

**THE USE OF LITERATURE  
AND NOVELS IN  
UPPER ELEMENTARY CLASSROOMS**

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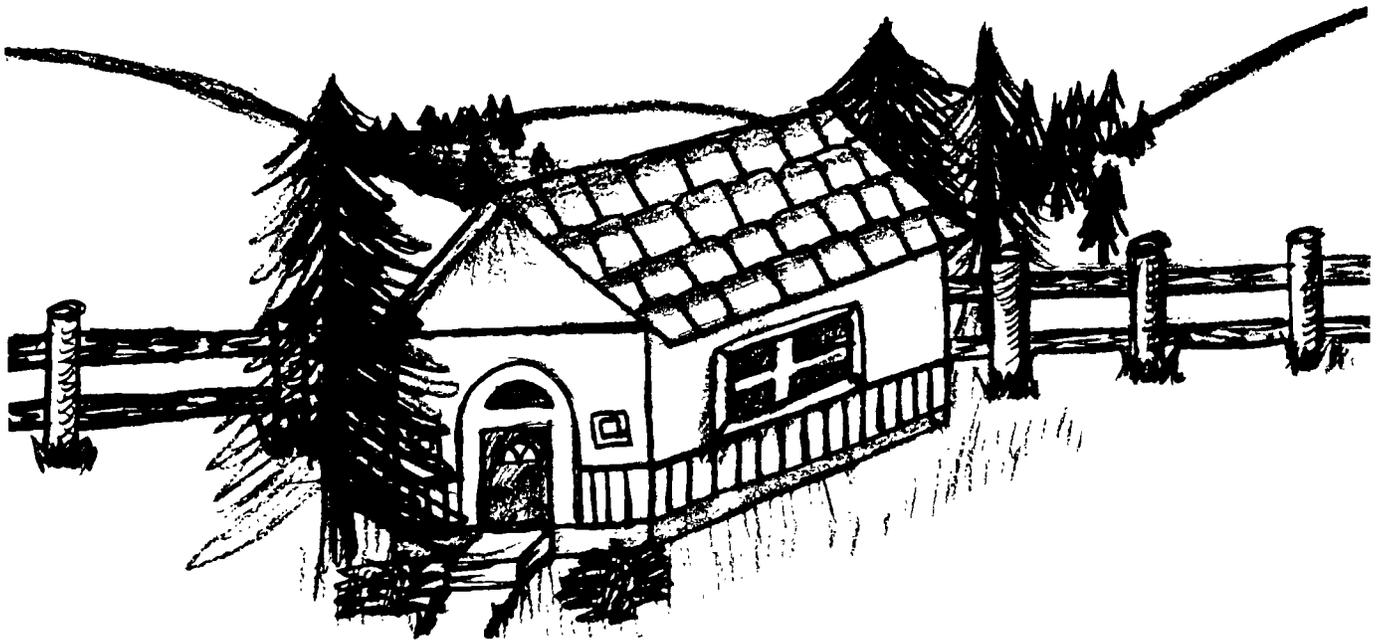
# **Teacher's Guide For Novel Study**

and

## **Activities For Anne of Green Gables**

by

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Bonnie Gilchrist

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**Anne of Green Gables  
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## Introduction

In trying to make language acquisition easy, we make it difficult. (Frank Smith, 1979) We divide it up, present it in a sequential format, and make it "work" rather than an enjoyable experience. This is typically what occurs in the traditional basal programs. The word "traditional" is utilized here to mean basal programs which control vocabulary, control sentences, focus on isolated skills, and promote a methodology which is largely teacher directed.

The above characteristics are not typical of all basal series. "Impressions" by Nelson, for example, does promote the whole language philosophy and encourages teachers to venture from traditional methods. Ginn 720 does not. Thus, while both are considered "basals", the methodologies they promote are vastly different. It is the traditional basal, or one such as Ginn 720, that is criticized in the upcoming literature search.

While teacher-directed lessons and the teaching of isolated skills are not undesirable, they must also be accompanied by child-centered activities and the making of meaning. It is with this statement in mind that I set out to create a literature-based program for language arts. Such a program has two components. First, it utilizes quality literature which leaves one with questions, raises issues,

moves the reader emotionally, and is a maker of vivid memories. Second, such a program must promote a teaching methodology which encourages students to examine the "why" of something rather than simply the "what".

Activities that accompany the novel focus on issues such as stereotyping, discrimination, society's influence on the individual, parent-child relationships, experiences in school and many others. Students are encouraged to actively engage in these activities. The reaction they have to them is never considered "right" or "wrong". All responses are individual and are perceived as such.

Further, while the student masters found in the center of the unit could be viewed as merely another workbook, the methodology utilized with them is what sets them apart. They are intended to promote discussion, spark imagination, or encourage a written response. Discussion, some teacher-directed lessons, and independent work, (especially composition) are the methodologies intended.

In the review that follows I hope to demonstrate what literature, in itself, does for children and how literature can be utilized to enhance reading and writing. In addition, I hope to show how literature can promote varied methodologies and motivate children to love the language arts.

## Literature Review

"Why Literature? . . . Why Novels?"

The shimmer of the snow outside is a fascinating array of colour and a catalyst for the imagination. Such draws the attention of a young child who sits, peering from her desk, in a cool and silent classroom.

The dreary task lays before her and signals the end of her fascination with the snow. She stares uninterested at the yellowed workbook pages. Devoid of any meaning, they speak a language foreign to her and seem appropriately paired with the "story" she just read.

She will complete the task at hand . lest the teacher scold her. However, the end of the school day will signal the end of her exposure to written language. She has grown to hate it.

Such is the all too familiar scenario experienced by children as they progress through the school system. A silent classroom, neat rows, basal programs and an omniscient teacher are typical of the traditional approaches to teaching. In the language arts, where the natural skills of communication are harnessed, teachers often find themselves teaching with a false and disconnected array of language materials. Under the ever critical eye of the public, many teachers utilize safe methods of instruction. The traditional basal, in its clearly laid out format, promotes a structured and teacher-directed methodology.

Children strive to find one correct answer, which is typically in response to a "what" question. They read stories characterized by controlled vocabulary and learn the parts of our language prior to experimenting with the whole. They are taught reading, writing, listening, speaking and viewing in isolated sections on an inflexible timetable.

In order to implement alternative programs, such as a literature-based program, a change in perception is required. Reading, writing, listening, speaking and viewing are not isolated skills to be taught separately. Teachers, frustrated by such a perception, may view the teaching of literature as merely another "layer". Although professionals must be well aware of the tremendous value of literature, they are often caught up in this narrow view of language arts. There is no time for literature as they have to teach everything else.

The strands of language arts are, in fact, so deeply interwoven that no skill can be taught in isolation. (Graves, 1983) While Graves recognizes that all of the above are employed when one is reading or writing, he does not dismiss the need to address isolated skills. This is the focus of the famed writing conference, promoted by Graves, in which teachers address individual problems and teach skills in isolation as need be.

Certainly many children have successfully learned the skills of language through a traditional and segmented

program. In fact, as Farris and Kaczmariski (1988) discovered, a "carefully structured commercial program will be more likely to correspond with the content of standardized tests." (1988, p.80) Thus, children involved in a traditional program typically rate higher on such exams. (Kline, 1988) However, both whole language advocates and their predecessors, the language experience practitioners, object to standardized testing. They argue that such examinations fail to test what they claim to be testing . . . reading and writing. Instead, standardized examinations present simulation reading and writing exercises, devoid of any true meaning or purpose, in a false context. (Goodman and Goodman, 1981)

The back-to-basics movement of the 1970's resulted in the creation of meticulously designed programs which focused on word lists, record keeping, and mandated testing. The skills management program was an integrated part of this methodology as it was clearly laid out and easily explained to parents. Its correlation with high standardized test scores provided concrete evidence that the public was "getting its money's worth". Or were they?

We must ask what we are trading for high and often invalid test scores, quiet classrooms, and clearly laid out programs. As Fox (1982, 1985) and Dombey (1983) discovered, children often gain much more from real stories than from a traditional basal story. They discovered that there is a

definite correlation between the quality of reading material presented to children and the quality of their composition abilities. "The real importance of the research is in reminding us that children may bring to their reading a more complex sense of narrative structures than basal reading schemes allow." (Sawyer, 1987, p.36) Thus, to enhance a student's reading experience, we must promote access to quality literature and encourage critical analysis of issues and feeling provoked by the novel.

A language arts program has two major goals. First, it must teach students to read and write. Second, it must encourage them to do so. While traditional approaches have been relatively successful at achieving the first, they have failed miserably at achieving the second. A research study by the Book Industry Study Group (1985) discovered that 80 per cent of all books are read by 10 per cent of the population. Moreover, a study conducted by Anderson et. al., (1985) found that 50% of typical fifth graders read for four minutes per day; 30% read for two minutes per day, and 10% never read. In contrast to this, a typical fifth grader spends 130 minutes per day in front of the television set. (Cullinan, 1987)

As a society, we are producing a vast number of "alliterates" (Cullinan, 1987) or people who know how to read and yet choose not too. "Why not?" is a question which must be addressed. Certainly books are competing with

a vast number of other stimuli . . . the television set, the outdoors, the stereo, the company of friends. One of the commonalities, found in the preceding list, is meaning. Certainly television is characterized by fantasy. However, some television characters have experiences which mirror reality. Lyrics of song tell of universal emotions and conflicts; friends relate well to the search for meaning. Traditional language arts materials often lack this component of meaning and thus stifle curiosity and a desire to explore further. Books which present language in a false context promote an attitude that one must read and write for the teacher rather than for pleasure. Without purpose and meaning, reading and writing are irrelevant exercises in futility.

Thankfully, Smith (1979), Harste (1983), Britton (1970), Moffet (1973), Graves (1983), Calkins (1986) and the Goodmans (1980, 1981, 1986) have forced educators to examine many of the misconceptions we hold about how students learn to read and write. As Harste (1983) and Goodman (1981) have stated, the whole of language does not equal the sum of all the parts. "No collection of pronunciations we might recognize as words . . . no matter how vast . . . in itself constitutes a language." (Harste, 1983, p.5) No collection of skills equals reading and no collection of fragmented language equals meaning.

"Material that is meaningful - that can be related to what a child or student knows already- is essential if reading skill is to be developed." (Smith, 1978, p. 41-42) Literature is the key to this making of meaning. In the words of Ezra Pound, "Literature is news that stays news." It is art in words, created by people who care about words and how they are put together. It is the voice of a unique individual and "forever bears the gestures and imprint of its maker." (Carini, 1979, p. 4) While the traditional basal is largely characterized by slow, controlled and colourless reading, quality literature is "real stuff" created by "real authors" for a "real purpose."

E. B. White, author of the famed Charlotte's Web, uses the power of words to illustrate the power of literature.

Anybody who write down to  
children is simply wasting  
time. You have to write up,  
not down. Children are  
demanding. They are the  
most attentive, curious,  
eager, observant, sensitive,  
quick and generally congenial  
readers on earth. Some writers  
for children deliberately  
avoid using words they think  
a child doesn't know. This

emasculates the prose and I  
suspect bores the reader.  
Children love words that give  
them a hard time, provided they  
are in a context that absorbs  
their attention.

White (1969) From: Fox, Mem (1987, January). "The Teacher  
Disguised as Writer in Hot Pursuit of Literacy" Language  
Arts (64) 1, 18-32

White goes on to say that children will accept anything  
if it is delivered with sincerity and emotional dedication.  
A literate spider would appear to be a ridiculous notion.  
Well crafted literature, however, made such a character quite  
acceptable and loved by all who read of Charlotte.

Nina Mikkelsen, in her article entitled "Sendak, Snow  
White, and the Child as Literary Critic", (1985) tells of  
the case study of "Lolly". A preschool child, Lolly was  
discovered to have the ability to "read" before she could  
read. More specifically, Lolly was graphically in tune with  
the books she was exposed to and could easily critique them.  
She could describe, in detail, aspects of certain stories  
which made them enjoyable for her. She was and continues to  
be a literary critic . . . demanding, curious, alert, in  
tune, motivated, searching, and understanding.

Well crafted, emotionally charged, and expertly created literature cannot be substituted. While students in years gone passed have always had the opportunity to read novels, few have learned to read and write with them. "You can't teach reading comprehension if you don't have a good story to work with." (Cullinan 1987 p.2)

To love words is the first step in learning to read and write. Donald Graves (1983) would concur with such a statement. Surrounded by literature, says Graves, children are learning to read at least as well as children involved in a traditional basal program. Correspondingly, those in a literature based program are also encouraged to write. This stems from the methodologies encouraged in a literature based program and the fact that quality literature is an excellent writing model for students. Only real stories promote the connection between reading and the complex narrative conventions. (Sawyer, 1987) As Chomsky (1972) discovered, exposure to more complex language is highly correlated with an increased knowledge of language.

More specifically, a study done by Cohen (1968) demonstrated that exposure to literature is positively correlated with language gains. Two grade two classes were used to prove this. The control group experienced no change in their regular program. However, the teacher of the experimental group was given fifty "real" books to read to her students on a regular basis. At the end of the study,

it was discovered that the experimental group showed significant gains in word knowledge, quality of vocabulary, and reading comprehension.

Researchers have proven that children often take over the language they are exposed to and use it as an integrated part of their own lives. (Cazden 1972; Chomsky 1972; White 1954, 1984) Literature provides a strong language model through vocabulary development, heightened sensitivity, and the creation of a "tight" or "fine tuned" writing style. According to Smith (1982), an important source of knowledge, rich with the opportunity to learn about the written language, is writing which has been done by others.

Quality literature, and subsequently a quality writing model, is what children are typically exposed to prior to entering school. Bedtime may be characterized by exposure to books such as Paper Bag Princess (Munch), Ride a Purple Pelican (Prelutsky), or The Philharmonic Gets Dressed Up (Kuskin). As Gordon Wells (1982) discovered, experience with books during the preschool years is highly correlated with successful literary development in the elementary school years. It is during these early years when a child's perception of literature is created. A story becomes something which intrigues them, invited them to continue reading, and creates another world for them. Despite himself, the young star of "The Princess Bride" was enticed into the world of literature through an invitation from his

grandfather. Although characterized by television mentality, the young man found fascination with the power of story.

The power of story is also a means by which students can develop a new awareness and sensitivity to people. This can be done while obtaining a love for reading. Such a premise is demonstrated by a study conducted by Bartelo and Cornette (1982). General Smallwood Middle School in Charles county, Maryland agreed to have thirty-two gifted students involved in a literature-based language arts program. The students were identified through testing and teacher recommendation. The purpose of the program was to create a love for literature and greater literary sensitivity. For ninety minutes, three times per week, these students were instructed by their regular classroom teacher and a language arts specialist. They were exposed to a variety of literature including the novels Harriet the Spy by Louise Fitzhugh and From the Mixed Up Files of Mrs. Basil E. Frankweiler by E.L. Konisberg. Numerous projects accompanied the stories such as news programs, poetry creation, the writing of children's books, time machine models, sculptures, and role play. In June, the students were given a questionnaire in order to evaluate their response to literature. Eighty-eight percent said they had increased their understanding and appreciation of literature. Seventy-five percent had increased the time they spent reading outside of class time. Fifty-six percent

discussed issues from the stories they read with other students and forty percent read other books by the authors.

While this was indeed an elite group, students of average and less than average ability would certainly benefit from exposure to quality literature and exciting literary projects. Wells (1982) and Mikkelsen (1985) have demonstrated that even young children who cannot "read" benefit from interesting and exciting experiences with literature. Further, we must ask what losses society is experiencing if highly talented students are not challenged. A successful learning experience with literature was the aim of Gleena Davis Sloan (1987) in her study of four grade two classes. In order to teach the definitions of a variety of words, this educator used both text definitions and literature. For example, Eric Carle's The Very Hungry Caterpillar was utilized to explain the word "week". Following exposure to a collection of literature, 98 percent of the children voiced the opinion that the poetic and fictional explanations had more appeal. Moreover, their grasp of the vocabulary words taught was commendable. Again the two vital components of a literature-based program are evident: quality literature and an innovative teaching methodology.

While literature in all its forms is an enticing invitation, the well crafted novel offers an even more complex and intriguing experience. "Story is something

happening to someone you've been led to care about." (Schulevityz, 1985, p.7) Further, good literature contains universal themes, written with honesty, which evoke emotions within the reader. (Taberski, 1987) It allows time for character change, provides adequate motivation for this change, and has a distinct quality of wholeness. Due to their length and the complexity of plot, quality novels exercise these characteristics to their fullest capacity.

The plot found within a novel is much more intricate and complex than that found in a short story. Such a reality offers students the opportunity to explore cause and consequence. Causality is given emphasis in a quality novel and thus differentiates it from a mere tale. (Forster, 1927) Characters are given the "time" and justifiable reasons to undergo growth and change. Such an occurrence mirrors life and provides students with insight into the complexities of human nature and the human condition.

It is perhaps this element of time which significantly empowers the novel. ". . . in every novel there is a clock." (E.M. Forester, p.15) Having time to know a character on an intimate level illuminates the human experience and encourages a connection with another human being. As Rosenblatt (1978) has stated, the most important response to literature is emotion. Readers bring to a novel a whole set of understandings from their lives. In return, they take knowledge and an interaction with

characters. Often the hopes, fears, joys, and sorrows, of a character are graphically similar to those experienced by students.

The time element in a novel is also important for the development of a social conscience within readers. "Because of its elaborate structure, the novel offers tremendous opportunities for cognitive development and for the development of social sensitivity." (Elkins, 1976, p. 105) For example, in Anne of Green Gables, Marilla and Matthew eventually take Anne into their home. This is not done due to her farming abilities, but rather to save her from a gloomy future with Mrs. Blewett. This is an unselfish gesture on the part of both Marilla and Matthew who grow to love Anne. Readers are made aware of the value of giving for the sake of giving and discover how rich one's reward may be in doing so. As readers, we become sensitive to Anne's plight and watch, with intrigue, as her relationship with Marilla and Matthew evolves.

It is this concept of social sensitivity, within novels, which is explored by Frances E. Kazemaek in "Literature and Moral Development from a Feminine Perspective" (1986). Kazemaek refers to author Carol Gilligan's discussion of male and female morality. The book In a Different Voice (1982) by Gilligan, characterizes "male morality" as being based on separation, objectivity, the importance of the individual, reciprocity, and hierarchy.

