all of the activities observed while children were engaged in solving the problem of how to reconstruct the fairy tale stories; (b) Personalization: alterations and modifications of the original fairy tale stories which reflect the students' prior knowledge and personal experiences; and (c) Structure: the internal or underlying structural elements of stories such as characters, plot, details, and sequence of events; also called story schema. (See figure 1).

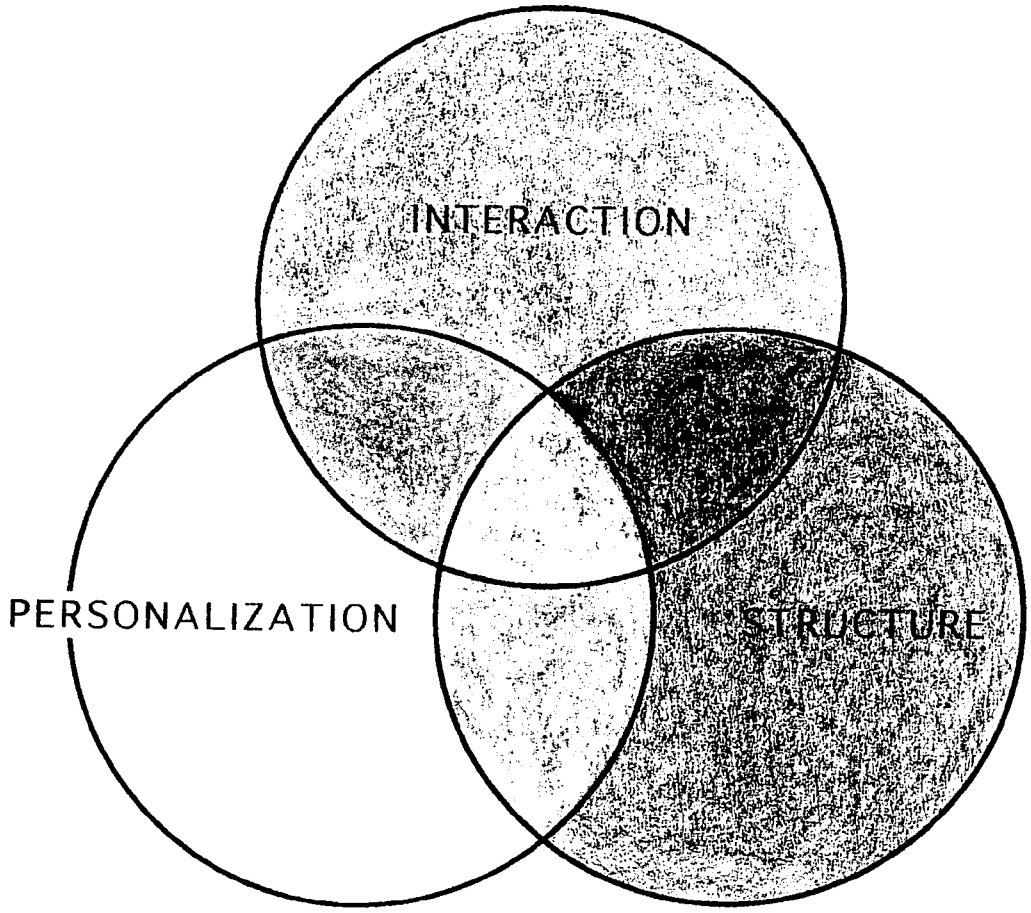

FIGURE 1: A MODEL OF YOUNG CHILDREN'S STORY RECONSTRUCTION

I. INTERACTION - All of the activities observed while children were engaged in solving the problem of how to reconstruct the fairy tale stories.

II. PERSONALIZATION - Alterations and modifications of the original fairy tale stories which reflect the students' prior knowledge and personal experiences.

III. STRUCTURE - The internal or underlying structural elements of stories such as characters, plot, details, and sequence of events; also called story schema.

As can be noted in Figure 1, the three domains are interrelated. Each of the three dimensions is comprised of multiple categories which reflect the seven cultural patterns which emerged from the original 42 domains.

The interaction dimension is composed of three subcategories.

1. Kinesic interaction: nonlinguistic features which contribute to communication: (a) manipulation of flannel board figures; (b) gestures, facial expressions, body motions.
2. Verbal interaction: words spoken during retellings, changes in voice pitch, speed, volume, inflection, and tone; also, verbal sound effects.
3. Written/drawn interaction: scenes, characters, events, and dialogue from the fairy tales reproduced in independent writing and drawing. (See Figure 2).

The personalization dimension separated into two subcategories.

4. Verbal personalization: variations of the original fairy tale stories such as substitutions and additions drawn from background and prior experience; also, variations in patterns of speech.
5. Written/drawn personalizations: modifications of the original fairy tale stories such as substitutions and additions from background and prior experiences; also, writing formats which represent practices common to traditional classroom experiences (see Figure 3).

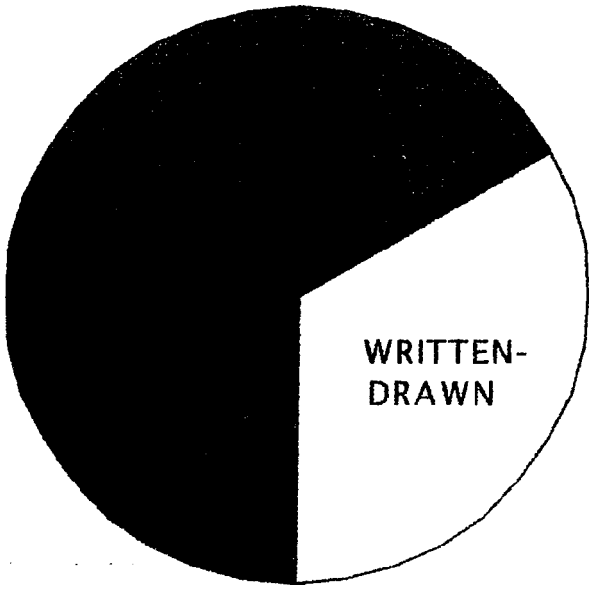

FIGURE 2: INTERACTION

1. KINESIC INTERACTION: nonlinguistic features which contribute to communication: a) manipulation of flannel board figures; b) gestures, facial expressions, body motions.

2. VERBAL INTERACTION: words spoken during retellings, changes in voice pitch, speed, volume, inflection, and tone; also, verbal sound effects.

3. WRITTEN/DRAWN INTERACTION: scenes, characters, events, and dialogue from the fairy tales reproduced in independent writing and drawing.

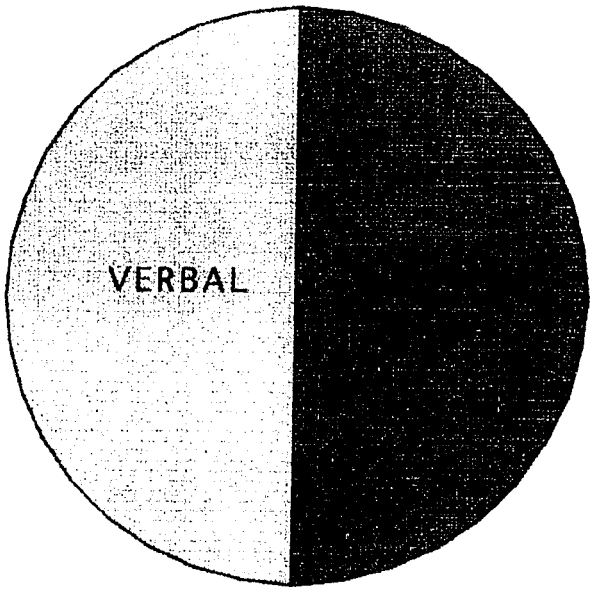

FIGURE 3: PERSONALIZATION

4. VERBAL PERSONALIZATION: variations of the original fairy tale stories such as substitutions and additions drawn from background and prior experience; also, variations in patterns of speech.

5. WRITTEN/DRAWN PERSONALIZATION: modifications of the original fairy tale stories such as substitutions and additions from background and prior experiences; also, writing formats which represent practices common to traditional classroom experiences.

The structure dimension includes two subcategories.

6. Details: inclusion in verbal and written/drawn responses to fairy tales of details regarding characters' appearances, virtues, motivations, and emotions; inclusion of details regarding settings and actions of the stories.

7. Sequence: accuracy in ordering the actions of the original fairy tales; inclusion of introductions and endings for stories (see Figure 4).

Within each of the subcategories for each of the three dimensions, various levels of organization were also observed. These levels seemed to range from no organization during story retelling to fluent story reconstruction. The data were re-examined and the following five levels of organization were noted within each of the three dimensions: (a) No evidence of organization, characterized by absence of the organizational pattern/component; random organization, characterized by haphazard use of the component which is disconnected from the original fairy tale; (c) exploratory organization, characterized by perseveration, substitutions, repetitions, and searching; use of the component is hesitant; (d) experimental organization, characterized by self-corrections and verifications; the component is used to test hypotheses; (e) fluent organization, characterized by accuracy to the original fairy tale and confident, smooth expression; use of the component indicates the story content has been transformed into the student's story schema (see Figure 5).

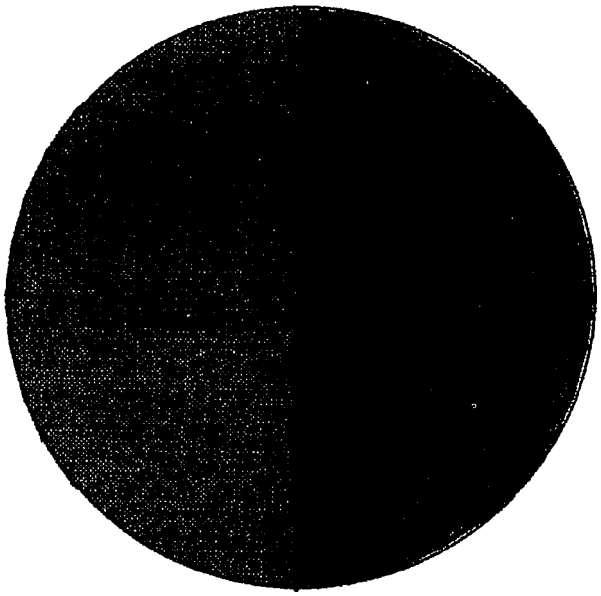

FIGURE 4: STRUCTURE

6. DETAILS: inclusion in verbal and written/drawn responses to fairy tales of details regarding characters' appearances, virtues, motivations, and emotions; inclusion of details regarding settings and actions of the stories.

7. SEQUENCE: accuracy in ordering the actions of the original fairy tales; inclusion of introductions and endings for stories.

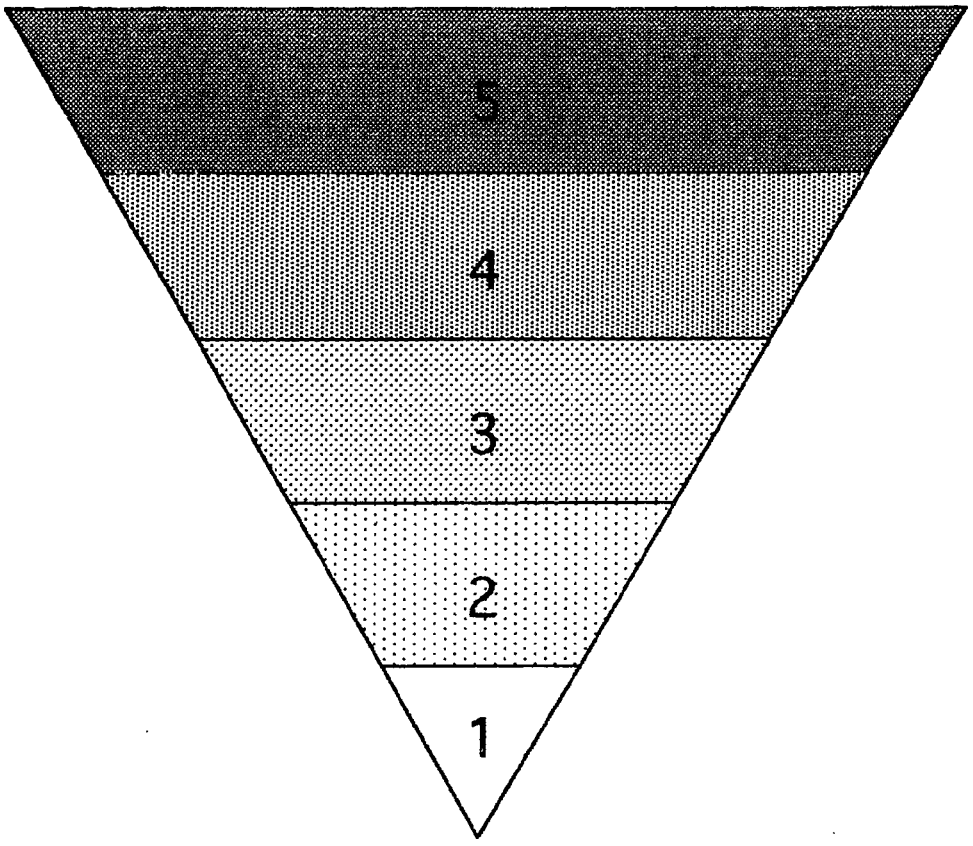

FIGURE 5: LEVELS OF ORGANIZATION

1. No Evidence of Organization: characterized by absence of the organizational pattern.
2. Random Organization: characterized by haphazard use of the organizational pattern; disconnection from the original story content.
3. Exploratory Organization: characterized by perseveration and substitutions; use of the organizational pattern is hesitant and searching.
4. Experimental Organization: characterized by verification and self-corrections; use of the organizational patern to test hypotheses.
5. Fluent Organization: characterized by smooth, confident narration which is accurate to original story content; use of the organizational pattern to transform story structure and content into own story schema.

It is in levels three and four that cognitive conflict is shown by the learners as they appear to change from an exploratory pattern to an experimental one. Level three is characterized by perseveration, hesitancy, and uncertainty concerning story content. Children engaged in level four activities seemed to test hypotheses about the reconstruction of the stories during their retellings. At level five, however, children appear confident and fluent in the organization of elements, transforming the stories into their own words by incorporating personal prior experiences, and enriching the narratives with their own unique storytelling styles.

In the remainder of this section, criteria for inclusion into levels one through five of each organizational component are further defined. The descriptions are illustrated with examples provided by the verbatim transcripts and written or drawn protocols which give additional support to the definitions of the levels. Each of the three major domains address one of the three research questions.

Interaction

In response to research question 1, analysis of the data revealed three types of active interaction or patterns of organization used while students were engaged in solving the problem of how to reconstruct fairy tale stories. Kinesic interaction describes nonlinquistic features which contribute to communications. Two kinds were noted: (a) the

manipulation of flannel board figures and storybooks; and (b) the children's own bodily motions, such as gestures, facial expressions, and postures. Verbal interaction was expanded to include not only the words spoken by the children but also changes in voice speed, pitch, or inflection, and the additions of sound effects which accompanied the retellings. Written and drawn interactions with the stories involved the children's reproductions of scenes, characters, events, or dialogue in pictures and in writing which utilized their own invented spellings.

In each of the three types of interaction, children demonstrated spontaneous interest by self-selecting these activities from among several other options whenever free choice was available. Children often gave spontaneous retellings using the flannel board and figures and requested additional opportunities to do so. Individual and group retellings using the storybooks were also observed. Children requested materials with which to draw or write about the stories. If speech bubbles were not readily available, students traced or drew their own.

Component #1. Kinesic Interactions with the Object of Knowledge

Kinesic interactions with the fairy tale stories included the facial expressions, gestures, manipulations of the flannel board figures and the storybooks, and other body motions which contributed to young children's communications of stories. Often the students animated the flannel board figures as if they were toys, walking them on and off the

flannel board or holding a character beside an object, such as the wolf at the door. Children were also observed holding figures away from the board as an extension of the drama, such as Cinderella dancing with the prince. During retellings of Little Red Riding Hood, several students held the wolf in one hand and the victims in the other as each struggled and in turn was gobbled up. The children displayed an extensive variety of pantomimes and motions, such as walking, skipping, running, dancing, swaying, yawning, stretching, knocking, chopping, eating, sewing and many other gestures.

Level One: No Evidence of Organization. Level one represents the absence of organization in the use of the flannel board figures and story books and/or the absence of gestures and expressions. Also, children's gestures which indicated their inability to retell the story, such as shrugging their shoulders and shaking or scratching their heads, were included. For children at this level, the props became distractions rather than accessories. For example, while holding the fairy godmother's magic wand, focus was fixed on the glitter inside the plastic wand instead of on touching the wand to the figures.

In his first retelling attempt, N. stood immobilized facing the flannel board. H. turned pages aimlessly in the story book, then shrugged his shoulders and said, "I don't know." G. asked not to participate in the first flannel board retelling. Later, G. scratched his head as if trying

to recall the story while looking at the story book. After making a short mumbled attempt, his voice trailed off and he closed the book abruptly.

Level Two: Random Organization. Activities of random organization of the flannel board figures included placing all of the story figures on the board at once or placing them in a haphazard manner disconnected from the story. N. randomly chose figures and placed them one by one on the board saying, "This one. This one," until all were displayed. Jumbled arrangements were also observed. O. stood the three bears on their heads, placed them on the cottage roof, and stacked the beds vertically end to end. During a later story retelling by O., the wolf was placed under the table and Red Riding Hood's basket was arranged on the bed for a pillow.

When retelling from the storybook, page turning appeared to be aimless. N. repeated his strategy of randomly selecting items by pointing to women trying on the glass slipper and saying, "She can't. She can't. She can't," without giving further explanation. C. at first held the book so closely to his face he could not focus on the illustrations.

In a similar fashion, some gesturing occurred and was coded at level two due to its disconnection from the story line. Only those gestures which contributed to the narratives were considered to be kinesic interaction with the stories.

Level Three: Exploratory Organization. Children appeared to be at an explorative level when the manipulation and description of the objects or figures generated partial recall of the story. The story seemed to reside in the figures rather than to pre-exist in the student's mind. That is, the figures served as a cue to recalling a part of the story. Narration was generated from describing or naming them. The children showed evidence of experiencing cognitive conflict as they engaged in problem solving by searching for and building connections with parts of the story structure.

Interaction involved shuffling through the figures, selecting and rejecting them in a manner that is distinguishable from the randomness of level two and also from the purposeful searching for particular objects observed at higher levels of organization. Subsets of identifiable figures generated partial, disjointed retellings. For example, B. recognized the group of objects with which Cinderella's godmother provided for her transportation to the ball. B. classified these figures into a subset and named each as he placed them on the flannel board: "Go get a pumpkin. And a carriage. Go get two lizards. One lizard. Her get four mouses and one rat. And make a carriage with her magic wand," (waving the wand). B. selected and classified a group of objects and in the process of naming them seemed to cue his memory on this part of the story structure. He appeared to move from

description into narrative by ordering this set of figures.

In similar exploration of the storybooks, children scanned the pages for clues, generating memory of some portions of the stories. This also can be differentiated from turning ahead or back in the books to verify an idea.

Quizzical glances and confused expressions were also characteristic of the explorative level of organization. Gestures were tentative. Abrupt changes in the retellings occurred as story elements were explored.

Level Four: Experimental Organization. Cognitive conflict continued to be demonstrated as children formulated and tested hypotheses concerning the story elements. Reconstructions became more closely aligned with the original fairy tale stories as the students attempted to match their narratives, trying out, rejecting, refining, and verifying story content.

At level four the flannel board figures were carefully arranged and re-arranged throughout the retellings. Children paused to study and manipulate the figures and appeared to gain confidence in their narratives by this activity. Focus shifted from sorting and classifying to ordering and arranging. Children appeared to be making self-corrections during these manipulations. M. continually moved figures on and off the board during her retelling of Goldilocks and the Three Bears until they appeared to suit her. G. paused often to change the arrangement of figures, becoming more confident in his narrative as he progressed.

When the storybooks were used experimentally, an idea concerning the story seemed to reside with the student initially. When pages were turned ahead and back, this activity had a purposeful quality. Children appeared to be verifying information. K. interrupted her narrative to confirm the number of mice needed to be changed into horses: "And she said, 'Go get the, uh, go get me a mice with the longest whiskers, where it can be the driver.' And she said, 'Go...'[turns to page showing the completed carriage and counts the horses, then returns to page showing the godmother changing the objects] 'Go look behind the water can, there are some, six little mices.' She went 'Ding, ding-ding.' Six little lizards. 'Ding-ding.'"

Gestures also shifted into a more integrated extension of the story narratives. H. accidentally dropped Red Riding Hood's basket. Picking it up he worked it into the story: "And she waste it and said, 'Uh-oh!'" H. also stroked his chin as he spoke for Rumpelstiltskin during the bargaining with the queen. M. swayed her body rhythmically, swinging her arms as if dancing, while she described Cinderella and the prince dancing at the ball. K. signaled to another student who was seated at the table to provide knocking sound effects at appropriate moments. A. pantomimed sewing up the wolf, E. accompanied descriptions of the food at the palace with gestures to suggest eating, and R. demonstrated the woodsman's rescue by swinging her arms in a chopping motion.

Facial expressions changed as elements of the story came to mind. R. chose the variant entitled Little Red Cap when retelling from the story book. After mistakenly calling the character "Little Red Hat," she stopped and smiled, correcting her error. E.'s face reflected the stepsister's haughty mocking and later contrasted this expression with their humility as they asked Cinderella for forgiveness.

Level Five: Fluent Organization. Children who had transformed the stories into their personal schemes exhibited fluent, co-ordinated management of the flannel board figures. Precise organization of story content was apparent. Confidence in their narratives permitted them to use the figures and props as illustrations for what they wanted to say. Careful regard for detail was demonstrated by using flannel board objects to set the stage for the story. H. arranged the furniture pieces to resemble a three-story townhouse for the three bears and moved Goldilocks in and out of rooms as the retelling progressed. Rumpelstiltskin was moved on and off the board to signal the passing of time between his visits.

Confusion and back-tracking, common at lower levels, disappeared at level five. As the story moved through the various elements and events, particular figures were sought and precisely displayed to correspond with each part of the narratives. In other words, it appeared that the idea had been formed in the child's mind before the retelling began.

Existence of the story scheme allowed him or her to locate appropriate figures quickly, place and remove them smoothly, and accurately accent the narratives in a polished manner. Manipulation of the storybooks was also smooth and continuous.