In contrast to this, "female morality" is defined as being based on connections among and between people, a moral concern for the pain and suffering of others, dialogue, response, and group responsibility. While these categories are not exclusively characteristic of men and women, the terms "masculine" and "feminine" are used as symbolic categories.

Kazemaek speculates that while our society may be based on the "masculine morality", numerous novels promote "feminine morality" and the development of a social consciousness. For example, in Charlotte's Web by E.B. White (1952), Charlotte personifies the feminine morality described by Gilligan. As she is dying, Wilbur asks: "Why did you do all this for me? . . . I don't deserve it. I've never done anything for you." (White 1952, p.164) Such a sense of morality is based on reciprocity. In contrast to this, Charlotte helps Wilbur out of friendship and expects nothing in return. "That in itself is a tremendous thing. I wove my webs for you because I like you." (White 1952, p. 164) Here we see a morality based on the unselfish concern and love for others.

Likewise, in Island of the Blue Dolphins by Scott O'Dell, Karana spares the life of the leader of the wild dogs. This is done despite the fact that the dogs were responsible for the death of Karana's brother and only human companion. "It is through this action that she redeems both

herself and the wild dogs; her love establishes a network where before only existed separation, revenge, and hatred." (Kazemaek 1986, p. 268)

Frank Baum's classic The Wizard of Oz is yet another example of how the novel can be used to sensitize people to the feelings of others. Dorothy's care and concern for the feelings of the Scarecrow are exemplified with her statement: "I understand how you feel . . . if you come with me I'll ask Oz to do all he can for you." (Baum, 1985, p.19)

Certainly numerous literary forms are capable of developing human awareness and sensitivity. However, the novel has the ability to "preserve the illusion of life as it really happened." (Hale 1962 p.72) Characters are authentic, circumstances are believable, changes are justified, the plot is complex, and the words are "real". It is here that quality novels are deserving of the highest regard. Life, in its fullest form, provides people with a powerful and memorable literary experience.

## Planning This Unit

### Objectives

During my years as a classroom teacher, I have become increasingly concerned with the number of children who do not enjoy reading. Thus, one of the primary objectives of this unit is to encourage a love for literature. Through exposure to authentic literature, it is my hope that teachers and students may recapture what reading is intended to be . . . enjoyable and informative. Because teachers have traditionally been most concerned with the latter, the simple enjoyment of reading is often overlooked. Montgomery's major objective when she wrote Anne of Green Gables was not likely to teach children how to read but probably to promote a meaningful and pleasurable experience with literature.

I also have a great concern for the affective domain of the language arts. It is through the exploration of this aspect of language arts that teachers may come to really know their students. Moreover, discussions sparked through the novel activities will hopefully promote an awareness of the feelings of others.

Aside from my personal objectives, the language arts curriculum guide for grades four to six requires students to write fluently and at greater lengths about more abstract

and increasingly complex subjects. As well, they must begin to analyze, critique, and draw conclusions from material. Increased inferential comprehension is required as well. Through the completion of the unit's activities, discussion, and the extensive writing component, it is my hope that these objectives will be accomplished.

### Activities

One of the major criticisms of the whole language philosophy is that it is elitist. Critics suggest that by eliminating traditional programs, those students who require a more structured approach to language arts are being victimized. While the entire unit has a whole language flavor, I caution those who implement it not to lose sight of the value of tradition as well. Each activity does allow for feedback. If it is discovered, through interaction with students, that instruction of an isolated skill is required, this must be addressed. While each activity encourages a "whole" and completed paragraph response, the "parts" must be examined and taught as well. As was mentioned in the introduction, the teaching of skills is not undesirable but this must be accompanied by meaning. To teach a child the sounds of the alphabet or the phonetic combinations of words means little if he or she never writes a complete story.

It was my intention to create a unit which could be enjoyed by all. The activities presented can be modified or expanded upon depending upon the needs of the students. Each child can find some success with the individualized project, within discussions, and with the writing component. There is never only one correct answer to any of these activities.

The activities on setting, characterization, and plot are intended to be done as a class or in groups. This will ensure that all students contribute and are made to feel a part of the novel study.

Should a teacher discover that Anne of Green Gables is far too difficult for some of her/his students, an alternative selection could be made. The activities for Anne of Green Gables could then be utilized as a skeletal guide for another program. For example, in every novel or short story there are characters to be discussed, a plot to be explored, issues to be raised, and themes to be enjoyed. All quality literature is an excellent model for writing as well.

### Evaluation

Despite the philosophical stance of any educator, the reality of teaching requires that students be evaluated in some fashion. Evaluation, if defined objectively, is the

collecting, processing and using of information to formulate judgments about a student's progress, ability or performance. This is multi-faceted and includes far more than objective test scores. Evaluation is the tool utilized to satisfy accountability. As educators, we are accountable to report progress, document growth, and provide an environment conducive to growth.

Traditional language arts programs typically base evaluation on objective test scores, objective daily work scores and a series of isolated tests. While some information may be gained with this mode of evaluation, the entirety of a student's progress is not documented. "Kidwatching" may help to alleviate this and takes the form of teacher observations, interviews, conferences, discussion, video or audio recordings of a child reading, folders of completed student work and anecdotal records.

At the end of the unit, masters for evaluation may be found. Teachers can document whether or not students have completed the necessary activities, record observations, and note both troubled aspects of a student's performance as well as growth. While this may be initially time consuming, once each child has his or her own evaluation folder, teachers can more easily record data.

#### Time Required

In order to complete the unit which follows, in its entirety, a period of two to three months may be required. Thus, teachers are encouraged to utilize as much of the unit as need be. Even if Anne of Green Gables is not read, some of the student masters for this novel could be utilized in other subjects. For example, issues such as discrimination may be addressed in social studies.

This unit is a "book of ideas" in that it is intended to be a springboard for exploration into alternative teaching methodologies. It is not intended to be a structured program which must be followed faithfully. Take what you wish from the pages that follow, modify it, shape it, ponder about it, and ENJOY!

## Unit Objectives

### A. Literary Objectives

1. To create a "connection" for students between real life and the issues raised in a novel.
2. To sensitize students to human nature, emotions, and experiences.
3. To encourage students to examine the "why" of literary experiences rather than simply the "what".

### B. Language Arts Objectives

1. **Reading:** (Literary Skills)
  - a. Respond personally to literature.
  - b. Recognize stereotypes in literature.
  - c. Become sensitive to character motivation, disposition, and change.
  - d. Demonstrate an appreciation of literature.
  - e. Grasp the meaning in a literary piece.
  - f. Become familiar with story structure.
2. **Writing:**
  - a. Use pre-writing, drafting and revising techniques in writing.
  - b. Encourage a love and enthusiasm for writing.
3. **Listening:**
  - a. Recognize the value of setting purposes for listening.
  - b. Recognize that listening is an active process.
  - c. Participate in group activities as effective

listeners.

- d. Respond appropriately to a speaker and message.

**4. Speaking:**

- a. Express thoughts clearly in presentations to a whole-class audience.
- b. Participate in group activities as effective speakers.

**5. Viewing:**

- a. Engage actively in the viewing of visual material.
- b. Gather information from visual materials.
- c. Recognize that viewing is an active process.

ACTIVITIES	MATERIALS	PURPOSE	STRANDS					EVALUATION
			R	W	S	L	V	
1. Novel introduction and semantic map	<ul style="list-style-type: none"> <li>- Map of Canada</li> <li>- Pictures of P. E. I.</li> <li>- Movie or film of P. E. I.</li> </ul>	<p>To "sell" the novel</p> <p>To create a frame of reference for reading</p>		/	/	/	/	<p>Participation</p> <p>Journal entry</p>
2. Introduction of individual projects	<ul style="list-style-type: none"> <li>- List of themes</li> <li>- Student forms</li> </ul>	To encourage independent work and discovery		/	/	/		Submission of project outline
3. Reading the novel - Activities for discussion and written response	<ul style="list-style-type: none"> <li>- Novel</li> <li>- Student writing activities</li> </ul>	<p>To bring together reading, writing, and discussing through the utilization of a novel</p> <p>To encourage a love for reading and writing</p>	/	/	/	/		<p>Level of participation</p> <p>Quality of written work</p> <p>Level of comprehension</p>
4. Card Characters	<ul style="list-style-type: none"> <li>- 5 x 7 blank cards</li> <li>- pictures</li> <li>- colored paper</li> </ul>	To develop a sensitivity to character disposition	/	/	/	/		<p>Level of participation</p> <p>Quality of product</p>
5. Character Change (Ongoing activities)	<ul style="list-style-type: none"> <li>- Character change masters</li> <li>- Magazines</li> <li>- Colored paper</li> </ul>	To develop a sensitivity to character change and the influence of circumstance	/	/	/	/		<p>Level of participation</p> <p>Completion of character change forms</p>
6. Setting: Painting With Words	<ul style="list-style-type: none"> <li>- Paints</li> <li>- Large sheets of paper</li> <li>- Lined paper</li> </ul>	<p>To develop a sensitivity to words and their impact</p> <p>To create an understanding of setting</p>	/	/	/	/		<p>Completion of painting and description of setting</p>

ACTIVITIES	MATERIALS	PURPOSE	STRANDS					EVALUATION
			R	W	S	L	V	
7. Setting: A Place in Time	- Chart paper	To demonstrate how a period of time can influence character action	/	/	/	/		Level of participation Quality of chart created
8. Plot: The foundation of story	- Paint - Large, blank paper - Large, lined paper	To demonstrate how a story is structured	/	/	/	/		Level of participation Quality of class final product
9. Pre-Writing activities and rough draft	- Lined paper - Pre-writing ideas - 'Rough draft' stamp	To begin the writing process and to establish a skeletal foundation for a story	/	/	/	/		Completion of a rough story draft
10. Peer editing and revision	- rough story drafts	To encourage revision and cooperative learning	/	/	/	/		Noteable changes in first draft
11. Final draft	- Lined paper	To utilize feedback in order to create a final product	/	/				Quality of written product
12. Presentation of individual projects	- student projects	To provide an opportunity for students to share their independent work	/	/	/	/		Quality of product
13. Viewing of "Anne of Green Gables" movie (Comparison to novel)	- movie comparison sheet	To view for pleasure To view for information and to compare		/			/	Level of participation Completion of chart paper or student master

## Introduction to the Novel

### Objectives

1. To "sell" the novel to the students.
2. To provide a frame of reference for subsequent reading.

### Procedure

1. Begin with a map of Canada. Locate Prince Edward Island and explain that this is where the upcoming story is going to take place.
2. Show pictures of the island or obtain a filmstrip or movie on this topic.
3. After viewing the film or the pictures, have students begin a "semantic map" for Anne of Green Gables. Additional topics could be added as the story progresses. \*The map which follows in an EXAMPLE ONLY.

### Anne of Green Gables

#### **Prince Edward Island**

- sea life
- lush vegetation

#### **Orphans**

- loneliness
- no parents

#### **Friendship**

- adventure
- companion

#### **Neighbors**

- curious



#### **Vanity**

- mirrors
- dangerous

#### **School**

- teachers
- learning

#### **Conversations**

- debate
- learn

#### **Parents**

- love

### Follow-Up

1. Have each student begin a "Response Journal" for periodic writing. The writing done in this journal is intended to be in response to an issue, discovery, or discussion in class. Begin the first entry after this lesson. Guide questions could be . . . What did we do in this lesson? What did I learn? How do I feel about it?

#### Check List

1. The student participated in the discussion of Prince Edward Island.
2. The student was attentive during the filmstrip presentation.
3. The student completed the response journal entry.

## Individual Projects

### Objectives

1. To allow children the opportunity to work individually.
2. To encourage the creation of a personalized and original project.

### Outline

With every novel comes a series of inner themes. As is the case with Anne of Green Gables, themes such as the following evolve from the novel:

1. Famous Orphans (eg. Oliver, Little Orphan Annie)
2. Stereotypes
3. Prince Edward Island
4. The Power of Imagination
5. Red . . . Beautiful Red
6. Friendship
7. Death
8. Vanity
9. Gossip
10. School

From this range of "open ended" topics, students could select one of the above themes to use as a basis for an individual project. A theme of their own choice should also be encouraged. Once students have made their selection, it is up to them to decide how to implement the theme into a project.

For example, with "Red . . . Beautiful Red", they could write a story about a land of red; describe what life would be like if everyone had red hair; paint a picture or create a collage of red; write a poem about red; do a dramatic monologue involving the beauty of red; find out how hair colour is determined genetically; etc.

While the topic is open ended, the students are still held accountable for the completion of the project. Thus, the submission of a project title and completion date is needed.

Individual Project Form

Student's Name: \_\_\_\_\_

Project Title: \_\_\_\_\_

Date to be Completed: \_\_\_\_\_

Description of Project:

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Teacher's Initials: \_\_\_\_\_

## Reading the Novel

### General Objectives

1. To bring together the activities of reading, writing, and discussing through the utilization of a novel.
2. To encourage a love for reading and writing.
3. To encourage a personal response to literature.
4. To recognize the meaning in written material.
5. To become familiar with story structure.

### Introduction

1. Have the students look at the cover of the novel. To promote discussion, suggested questions are as follows:

- What is the girl on the cover doing?
- What might she be thinking?
- Is she waiting for someone?
- Is she leaving for somewhere or has she just arrived?
- What kind of a person do you think she is?
- Would you want her for a friend?
- Do you think you would want to be this girl?

\*Once student curiosity has been ignited, the reading should begin.

### Procedure

The reading of Anne of Green Gables is intended to be approached differently with each group of children. It is a rather "threatening" novel in appearance as it is lengthy and contains rich vocabulary. Thus, teacher judgment is

vital. Suggested approaches to the reading of the novel are as follows:

1. Read the entire novel to the students while they listen attentively for information and for pleasure.
2. Read the novel to the students while they follow in their own copies.
3. Read parts of the novel aloud and allow other sections to be read silently, aloud, in groups, or in pairs.
4. Have students read the entire novel silently, aloud, in groups, or in pairs.
5. Keep the entire class at the same place in the novel study but allow them access to a number of other novels for outside reading.
6. Allow students to read the selected novel at their own pace and complete activities at their own pace.

\*The novel study unit has been designed to accommodate any or all of the above approaches.

### Follow-Up

A number of writing activities have been developed to accompany all chapters in the novel. While there is a variety of choices, not all masters need be completed. Moreover, the writing activity questions could be utilized to generate discussion rather than written responses.

While topic choice has been made for the students, answers are extremely open ended. Topic choice allows for a common class frame of reference. This enhances discussion. However, students are required to generate individual responses and validate them through "evidence" from the novel, personal experience, or personal belief systems.

### Evaluation

1. Each activity has a space for "Feedback" from the teacher or a classmate.
2. A "check list" for these activities follows in the evaluation section and could be used to track students and

their progress. The master is blank in order to facilitate the selection of a variety of activities.

## SUMMARIES FOR ANNE OF GREEN GABLES

### Chapters One, Two, and Three:

Mrs. Rachel Lynde, a curious and often meddling neighbor, is intrigued when she sees Matthew Cuthbert leave his home. Matthew rarely goes to town and thus his leaving sparks Mrs. Rachel Lynde's interest. When she goes to investigate, Mrs. Lynde discovers that Matthew has gone to fetch an orphan boy from the train station.

When Matthew arrives at the station, however, he discovers that the boy he requested is, in fact, a girl. Despite the mistake, Matthew takes the young girl home to his sister, Marilla.

Marilla decides, upon the arrival of "Anne Shirley", that a girl will not do and must be returned to the orphanage immediately. The news devastates Anne who cries openly and grieves for the home she almost had.

It is agreed that Anne will stay for one night and Marilla shows her to the quarters in the east gable. Feeling lost, disappointed, and friendless, Anne cries herself to sleep. Marilla pouts over the inconvenience and Matthew contemplates keeping the girl. Matthew's idea is dismissed by Marilla. She believes only a boy could be of use to them in their daily endeavors.

### Chapters Four, Five and Six:

Anne awakes to the lovely sight of Green Gables in the morning and then remembers the sad news of the night before. Marilla instructs her to dress and come down to breakfast. Once breakfast is over, Marilla sets out with Anne to Mrs. Spencer's home to clear up the "mistake".

During the ride, Anne tells Marilla of her history. Anne was born to Walter and Bertha Shirley who died, of fever, when Anne was three months old. Mrs. Thomas, a family friend agreed to care for Anne. This arrangement ended when Mr. Thomas died and Mrs. Thomas left, without Anne, for her mother-in-law's home. A couple named Mr. and Mrs. Hammond then took Anne in to care for their eight children. When Mr. Hammond died, Mrs. Hammond divided her children up among her relatives, sent Anne to an Asylum at Hopeton, and left for the United States.

Marilla begins to feel sorry for Anne and secretly questions whether or not she wished to give her up. A stern and insensitive woman named Mrs. Blewett becomes the catalyst in this decision. Upon arrival at Mrs. Spencer's

house, Mrs. Blewett offers to take Anne. This encourages Marilla to decide against giving Anne up.

Anne and Marilla return to Green Gables where a happy and contented Matthew is waiting for them. He is delighted with Marilla's decision.

#### Chapters Seven, Eight, and Nine:

Marilla is dismayed at Anne's lack of religious knowledge and thus teaches her how to say her prayers. "The Lord's Prayer" becomes of primary importance and Anne learns this by heart.

Anne tells Marilla of her imaginary friends Katie Maurice and Violetta. Katie is Anne's reflection in a glass bookcase and Violetta is an echo. Both comfort Anne in times of loneliness. Marilla informs Anne that she may have a real friend in the neighbor girl . . . Diana Berry. Anne waits in anticipation for an introduction.

Meanwhile, Anne is introduced to Mrs. Rachel Lynn who proceeds to insult Anne's appearance. This is met with anger by Anne who verbally assaults Mrs. Lynde for her insensitivity. Although Marilla insists that Anne apologize, she is secretly amused at Anne's ability to verbally chastise the gossipy Mrs. Lynde.