It was at the fluency level that nonlinguistic communication became fully integrated into the retellings. Combinations of figure manipulations with body movements, gestures, and facial expressions occurred. Children used their bodies to personify the events of the stories, mimicking actions as they were described. E. moved his arms up and down rapidly while running in place to demonstrate Cinderella's haste in leaving the palace. This was accented by huffing as if out of breath. E. also backed slowly away from the flannel board while describing the wolf sneaking off to grandmother's house ahead of Red Riding Hood. M. swayed and danced to accompany the prince's dance with Cinderella. A. pantomimed sewing motions with her hands to illustrate the wolf's rightful end. D. placed one hand on her hip, pointed and shook the index finger on her other hand, and achieved a warning expression while she advised Red Riding Hood to remember her manners.

Gestures and animations of figures occurred in combination. For example, figures were brought to life as they were used to portray the story actions. Animations, such as running, jumping, dancing and flying embellished the narrations. R. animated the gobbling of grandmother and

Little Red Riding Hood by holding the figures, one in each hand, and moving them rapidly to suggest the struggle. Later she made swinging motions with her arms over the sleeping wolf as the woodsman chopped him open. To illustrate their rescue, R. then maneuvered the character figures until it appeared grandmother and the girl were emerging from the wolf's body. She completed the tale by holding the wolf over the shoulders of the woodsman as he carried him away.

Many varied gestures were used by students to enhance their story retellings. At level five, the stories appeared to become transformed into the child's own re-enactment and to be delivered in the child's own unique storytelling style.

Component #2. Verbal Interactions as Objects of Knowledge

Observations of children during their verbal interactions with fairy tale stories as objects of knowledge provided rich opportunities to listen in as the problem of how to reconstruct the stories was resolved. Verbatim accounts of the spoken words gave an incomplete picture, however. Much can also be learned from careful consideration of changes in the voice such as inflection, tone, pitch, and speed. The children were inventive in the uses of their voices as well as their bodies, speaking in altered pitches or tones for different characters and adding a variety of sound effects which included knocking, snoring, gobbling, gulping, singing, slurping, crashing, and many

more. Character's emotions were portrayed by using a wide range of voice tones: persuasive, menacing, anxious, excited, amazed, frightened, angry, mocking and many others.

Children's verbal interactions ranged from poorly organized free associations and collections of thoughts, to hesitant searches for the story elements, to long, loquacious prose. The changes in voice tones which were noticeable in the audio tapes revealed children's problem solving activities in their self-corrections and repetitions. A hesitant, halting quality signaled the searching which accompanied reconstruction of the stories. Assurance could be heard in the voice when conflict had been resolved and the child was confident of a part of the story structure. Through this perseveration the students revealed their patterns of organization.

Level One: No Evidence of Organization. The absence of verbal interaction did occur on one occasion in which the child did not wish to participate in story retelling. Also, reluctance to speak loudly and clearly enough to be recorded resulted in loss of N.'s first recording which was too inaudible to be transcribed. G. agreed to retell only to the teacher/researcher, without the other students as an audience and without the tape recorder. These occasions were rare and occurred only in the first week of the study. It was of interest to note that each of these reluctant children later became energetic, confident storytellers.

Level Two: Random Organization. At this level, verbalizations were random collections of statements unrelated to the stories. Children appeared to string together thoughts as free associations, ad-libbing a narrative which was disjointed and bore little or no connection with the original fairy tale. Few if any recognizable elements from the stories could be observed. For example, O. filled several minutes of tape with a rambling assortment of pirates, witches, and other characters during her first retelling: "Somebody's been sitting on top of my house. And the pirates all turned red and green and yellow and white....I've got you now, you witchy-witch!"

N.'s enumeration expressed as "This one. This one. This one," also appeared to be random verbal interaction. In other stories, only a few story elements were given which were out of sequence.

Level Three: Exploratory Organization. Children's cognitive conflict could be overheard in the tentative manner in which they spoke. Speech became slower and hesitant as they thought out loud during retellings, groping and searching their way through the stories. This characteristic was manifested in repetitions of words and phrases which created a broken, faltering narrative. Substitutions were used when the particular word could not be recalled. E., unable to think of "coach" or "carriage," improvised by substituting "...the thing what you ride in."

M. was also at a loss for this word. "And then she touch Cinderella with her magic wand. And they...and it was...a...a...training wheel." O. at first could not name the magic wand: "Then she said, 'I will touch it with my magic...[pause] thing." On the next try, she discovered the word she had been seeking.

During retellings, while using the storybooks, children encountered misinterpretations of the book illustrations. In a picture of Cinderella greeting her stepsisters after their return from the ball she is shown yawning. Students mistook this for crying. Another illustration from the same book depicts the prince wearing a wig. He became mistaken for a woman by children at the exploratory level who verbalized descriptions of pictures rather than related story narratives. For example, L. seemed to explore the story while describing the illustration of Little Red Riding Hood's encounter with the wolf: "He went in and ate her up. He ate her up. He ate up her legs."

Story elements from other fairy tales were sometimes confused. The repetitiveness of fairy tale dialogue seemed to cause children at this level to become stuck. For example, J. continued to guess Rumpelstiltskin among his long list of classmates names, unable to move beyond the guessing sequence. Dialogue from the stories also caused students to repeat portions. N. mixed dialogue from Goldilocks and the Three Bears with the Cinderella story. His retelling had been random until he placed the figure of

the glass slipper on the board. For that moment his voice took on a more rapid pace and more confident tone as he recalled one section: "And she said, 'Oh!' And she tried it on. And she had the other one. And the sister didn't fit. And they tried on the other one, and it was two small. And she tired it on Cinderella's--it was just right." After this brief reconstruction, N. returned to randomly placing the figures on the board.

Level Four: Experimental Organization. Repetitions and self-corrections occurred frequently at level four. Voice inflection served as a clue to the resolution of conflict as children tested words, matching the sounds of words to their ideas of the original story. A change from uncertainty to confidence was noticed when the desired word was recalled. For example, K. replaced "dress" with "gown" to more accurately describe Cinderella as she arrived at the palace. She also appeared to test the word "wagon" which seemed not to suit her: "She was driving to the ball in her, in her beautiful dress. With her beautiful gown on. And the king came and took her out of the wagon, the wagon, the carriage." K.'s emphasis on carriage indicated her satisfaction with that word. K. demonstrated the problem-solving strategies used by the children as they reconstructed the stories to match the originals. The word "wagon" had not seemed to fit or sound right to K., and repeating it seemed to facilitate her search for the word she wanted.

Many examples of self-corrections support level four as experimental in nature. Children frequently corrected themselves whenever they noticed mistakes, such as, "And then he said, I mean she said...." H. began removing figures from the flannel board during a retelling of Cinderella when he noticed the figure of the clock. This appeared to remind him that he had not issued the warning to be home before midnight. H. said, "Oops," replacing the clock figure, and inserted the warning statement into his narrative. Expressions, such as "Oh, yeah," "Wait a minute," "I messed up," and "I forgot," were common at this level when children caught omissions or out of sequence elements and made self-corrections.

Repetitions served as a form of experimentation as well. P. experimented with the classic opening line, repeating it throughout the story: "Then once upon a time he said...." K's audible counting of the horses to verify the number of mice needed for Cinderella's carriage took place during retelling using the storybook. K. turned ahead in the book, counted the horses aloud, then turned back and resumed the narrative.

When retelling, using the storybooks, children at this level appeared to combine information from the illustrations and from their memories to reconstruct the stories. Seeing the picture of the prince in a wig deceived D. only momentarily: "And then she tried it, he tried it on Cinderella and it would fit."

Experimenting with character's voices also appeared frequently at level four. Changes in pitch were used to indicate the three bear's voices, however, children sometimes began in a normal pitch and lowered or raised it in mid-sentence when they realized they had forgotten to alter their voices.

Changes in voice speed and inflection seemed to express the process of thinking out loud. While the student was searching for what he or she wanted to say next, slow, tentative speech occurred, punctuated by repetition and hesitancy: G. confused two story characters and was assisted by N.: "She said, 'Who are you?' She said, 'Golden-locks,' I brought you some...." N. interrupted, inquiring, "Goldilocks?" Then G. continued, "I mean, Little Red Riding Hood. She said, she said, she said, she said, I brought you something to eat to make you feel better." After this error followed by perseveration and hesitancy, G. picked up the story line again, remembering the section where Red Riding Hood questions the wolf's big eyes and ears. G.'s voice changed in speed and urgency as he described how the wolf "gobbled her down."

When the desired word could not be recalled children sometimes invented an approximation. M. coined "coachment" for Cinderella's coach and attendants. D. modified the sound of the wolf swallowing his victims to "And he swallowed her up in one goop." C. included the wolf's hands in the list of frightening features and needed to invent an

answer for their usefulness: "The better to catch you." E. could not remember the word which described the rescuer: "And then the cutsman, the busman, I don't know what that is came by."

C. invented an alteration of the classical fairy tale ending which he used consistently throughout his retellings: "And they lived habbily ebber abber." It was not clear if C. was uncertain of the ending or if he was enjoying playing with the words of the stories. In a similar manner, H. always began his retellings with "One a-ponced a time...." It is also possible that C. and H. lacked a clear understanding of the words in the introduction and ending.

Level Five: Fluent Organization. Fluent retelling conveyed an assurance that the story was already present with the child. She had formed an idea of what she wanted to say and was able to retell it smoothly and confidently. Character voices and sound effects appropriately enriched the narratives. Stories seem to flow garrulously, accurately following the sequence and details of the original fairy tales, but embellished with students' own interpretations. At this level, the children had transformed the stories into their own language.

Modern day expressions and local colloquialisms enhanced these expressions. C. used the word "psych" to describe Cinderella's mocking stepsisters. He also demonstrated it by altering his voice to imitate their teasing: "'Would you like to go to the ball?' She said,

'Cinderella, will you fix my hair? We will let you go to the ball.' So Cinderella fixed their hair. And when it was nice and all and they say, 'Psych! We were just playing a joke!' And they went off to the ball." This scene was described by E. as "janking," a word used often by the students to mean taunting or teasing. "And they laugh, 'Ha-ha-ha.' And they said, 'We were just janking.'" E. gave Cinderella's response in a tearful, throaty voice, as if the character was too upset to speak, "I...I...I," which he accented by rubbing his eyes to suggest crying.

Component #3. Written and/or Drawn Interactions with the Object of Knowledge

Written and/or drawn responses, as the students were interacting with the stories as objects of knowledge, showed a variety of patterns of organization. Pictures portrayed story characters, scenes, and actions. Writing protocols included dialogue, descriptions of settings, descriptions of characters, and descriptions of story events or actions. Children combined drawing and writing by labeling objects and by writing captions for pictures. Invented spellings were encouraged. Because of the close integration of writing and drawing, no separation of the two was made in definitions of the levels.

The levels ranged from no evidence of written interaction to fluent reproduction of segments of the stories. Level one protocols revealed no connection to the story, for example, letter strings or unrelated words written in conventional English spellings, and drawings

which appeared unrelated to the stories. Level two samples contained some elements of the stories, however, only random organization was evident. At the exploratory level, repetitions similar to verbal repetitions occurred. Elements from traditional classroom activities were also observed, such as numbering sentences and writing several sentences, which imitated basal reading books. At the experimental level, substitutions were made in writing, for example, "fox" for "wolf." These substitutions seemed to indicate efforts by children to integrate story content with prior knowledge. Fluent use of pictures and writing conveyed some aspect of the story accurately and co-ordinated pictures with text. Accurate dialogue from the stories was written in the speech bubbles at level five.

Level One: No Evidence of Organization. On a few occasions, children's interaction with the fairy tales as objects of knowledge via the media of writing and drawing failed to represent story content. O. drew a series of connected blocks of different colors. N.'s drawing consisted of a collection of objects which were unrelated to the story, that is, an airplane, an ice cream cone, and other objects. In writing protocols, O. produced letter strings which encircled the interior of the dialogue bubble. N. wrote a sentence which contained words currently being taught in a computer assisted reading program and which he was able to spell conventionally: "The bird can fly and the pig can fly."

Level Two: Random Organization. Random organization of drawn protocols was defined as those which contained a mixture inclusive of some element of story content among collections of mostly unrelated objects. For example, M. and N. each drew collections of objects, such as the sun, hearts, and boots. Each also depicted Cinderella among the objects.

In writing samples, unrelated words appeared, written in conventional English, along with some reference to the story. P. replicated a basal series pre-primer story: "The cat see(s) you bird. The bird see(s) you dog. The dog see(s0 you P. [her own name]. However, underneath this text, P. wrote "The THREE BEARS." P. also drew horizontal lines across the paper before writing. K. and E. both wrote "The three bears on the moon."

Level Three: Exploratory Organization. Children included progressively more structural elements of stories at the explorative level, however, unrelated material was also present. Children also seemed to experiment with strategies used in their regular classrooms. The traditional practices of numbering sentences, writing words or phrases in columns, and subdividing the paper with folds or lines were observed.

J. was unable to read one of the two lines of writing he produced in response to the fairy tale Rumpelstiltskin. The two lines were divided with a line drawn between them. The top line consisted of several letter groupings

containing three letter combinations. The second line, which he was able to read, contained: "A Log [along] cam [came] A Priss [prince]." P. also explored combinations of letters but was unsuccessful in expressing content from the story. She wrote: "The Llie [little] Mae [man] he Will She Will Pet." Rumpelstiltskin was described in the story as a little man. P. read the first three words in this way, however, she lost her connection with the story at that point. E. attempted to incorporate the opening line of fairy tales, once upon a time, into his writing. He wrote, "One a pon hov time." The remainder of the writing, however, showed repetition similar to the verbal repetitions common to explorative verbal interaction: "A Little Girl Wate [?], A Neis [nice] Little Girl..." which was written one line under the other.

R. wrote with words aligned over one another as well. Her sentences were similar to the language found in basal pre-primers. However, she also innovated the content to produce a mixture of related and unrelated sentences: "The 3 bas [bears] is good to me to [too]. The 3 bas [bears] can see me to [too]. The 3 bas [bears] like they bad [beds]. The 3 bas [bears] is got [going] to got [get] me pizz [pizza] to eat." R. appeared to explore the story by combining words she could spell conventionally with the story characters.

The children's drawings seemed to also explore combinations of related and unrelated objects. However, the

content shifted to include more story content. For example, young children commonly draw pictures of houses, trees, flowers, and other items from their daily experiences. Combinations of these objects with story characters occurred. L. described her drawing as "The prince's house, and his neighbor has come over." D. combined a picture of a girl jumping rope in a grassy yard outside a house with text from the story. A. drew a car beside Cinderella.

Level Four: Experimental Organization. Children experimented with fairy tale stories as objects of knowledge by giving trial application to various structural elements. These structures included titles, introductions, characters, and events from the actions of the stories. However, these samples lacked the clarity and co-ordination of fluent representations.

In a manner similar to verbal testing, substitutions occurred. For example, C. substituted "fox" for "wolf." R. substituted "Qenu" [queen] for king. G. supplied a title line for his writing about Cinderella which he spelled "Sidrelv." K. began with "One a pod a time" [Once upon a time] and continued to relate information concerning the characters.

Drawings became more closely matched to story content, however, the presence of unrelated elements persisted. K's drawing still contained a conventionally shaped house. Along with it she drew a crown and captioned the picture with the work "King." She depicted a stick figure drawn

beside the house, also shown wearing a crown. G. drew an assortment of people figures and an orange shape he identified as a pumpkin. His portrayal of Cinderella crying showed his efforts to reconstruct a part of the story.

Level Five: Fluent Organization. Fluent organization of written and drawn interaction with the stories was defined as an accurate, closely matched replication of some structural element from the original stories. Children co-ordinated their drawing with their speech bubble texts. Lines of characters' dialogues from original stories were reproduced. Drawings also carried appropriate captions which were integrated with the pictures. This evidence of close alignment with the authentic tales, independently reproduced without sources for copying words or pictures, revealed that children at this level had transformed knowledge of the story content. These students were prolific writers, requesting materials and opportunities to create spontaneous written and drawn responses to the stories.

C. drew three bears of graduated sizes standing beside a table. On the table he drew three graduated bowls and spoons. Combining conventional and invented spellings and first initials to represent words he captioned the drawing, "The baer [bears'] p [porridge] w [was] Hot." This text was written in the speech bubble in exactly the same way. F. depicted Goldilocks leaping from a window of the cottage captioned with the words "Came [come] bat [back]. Came

[come] bat [back]." His dialogue bubble is also co-ordinated with his drawing: "i see hre [her] anD hir [here] she is." In a dialogue bubble, K. accurately reproduced a line from the original story, "Some body has ben [been] tas [tasting] my puj [porridge]."

C. and F. each matched drawings of the queen and baby from the story of Rumpelstiltskin. C.'s text was exactly the same on both his drawing and in his speech bubble: "The quing [queen] havd [had] a balb [baby]." F. varied his texts. In the dialogue bubble he produced a line from the story, "You can't take my baby," spelled in conventional English spellings. The caption for the drawing of the queen and infant stated simply, "i LoVe baby." J.'s speech bubble spoke for Cinderella: "She said, Why do I haf [have] to do ol [all] the work."

P. mentioned the color of the fairy godmother's gown then colored her picture to match. "She yll," read as "she had on yellow." E. drew and labeled three characters from Rumpelstiltskin: "Mother, baby, Raoufn [Rumplestiltksin]."

Many other examples, often spontaneously reproduced, occurred in which pictures matched speech bubble texts. These included descriptions of characters' appearances and virtues, and settings for story actions, as well as dialogue from the original stories.

Personalization

Young reading students confronted with solving the problem of how to reconstruct fairy tale stories employed

the strategy of personalizing the stories during both verbal and nonverbal responses. Children built upon prior knowledge and experience to construct their story schemes. With regard to research question 2, these enrichments and modifications to the original fairy tale stories provided additional sources of enlightenment concerning ways young children assimilate and transform information into their story schema.

School life experiences as well as individual backgrounds of students were incorporated into story retellings. Substitutions such as "prom" for "ball," "water fountain" for "watering can," and other references to household items were noted. H. stated that "...the bell rang" instead of the clock striking at midnight, expressing a common school experience.

In written protocols, the inclusion of previous school activities occurred. Formats used in traditional classrooms appeared, such as writing on lines which the children drew on the blank paper and numbering sentences as they wrote. These practices are common to assignments in which children are instructed to copy sentences from the chalkboard.

The language used by text book publishers in basal pre-primers was incorporated into children's writing. A computer assisted reading program used daily by the students seemed also to influence their writing.

Component #4. Verbal Personalization of the Stories

Analysis of verbatim transcripts of story retellings revealed the inclusion of words and phrases which did not occur in the original fairy tale stories. These substitutions, along with variations in patterns of speech, provided insight into children's verbal personalization of stories.

In generic terms, levels ranged from no evidence of personalization in verbal retellings to rich responses in which children invented additional dialogue for characters and delivered narratives accented with appropriate voice changes and varieties of sound effects. Levels one and five were more easily identified, however, sufficient ingenuity which suggested children were searching for and testing ways to use personalizations of the content occurred to warrant inclusion of the five levels.

Level One: No Evidence of Organization. This level was defined as the absence of the incorporation of personalizations. However, none of the children delivered memorized recitations of the stories. Therefore, no examples could be found to illustrate total lack of the phenomenon.

Level Two: Random Organization. Random organization of personal experience and/or prior knowledge into story retellings consisted of haphazard inclusion of invented material which was disconnected from the story content. O.'s conclusion to Goldilocks and the Three Bears contained

unrelated elements: "So they ate the jelly beans and pork chops. The Mommie said, 'Meow, meow, meow.' The little kid said, 'Yummy, yummy, yummy' and ate it all up." Although O. substituted the names of foods she was familiar with for the porridge and referred to characters in modern expressions such as "Mommie" and "kid," these variations appeared to be randomly inserted rather than added for the effect of personalizing the narrative.

Children randomly incorporated personal information about themselves into the retellings such as their names and ages. This occurred at the end of stories, for example, M. announced, "The end by M.._. _., I'm seven years old," supplying her complete name and age. Children from a particular classroom closed their retellings with the invented name of the classroom's publishing company. "The end, by Batman Book Company" or simply, "by B.B.C." was often used by these classmates.

Level Three: Exploratory Organization. Children who demonstrated uncertainty about story content improvised with words from their own experience. J. seemed to incorporate a scene from the Walt Disney version of Cinderella into his retelling by stating that a mouse found a key in her pocket.

Other substitutions appeared to be approximations for the needed story element. B. invented "peep-crack" for keyhole. M. replaced "messenger" with "visitor" to describe how Rumpelstiltskin's name was brought to the queen. G. opened the story of Rumpelstiltskin by announcing, "The

munchkin told the king that his wife could spin gold into straw." O. related that Rumpelstiltskin rode around his fire on a "cookie spoon."

Level Four: Experimental Organization. As reported above, clear distinction between intermediate levels of the use of verbal personalizations in fairy tale retellings was difficult to define. However, substitutions seemed to become more closely related to the original language of the stories. For example, H. used "Little Robin Hood" consistently in each retelling of Little Red Riding Hood. It could not be determined, however, if H. confused the two names or merely enjoyed using his innovation as a play on words.

Other examples appeared to be more easily designated as experimental in nature. D. ended all verbal retellings with a modification of the classical ending by saying, "They lived everly ever after." During a spontaneous retelling from the storybook by a group of children, D. questioned the others about the ending. Pointing to the words in the book, D. asked: "How you say this? Everly ever after...No, ever ever after...How you say it?" N. replied, "I say, 'Happily ever after.'" From that time on, D. dropped her invented ending and used only the classic wording to close her stories.

A. appeared to be experimenting with the rhythm and pattern of the story language by taking on the repetitiveness common to patterned books. "Will you bring

me a pumpkin? She brought the pumpkin. Will you bring me three mouses? She brought the three mouses. Will you bring me one lizard? She brought the one lizard." As A. continued to describe Cinderella's adventures she added a modification by stating, "And one of the mouses just up and died."

Level Five: Fluent Organization. Children embellished and personalized verbal retellings by adding innovations to story actions and characters' dialogues. Personal touches were given to settings as well as to the appearances and virtues of story characters.

The use of personalized language seemed at this level to be chosen over more conventional story language as a way of more clearly communicating their ideas. As compared to the substitution of "thing" for words which could not be recalled, children appeared to be deliberate in selecting their words. Names were invented to use for the queen's guesses of Rumpelstiltskin's name. Classmates names were included as well as the names of teachers and administrators of the school. Movie characters, sports figures, and musical entertainers were also guessed. The children seemed purposeful in the selection of these names, watching for the reactions of their audiences. Modifications of the names of teachers and classmates to make them more unusual became a game in which the students seemed to try to out do one another. M. incorporated an uncommon name from another story: "That wasn't his name so she said again,

'Ticky-ticky tem-bow, no-so, rem-bow.' That wasn't his name either." This experimentation to please the audience was differentiated from tests in which children attempted to closely match their words to the original stories.