#### Chapters Ten, Eleven, and Twelve:

Anne is sent to her room and informed that she must stay there until she is willing to apologize to Mrs. Lynde. An entire day goes by until finally Matthew convinces Anne to swallow her pride and apologize. A long and dramatic apology follows and Mrs. Lynde accepts.

Anne is then sent to Sunday school to further socialize her. However, she finds this extremely boring and communicates this to Marilla. While overtly displeased with such a statement, Marilla secretly agrees with Anne.

Anne finally meets Diana Berry and a friendship is begun immediately. Matthew brings Anne chocolates from town which she shares with her new friend.

#### Chapters Thirteen, Fourteen, and Fifteen:

The church announces an upcoming youth picnic. This potential event brings forth great joy within Anne. Marilla agrees to bake a basket of goodies for Anne to take to the picnic. In the meantime, Marilla's treasured brooch goes

missing. Anne admits playing with it. She is sent to her room and told she must stay there until she confesses.

Eager to attend the picnic, Anne makes up a confession and describes how she accidentally dropped the priceless brooch into a pond. Such a confession is met with tremendous anger on Marilla's part and Anne is refused permission to attend the picnic. The brooch is later found on Marilla's shawl; an apology follows; and Anne attends the picnic.

The next day in school, Gilbert Blythe makes the mistake of calling Anne "Carrots". He receives a whack on the head with a slate and Anne is told to stand by the board for the rest of the day. She is punished once again when she comes in late and must sit beside Gilbert. Anne decides she hates school, the teacher, and Gilbert Blythe. She then proceeds to quit school.

#### Chapters Sixteen, Seventeen, and Eighteen:

Marilla goes to town and tells Anne she may have Diana over for tea. By mistake, Diana is given wine instead of raspberry cordial. She goes home intoxicated and Mrs. Berry sends word that Anne is no longer permitted to play with Diana.

In order to be near Diana, Anne agrees to go back to school. The broken friendship encourages Anne to concentrate on her studies. This eases her pain somewhat and she is promoted to fifth class.

The friendship is restored when a Premier's meeting takes Mrs. Berry, Marilla, and other adults thirty miles from Green Gables. Diana's little sister is taken ill with the croup and Anne nurses her back to health. When Mrs. Berry learns that Anne saved her daughter's life, she asks for forgiveness and Diana is once again allowed to play with Anne.

#### Chapters Nineteen, Twenty, and Twenty-One:

Anne is invited to sleep at Diana's house. When the two return from a concert, the house is dark and they decide to race each other to the spare bedroom. They accidentally jump on Diana's aunt Josephine, who arrived while they were at the concert. Josephine is extremely cross and decides to leave the following morning.

Anne apologizes to her and convinces her that the entire episode was an accident. Aunt Josephine is convinced to stay and grows quite fond of "that Anne girl".

The next evening, Anne is once again sent to Diana's home for an apron pattern. Her vivid imagination gets the best of her as she travels through the "haunted woods".

Marilla is annoyed at such silliness and encourages Anne to be content with the more commonplace things in life. Anne realizes that imagination, gone wild, is a dangerous thing.

A new minister and his wife move to town. The Allans are invited to tea and Anne grows immediately fond of them. She bakes a layer cake for the occasion and is devastated when she discovers a drastic mistake in the recipe. After strange faces from her guests, Marilla goes to investigate the pantry and discovers that Anne accidentally used anodyne liniment in the cake instead of vanilla. An embarrassed Anne goes to her room where her tears are later dried by Mrs. Allan.

#### Chapters Twenty-Two, Twenty-Three, and Twenty-Four:

Anne is invited to tea at Mrs. Allan's home. She meets girls from other Sunday school classes and they all sing together. Anne is then encouraged to join the church choir . . . which she does.

Mrs. Lynde informs Marilla that the school board has hired a female teacher. Such an incident is viewed as "scandalous" by Mrs. Lynde but Anne is excited at the prospect of meeting the new teacher.

A party at Diana's and a game of "dare" hinders this meeting, however. The girls at the party dare Anne to walk the ridgepole. She falls off, breaks her ankle, and misses an entire month of school. When she does go to school, she meets Miss Stacy, whom she loves instantly. Together, with her class, Miss Stacy begins to plan a Christmas concert.

#### Chapters Twenty-Five, Twenty-Six, and Twenty-Seven:

Matthew buys Anne a beautiful new dress for Christmas. She wears it to the Christmas concert and looks elegant. A few days after the concert, Diana and Anne begin the "Story Club" in order to cure their severe case of boredom. The club is open to female members only and each member is expected to produce one story per week. Such a club receives praise from Matthew but not from Marilla. She believes reading and writing imaginative stories is a complete waste of valuable time.

Her zest for adventure and imagination places Anne in yet another predicament shortly after the beginning of the Story Club. A peddler comes by and sells Anne a bottle of hair dye. The promise of raven black hair entices Anne to use it immediately. However, the result is green hair. Anne misses school for one week and tries unsuccessfully to wash the dye out of her hair. When this fails, her hair is cut and she goes back to school and to the nickname "Scarecrow".

#### Chapters Twenty-Eight, Twenty-Nine, and Thirty:

Anne and her friends go down to the river. Using a flat, they begin to dramatize Tennyson's "Elaine". It is decided that Anne will be Elaine and thus she is placed upon the flat and sent down the stream. The flat begins to sink but Anne is able to reach some bridge piles and safety. Gilbert Blythe comes rowing towards her in a dory and carries her to dry land. He asks for her friendship but Anne declines, still angry over the "Carrots" comment.

The next day Anne and Diana are invited to Aunt Josephine's in the city and to an exhibition. Josephine grows to like Anne a great deal and she shows both girls many sites. Although Anne enjoys her visit, she is pleased to return home.

Miss Stacy visits Marilla at Green Gables and asks if Anne may begin to study in order to enter Queen's University. Marilla agrees and Anne, but not Diana, begins to stay after school for extra help. Anne studies a great deal for the exams and is relieved when vacation begins.

#### Chapters Thirty-One, Thirty-Two and Thirty-Three:

Anne enjoys her summer and returns to Miss Stacy's class full of zest and enthusiasm. She continues to prepare for her exams and then leaves for Queen's to write them. After a great deal of suspense and a three week period of time, the results of the exams are published in the local paper. Anne receives top honors and finishes first in the class.

Anne utilizes her talents in a local concert. She recites a poem which impresses the crowd immensely. They give her an encore.

#### Chapters Thirty-Four, Thirty-Five, and Thirty-Six:

Anne sets off to begin her studies at Queen's after a tearful farewell to Diana. She gets acquainted with her new colleagues but is extremely homesick. That night, while crying in her room, Anne is interrupted by Josie Prye. She tells Anne of the Avery Scholarship and Anne contemplates continuing her studies in pursuit of a B.A.

At the end of the term, Anne wins the Avery Scholarship and then returns to Green Gables. She is excited about her promising future but is dismayed at the poor physical condition of Matthew.

#### Chapters Thirty-Seven and Thirty-Eight:

Matthew dies suddenly of heart failure. Both Anne and Marilla begin the long process of grieving. Guilt, one

emotion prevalent after the death of a loved one, is experienced by Anne. She feels guilty for later enjoying herself and even laughing. Continuous grief and sadness, Anne believes, are in order following the death of one so dear.

Following Matthew's death, Anne's future is further complicated by Marilla's potential blindness. Thus, Anne decides to stay and teach in the area in order to keep Marilla company and help to preserve Green Gables. Anne's teaching position is obtained after the resignation of Gilbert Blythe. Such a sacrifice brings about a reconciliation between the two. Anne's future, although not as she had planned, is looked upon with promise and as simply a "bend in the road".

## Vocabulary

### Objectives

1. To incorporate the teaching of vocabulary into a meaningful, and enjoyable context.

### Procedure

1. Traditional approaches to the teaching of vocabulary typically present words in an isolated fashion. This is usually done prior to reading. While such an approach may have some merit, alternatives should be considered. The list of suggestions below are just that . . . suggestions. Teacher judgment and preference is of utmost importance and thus should be utilized.

### VOCABULARY SUGGESTIONS

a) Select a word from the chapters being read and use it as the "Pass Word" of the day. Write it on the board, on a poster, or on another medium in the morning. Explain to the children what the word means. During the day, they should be periodically required to reveal the "Pass Word" and its definition. (eg. Before coming in after recess, before the beginning of another class etc.)

b) Present two or three words prior to reading the chapter(s) being studied. Ask the students to listen for the words and then explain to you, using context clues, what the words mean.

c) Select a new word and have the students act it out.

d) Put a series of new words and their definitions on the board. Have a variety of children act them out. It is up the rest of the class to identify the new words . . . after seeing the "show".

e) Have students select a word from the chapter(s) being studied and draw or paint a picture which "defines" it.

\*A listing of difficult words and their page numbers follows.

Evaluation: "Check List"

1. The student participated in vocabulary activities.
  
2. The student was able to define and utilize vocabulary words when asked to do so.

Vocabulary: Anne of Green Gables

Chapter One: abundant (1); ponder (3); precise (4); orphan (6); sensation (8)

Chapter Two: uncomfortable (9); commonplace (11); foreign (13); entice (17)

Chapter Three: luminous (23)

Chapter Four: despair (32); affliction (32)

Chapter Five: pity (41)

Chapter Six: motive (47)

Chapter Seven: eternal (49); heathen (50); oblige (50)

Chapter Eight: reprimand (53); disrespectful (54); irreverent (56); intimate (57); fickle (59)

Chapter Nine: inspect (62); disposition (64); outspoken (68)

Chapter Ten: burglar (71); imprisonment (71); apologize (71); enchantment (73); vain (76)

Chapter Eleven: offend (78); fidget (80); recite (82)

Chapter Twelve: ridiculous (84)

Chapter Thirteen: inspiration (92); prevent (93); smitten (94)

Chapter Fourteen: confess (99); responsible (104)

Chapter Fifteen: tantalize (105); criticize (108); oblivious (111); tantrum (118)

Chapter Sixteen: crimson (120); dismal (124)

Chapter Seventeen: remorse (133); scholar (34)

Chapter Eighteen: oblivion (146)

Chapter Nineteen: catastrophe (148); humiliation (151); impulsive (156); wrath (157)

Chapter Twenty: vivid (162); sympathy (162); commonplace (164)

Chapter Twenty-One: splendid (170); pneumonia (173)

Chapter Twenty-Two: cherish (178); prediction (179); etiquette (179)

Chapter 23: victory (184); tedious (188); juvenile (188);

Chapter 24: mellow (190); patriotism (192)

Chapter 25: ordeal (196); extravagance (200)

Chapter 26: complacent (208); cultivate (210); nom de plume (210)

Chapter 27: disobedient (214); temptation (217)

Chapter 28: grievance (225); consternation (227)

Chapter 29: consolation (233); insignificant (234); epoch (237)

Chapter 30: overcome (242); imperfect (244); charity (244); ambition (245); rivalry (245); indifferent (246)

Chapter 31: alert (250); scandalous (251); critic (255)

Chapter 32: superstitious (258); surpass (261)

Chapter 33: reputation (267); resign (267)

Chapter 34: ample (275); objectionable (279); homesickness (279)

Chapter 35: jest (283); optimism (287)

Chapter 36: studious (290)

Chapter 37: restore (294); instantaneous (295); tranquil (295); comprehend (296); disloyalty (297)

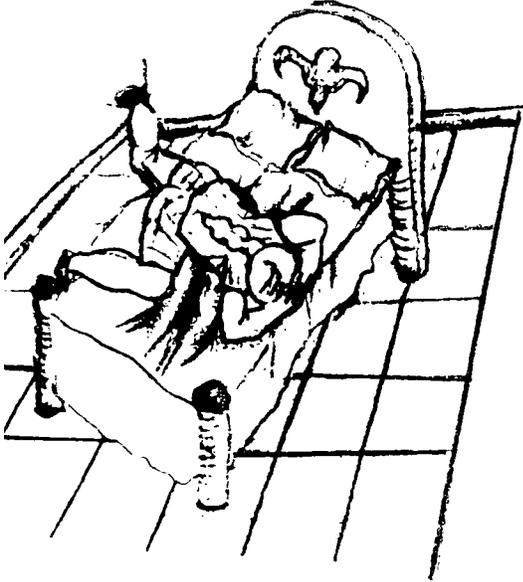
Chapter 38: inert (301); sacrifice (304); thrive (305) oblige (306)



Chapter One  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



It has been said that "Gossip makes innocent people cry in their pillows". What does this mean? Why might gossip be a dangerous thing? (Play a game of Russian gossip to illustrate the dangers of gossip.)

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Feedback:

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Chapter Two  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

As your teacher reads a description of The Lake of Shining Waters or The White Way of Delight, draw a picture to illustrate your vision of these places. How do Anne's names add to the description of the scene?

Feedback:

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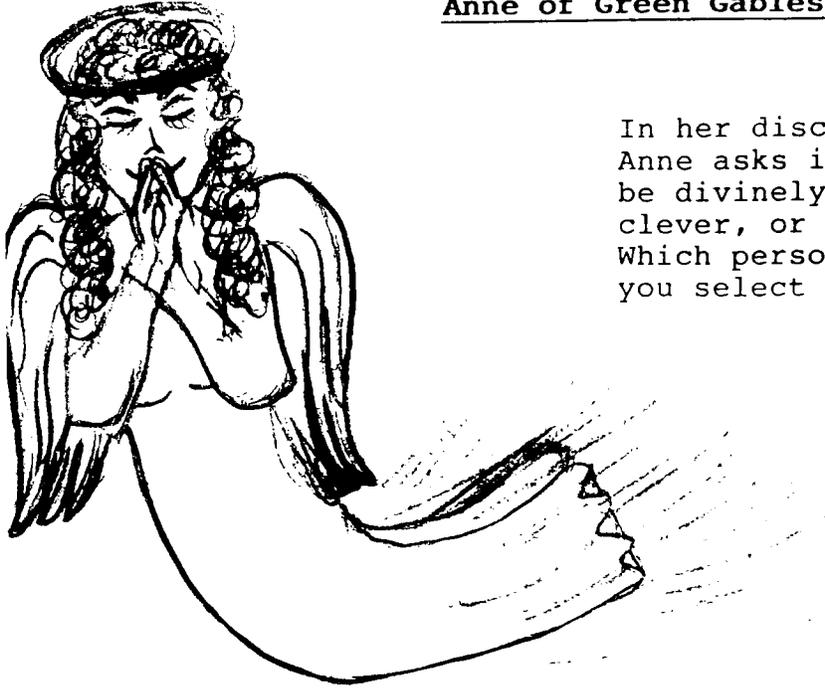
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Chapter Two  
Anne of Green Gables

Date: \_\_\_\_\_



In her discussion with Matthew, Anne asks if he would rather be divinely beautiful, dazzlingly clever, or angelically good? Which personality trait would you select and why?

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**Feedback:**

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Chapter Three  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Complete the following sentences:

I feel disappointed when \_\_\_\_\_

\_\_\_\_\_

I feel angry when \_\_\_\_\_

\_\_\_\_\_

I feel joyous when \_\_\_\_\_

\_\_\_\_\_

I feel excited when \_\_\_\_\_

\_\_\_\_\_

I feel adventurous when \_\_\_\_\_

\_\_\_\_\_

I feel mischievous when \_\_\_\_\_

\_\_\_\_\_

I feel afraid when \_\_\_\_\_

\_\_\_\_\_

I feel sorrow when \_\_\_\_\_

\_\_\_\_\_

I want to cry when \_\_\_\_\_

\_\_\_\_\_

I wish I had a friend when \_\_\_\_\_

\_\_\_\_\_

I feel empty inside when \_\_\_\_\_

\_\_\_\_\_

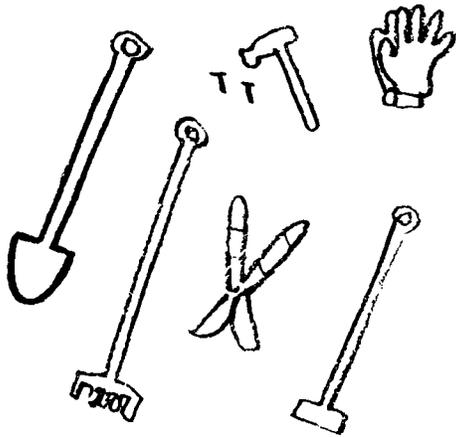




Chapter Four  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



What is Matthew implying when he states: "Little Jerry Buote from the Creek was here this morning, and I told him I guessed I'd hire him for the summer". (Page 36) How does Marilla's response give you a clue?

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Feedback:

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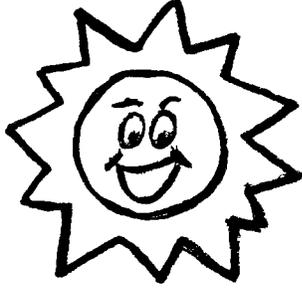
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Chapter Four  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Anne feels better about her situation in the morning than she did the previous evening. She states: "The world doesn't seem such a howling wilderness as it did last night". (Page 32) Which time of day do you prefer and why? Why might Anne prefer mornings?

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**Feedback:**

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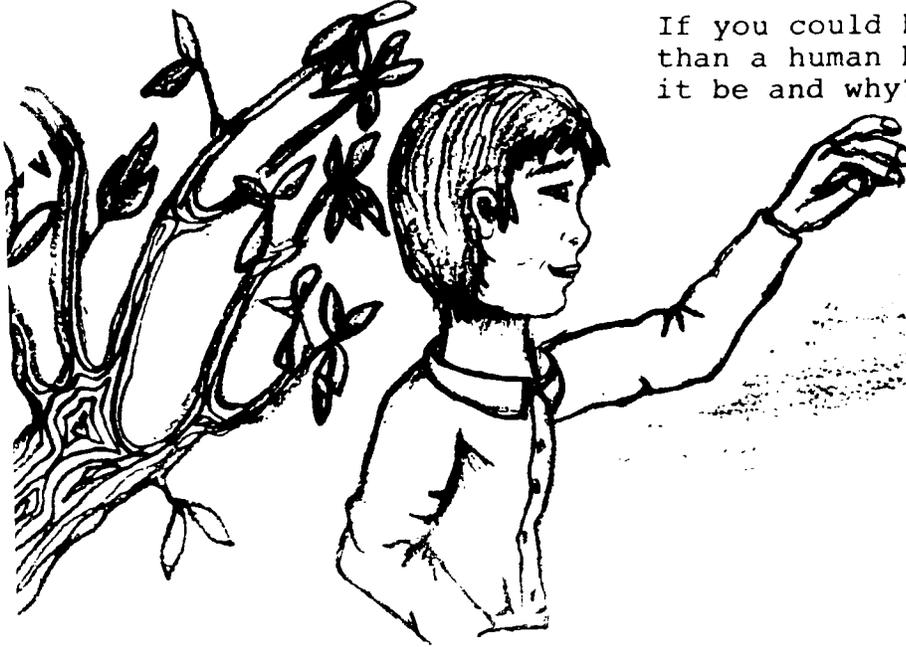
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Chapter Five  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



If you could be anything other than a human being, what would it be and why?