Innovations to dialogue flavored the stories with expressions which appeared to be selected purposefully, that is, chosen to clearly communicate an idea from the story by putting it into the language of the children. R. looked around the classroom for inspiration for her guesses. "So he was listening on that. So he came back. He said, 'Do you know my name now?' She said, 'I'm fixing to tell you.'" B. altered Baby Bear's dialogue by saying, "Somebody's been meddling in my bed." H. reassured Red Riding Hood and her grandmother by speaking for the woodsman, proclaiming, "And the wolf won't mess wid ya'll no more."

P. drew from her own experiences with household chores to describe Cinderella's tasks, "Cinderella did the dishes and hung them up to dry." P. also included watering the plants in Cinderella's duties. Inquiries by the teacher/ researcher revealed P. has a plant of her own which she is responsible for attending. F. stated Cinderella had to clean out the closets and do all the slimey work. M. modified announcement of the king's ball, "So Cinderella went out to get the mail and there were two invitations." M. related that she had received invitations in the mail.

E. and K. both referred to the ball as the "prom." K described how her cousin's dress looked when she went to her high school prom.

The use of verbal sound effects became more prolific and creative at the fluency level. H. described the sound of the spinning wheel as "Whirrrr, whirrr, whirrr," raising his voice higher on each spin. G. excelled in loud snoring for the wolf and was asked by others in his group to supply this sound effect during their turns to retell. The wolf's attacks were accompanied by fervent slurping and gulping. Magical sounds for the fairy godmother's wand were uttered as "Ba-ding," and Baby bear's chair broke with crashing sounds such as "Boom, ka-boom."

Changes in voice pitch and inflection were also used to illustrate the characters' feelings. Intonations spanned a wide array of emotions including fear, indecision, urgency, amazement, excitement, relief, joy, sadness, repentance, and many others. Students sang, hummed, and chanted. Characters' voices were differentiated by changing pitch and volume, such as Baby Bear's high, whiny tone, the wolf's husky growl, and grandmother's weak, sickly whisper. The speed in which words were spoken was altered to enhance the narratives, such as stretching out the words "ran" and "jumped", or speaking very rapidly to match the action of the story.

Component #5. Written/Drawn Personalizations of the Stories

General characteristics of written and/or drawn personalizations of fairy tale stories included the modifications of these protocols to include material that would not be found in the original stories. Levels of organization were defined by the number and appropriateness of these alterations. As described in component three, written interactions, children incorporated story elements in random or in purposeful ways. Children's use of both conventional and invented spellings of words drew upon their previous exposures to print and their previous experiences with writing activities. At level five, criteria for inclusion focused on the inventiveness of expression used to convey authentic representations of the structural elements of the fairy tales.

Level One: No Evidence of Organization. Children were encouraged to create their own interpretations as responses to the stories. This level could be defined as the absence of personalizations, that is, written and drawn responses produced by copying texts from the storybooks or tracing the pictures. However, this did not occur. All writing and drawing was produced as original individual efforts. The absence of participation could also be used to describe level one, but again, this did not occur. All of the children were eager to draw and write and often requested additional opportunities to do so.

Level Two: Random Organization. The inclusions of objects or ideas drawn from children's prior experience which were unrelated to the stories were considered to be randomly organized personalizations. For example, H.'s reproduction of the three bear's cottage showed highly organized story content by graduating three rooms, each furnished with beds which were also graduated in size and upon each rested the appropriately sized bear. H. also drew a helicopter flying over the cottage roof. C. also combined related and unrelated ideas in his speech bubble: "SLRLther [Cinderella] wus [was] the Qung [queen] Us havd [had] a good time." P. combined, "The 3 Lit [little] bais [bears] My big him [home]." N. wrote words from a current lesson he was receiving in a computer assisted reading program, "The bird can fly and the pig can fly."

Level Three: Exploratory Organization. Children drew upon prior experiences with writing activities in order to reconstruct fairy tale content. Evidence of practices common to traditional classroom methods, such as writing numbered sentences, drawing lines upon which to write, and containing writing in precisely engineered columns, occurred as students explored ways in which to recreate the stories. D. consistently numbered her sentences. J., P., and L. repeatedly drew lines before or during their writing activities. K. explored writing in block-style letters for her caption, "The Fer [fairy] god moth [godmother]."

Language used in the writings also reflected prior exposure to the controlled vocabulary texts found in basal reading series. G. wrote, "the 3 Bas [bears] had A bol [bowl] to eet [eat] in," "the 3 Bas [bears] had A chLe [chair] to sit in," "the 3 bas [bears] had A bed to slep [sleep] in." H. integrated story characters into writing which replicated pre-primer language, "I like the 3 little BraD [bears]. the 3 Little BraD [bears] can jump up to the sik [sky]. the 3 Little Brad [bears] can jump up." Exploration of the stories in terms of personal experiences also included additions to drawings which combined story elements with activities common to the children's daily lives. F. depicted the prince playing basketball. G. and R. each added a rainbow over the three bears' cottage.

Level Four: Experimental Organization. At the experimental level of organization, children appeared to investigate ways in which to incorporate prior learning and experience into their writing and drawing. Modern expressions appeared in written protocols as they had in verbal personalizations. L. substituted "kid" for baby in her written response to Rumpelstiltskin, "You can't take my kid," "One day the old man com [came] and take the kid."

F. co-ordinated his speech bubble and drawing for his responses to the story of Little Red Riding Hood. However, he drew upon prior knowledge by choosing to represent a variant of the story which had not been included in the study. Lon Po Po, by Ed Young, had not been included

because details are dissimilar to other versions. F. wrote, "Lon Po Po wat [went] Up the Tree anD fl [fell]." His drawing showed a large tree with a figure of a person at the top holding a line which leads to a basket containing the wolf. L. substituted "Po Po" for the wolf in her dialogue bubble, "Po Po with [went] to Little red riden [Riding] hade [Hood] and sid [said] with [where] is you gone [going]."

Level Five: Fluent Organization. The transformation of story content into students' own structural schemes and the fluent expression of story elements in students' personal writings and drawings occurred frequently. Closely co-ordinated drawings and texts were produced in children's own words and pictures. Spontaneous interest in the media of written responses was also frequently observed.

R.'s spontaneous writing combined several elements of story structure, that is, character identification, dialogue, and plot development, into a single protocol: "They call hur [her] Littr [Little] ReD Rid [Riding] HD [Hood]. Hur [her] Mom sad [said], 'Tak [take] yru [your] GDMRTrU [grandmother] sum [some] win [wine] cakc [cake]. She mat [met] a wuf [wolf] He sat [said] WaL [where] or [are] you go [going] I am gone [going] to my GrMTrU [grandmother's] house.'" A house and tree were drawn by R. to illustrate her story which she captioned, "The Littel [Little] girl wit [went] to Whr [her] gru momo [grandmother's]." K. effectively demonstrated her knowledge of story dialogue by replicating the conversation between

two story characters: "o [Oh] What Big eys [eyes] O [Oh] The bett [better] to see O [Oh] What big Tef [teeth] you O [Oh] bett [better] eat you with." A. appeared to have formed an opinion in her description of a villain, "The waf [wolf] is wice [wicked] A wice [wicked] waf [wolf] esh [is] Be [bad]."

Drawings, in which several structural elements which were authentic to story content were reproduced, were considered to be indications of the child's assimilation and personal expression of knowledge. For example, D. drew and labelled the three bears, "Dat [Daddy], Mom, and BaBys [Baby]." In the same drawing, she also depicted Goldilocks in several scenes, that is, trying out the three beds. Other objects in this drawing were three chairs and a table upon which waited three bowls.

Structure

In response to research question 3, children's inclusion of two structural elements, details and sequence of events, were analyzed by applying a model of five levels of organization. Story structure or story schema is described as internal or underlying structural elements such as characterizations, plot, details, and sequence of events. Knowledge of how a typical story is organized can be used to formulate expectations and predictions concerning what will occur (Greathouse, 1991; McConaughy, 1980). Active interaction with stories assists children in developing story structure (Glazer, 1989; Greathouse, 1991).

Component #6. Inclusion of Structural Elements of Story Sequence

In general terms, evidence of the inclusion of story details ranged from the absence of relevant information to numerous details which were accurate and appropriate to the fairy tales. Children also appeared to hypothesize and experiment with details of characters' emotions, motivations, appearances, and virtues.

Level One: No Evidence of Organization. As described in component two, verbal interactions, a few children showed reluctance and/or inability to retell the fairy tale stories at the beginning of the study. Also, narratives occurred which bore little or no resemblance to the original stories and lacked inclusion of relevant details.

O.'s collections of unrelated free associations provided no replication of the original stories. N.'s early approach in which he randomly placed figures on the flannel board while saying, "This one. This one" until all were displayed at once also illustrated the absence of organization and structure.

Level Two: Random Organization. Random application of details was observed when children failed to notice their mistakes and substitutions, such as saying "king" for "queen." Other times approximations for words were used which altered the meaning of the narrative. A. placed the figure on the flannel board of the miller and king conversing and opened her story with, "Once upon a time there was a queen and a man." D. substituted "stepmama" for

godmother, advised Cinderella that "the clock was two minutes fast," and reported Cinderella "lost one of her red slippers." L. described the location of grandmother's house to the wolf as "by the big coconut trees."

Level Three: Exploratory Organization. Details used in an exploratory manner suggested children were searching for story structural elements. Manipulation of the flannel board figures and scrutiny of the storybook illustrations appeared to enable the children to reconstruct fragments of the stories. N. attempted an introduction, "Once up... [pause]...there was," spoken in a halting manner. He dropped that approach and reverted to his former strategy of placing figures at random. However, when he displayed a figure he recognized he named it by saying, "Cinderella's godmother," and then began an approximation of story dialogue: "Go 'round to the garden, to the, to the garden. You will see some worms....go get one of these and I will spin it into mice." N. confused a structural element from a previous fairy tale, Rumpelstiltskin. After several more minutes of perseveration, saying, "This one. This one," while placing figures, another appeared to generate partial recall. N. placed the figure of the glass slipper on the board, again attempting to retell a segment of the story, and again confusing a previous fairy tale, "And she tried it on Cinderella. And it was just right."

In a similar strategy, children closely examined storybook illustrations and described what they saw. B. was

confused by the picture of the prince wearing a wig, "She came back at twelve o'clock. She had dropped one of her glass slippers. And this lady, she came by and picked it up." Combinations of information taken from memory and descriptions taken from the books occurred frequently at the explorative level. It is possible that the children who were confused by the wig did not have prior experience with wigs from which to build this element of the story schema. L. used the illustrations as she described the wolf's deceptive disguise, "And he put on her gown, night gown. And her sleeping hat."

Children used the strategy of attempted reading while retelling from the storybooks. M. tried to read a portion of the text concerning the stepsister's attire for the ball. "Cherry velvet" was miscued as "Cherry-very." M. then returned to retelling rather than reading. The remainder of her narrative excluded descriptions of illustrations as well. M. kept the book opened to the first page and her glanced turned away from the book.

On another occasion, M.'s reading strategy proved more successful. The real name of the girl called Little Red Riding Hood was given as Elizabeth in one of the variants. M. read the name and from that time always incorporated the name Elizabeth into her retellings of Little Red Riding Hood, whether retelling from the book or with the flannel board. These examples merit inclusion because the efforts of children to incorporate the vocabulary of the original

stories were spontaneous. No formal introduction of vocabulary occurred at the time the stories were read aloud to the children.

Level Four: Experimental Organization. The students appeared to enjoy experimenting with the story details as they gained confidence in their narratives. Variations of details, such as the queen's guesses of Rumpelstiltskin's name, the contents of Red Riding Hood's basket, and the gifts presented to the stepsisters at the ball were constructed by the children. E. described and dramatized the gifts offered by the mysterious princess: "And she gave her very mean stepsisters some oranges, some lemons, some limes, all that good stuff, good for your body. Then they came home. 'Ooooo, Cinderella! You should have been at the palace. Boy! That lady was pretty! And the prince didn't know her name. She gave us oranges, some peaches, lemons, some limes, and all those good things. And we ate it up,' [pantomimes eating the fruits]. M. added strawberries, mustard, and bread to the wine, cake and honey carried by Red Riding Hood to her grandmother. P. substituted, "...she took some green beans and some soup and crackers."

In contrast, children also seemed intent on constructing other details with exactness. H. stopped and corrected himself as the prince questioned the palace guards about Cinderella's exit, "'Didn't you see someone...Didn't you see a lady with a beautiful dress?' And one of them said, 'I saw a lady with rags on.'"

As discussed in component one, kinesic interaction, children at the experimental level utilized the storybooks to verify their expectations and confirm predictions about structural elements. H. was able to locate a detail by looking ahead in the book, "Then she said, 'Find some mouse.' And each one came out and she touch it, and they all...[pause, turns the page to see what the mice became, then turns back and continues] each one came out they, they turned to horses."

Level Five: Fluent Organization. Fluently organized retellings occurred which were rich with accurate, appropriately used details. Information regarding settings and story actions was retold. Further particulars concerning the virtues, motivations, appearances, and feelings of characters conveyed students' understanding of these structural elements.

A.'s narration of Cinderella's disappointment expressed in her own words conveyed her transformation of the story content. A. used her own unique expressions but also remained true to the original content, "'You have to stay home and clean up all the mess.' She went to the back yard and she sat down and started crying." R. identified a relationship and portrayed an appearance of a character, "And the girl's father had a daughter and she was pretty." Later R. explained the daughter's motivation for her bargain with Rumpelstiltskin: "And then she didn't know if she was

gonna have one. And then she, she, she didn't know what to say, so she saved her life. So he spin it into gold and she said, 'Yes.'"

E. opened a retelling of Little Red Riding Hood with a portrayal of her virtue, "There was a good little girl. Her grandmother always like everything she do." Later he contrasted the character and appearance of the wolf, "A wolf came up, a ugly, ugly, big-teethed wolf. Big teeth. Big nose. Big eyes. Big feet." Story action was related by J. to convey the event which brought the woodsman to the rescue, "The man said, 'What's the matter with her? She's snoring to death.'"

Improvement of Story Details

Through their patterns of organization, the children revealed progressively more accurate and more numerous inclusions of details from the original fairy tales. These included various elements of the stories such as characters and settings. Characters were described in terms of their appearances, motivations, emotions, and virtues. Distinctive features of settings were related with descriptive words and phrases. Improvement over time was noted in the accuracy and number of relevant details.

Goldilocks and The Three Bears was chosen to be presented first in the study because it was already familiar to the children. A book and taped reading of this story was provided in a listening center which was part of a resource room attended every day by all first-grade students.

Therefore, all of the subjects had heard the story read several times before the study began.

N. was unable to retell particulars of Goldilocks. His first attempt at retelling was a short, inaudible mumble of disconnected sentences. However, as the study progressed, he became competent in the inclusion of details in his retellings. The last story presented, Little Red Riding Hood, was retold by N. in the following manner:

N.'s second retelling of Little Red Riding Hood using the flannel board.

> Once there was a little girl named Little Red Riding Hood. She lived way down in the deep forest. Her mother told her, go to her grandmother's house. And she said, her grandmother's not feeling too well. So take her some cake and wine, to her grandmother, and she had made them for her.
>
> So she went into the forest. She met a wolf. The wolf said, "Where are you going?" [puts up the path, Red Riding Hood, and the wolf].
>
> "I'm going to Little Red Ri...I'm going to my mothe..., to my grandmother's house."
>
> "Where your grandmother live?"
>
> "By the big coconut trees."
>
> And Little Red Riding Hood went there. [N. hums and sings as he animates the wolf up the path. [N. did not correct his error in saying Red Riding Hood went there].
>
> And he knocked on the door.
>
> "Who is it?"
>
> "Little Red Riding Hood. I brought you some cake and wine to make you feel better."
>
> And then he came inside and gobbled her up, gobble, gobble, gob.
>
> Then the wolf got into bed and fell right to sleep. [Snoring sound effects; puts the wolf in bed and holds the hunter figure in his hand].
>
> Then the hunter came. He said, "That lil.., That little woman don't be snoring like that. Let me go and see."
>
> So he cut the wolf's stomach open.
>
> [Speaking as the hunter in altered voice], "That little girl might be in there. So here you are."

> He cut him open and then came Little Red Riding Hood. And grandmother. And they had a party.
> And they lived happily ever after.

Although N.'s retelling omitted the dialogue between Red Riding Hood and the disguised wolf, other dialogues were included. N. made self-corrections, for example, changing from Red Riding Hood to mother to grandmother's house as he caught his mistakes and continued to correct himself until the accurate destination was recalled.

N. used organizational strategies characteristic of experimentation by which he revealed his efforts to match details of his story with the original fairy tale content. The details of the gifts brought to grandmother are also accurate, however, the description of the location of the house, that is, "By the big coconut trees," was not.

N. included details of the rescue scene. He also opened his story with an introduction and closed it with the classic fairy tale ending.

Another example of improvement in details is that of O. whose first retelling bore little resemblance to Goldilocks and the Three Bears. Instead it rambled from witches to pirates in a free-association with no connection to the original story.

At the end of the study, O. was able to contain her narrative to the story characters in her retelling of Little Red Riding Hood. Although O.'s story was out of sequence and still somewhat disjointed, no unrelated material was included. For example, O. described the fate of grandmother

as, "She was in bed and the wolf ate her up all to pieces." H. noticed an omission and suggested, "You skipped some. When the wolf fell asleep." O. then continued, "And the wolf fell asleep." At that point the boys in the group supplied snoring sound effects.

Component #7. Inclusion of Structural Elements of Story Sequence

Reading instruction utilizes the structural element of a story's sequence of events as a gauge to understanding students' comprehension. In order to retell a story, students must mentally restructure story actions by sorting, classifying and ordering the events. Criteria established for this component ranged from no evidence of the original story sequence to varying degrees of accuracy. Children's inclusion of the classic introduction, Once upon a time, and ending, And they lived happily ever after, were also noted.

Level One: No Evidence of Organization. Students who demonstrated absence of organization in their retellings rambled aimlessly and related a mixture of story content and other material. In an early narrative, P. placed figures on the flannel board and named them. A few lines of story content were incorporated, "Papa Bear's chair. Then Mama Bear's chair. Then Baby's. She said it was just right." After P. had finished displaying all of the figures, she left without speaking again or ending the story. B. remembered only the guessing section of Rumpelstiltskin. After providing wrong guesses such as "Charlie Brown," "Snoopy," and several names of classmates, he spoke slowly,

spacing between words, "And I will make you into gold if you don't know my name," then came to an abrupt stop without closing the story.

Children also gave disconnected narratives while retelling using the storybooks. H. looked at the pictures and described what he saw, "And she hanged the clothes up while, uh, Little Robin Hood was playing with her cats."

Level Two: Random Organization. Due to the repetitiveness of fairy tales, children appeared to get stuck within a sequence, for example, the 3 days of guessing Rumpelstiltskin's name, or the dialogue between Red Riding Hood and the disguised wolf. Children's omissions of introductions and endings also contributed to the stories' lack of organization.

J. reiterated an improvised line which was also out of sequence, "The wolf said, 'What are you going to do out in the woods?' 'The better to meet you,' said Little Red Riding Hood. So Little Red Riding Hood walked and walked 'til she went to see her grandmother. 'The better to meet you', said Grandmother." P. lost the sequence of Rumpelstiltskin immediately after her introduction. She appeared to recall only the guessing segment, "And he said, 'What's your name? Is it', [guesses consisted of the names of classmates]." Repetition of the introduction and a cue from one of the figures assisted P. for a moment, "Then once upon a time he said, 'I'll go tell that lady, and you go tell me what his name is' [putting up the messenger figure]. Then once upon

a time he said, 'What's my name?'" At that point, guessing began again and ended with the correct guess. After a lengthy pause, P. returned to her seat.

Level Three: Exploratory Organization. Children explored the story sequences by searching for cues in the flannel board figures and book illustrations to supplement their partial recall of events. As in randomly organized retellings, parts of the stories were omitted and other parts repeated, however, the number of events included increased.

A. incorporated all of the events of Goldilocks and the Three Bears into her narrative, however, she was unable to accurately follow the order of the original story. She opened the story without an introduction, inventing a line of dialogue, "Goldilocks went to the house and she said, 'Anyone home?'" Next, A. described the beds, the chairs, the beds again, and the bowls of porridge. O. omitted both an introduction and the conversation between the miller and the king, beginning with, "He put her in a room where a lots of straws at." O. then skipped to the guessing sequence, omitting bargaining and marriage to the king.

Additions to or alterations of story sequences also occurred. Children improvised events to move the stories along. B. combined the classic opening line with his own innovation to introduce the characters and to initiate the action, "Once upon a time, Little Red Riding Hood, she had a

grandma. Her mother called grandma, and her grandma said she was sick in the bed. She was so weak she couldn't stand up."

D. appeared to be getting locked into the guessing sequence until she placed the forest scene figure on the board. "And he was dancing around the fire." This seemed to help her recall that it is the messenger who reveals Rumpelstiltskin's name to the queen. "And he said, 'Nobody don't know my name. Nobody don't know my name. My name is Runselstunsel.'" D. next stated that the queen made two wrong guesses which D. supplied using the name of the teacher/researcher and her own name. Then she made the correct guess, "Is it Runselstunsel?"

Level Four: Experimental Organization. Organizational strategies used by students in their experimental reconstructions of story sequence involved making self-corrections and manipulations of the flannel board figures as means of getting back on track when omissions or other errors were noticed. Students paused to reflect or repeated lines of the narrative while deciding what should follow. As mentioned previously, children also experimented with variations of story endings.

During a retelling of Little Red Riding Hood, M. animated the character figures as if they were toys. She walked Red Riding Hood and the wolf, one in each hand, up the path which led to the cottage door. Red Riding Hood approached the door as M. said, "She knocked...," then

stopped abruptly. M. realized she was out of sequence because the wolf should arrive first. To correct for her error, M. moved the wolf figure at a faster pace to overtake the girl. As the wolf reached the door M. resumed her narration, "The wolf went to grandmother's house. He knocked on the door."

H. paused a moment to recall which item of jewelry the miller's daughter traded first. "'What will you give me if I turn this straw into gold?'
'My.....[pause]....necklace.'" D. developed a strategy to keep herself from getting stuck in the guessing sequence. She removed the Rumpelstiltskin figure from the board and brought it back on while saying, "And then he went away. And then he came back."