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Feedback:

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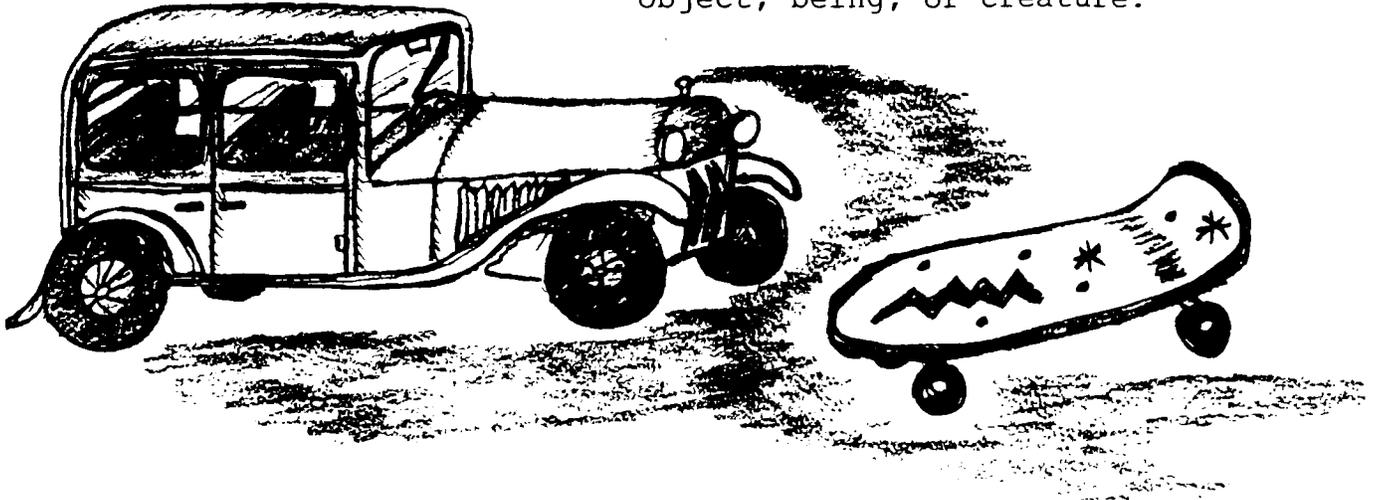
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Chapter Five  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Write a brief description  
of your day as this animal,  
object, being, or creature.



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Feedback:

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Chapter Six  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Now that you have read about Anne's uncertain future, how does this make you appreciate your parents? Write a letter to your parents expressing your feelings for them.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_,  
\_\_\_\_\_  
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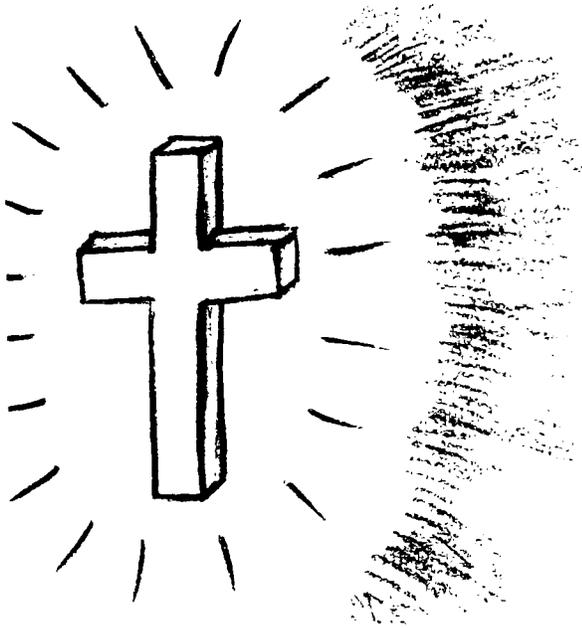
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Chapter Seven  
Anne of Green Gables

Date: \_\_\_\_\_



What is a "Christian"? This term could have many definitions.

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**Feedback:**

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Chapter Eight  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Anne is continually told to "Hold your tongue." If taken literally, what would Anne be doing if she obeyed this command? Can you find other examples of figures of speech? Draw pictures to illustrate what these figures of speech would make people do. (If taken seriously.)

Feedback:

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Chapter Eight  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



The making up of imaginary friends demonstrates that Anne is a very lonely person. What might life be like with no friends?

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Feedback:

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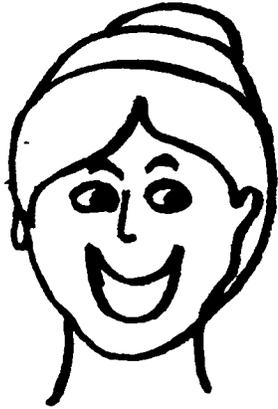
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Chapter Nine  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Why does Marilla want to laugh  
at the end of the chapter?



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Feedback:

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Chapter Nine  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Have you ever hurt someone  
by calling him/her a name?  
Write an imaginary letter  
to this person and apologize  
for your insensitivity.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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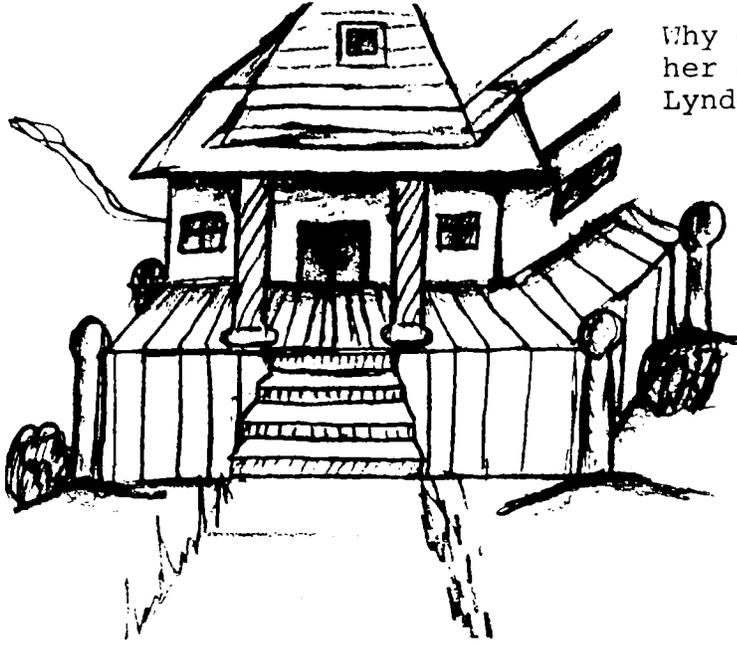




Chapter Ten  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Why did Anne secretly enjoy her dramatic apology to Mrs. Lynde?

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Feedback:

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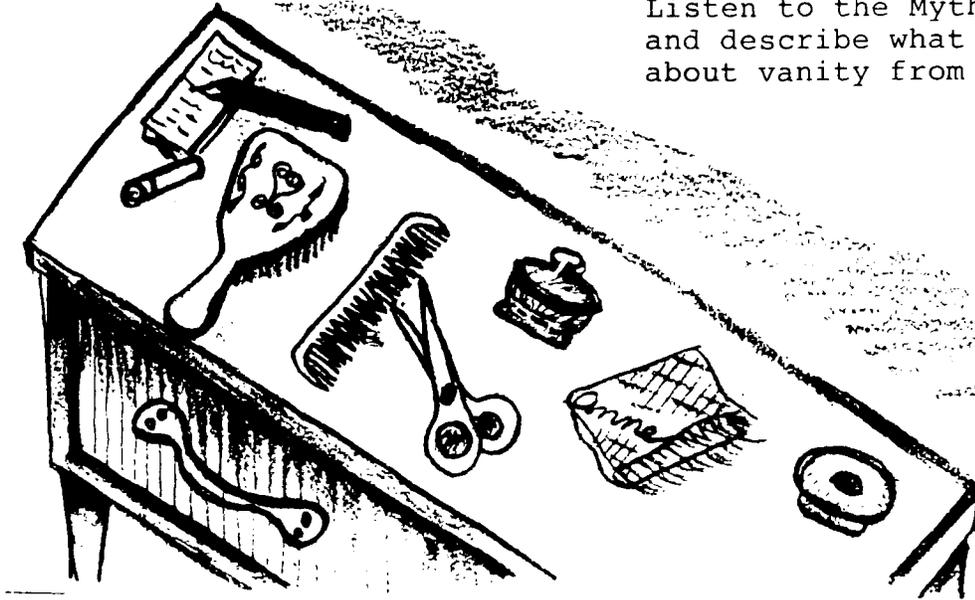


Chapter Ten  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Listen to the Myth of Narcissism and describe what you learned about vanity from this story.



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Feedback:

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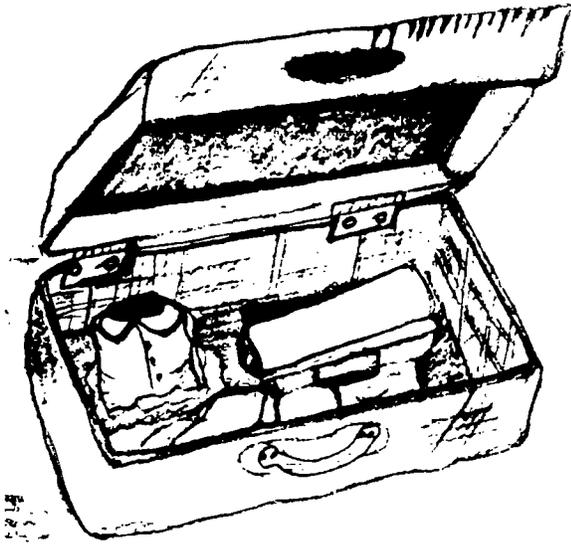




Chapter Thirteen  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Marilla's brooch is considered her most treasured possession. What is your most treasured possession and why did you select this item?

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Feedback:

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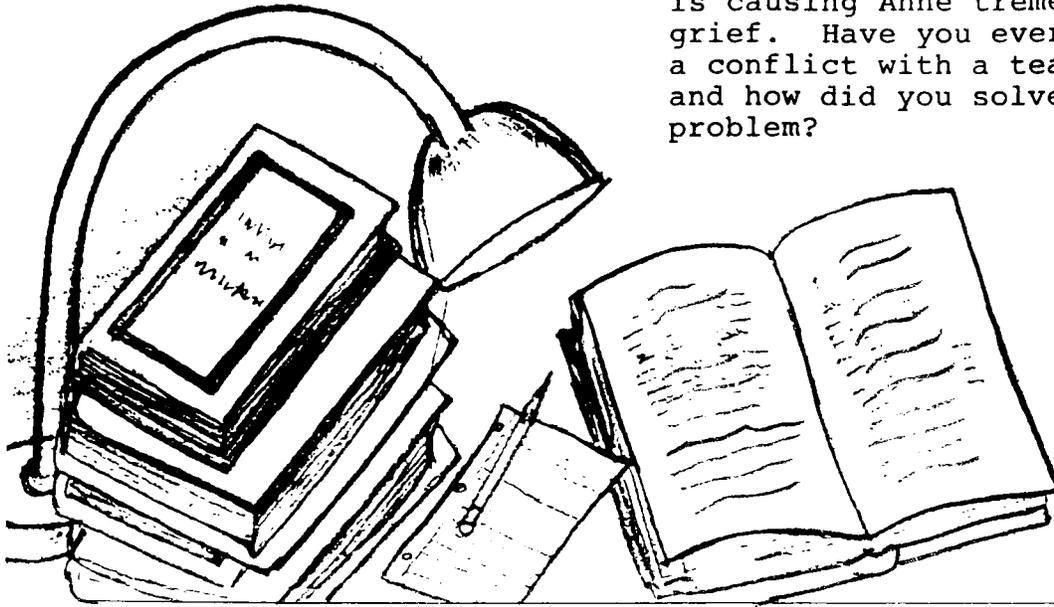


Chapter Fifteen  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Conflict with Mr. Phillips is causing Anne tremendous grief. Have you ever had a conflict with a teacher and how did you solve this problem?



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Feedback:

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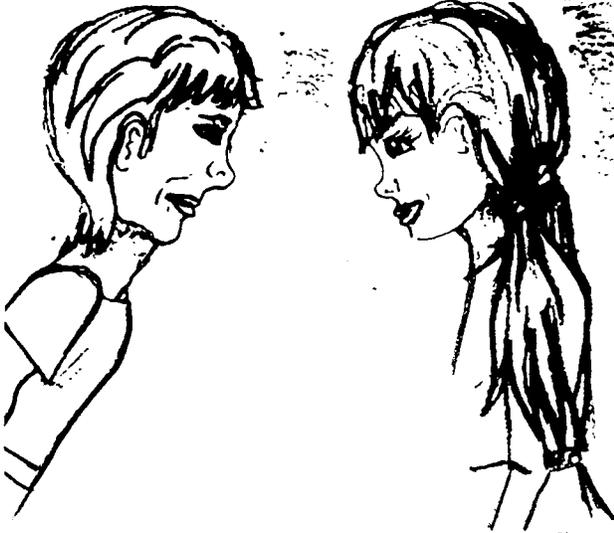
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Chapter Fifteen  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

The boys and girls in Anne's classroom are separated. Do you think it is right to separate boys and girls in school? Give reasons for your answer.



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Feedback:

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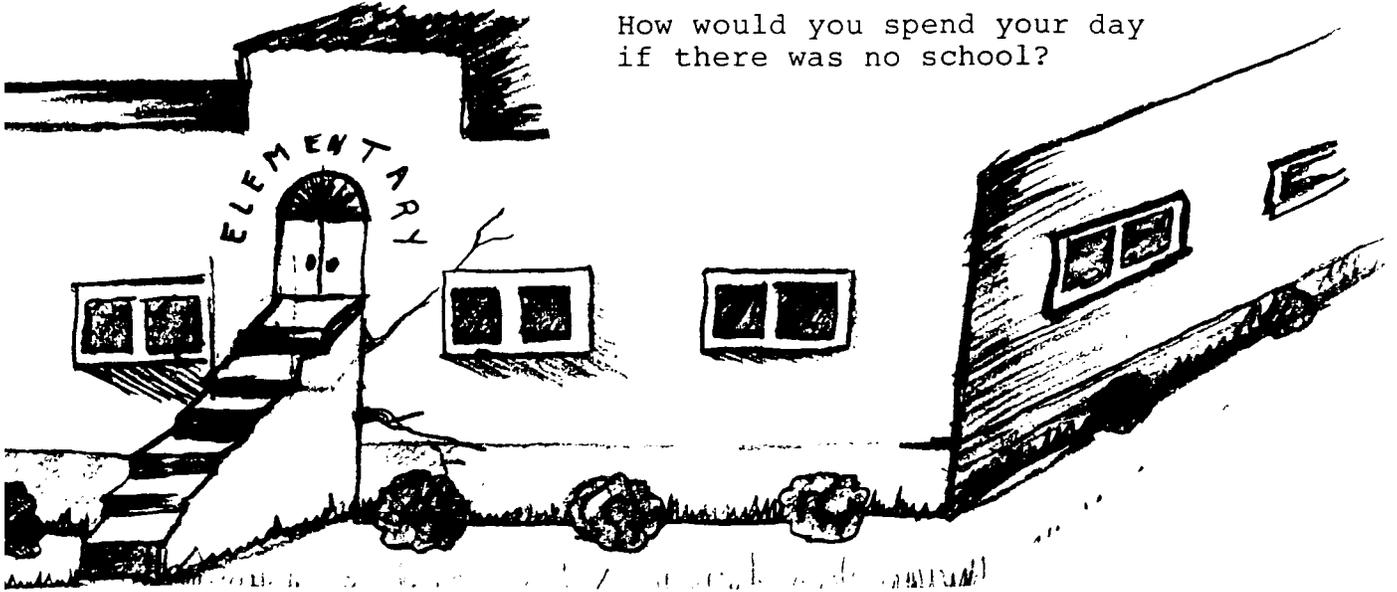
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Chapter Fifteen  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

How would you spend your day  
if there was no school?



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Feedback:

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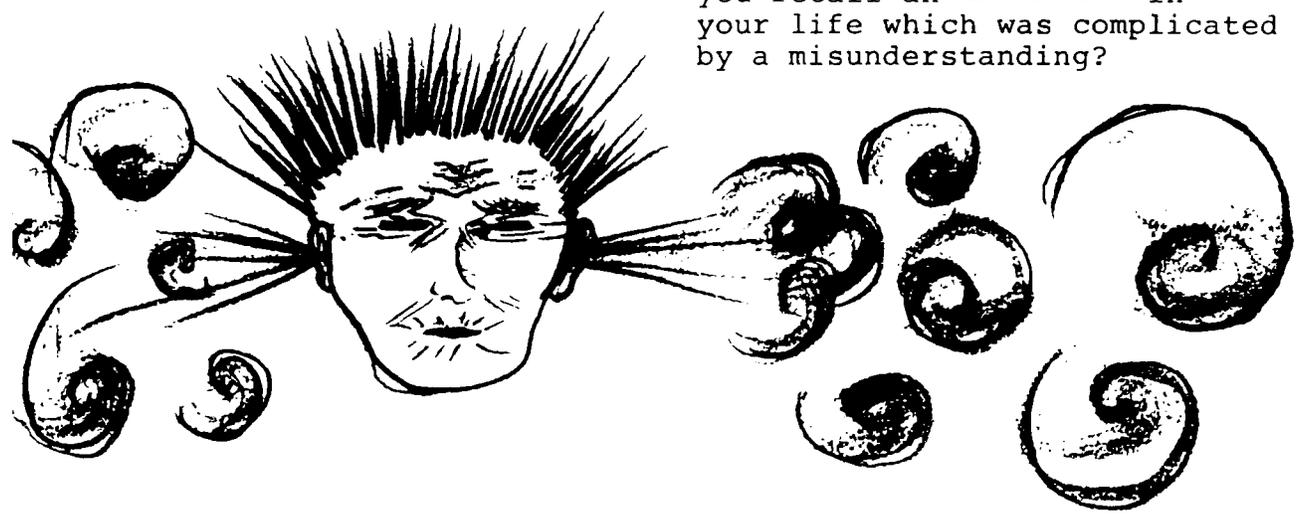


Chapter Sixteen  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Misunderstandings often create tremendous problems. Can you recall an incident in your life which was complicated by a misunderstanding?