Children's experimentations with story endings included variations on the classic line, And they lived happily ever after. C.'s trade mark became, "And they libbed habbily ebber abber." D. invented "Everly ever after" which she used until she learned the classic line. She then dropped her approximation. K. and others from her classroom consistently closed with "The end, by BBC," identifying the name adopted as the class publishing company. H. responded to the reaction of his audience with a play on words: "And then they went to the 'nother castle and stayed for ever and ever and after [laughter from the group]. Forever and laughter."

Level Five: Fluent Organization . Fluently organized sequencing in story retellings included introductions, endings, and the accurate ordering of story events. These narrations flowed smoothly and were closely matched to the original fairy tales. Children revealed that they had knowledge of story schema by achieving a steady pace which drew upon the story elements and their own prior learning. Their proficient use of gestures, sound effects, character voices, and descriptive language contributed to their uniquely individual narrative styles.

A.'s fluent rhythm while assembling objects needed for Cinderella's carriage had the repetition of a patterned book. M. sang rather than spoke her description of Cinderella's dance with the prince, "And she danced with the prince and she danced with the prince," and at the same time she swayed her own body and arms to demonstrate the couple's enjoyment. H.'s voice conveyed the urgency of the prince in following the beautiful stranger, "She lost one of her slippers and the prince said, 'Wait! Wait! Wait up!'" G., who shyly declined to participate in the first retelling, won acclaim from his peers for his superior wolf-snores at the end of the study.

Improvement of Sequence

The criteria for evaluating improvement in ordering the sequences of stories were inclusion of introductions and endings and accuracy in matching the order of events of the original fairy tales.

P.'s first retelling of Goldilocks and the Three Bears was incomplete and disarranged. She began with the introduction, "Once upon a time," then named the three bears. She was not so much setting the action as she was placing and identifying the figures. She continued by saying, "Then once upon a time Goldilocks came." At that point, P. was able to retell a portion of the story as she described Goldilocks tasting the porridge. However, she then began to identify objects as she placed them on the board: "Papa Bear's chair. Then Mama Bear's chair. Then Baby's." P. included one line of dialogue, "She said it was just right," then continued to place figures on the board and re-arrange them without speaking for several minutes. She stopped abruptly and returned to her seat with out providing an ending.

In contrast, P.'s retelling of Little Red Riding Hood, the last story used in the study, revealed the incorporation of more structural elements. P. noticed and corrected an out of sequence error: "He said, 'Where are you going?' 'I'm going to my grandmama's house. I brought some honey and wine.' She was sleeping in the bed." P. began to relate the wolf's arrival at the cottage when she noticed an omission and returned to the dialogue between Red Riding Hood and the wolf: "So, he met Little Red Riding Hood and the wolf said he wonna go in the woods, go in the [brief

hesitation to search for a word]...garden. And pick some flowers for her. So she went in there and pick all the flowers."

P. included the dialogue exchange between Red Riding Hood and the disguised wolf. She described the rescue scene and the story's conclusion, ending with: "They had a party and then, ummm, uh, the wolf lay on the floor dead. So she went back in the woods. And they lived happily ever after."

P.'s inclusion of an introduction and ending used at appropriate times added to the accuracy of her narrative. Her self-corrections in ordering the story's sequence of events revealed her improvement in the use of this structural element.

One occurrence of improvement over a short period of time merits discussion. F. had just begun a retelling of Cinderella when he was interrupted by an intercom announcement lasting several minutes. He asked that he be allowed to start over. Fieldnotes and transcripts of the audio tapes revealed an immediate improvement in the repeated portion of the story.

F. had begun the story with his own personalized introduction which he used consistently throughout the study, "One a-ponced a time." Before the interruption, F.'s voice was hesitant and the narrative was choppy, "One a-ponced a time there were two ugly stepsisters. And Cinderella. And a fairy godmother. They lived in an old house." F. initiated the story action by relating the

arrival of the invitation. He described the sister's request for Cinderella's help, "And shhhh...she asked Cinderella to do the dress and hair." F. appeared to be searching for the words he needed.

Improvement upon beginning the story again lay in F.'s fluency of thought as he repeated the ideas he had just rehearsed: "One a-ponced a time there were two ugly stepsisters and Cinderella and a fairy godmother. One day they were invited to the ball, and they asked Cinderella to fix their hair. She fixed their hair. She had to do all the slimey work."

As F. continued he developed a storyteller's rhythm, alternating the lengths of sentences and employing a repetitious pattern, "And she said, 'Go behind the bushes and you will find a pumpkin.' And she went. And she said, 'Go behind the log and you will find six mouses.' And she did." However, after the previously retold portion of the story had been retold, F. returned to a faltering, exploratory narrative for the remainder of his retelling. The smoother patterns of phrasing immediately after F.'s rehearsal, that is, starting over, support the premise that repeated opportunities to retell stories facilitate children's ability to organize the story content and structure. F.'s second story opening lacked the earlier hesitancy and revealed fluency of his words and thoughts.

Summary

Cultural patterns emerged from the raw data which revealed over 40 organizational strategies used by the subjects. These 42 domains were collapsed into seven cultural patterns of organization which upon further scrutiny merged into a three-dimensional model of young children's story reconstruction. The three major domains were interaction, personalization, and structure.

Hierarchical levels of story reconstruction organization were differentiated in the children's retelling responses. Further support for each definition was provided with illustrations and examples taken from verbatim transcripts of fairy tale retellings and from written or drawn protocols. Individual improvement over time in the third domain, structure, was also reported and illustrated.

CHAPTER V

Summary, Discussion of Findings, Conclusions Implications, and Recommendations

Summary

This study examined the verbal and nonverbal responses of 16 first-grade Chapter I reading students to fairy tale stories. Noninvasive procedures were used to collect data in the naturalistic setting of routine instruction.

Four fairy tale stories were read aloud to the students, and retelling was modeled using a flannel board and figures and the storybooks. Audio-tape recordings were made on four occasions for each child; two retellings using the flannel baord and figures and two retellings using the storybooks. The first and second retellings occurred 1 week apart. In addition to the verbal responses, children wrote and drew pictures in response to the fairy tales stories.

The data were collected and analyzed using Spradley's (1980) model of participant observation. Content analysis procedures as described by Spradley were followed to develop a taxonomy of the cultural domains which emerged from the raw data. These 42 domains were collapsed into seven patterns of organization used by the subjects during their reconstruction of the fairy tales. Upon further scrutiny

the seven patterns or components of organization merged into a three dimensional model of young children's story reconstruction.

Discussion of Findings

Active involvement with written language presents students with opportunities to hypothesize about their learning experiences (Ferreiro & Teberosky, 1982; Goodman & Burke, 1980; Kamii & Kamii, 1990). From a constructivist perspective, it is the child's active physical and mental interaction with objects of knowledge which enables him or her to build systems of knowledge or schema. Problem-solving processes, such as classifying and ordering, lend themselves to generating and resolving cognitive conflict by which students modify their assimilation schemes.

The current study presented opportunities for first-grade Chapter I reading students to solve the problem of how to reconstruct fairy tale stories. The four fairy tales were objects of knowledge with which the subjects interacted in various ways. The children interacted with the stories kinesically, that is, through nonlinguistic communications. Types of kinesic interaction included manipulation of storybooks and flannel board figures as well as the children's facial expressions, gestures and other body movements.

Verbal interactions were also observed in which children retold the fairy tales in their own words. These

retellings were accented with changes in voice pitch, volume, speed and inflection. Character voices were used and verbal sound effects were added.

The children also interacted with the fairy tales by drawing and writing about them. In written and drawn protocols the children replicated some part of the stories, such as characters, settings, actions or dialogue. These reproductions were made independently without sources from which to copy words or trace pictures.

In addition to physical and mental interaction with fairy tale stories, children also employed prior knowledge from their personal backgrounds. The stories were personalized by the students' substitutions of words and phrases and other variations.

Prior knowledge of story schema, that is, the way a typical story is organized, assisted students in reconstructing the fairy tales. The presence of structural elements, such as the story details and the sequence of story events, revealed ways in which the children organized their retellings. Research findings have suggested that an understanding of story structure is important to reading comprehension (Applebee, 1980; Whaley, 1981). Children are able to build a sense of story schema through repeated exposure to stories (Glazer, 1989).

Interest in the fairy tales themselves and in participation in the activities of the study was enthusiastic. Interest plays a vital role in learning

because students' efforts to construct meaning are influenced by their interest in the subject matter (DeVries & Kohlberg, 1987; Kamii & Kamii, 1990; Manning et al., 1987; Rasinski, 1988).

Interest of young children in the genre of fairy tales has been examined from various perspectives (Bettelheim, 1976; Favat, 1977; Smith, 1989; Trousdale, 1987). The universal themes in fairy tales may contribute to children's understanding of the world and of themselves. Magical elements and retributive justice correspond with the world view of young children. Also appealing are the repetitious patterns and happy endings which are characteristic of the genre.

Spontaneous interest was noted during the study. Spontaneous retellings took place by individuals, pairs, and groups of children. Requests for use of the storybooks, flannel board, and materials for writing and drawing were frequent when these choices were offered among several other available activities.

Story retelling provides opportunities to improve story schema and comprehension (Morrow, 1984, 1985). Koskinen et al., (1988) suggested that retelling focuses the student's attention on a holistic reconstruction of the text and requires the child to organize information from the text with his or her own prior knowledge. Verbatim transcripts taken from audio-tape recordings of the subjects' story retellings and fieldnotes revealed numerous ways in which

children combined content and structural elements from the original stories with their own innovations. Students made alterations, such as expressing characters' dialogues in modern language and local colloquialisms.

A correlation exists between retelling stories and improvement on measures of comprehension (Greathouse, 1991; Koskinen et al., 1989). Improvement over time was noted in the children's retellings in two areas of reading comprehension, details and sequence of events. Accuracy in describing details of characters' appearances, motivations, emotions, and virtues increased with regard to the number of inclusions and their appropriateness. Children's ability to order the sequences of stories showed improvement in the appropriate use of introductions and endings as well as accuracy in relating actions of the stories. The current study lends further support to this connection by examining the specific strategies employed by young children during the retelling of stories.

Story retelling can provide an alternative means to measure comprehension as well as a means to improve it. Routman (1991) suggested retelling a story puts the child in charge of conveying what he or she has learned from or about the story and can be effective as an alternative to asking comprehension questions. Clay (1986) concurred that retelling used as an assessment tool allows the child to reveal the quality of his or her comprehension by

reconstructing the story. This can be especially helpful for less proficient readers (Kapinus et al., 1987; Routman, 1991).

The influence of the pressures of modern society are recognized by remediation programs. Adverse conditions, such as poverty, may place children at increased risk for low academic achievement (Crosby, 1993). Subjects included in the current study were selected from a school population in which over 92% of students were eligible to receive free or reduced priced meals from the cafeteria's breakfast and lunch programs. All of the students in the sample met this eligibility requirement.

Conclusions

1. A model of young children's story reconstruction can be developed by observing their responses during the routine activities of classroom instruction.

2. In the development of the model, young children's story reconstruction has three dimensions. These are interaction, personalization, and structure.

Children actively interact with stories as objects of knowledge. These interactions include kinesic activities, or the nonlinguistic features which contribute to communication, such as gestures, facial expressions, and other body motions. The manipulation of props used during story retelling, that is, flannel board figures and storybooks, also provide nonlinguistic expression. Active verbal interaction includes not only the words spoken by the

child during retelling but also the changes in his or her voice which contribute to the meaning of the words. Children alter pitch, inflection, speed, and volume while reconstructing stories. Young children's written and/or drawn interaction to fairy tales recreates scenes, settings, characters, and dialogues.