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Feedback:

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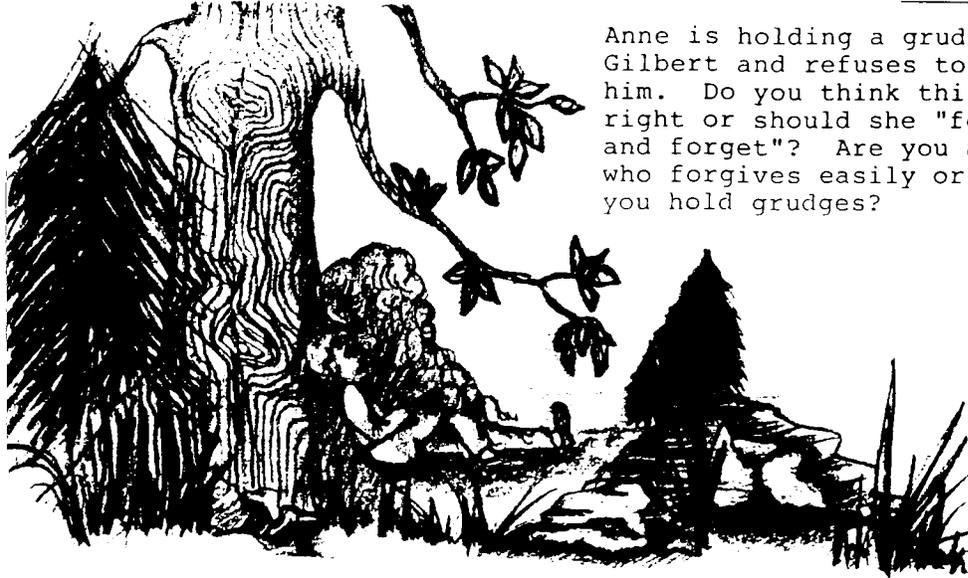




Chapter Seventeen  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Anne is holding a grudge against Gilbert and refuses to forgive him. Do you think this is right or should she "forgive and forget"? Are you a person who forgives easily or do you hold grudges?

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Feedback:

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Chapter Seventeen  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Describe your favorite and least favorite subject in school. Why did you select these?

MATH

SOCIAL

SCIENCE

MUSIC

ART

PHYS-ED

PEPPER

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Feedback:

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Chapter Nineteen  
Anne of Green Gables

Date: \_\_\_\_\_



Do you think the school should have a Christmas concert or not? Does this take away from study time? Is this justifiable?

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Feedback:

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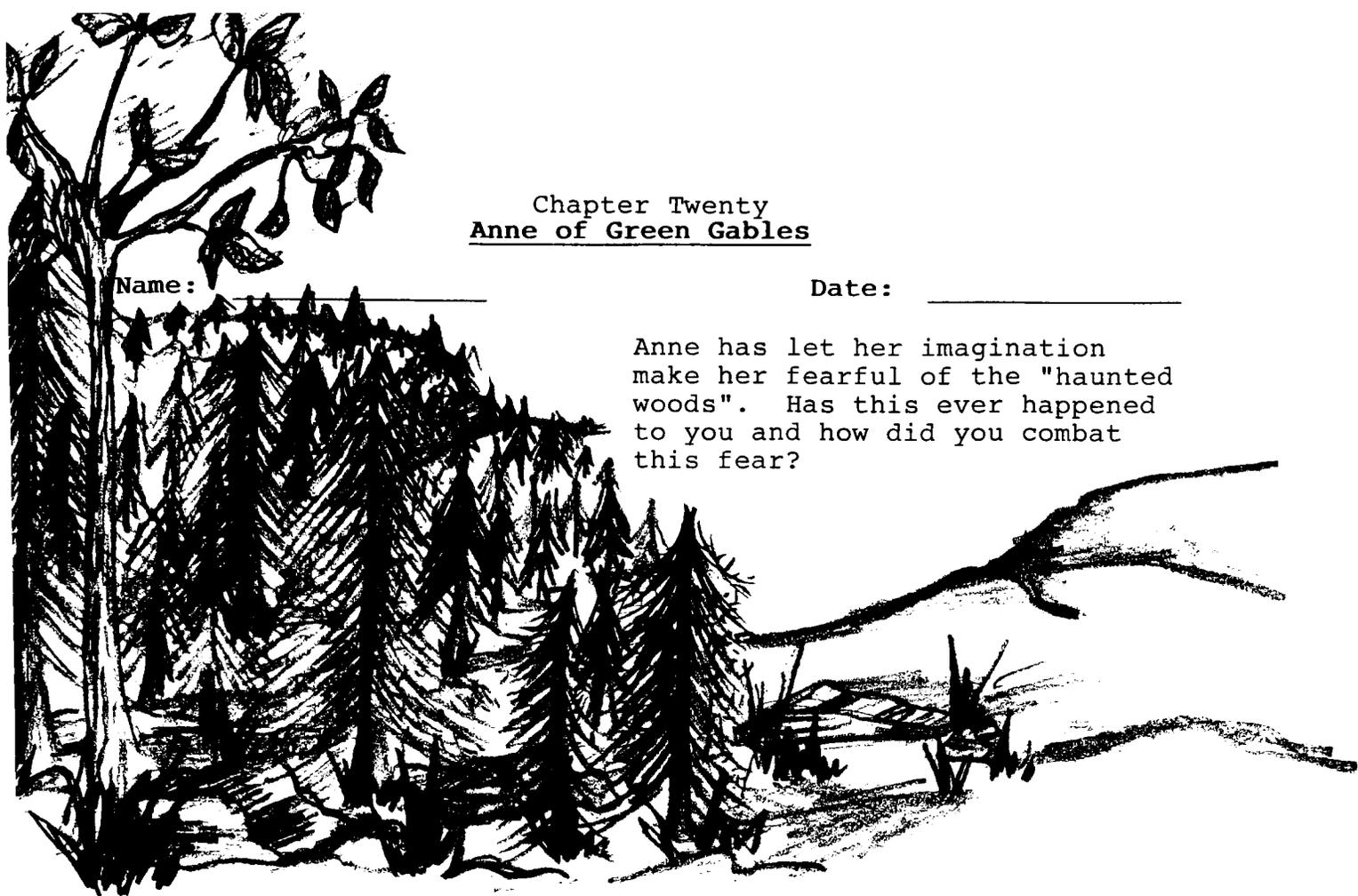
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Chapter Twenty  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Anne has let her imagination make her fearful of the "haunted woods". Has this ever happened to you and how did you combat this fear?



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Feedback:

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Chapter Twenty  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Anne states that there are many "Annes" in her. People do have many different "sides" to their personalities. What are some of your "sides" and when do these "sides" come out?

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Feedback:

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Chapter Twenty-One  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Anne makes many mistakes but continually learns from them. Do you remember an instance in which you learned from a mistake?

$$\begin{array}{r} 72 \\ \times 23 \\ \hline 216 \\ 154 \\ \hline 370 \end{array}$$

X

Witch way to  
the stoar?

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Feedback:

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Chapter Twenty-One  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

How did you feel about saying  
good-bye to your teacher at  
the end of the year last year?



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Feedback:

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Chapter Twenty-Two  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



"The trouble with you, Anne, is that you are thinking too much about yourself", says Marilla. (Page 180) Why do people often think solely of themselves? How might this be changed?

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Feedback:

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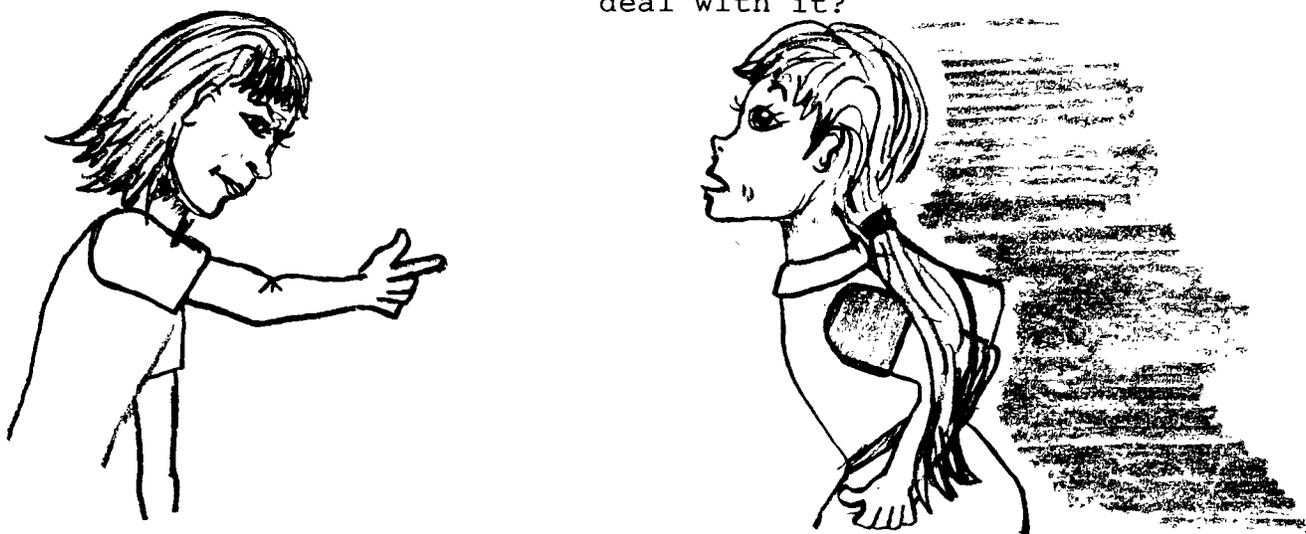


Chapter Twenty-Three  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

By taking a "dare", Anne fell victim to "peer Pressure". What is this and how can one deal with it?



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Feedback:

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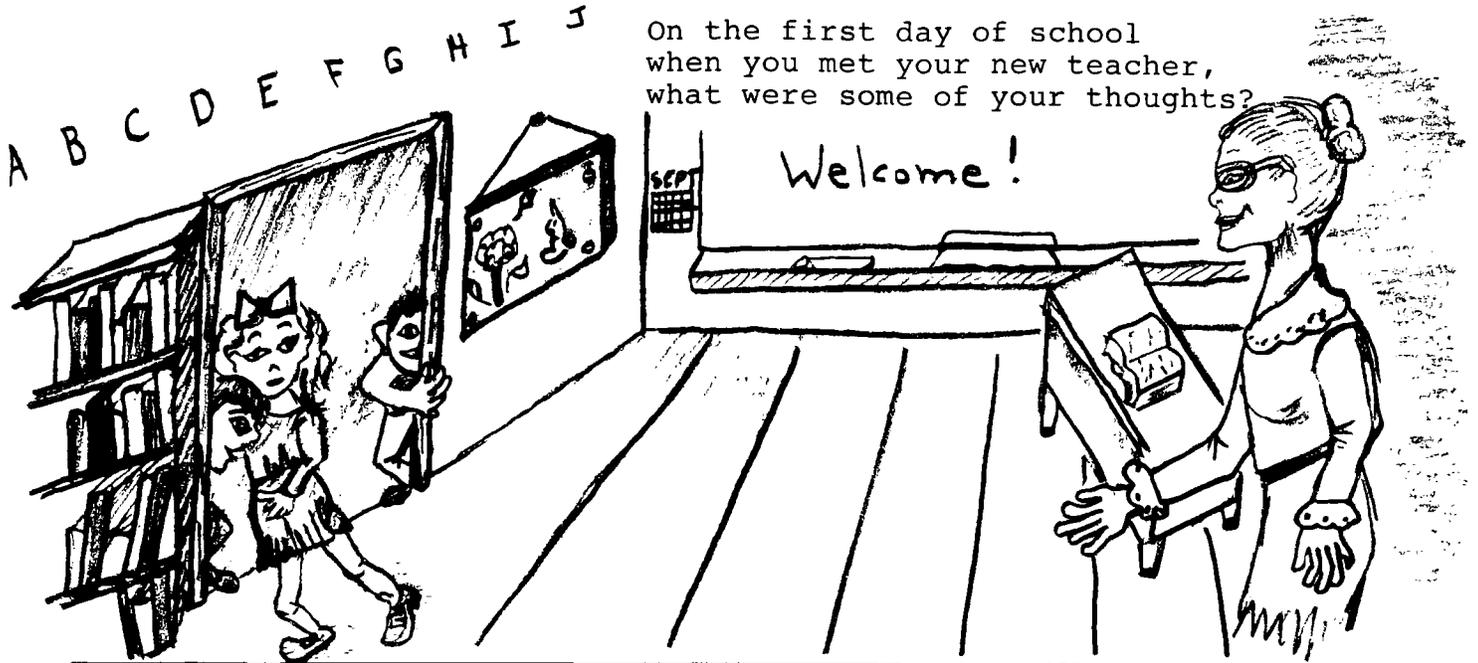
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Chapter Twenty-Three  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

On the first day of school  
when you met your new teacher,  
what were some of your thoughts?



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**Feedback:**

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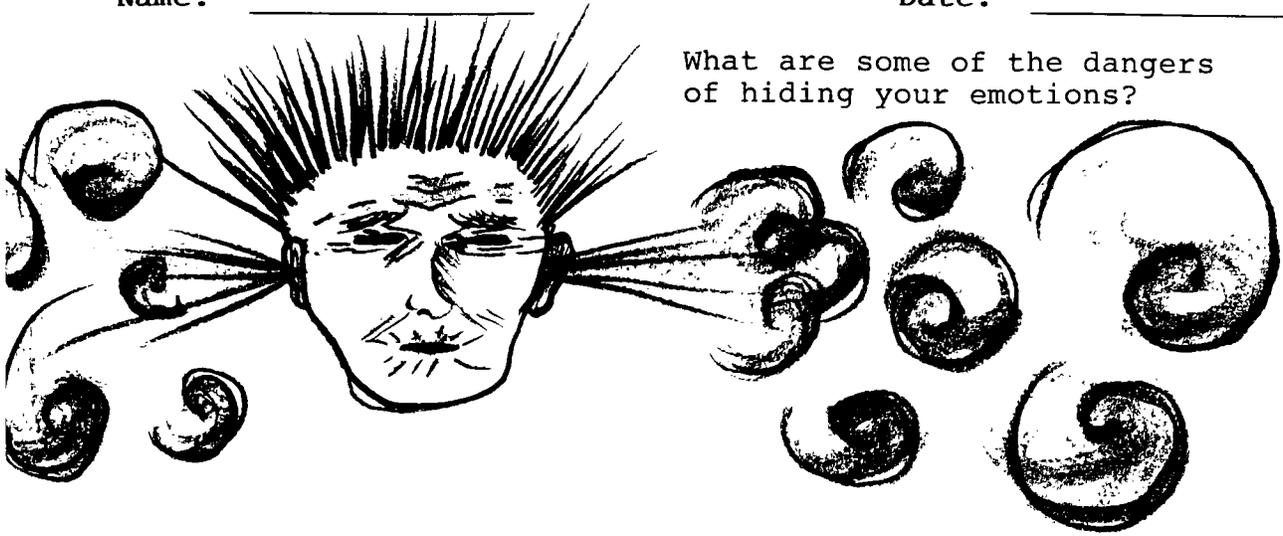


Chapter Twenty-Five  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What are some of the dangers  
of hiding your emotions?



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Feedback:

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Chapter Twenty-Six  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Anne is thinking ahead to her future. Using your imagination, complete the following statements....

1. When I'm thirteen \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. When I'm seventeen \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. When I'm twenty-two \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. When I'm forty-six \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. When I'm eighty \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_









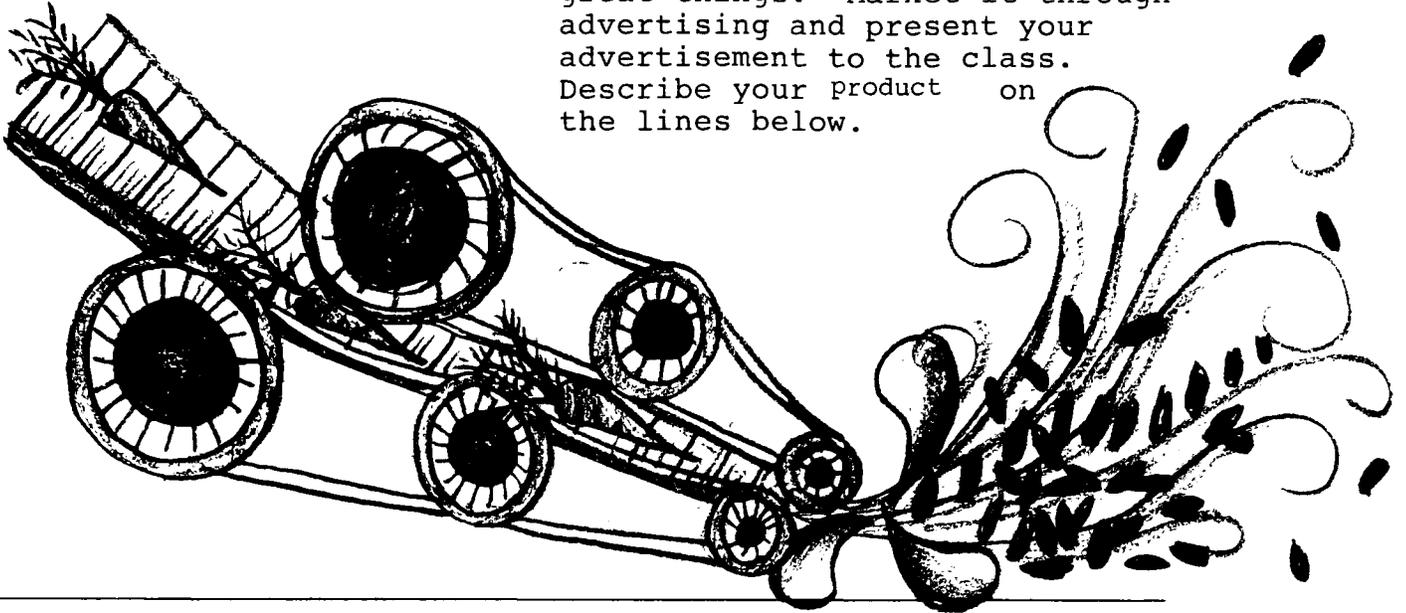


Chapter Twenty-Seven  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Create a product which promises great things. Market it through advertising and present your advertisement to the class. Describe your product on the lines below.



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Feedback:

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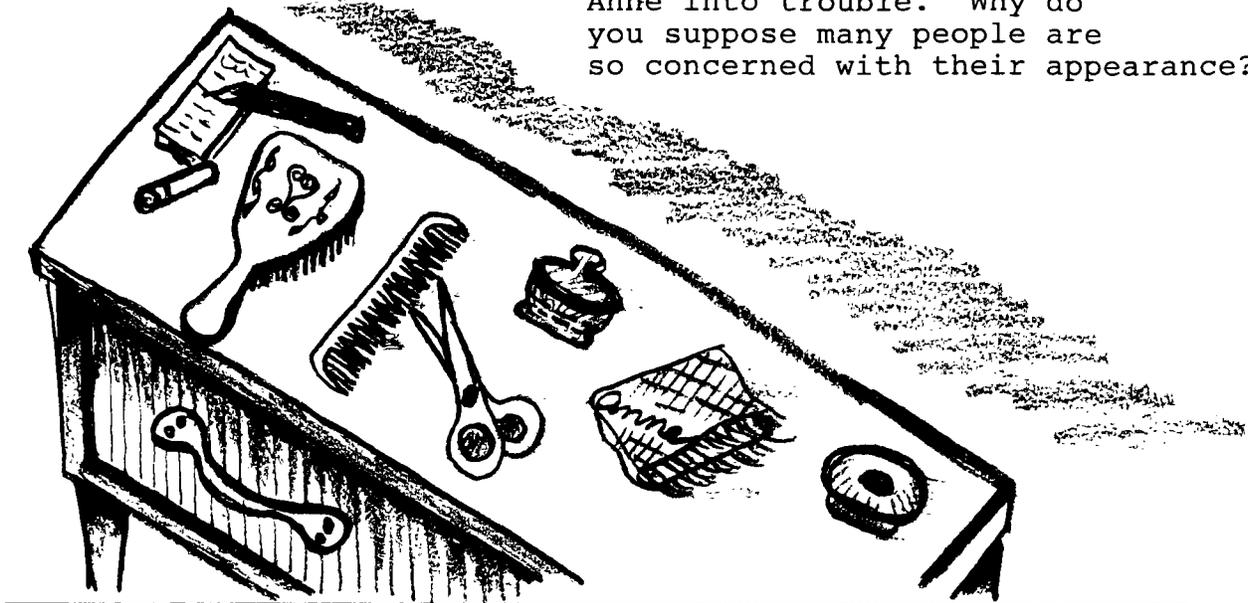
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Chapter Twenty-Seven  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Her concern with vanity got Anne into trouble. Why do you suppose many people are so concerned with their appearance?



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Feedback:

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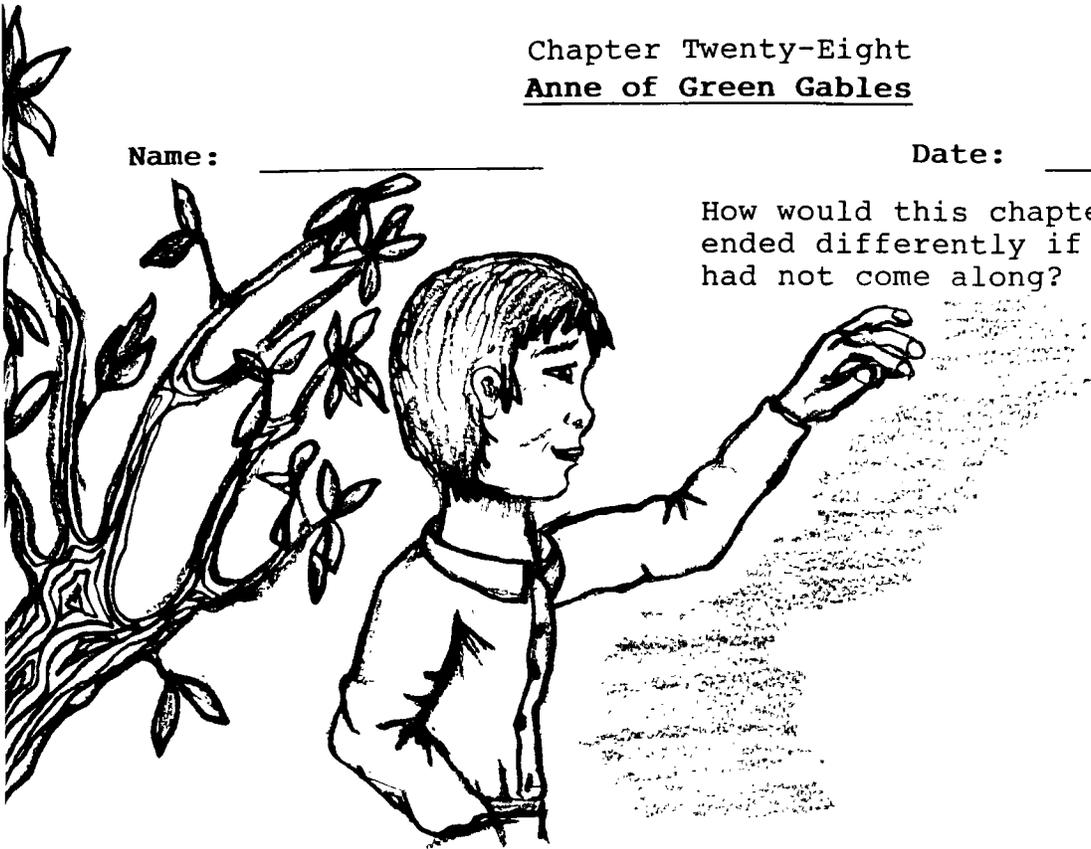
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Chapter Twenty-Eight  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

How would this chapter have ended differently if Gilbert had not come along?



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**Feedback:**

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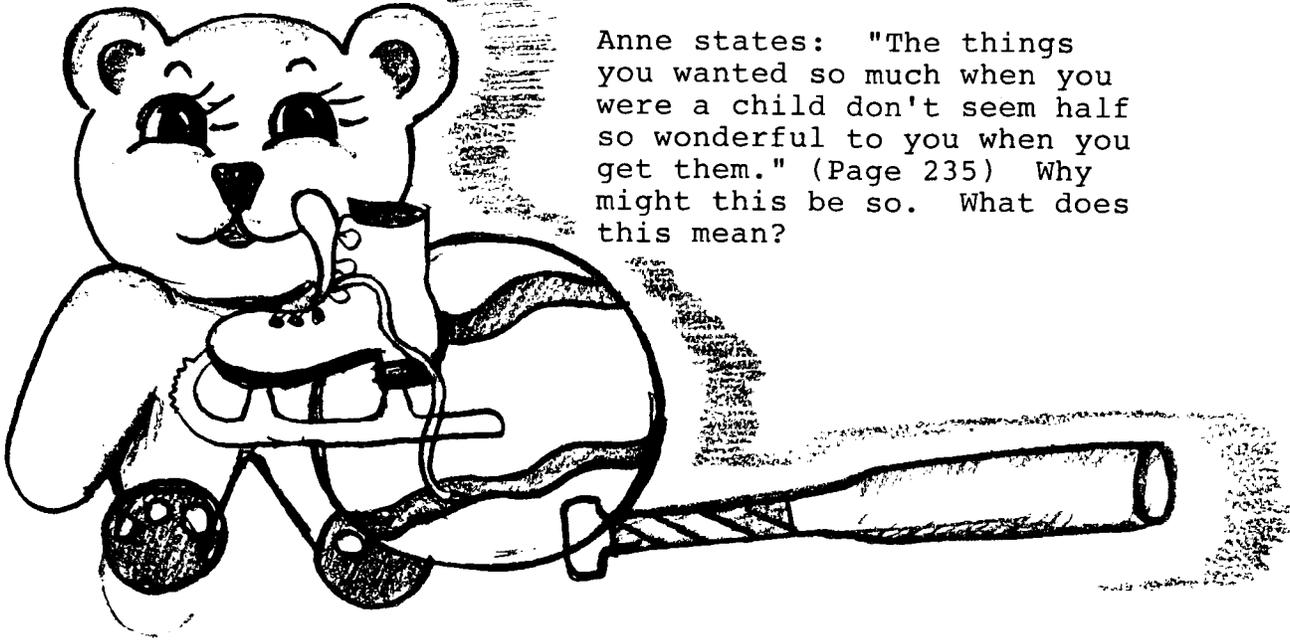
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Chapter Twenty-Nine  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Anne states: "The things you wanted so much when you were a child don't seem half so wonderful to you when you get them." (Page 235) Why might this be so. What does this mean?

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Feedback:

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Chapter Twenty-Nine  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

I appreciate home because.....



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**Feedback:**

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Chapter Thirty-One  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Do you think Anne would be pleased with the opportunities for girls in today's society? What might she enjoy the most?



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Feedback:

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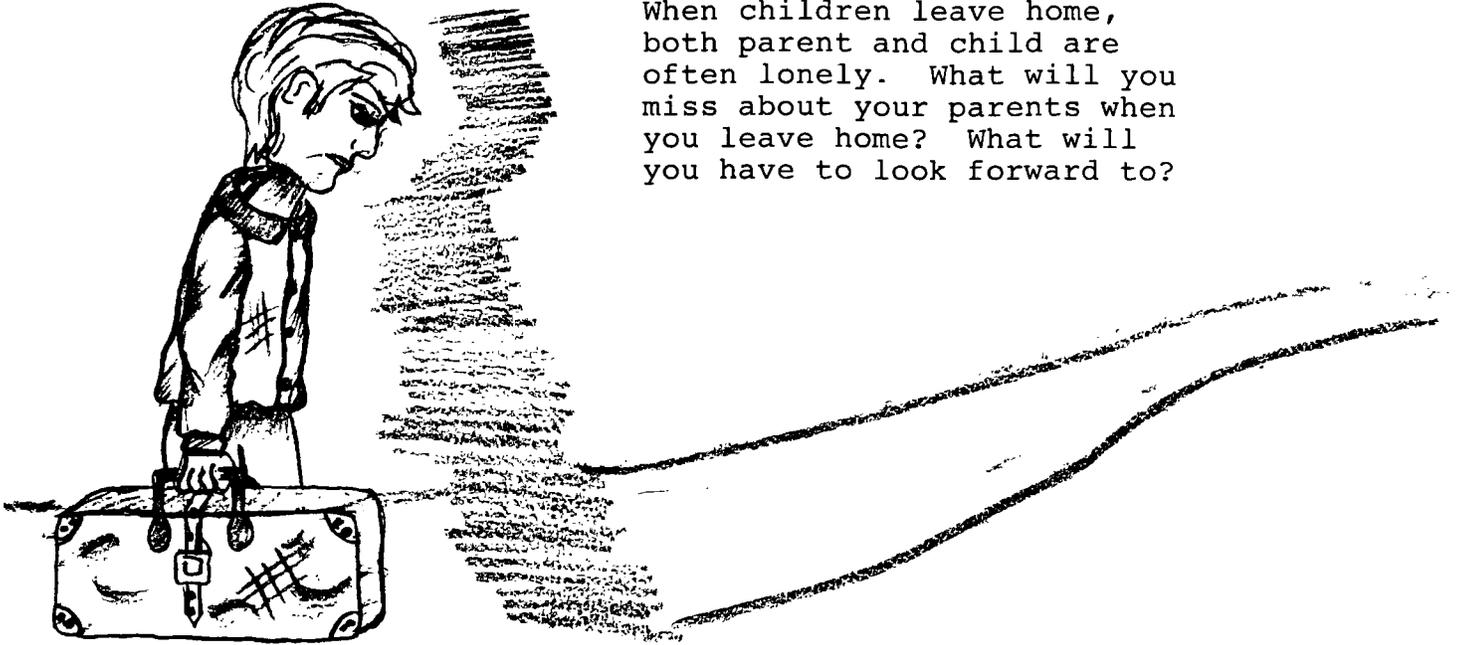
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Chapter Thirty-One  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



When children leave home, both parent and child are often lonely. What will you miss about your parents when you leave home? What will you have to look forward to?

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Feedback:

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Chapter Thirty-One  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Mrs. Lynde is against having women as ministers. Anne, however, thinks this is a splendid idea. Even today there is a debate raging on this very issue. On which side of the debate would you side? Give reasons for your answers.

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Feedback:

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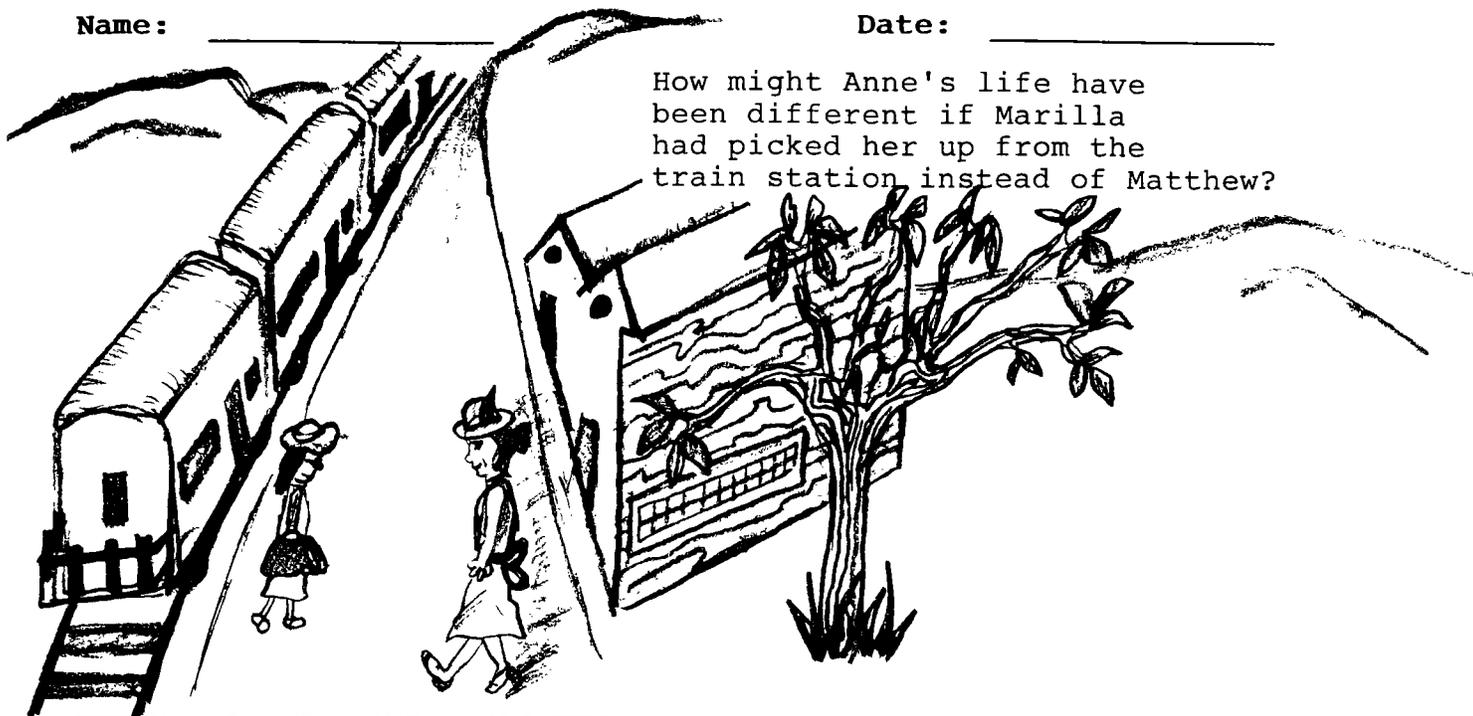


Chapter Thirty-Eight  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

How might Anne's life have been different if Marilla had picked her up from the train station instead of Matthew?



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**Feedback:**

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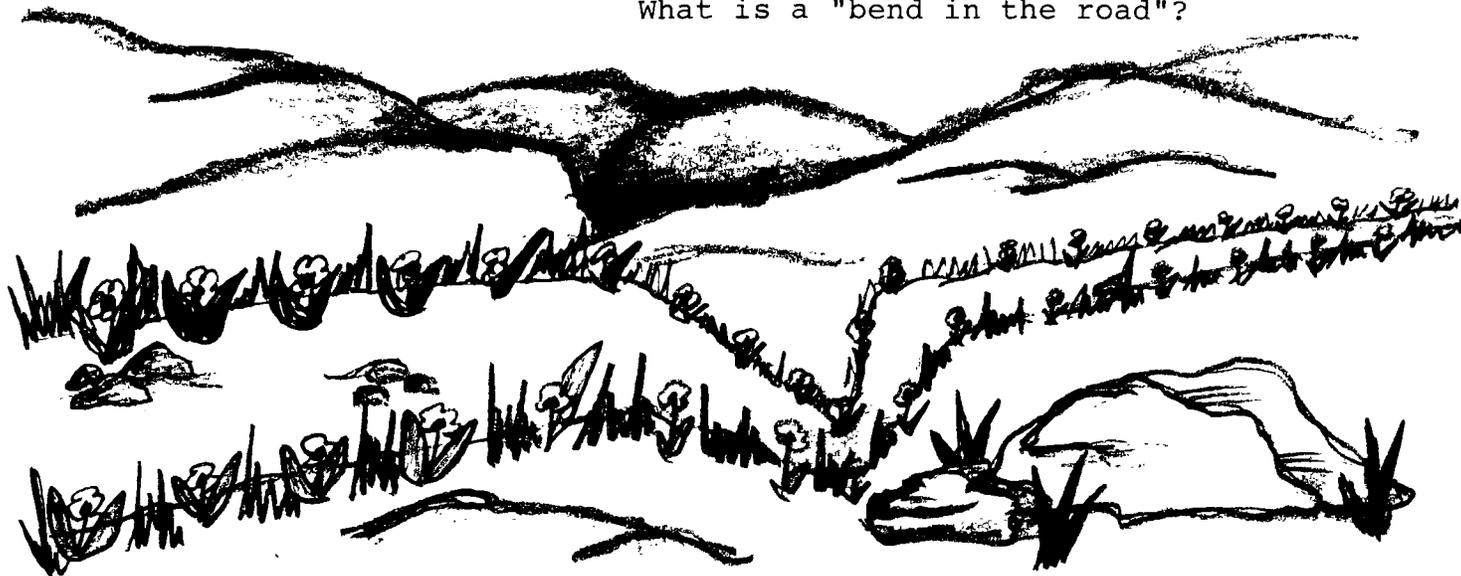
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Chapter Thirty-Eight  
Anne of Green Gables

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What is a "bend in the road"?