Another strategy employed by young children during active interaction with written language is to personalize the stories by incorporating prior knowledge and experiences into their verbal and nonverbal responses. Alterations and modifications occur which reflect the unique backgrounds of students. Substitutions of words or phrases reveal the child's transformation of the story content into his or her own personal expressions of its meaning.

In order to reconstruct fairy tale stories, children draw upon their prior experiences with story structure. Elements of story structure such as story details and sequence of events, contribute to students' story schema. Children employ this knowledge as a strategy during the process of rebuilding the actions and particulars of a story.

3. In the development of the model, young children's story reconstruction has five levels.

The organizational strategies addressed above occurred in varying degrees or levels. The active responses of young children to stories appeared to range from little or no organization to well organized, fluent reconstruction which

accurately represents the content and structure of the original fairy tales. Intermediate levels revealed that cognitive conflict was present during the process of story reconstruction as children solved the problems of ordering, sorting, and classifying story elements.

4. Organizational levels occurred progressively.

Repeated exposures to a story offer opportunities in which the child's ability to accurately reconstruct the story's content increases by allowing her or him to build a sense of story structure.

5. Improvements over time can occur in the number and appropriateness of the structural elements details and sequence included in story retellings.

Implications

In addressing alternatives to traditional reading instruction for at-risk students, the U.S. Department of Education (1990) calls for more emphasis on meaningful reading and writing from the earliest grades and correspondingly less emphasis on discrete skills taught in isolation. Allington and Broiko (1988) suggested that compensatory reading instruction often presents fragmented features of literacy curriculum to students. Reading programs which are geared toward allegiance to standardized testing place pressures on teachers which impede individualized instruction (Durkin, 1990; Harman, 1990).

Remediation provided by Chapter I and similar programs has traditionally utilized a skills-based approach. Often

only 10 to 25% of time allocated for remedial reading instruction has a comprehension focus or utilizes a variety of methods such as whole language. Work-sheets and word study consume the majority of student's time (Allington et al., 1986).

Findings of the current study suggest Chapter I students benefitted from retelling fairy tale stories and participating in writing and drawing activities as responses to the stories during reading instruction. Through these interactive experiences, students reconstructed the story elements by incorporating prior personal experiences into their organizations of the story. If it is true that repeated exposure to hearing and retelling stories facilitates students' abilities to build story schema, it implies that teachers should explore providing opportunities for interactive experiences with literature for remedial reading students.

Children are able to convey individual understanding of story content through retelling stories. It is recommended that reading teachers utilize retelling as an alternative means of evaluating students' comprehension of the structural elements of stories.

Teacher modeling of retelling affords less proficient readers with an example of how to organize story structure and content. Teachers are encouraged to demonstrate organizational strategies, such as making predictions and

ordering story events, by frequently including storytelling in classroom instruction.

Use of the genre of fairy tales stories is recommended because of their appeal and potential benefits to young children. Findings of the current study indicated interest remained high throughout many repeated occasions in which the same fairy tale was told by or to the subjects. The students did not appear to become bored with hearing and telling the same stories many times and requested additional opportunities to use the retelling materials.

Teacher modeling and the use of fairy tales appeared to be of benefit to remedial reading students. It is recommended that use of the methodology studied in this research can provide reading teachers with opportunities to further explore these benefits.

Teachers as researchers provide the link between theory and application. Insights gained by conducting research within the classroom environment could afford teachers with opportunities to control their own instructional practices and to bring about change.

Recommendations

1. Additional classroom-based research by teachers which closely examines the organizational strategies of young children during story reconstruction is recommended.

2. Further study is needed which utilizes broader, demographically diverse school populations.

3. Research which examines the spontaneous participation of the students is recommended.

4. Additional studies could include other story structure elements such as character and plot development.

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APPENDIX A

EXPLANATION OF THE PARENT'S INFORMED CONSENT FORM/CONSENT FORM

APPENDIX A

Explanation of the Parent's Informed Consent Form/Consent Form

Linda M. Thompson, A Chapter I reading teacher at Craighead Elementary School, will be conducting a study as a part of work required for completion of a Doctor of Philosophy degree. The study will take place during the regular program of Chapter I reading instruction. Children will be audiotaped as they retell fairy tales which have been read to them. The children will use a flannel board and character cut-outs and the storybooks during these retellings. Ms. Thompson will also ask the children to draw illustrations for the stories and to write about the stories. While the children are engaged in these activities, Ms. Thompson will take notes concerning the progress of the lessons.

The reason for the study is to see if children enjoy and benefit from including fairy tales in the reading program. If you decide you do not want your child to participate in the study, it will not effect your child's regular instruction in the Chapter I program.

Your signature on the Parent's Informed Consent Form will indicate:

1. there will be no risk, inconvenience, or discomfort to my child from participating in the study
2. there will be no cost to participate
3. I am free to withdraw my child at any time
4. I will not be paid any money for participation in the study
5. participation is voluntary
6. I understand that my child's name will not appear in the project report; no names of any children or families will be used
7. there may be benefits to my child in his/her reading ability
8. I understand that I am not waiving any legal rights of myself or of my child
9. I have received a copy of this explanation and of the consent form

The research study is part of work required by the University of Alabama at Birmingham. Ms. Thompson will be happy to answer any questions you may have. She is available at Craighead Elementary School, 690-8030, or evenings at 344-4169. You may also call Ms. Thompson's advisor at the University: Dr. Virginia Horns-Marsh, (205) 934-5371.

Craighead Elementary School
951 Michigan Avenue
Mobile, AL 36605

You are making a decision whether or not to have your child participate in this study. Your signature indicates that you have decided to allow your child to participate, that you have read (or been read) the information provided which explains the study, and that you have received a copy of this consent form and the explanation.

SIGNATURE OF PARENT OR GUARDIAN DATE

_____ _____

SIGNATURE OF INVESTIGATOR DATE

_____ _____

SIGNATURE OF WITNESS DATE

_____ _____

WAIVER OF ASSENT OF CHILD

The assent of _____(name of child) was waived because of his/her age.

SIGNATURE OF PARENT OR GUARDIAN DATE

_____ _____

APPENDIX B

INSTITUTIONAL REVIEW BOARD AUTHORIZATION

COPY

THE UNIVERSITY OF ALABAMA AT BIRMINGHAM
Office of the Institutional Review Board for Human Use

FORM 4: IDENTIFICATION AND CERTIFICATION OF RESEARCH PROJECTS INVOLVING HUMAN SUBJECTS

THE INSTITUTIONAL REVIEW BOARD (IRB) MUST COMPLETE THIS FORM FOR ALL APPLICATIONS FOR RESEARCH AND TRAINING GRANTS, PROGRAM PROJECT AND CENTER GRANTS, DEMONSTRATION GRANTS, FELLOWSHIPS, TRAINEESHIPS, AWARDS, AND OTHER PROPOSALS WHICH MIGHT INVOLVE THE USE OF HUMAN RESEARCH SUBJECTS INDEPENDENT OF SOURCE OF FUNDING.

THIS FORM DOES NOT APPLY TO APPLICATIONS FOR GRANTS LIMITED TO THE SUPPORT OF CONSTRUCTION, ALTERATIONS AND RENOVATIONS, OR RESEARCH RESOURCES.

PRINCIPAL INVESTIGATOR: LINDA M. THOMPSON

PROJECT TITLE: FIRST-GRADERS' RETELLINGS OF FAIRY TALES DURING REMEDIAL READING INSTRUCTION

_____1. THIS IS A TRAINING GRANT. EACH RESEARCH PROJECT INVOLVING HUMAN SUBJECTS PROPOSED BY TRAINEES MUST BE REVIEWED SEPARATELY BY THE INSTITUTIONAL REVIEW BOARD (IRB).

__X__2. THIS APPLICATION INCLUDES RESEARCH INVOLVING HUMAN SUBJECTS. THE IRB HAS REVIEWED AND APPROVED THIS APPLICATION ON APRIL 14, 1993 IN ACCORDANCE WITH UAB'S ASSURANCE APPROVED BY THE UNITED STATES PUBLIC HEALTH SERVICE. THE PROJECT WILL BE SUBJECT TO ANNUAL CONTINUING REVIEW AS PROVIDED IN THAT ASSURANCE.

_____ THIS PROJECT RECEIVED EXPEDITED REVIEW.

__X__ THIS PROJECT RECEIVED FULL BOARD REVIEW.

_____3. THIS APPLICATION MAY INCLUDE RESEARCH INVOLVING HUMAN SUBJECTS. REVIEW IS PENDING BY THE IRB AS PROVIDED BY UAB'S ASSURANCE. COMPLETION OF REVIEW WILL BE CERTIFIED BY ISSUANCE OF ANOTHER FORM 4 AS SOON AS POSSIBLE.

_____4. EXEMPTION IS APPROVED BASED ON EXEMPTION CATEGORY NUMBER(S)_____.

DATE: APRIL 14, 1993

Russell Cunningham
RUSSELL CUNNINGHAM, M.D.
INTERIM CHAIRMAN OF THE
INSTITUTIONAL REVIEW BOARD

The University of Alabama at Birmingham
212 Mortimer Jordan Hall • 1825 University Boulevard
Birmingham, Alabama 35294-2010 • (205) 934-3789 • FAX (205) 975-5977

APPENDIX C

CULTURAL DOMAINS:
PATTERNS OF ORGANIZATION

APPENDIX C

Cultural Domains: Patterns of Organization

Examining the flannel board figures
Organizing the flannel board figures
Animating the flannel board figures
Gesturing, pointing, nodding
Using body motions
Scanning storybook illustrations
Turning pages ahead and back in the storybook
Making self-corrections while retelling
Repeating words and/or phrases
Changing voice pitch/ using character voices
Changing voice inflection or intonation/ singing or chanting
Changing the speed of their speech
Changing the loudness or softness of their speech
Making sound-effects for story characters and actions
Hesitating, searching for a word or phrase
Introducing the story
Describing story actions and events
Ending the story
Adhering to story sequence
Describing storybook illustrations
Describing story characters
Describing details of story setting
Describing details of characters╒ emotions
Describing details of characters╒ motivations
Describing details of characters╒ virtues
Describing details of characters╒ physical appearances
Adding invented dialogue to retellings
Personalizing or inventing story actions and events
Expressing dialogue or actions in personal vernacular
Writing dialogue
Writing descriptions
Writing captions for drawings
Writing labels for drawings
Drawing story characters
Drawing story scenes
Drawing story events or actions
Adding invented dialogue to writings
Adding invented objects to drawings
Adding invented scenes to drawings
Writing in lines or columns
Numbering sentences while writing
Writing in basal language

GRADUATE SCHOOL
UNIVERSITY OF ALABAMA AT BIRMINGHAM
DISSERTATION APPROVAL FORM

Name of Candidate Linda Thompson Plauche

Major Subject Early Childhood Education

Title of Dissertation A NATURALISTIC STUDY OF WRITTEN AND NON-VERBAL RESPONSES TO AND RETELLINGS OF FAIRY TALES BY FIRST-GRADE CHAPTER I READING STUDENTS

Dissertation Committee:

Virginia Horner Marsh, Chairman

Ann Converse Shelly

Kathryn Barnhart

Gary by proxy

Jerry Aldridge

Director of Graduate Program Ann Converse Shelly

Dean, UAB Graduate School

Date February 11, 1994