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**Feedback:**

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## Characterization: "Card Characters"

### Objectives

1. To establish a sensitivity to character motivation and disposition.
2. To provide students an opportunity to write about themselves through the utilization of feedback from classmates.

### Procedure

1. Begin by presenting pictures of familiar characters to the children. On a display board, mount a picture of Miss Piggy, Darth Vader, Superman, or any other celebrity with whom the students are familiar.
2. Distribute small pieces of paper to the students. Call on individuals to provide an adjective to describe one of the characters and a statement to support the adjective. Tape their responses under the appropriate character. (Example: Darth Vader is mean because he cut off Luke's hand.)
3. Once students are familiar with this process, place cards on their backs and allow them to circulate. Have each student write adjectives and supporting evidence on the cards of classmates. These adjectives should describe the student recipient and be positive in nature.
4. Have students remove the cards and share with their classmates how others perceive them. The question of why this perception has been created should also be discussed.

### Follow Up

The following is a list of suggested writing activities which could accompany this lesson:

1. Pretend you are a character in a story. Design a cover for this story and then write a character sketch of yourself in which you describe your disposition. Use the adjectives provided by classmates and write from an objective point of view.
2. Write a short story in which you are the main character. Your character may be a person, animal, or object who/that

demonstrates the adjectives your classmates used to describe you.

3. Write and perform a monologue in which you exemplify, through drama, your personality.

### Feedback

Once students have completed one of the above activities, they could be divided into pairs or groups for peer editing. It is the duty of those who edit to comment on the following items:

1. What aspect of the content of this piece did you find most enjoyable?
2. If you were to give the author something to think about and work on, what would this be?

Following the peer conference and feedback from teachers, students should then proceed to begin a good copy.

### Evaluation: "Check List"

1. The student completed a character sketch, story, or monologue.
2. After receiving feedback from teacher and fellow classmates, the student made notable changes to his/her rough draft.
3. The student was able to describe a character using an adjective and then supporting the adjective with evidence.
4. The student designed a book cover to accompany his/her written product.

### **Characterization: "Character Change"**

#### Objectives

1. To demonstrate how characters change and how an author demonstrates change.
2. To illustrate how characters are motivated to change through interaction with circumstance and environment.

#### Procedure

1. Cover a large bulletin board with paper and entitle it: "The Journey of a Character".
2. Following the reading of three chapters, have students design a mosaic which represents the character at that point in time. Adjectives and supporting evidence could be part of this mosaic. Students could use magazine pictures, symbols, pieces of material, colour, etc. to conceptualize a character's disposition. This could be done as a class, in groups or as individual projects.
3. Underneath each of the character mosaics, describe the sequence of events found in the chapters read thus far.
4. In discussion format, draw correlations between character action and circumstance. Note any changes in a character's disposition and discuss reasons for this.

#### Follow Up

1. Have students write a description of a selected character as he/she appeared at the beginning, middle, and end of the story. This could be accompanied by a description of the events in the story during that period of time.
2. Have students create a similar character "map" of themselves. They could trace their personalities at age 2, 5, 7, and 9, write about the influences in their lives at the time, and demonstrate how they have changed.

#### Feedback

A conference with the teacher or a peer should take place following the completion of written exercises. Once feedback has been received, the students could begin their good drafts.

#### Evaluation: "Check List"

1. The student worked in a group and contributed to the creation of a mosaic and supporting circumstantial data.
2. The student completed either a character sketch or personal sketch consisting of three written pieces.
3. These three pieces uncovered character change and motivation for change.
4. A good draft, for each sketch, was completed after receiving feedback from peers and the teacher.

## Characterization: Stereotypes

### Objectives

1. To sensitize students to stereotypes and their effects.

### Procedure

1. As a class, define the word stereotype. Use both a dictionary definition as well as a class collaborative definition. According to Webster's, a Stereotype is: "A metal printed plate cast from a mold made from set type." (The Merriam-Webster Dictionary, New York: Gulf and Western Corporation, 1974, 672)

2. Discuss how this definition relates to people.

3. Brainstorm for examples of stereotypes found in everyday life. Examples:

- The "dumb" blonde
- Women drivers
- The big, dumb, football player
- The "brain" who wears glasses

4. Find pictures in magazines which demonstrate stereotypes:

Example:

- The tough Marlborough man
- The flawless Cover Girl

5. Find examples, from the novel, of stereotypes and evidence to show that the author intended to present the character in this fashion. Discuss the validity of this stereotype.

\*A table such as the following might be used.

<u>Character</u>	<u>Stereotype</u>	<u>Evidence</u>
1. Mrs. Rachel Lynde	"Gossipy woman"	She is the first to notice that Matthew has gone to town.

She learns of the  
new minister and  
new teacher and  
"spreads the  
word".

Matthew calls  
her a gossip.

ETC.

2. Anne

"Scatterbrained  
young girl."

She puts  
liniment in the  
cake.

She buys hair  
dye from a  
peddler.

ETC.

### Follow Up

1. Have students complete the student master forms on stereotyping. Allow them to share their responses with the class and use the written pieces as a "spring board" for discussion.

2. Encourage students to go on a "Stereotype hunt" in their everyday lives. Have them look for examples, record them, and then bring them to class for discussion.

### Evaluation: "Check List"

1. The student was able to define "Stereotype". (A quick "quiz" could be administered to determine this.)

2. The student participated in the discussion regarding stereotyping.

3. The student completed the necessary written student masters on stereotyping.

4. The student was able to identify examples of stereotyping from everyday life.

CHARACTER'S NAME \_\_\_\_\_

CHAPTERS \_\_\_\_\_

CHARACTER MOSAIC Create a mosaic of adjectives and justification for these adjectives. Add pictures to illustrate the character's personality.

CHARACTER'S NAME \_\_\_\_\_

CHAPTERS \_\_\_\_\_

CHARACTER MOSAIC

EVENTS IN THE CHAPTER

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## Setting: Painting With Words

### Objectives

1. To develop a sensitivity to words and their impact.
2. To enable students an opportunity to write in a descriptive fashion.

### Procedure

1. Select a passage from Anne of Green Gables in which Montgomery has graphically described a scene in the book.

#### Examples:

"The 'Avenue', so called by the Newbridge people, was a stretch of road four or five hundred yards long, completely arched over with huge, wide-spreading apple-trees, planted years ago by an eccentric old farmer. Overhead was one long canopy of snowy fragrant bloom. Below the boughs the air was full of a purple twilight and far ahead a glimpse of painted sunset sky shone like a great rose window at the end of a cathedral aisle." (Page 17)

"Anne marched. that is, she stumbled over the bridge and went shuddering up the horrible dim path beyond. Anne never forgot that walk. Bitterly did she repent the license she had given to her imagination. The goblins of fancy lurked in every shadow about her, reaching out their cold, fleshless hands to grasp the terrified small girl who had called them into being." (Page 165)

2. From this passage, have students find descriptive adjectives, similes, metaphors and other literary devices which add to Montgomery's writing. This is an excellent opportunity for students to become familiar with the power of sophisticated words and the use of figures of speech.
3. Once they have analyzed the passage, have students paint or draw the scene which Montgomery has created. This

encourages them to pay attention to the details found in descriptive writing and to create a "concrete" example of imagery.

### Follow-Up

1. Have students write their own descriptive paragraph after a visit to the park, tour of the school, analysis of the classroom, or from visions of their home. Encourage them to use descriptive adjectives, metaphors, similes, and other figures of speech to enhance their passage.
2. Once they have completed the written exercise, have them obtain peer feedback. Once feedback has been completed, encourage students to revise, edit, and re-evaluate their passage.
3. Have students paint the scene they have created in their minds.

### Evaluation

#### "Check List"

1. Student participated in a discussion of Montgomery's descriptive writing.
2. Student completed a painting depicting Montgomery's scene description.
3. Student created his/her own descriptive piece.
4. Student completed a painting.

## Setting: A Place in Time

### Objectives

1. To demonstrate how characters, events, and activities are influenced by a period in time.
2. To demonstrate how perceptions, values, activities, and lifestyle change with time.

### Procedure

1. Ask students if they believe Anne of Green Gables is set in modern times. Ask them to support their thesis with evidence from the novel.
2. Once it has been established that the novel is not set in modern times, have students begin to establish a time period. Ask questions such as:
  - How do they prepare their dinner?
  - How do they travel from place to place?
  - How do they wash their clothes?
  - What materials are used in the school?
  - Describe the church.
  - What is the role of a man?
  - What is the role of a woman?
  - Are boys and girls treated differently?
3. Answers to the above questions will hopefully establish the time frame to be approximately 1908. These answers will also form the basis of a comparison to modern day. A chart such as the following could be utilized to categorize information.

	Time: 1908	Time: Modern Day
Transportation:	-horse and buggy	-motored vehicle

Household	-wood burning stove	-electric stove
"Tools":	-water well	-running water
electrical	-no electrical	-many
	appliances	appliances
School:	-slates used	-pens, pencils,
	-boys and girls	and notebooks
	separated	used
		-boys and girls
		sit together
Church:	-male minister	-male and
	-regular event	female
	-female minister	ministers
	"scandalous"	-few people
		attend church
		-female
		ministers
		"questionable"

\*Continue with categories suggested by students.

4. Discuss why such changes have taken place and whether or not these are good changes. Events such as technological advancement, the women's movement and the influence of women in the work force during W.W. II could be discussed.

Follow-Up:

1. Have students write a "prediction for the future" passage on a student master.

2. Have them write a passage in their reaction journals to the lesson presented. Guide questions could include: Is change a good thing? . . . Would you have wanted to live in the time period of Anne of Green Gables.

Life During Anne's Time

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Life During Our Time

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Life in the Future

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**Questions**

1. What do you think the greatest changes will be?

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2. What do you think will stay the same?

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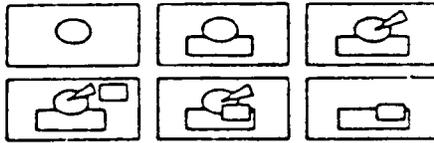
## Plot: The Foundation of Story

### Objectives

1. To familiarize students with story structure.
2. To develop a sense of story in order to enhance personal writing.

### Procedure

1. Begin with a diagram such as the one below:



\*Developed by Minneapolis grade-school teacher Dorothy Williams. From Training January 1986

Ask students what nursery rhyme this pattern represents.  
(Little Miss Muffet)

2. Once the identity of the nursery rhyme has been established, use the six frames above to illustrate the foundation of a story.

<b>Character</b>	Little Miss Muffet
<b>Setting</b>	Sat on a Tuffet
<b>Initial Action</b>	Eating her curds and whey.
<b>Rising Action</b>	Along came a spider
<b>Climax</b>	Who sat down beside her
<b>Resolution</b>	And frightened Miss Muffet away.

3. Read several short stories to the class and have them identify the components of story.

4. Divide the class into six groups and have them identify these key elements in the story of Anne of Green Gables. Large chart paper would be ideal.

5. Have each group paint a picture to accompany their category.

6. Bring the class together and put the "parts" together and create a "whole".

#### Follow-Up

1. Display the paintings, along with the descriptions, in a sequenced fashion. This will demonstrate the formation of a story.

#### Evaluation

##### "Check List"

1. The student participated in the group creation of a painting and written description.

2. A finished product was handed in.

## Pre-Writing

### Generating Writing

#### Objectives

1. To familiarize students with story structure and format.
2. To encourage students to write with confidence and enthusiasm.

#### Procedure

1. Review the elements of story from the lesson on plot.
2. Once students are familiar with the elements of story, a number of techniques can be used to generate writing. Suggestions follow:
  - A. Create a class story on the overhead or on chart paper. Utilize suggestions from each child and then have them critique the story for needed elements.
  - B. Read students one of your own stories. Have them critique it for enjoyment and quality.
  - C. Model the "Free Writing" method of composition encouraged by Peter Elbow (Writing Without Teachers) Allow your stream of consciousness to dictate the essence of your rough draft. Using the rough draft as "foundation", alter, expand upon, and re-write this composition. Once this has been modelled, have student partake in the experience.
  - D. Have students write an "end" paragraph to their story and then encourage them to write to the "end".
  - E. Generate ideas using an idea tree. (Sample and master follows)
  - F. Show them numerous pictures of people and situations. Have them brainstorm for ideas as to what the context of the picture may be.
  - G. Divide students up into six groups. Give each group a set of story beginnings in which only the first sentence is complete. The first student proceeds to finish

the first paragraph and then passes the story on to the next person who writes the second. This process continues until each group has a completed story for every member.

H. Bring in a song by a popular musician. Have students read the words to the song and then listen to the music and lyrics. After doing so, discuss what "story" the musician was trying to communicate.

#### Follow-Up

1. Have students find a place in the room where they feel most comfortable.
2. Encourage them to begin their own stories on a topic of their choice.
3. Stamp their rough drafts with the words "Under Construction", "Writing in Progress" or "Rough Draft". This will encourage them to explore the writing process without the threat of having to create a "perfect" product from the beginning. Such a technique alleviates the problem of parents who do not fully understand that writing is not intended to be perfect at all times.

#### Evaluation

1. The student participated in the pre-writing activities.
2. The student completed a rough draft.

### The Idea Tree

The idea tree is a strategy derived from a technique entitled: "Brainstorm-Categorize-Brainstorm". (Ellis, 1988) Using this technique, students brainstorm for ideas after being given a "probing question". This question is designed to ignite their imaginations and encourage them to categorize their ideas on a "tree". After categorization has taken place, additional items are added to the "tree". This technique serves as a "springboard" for students who wish to engage in the writing process.

The example which follows is based on a theme entitled "CASTLES". Using this "concrete" example, one can easily see how such a strategy could be utilized with any theme. Additional story starter ideas are also given.

\*Taken from course work completed in July of 1988 under the instruction of Dr. Julie Ellis Ph. D.

## The Time Machine

### Problem

Imagine you have found a time machine. You push a button and find yourself in the time of dragons, knights, and castles. Begin a diary describing your experiences. How might you finally get back to present day?

### Teacher Technique

Brainstorm - Categorize - Brainstorm (Have children brainstorm for ideas, categorize them on the tree, and then brainstorm again for additional ideas.)

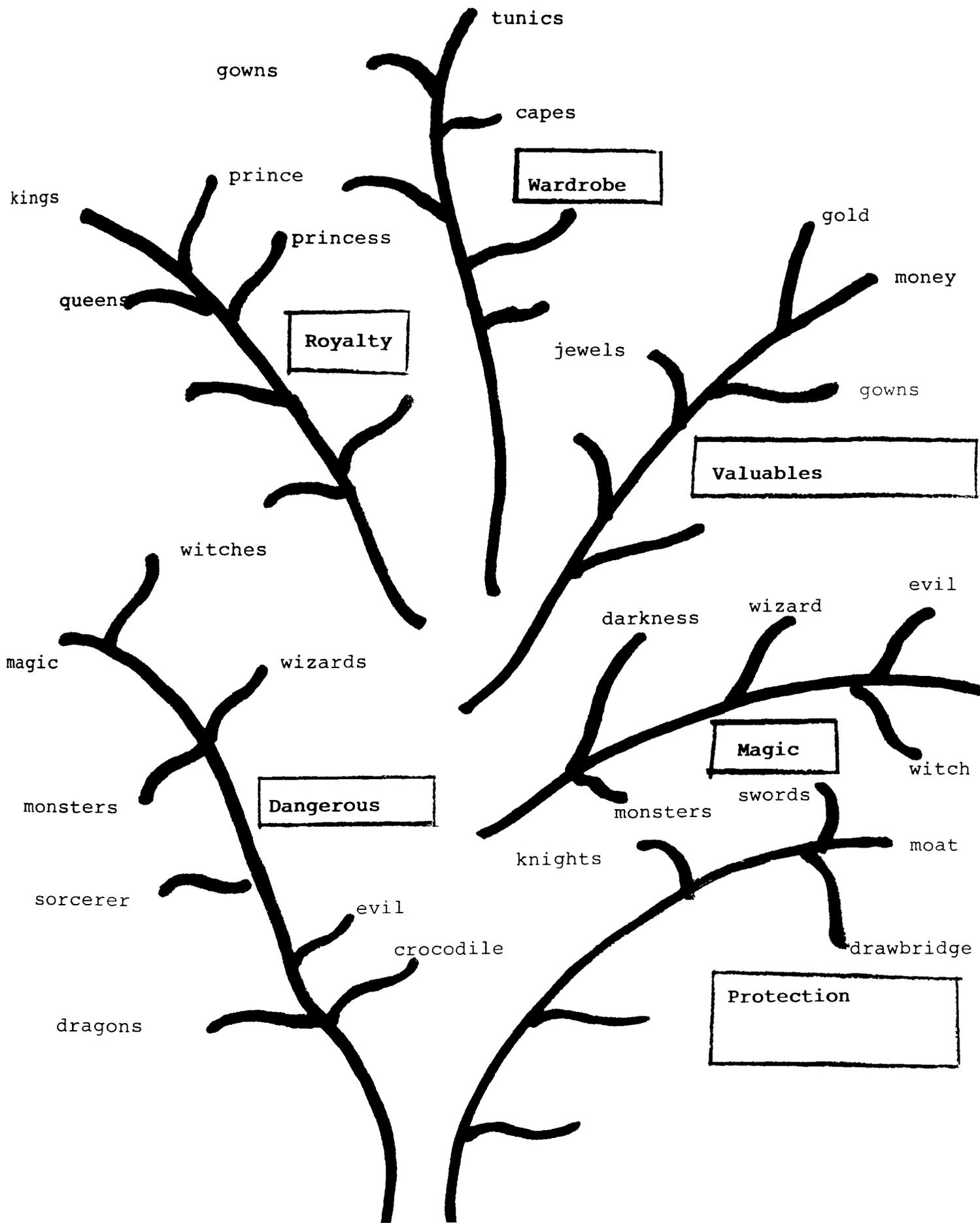
### Probing Question (Question to stimulate brainstorming)

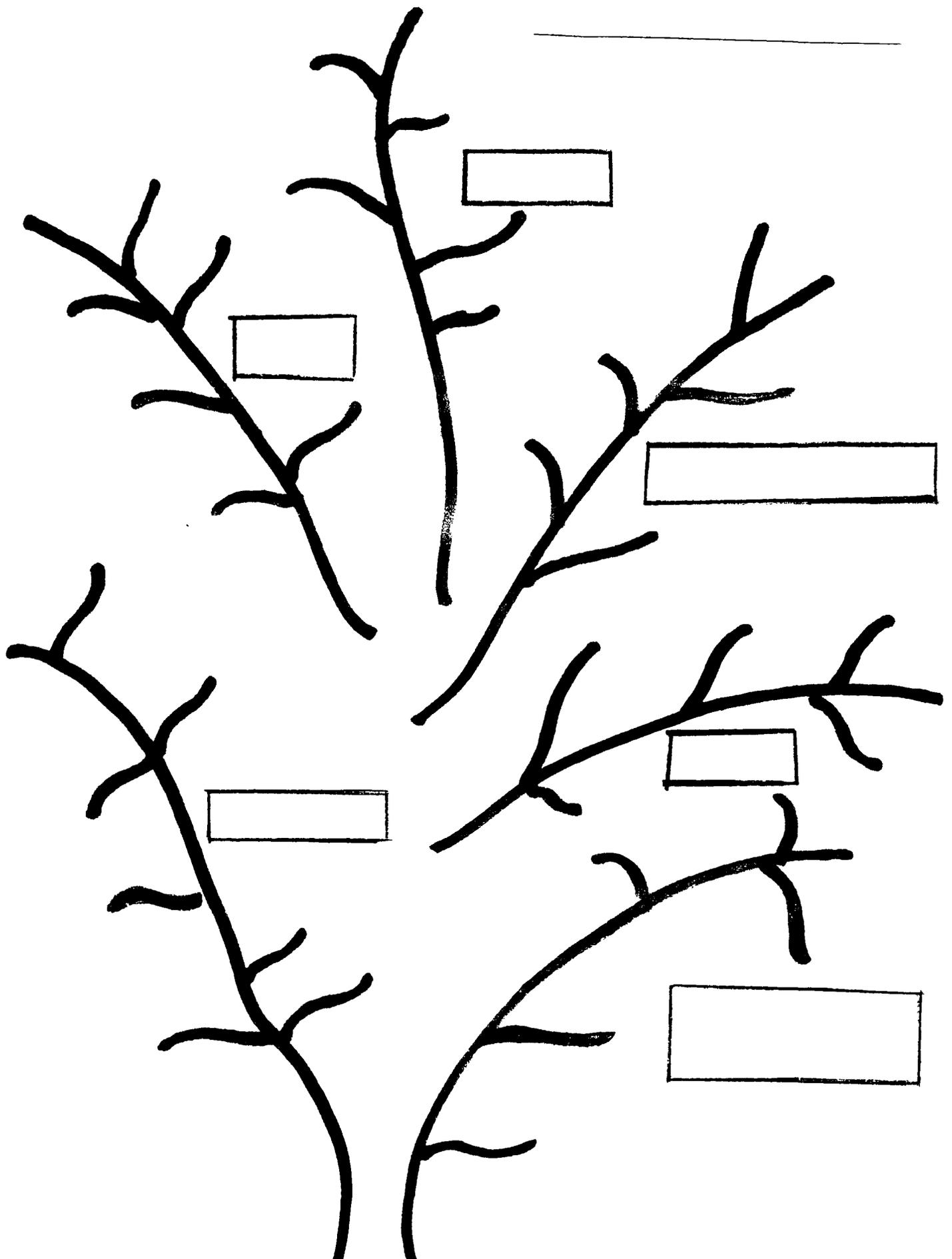
What are all the things that could happen to you or that you might see if you were suddenly propelled into the time of dragons, knights, castles?

### Brainstormed Responses (Sample)

princess	moat	dragon	knight	witches	magic
fountain	rich	ball	towers	alligators	

Idea Tree





### Story Starter Questions

1. If aliens from outer space were considering the destruction of our planet, what might you show them of our earth to convince them that we were worth being spared?
2. If you ruled the earth, what would be your "Ten Commandments?"
3. What do you need most to provide yourself with a happy and successful future? What does the world need most for a happy future?
4. If you were an insurance salesperson and wanted to write a futuristic policy that would cover your classmates with protection for the 21st century, what coverage would you offer in the policy?
5. If you wanted to make this world better in the future, what would you eliminate, create, diminish, and enlarge?
6. Change roles with one of your parents and describe your day.
7. How could a horse become a hero?
8. How might Sesame Street be different in Japan?
9. What differences would there be in your favorite fairy tales if the characters had the use of a modern day telephone?
10. How would your home life change if you spoke in bubbles?
11. Make a new type of currency and market it. What makes your money special?
12. Make a hat for a particular profession and describe its significance.
13. Pick a word from the dictionary and use it as a central feature in one of your stories.

\*Taken from course work completed while under the instruction of Dr. Julie Ellis Ph. D.

## **Feedback and Revision**

### Objectives

1. To encourage the revision of rough drafts.
2. To improve student writing through the utilization of feedback from peers and teacher.

### Procedure

1. Revision, not unlike pre-writing, may take many forms. Suggestions follow:

A. Using a story created by the teacher, revise the story. This could be done on the overhead, in groups, or individually. Students should be encouraged to cross out, change, draw arrows, eliminate, add, move, or alter text.

B. Divide students into groups of two. Have each child read his/her classmate's story. Encourage dialogue through the utilization of the "Conference Guide" sheets which follow.

C. As students are writing, conference with individuals and give them feedback and suggestions for improvement.

D. Take student stories, put them on the overhead, and have students give the author feedback for revision. Use the "Conference Guide" sheets for suggestions.

### Follow-Up

1. Have students complete a good draft.
2. Display completed stories.
3. Create a class booklet of stories.

### Evaluation

See evaluation section which follows.

### Ideas to Encourage Students to Revise

1. Place a student composition "check list" in student writing folders. The student should initial the list prior to attending a conference with the teacher. The list should be directed toward an individual student's strengths and weaknesses. Gradually, new items will be added as the student progresses and as the teacher learns more about him/her.
2. Find a space in the room to display a composite classroom checklist. This list should cover such things as spelling, capitalization, punctuation, and mechanics. Discuss weak areas with the students and methods to alleviate these.
3. While conferencing with a student, suggest only one or two changes. Add these items to the student's folder list.
4. If you correct papers, do not mark the entire paper. Instead, write margin comments such as: "One spelling mistake" or "word missing". Deal with one or two specific items only.
5. Allow students to write their rough drafts on scrap paper.
6. Encourage students to write three different leads or introductions to a story before they begin the actual writing.
7. Allow, encourage, or require students to verbally describe their story before they begin to write it. This, in itself, is revision as it provides a "rehearsal". This could be done in interview format between two or more students.
8. Encourage students to write their rough drafts on every other line and in pencil. This encourages additions, deletions, and alterations. Pen should be reserved for final drafts.
9. Don't throw away any paper. This can be used later as scrap paper. Moreover, words and phrases from a rough draft may be required later.
10. Don't go to the teacher, a dictionary, or another student for correct spelling during the writing of a rough draft. This interrupts a student's train of thought. Ask

students to write the word as they believe it is spelled, circle it, and ask later.

11. If you can't think of an exact word or phrase, leave a blank space. "Time" will help to fill it in.

12. Don't erase. Use cross-outs, circles, or arrows. This encourages students to gain a "feel" for revision.

\*Information taken from a workshop by Mr. Gary Heck who is employed by the Lethbridge School District Number 51.

**Conference Guide Sheet**

**Number One**

\*Idea adapted from workshop by Dr. Anne Murtagh, University of Lethbridge.

1. Tell me about your story.
2. Do you have positive feelings about this composition?
3. May I read it?
4. Would you read it aloud to me?
5. If you were to give yourself a grade out of ten, with ten being of the highest quality, what mark would you give yourself?
6. Why did you select this mark?
7. What is the strongest or best aspect of this piece?
8. In what areas could improvement take place?
9. I really like . . . . about this piece of writing.
10. I would suggest you . . . . to make this composition better.

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Revision Suggestions

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\*This sheet should be completed by the author immediately following a conference. Author's name: \_\_\_\_\_

## Conference Guide

### Number Two

An insightful response helps you realize a new direction or provides an idea. Be positive, but also be specific. You are giving your friend the benefit of your opinion.

#### I. Point out areas of strength:

- A. I liked the part about . . .
- B. I liked your idea about . . .
- C. I enjoyed the description of . . .

#### II. Request elaboration or clarification:

- A. Please tell me more about . . .
- B. Could you give more detail on . . .
- C. What happened to . . .

#### III. Revising one sentence:

A. Here is my revision of your \_\_\_\_\_ sentence.  
Can you improve my revision?

B. Can you think of another way to write the  
\_\_\_\_\_ sentence?

\*Taken from a workshop presented by Dr. Marion Crowhurst,  
University of British Columbia.

## **Presentation of Individual Projects**

### Objectives

1. To provide students the opportunity to speak in a group setting.
2. To provide students the opportunity to share their work.

### Procedure

1. As the students complete their projects, take some time during the beginning of class for two or three or take an entire day to hear all of them.

### Follow-Up

1. Display their projects on a bulletin board in the hallway or the classroom. Invite parents in to see what the children have accomplished on their own.

### Evaluation

1. Record your observations of the child's project on a anecdotal record form. (Found in evaluation section).  
Things to consider while observing include:

- Has the child selected a unique way to present a theme?
- Is it evident that time and effort went into the creation of a presentation.
- Did the child complete the project on his/her own or was help given? To what extent was this help given?
- Did the child present the information in a clear and concise fashion?
- Does the child seem pleased with his/her work?
- Is the class interested in the presentation?
- Did the child meet the deadline?
- Is it evident that the child learned something from the creation of this project?

## **Viewing of the Movie "Anne of Green Gables"**

### Objectives

1. To provide an opportunity for students to view a quality piece of work.
2. To encourage the comparison of one story "format" to another.

### Procedure

1. Obtain a movie of "Anne of Green Gables".
2. Prior to viewing the movie, set a purpose for the viewing with instructions such as the following:
  - Watch the characters in the movie carefully, would Lucy Montgomery be happy with the way they are portrayed?
  - How are the characters in the movie different from the ones in the book?
  - Does the movie present the characters in the same fashion as you envisioned them?
  - Is the setting done in a tasteful and elaborate fashion?
  - Would Lucy Montgomery approve of this movie?
  - Which did you prefer . . . reading the book or seeing the movie?

### Follow-Up

1. After students have finished viewing the movie, conduct a discussion based on the questions above.
2. Complete a class chart of similarities and differences or require students to do this individually.
3. Set up an interview in which one student plays the part of Lucy Montgomery. Encourage the others to ask questions. Do this for the characters in the book as well.

4. Have students draw, paint, or colour a picture of a scene they created in their minds (from the book) and the comparable one created for them in the movie.
5. Have students pretend they are writing a movie review for a magazine or for television. Encourage them to review "Anne of Green Gables".
6. Encourage students to dramatize an event from the movie or from the book. Two similar events could be dramatized . . . the movie version and the book version.

#### Evaluation

1. Use an anecdotal record form to evaluate presentations.
2. Use the comparison form to evaluate individual responses.

Comparison: Novel and Movie  
Anne of Green Gables

SIMILARITIES

Movie and Novel

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DIFFERENCES

Movie and Novel

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EVALUATION FORMS

Chapter Activity Checklist

Student's Name: \_\_\_\_\_

Activities

Completed

- |           |       |
|-----------|-------|
| 1. _____  | _____ |
| 2. _____  | _____ |
| 3. _____  | _____ |
| 4. _____  | _____ |
| 5. _____  | _____ |
| 6. _____  | _____ |
| 7. _____  | _____ |
| 8. _____  | _____ |
| 9. _____  | _____ |
| 10. _____ | _____ |
| 11. _____ | _____ |
| 12. _____ | _____ |
| 13. _____ | _____ |
| 14. _____ | _____ |
| 15. _____ | _____ |
| 16. _____ | _____ |
| 17. _____ | _____ |
| 18. _____ | _____ |
| 19. _____ | _____ |
| 20. _____ | _____ |



Anecdotal Record Form

Student's Name: \_\_\_\_\_

Subject: \_\_\_\_\_

Date \_\_\_\_\_

Comments

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Date \_\_\_\_\_

Comments

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Date \_\_\_\_\_

Comments

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### **Kidwatching**

Purchase a set of "sticky sheets" (or small note pad pages) Periodically stamp the sheets with the day's date and go on a "kidwatching" expedition. Make notes regarding any significant academic, behavioral, additudinal, or social aspect of students. Place your observations on the small "sticky sheets" and place them in the space provided below. Each child should have his/her own sheet. All sheets could be placed in a "Kidwatching" binder. The information you gather is an excellent reference for parent- teacher interviews and report cards. Moreover, such a process is simplistic and easily done during the course of a busy day.

Child's Name: \_\_\_\_\_

"Sticky Sheets": In the space below, place your periodic observations of the child in question.

## Evaluation of Composition

In keeping with the whole language philosophy, a "holistic" approach to the evaluation of composition is encouraged. Rather than break a story down and analyze it meticulously, a holistic approach places an emphasis on the reader's response to an entire essay. The process unfolds as follows:

1. A teacher(s) reads a collection of composition papers and groups them according to their general quality. Four groupings are encouraged and range from excellent to unacceptable.

2. Once the groups have been established, these "anchor" papers are read in order to develop a scale or set of criteria for evaluation.

3. A set of criteria are established for the four scores used in holistic marking. These are produced from the "anchor" papers and then used in future assessing of student achievement.

\*Taken from course work completed under the instruction of Dr. Anne Murtagh Ph.D.

## What Do We Know About The Teaching of Writing?

1. The study of formal grammar is not related to the improvement of writing.
2. A study of sentence combining will help student writing.
3. Frequency of writing is not, in and of itself, associated with improvement. Improvement requires coaching, feedback, and guidance. Feedback is of utmost importance.
4. A relationship exists between increased reading and improvement in writing.
5. Pre-writing activities enhance a student's ability to write. This expands his/her knowledge base, clarifies organization, and makes a student aware of the intended audience.
6. Peer feedback and editing can be beneficial. This identifies problems and gives suggestions for improvement.
7. The type or intensity of teacher evaluation is not related to improvement in writing.
8. In terms of feedback, there is no difference between the effects of positive or negative criticism in improving student writing.

\*Information obtained through course work with Dr. Anne Murtagh (Ph. D.). Dr. Murtagh works in the reading and language center at the University of Lethbridge.

## IN GRADING A STUDENT, HOW MUCH SHOULD YOU CONSIDER?

### Information

Is there an abundance of information? Is it specific? Is it accurate? Is it honest? Is it used effectively to develop and document what the writer has to say?

### Subject

Has the student found his or her subject(s)? Is the student an authority on the subject? Has the student made the subject worth reading about? Is the writing focused on the subject? Is the subject limited - developed and completed? Are the reader's questions answered? Does the writing have a meaning?

### Structure

Is the writing ordered? Are the reader's questions answered when they are asked? Are the title and the lead honest? Do they lead the reader towards the subject? Is each point documented? Does the ending work to bring the writing to a satisfying conclusion?

### Language

Does the writer have a strong voice? Is it appropriate, consistent, and effective? Does the writer get out of the way of the information to be delivered to the reader? Does the writer use language honestly? Is the writer's meaning clear? Does the writer use the simplest language appropriate to the subject and the audience? Does the writer break the conventions of usage, mechanics, and spelling only to clarify meaning?

### Process

Has the student experienced the entire writing process from finding his or her own subject through final editing? Can the student write to discover meaning? Can the student revise to discover, explore, and clarify meaning? Does the student understand the writing process? Can the student use the writing process effectively? Will the student be able to apply the writing process to future writing tasks?

### Note

These criteria should be applied to the student's best drafts, chosen by the student at the end of the unit and presented by the student for a grade.

\*Taken from Learning by Teaching (Selected Articles on Writing and Teaching) by Donald Murray (1982). Boyton/Cook Publishers, Inc.

Evaluation Form: Composition

Student's Name \_\_\_\_\_

Title of Composition \_\_\_\_\_

Date \_\_\_\_\_

Holistic Scoring

Four: Exceptional; Three: At Grade Level; Two: Limited  
Writing Abilities; One: In Need of Tremendous Assistance

General Impression 4 3 2 1

Comments:

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Teacher's Initials: \_\_\_\_\_

Evaluation Form: Composition

Student's Name \_\_\_\_\_

Title of Composition \_\_\_\_\_

Date \_\_\_\_\_

Holistic Scoring

Four: Exceptional; Three: At Grade Level; Two: Limited Writing Abilities; One: In Need of Tremendous Assistance

General Impression 4 3 2 1

Content 4 3 2 1

Organization 4 3 2 1

Sentence Structure 4 3 2 1

Vocabulary 4 3 2 1

Conventions 4 3 2 1

Comments:

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