Popcorn story frames from a multicultural perspective are holistic outlines that in the reading/writing process facilitate comprehension for all cultures learning to read and write stories. Popcorn story frames are structured and modeled in a horizontal fashion just like popcorn pops in a horizontal fashion. The frames are designed for learners who tend to learn best when the teacher models the reading/writing process with organized/structured pictures. Critical thinking skills require the interaction and use of both vertical (the job of the left side of the brain) and horizontal (the job of the right side of the brain) types of learning. The integration of vertical with horizontal outline formats facilitates comprehension in the reading/writing process. (Various story frame models, examples of vertical and horizontal outline formats, several fables, and a list of 20 story frame resources are attached.) (RS)
Popcorn Story Frames from a multicultural perspective are holistic outlines that in the reading/writing process facilitate comprehension for all cultures learning to read and write stories. Popcorn Story Frames are structured and modeled in a horizontal fashion just like popcorn pops in a horizontal fashion. Research shows that learners of many different cultures and languages have been raised in an environment that promotes a critical thinking approach to reading, writing, speaking and listening that is horizontal in nature. Research shows that these learners tend to be field-sensitive learners. Therefore, the story frames presented in this document have been designed for field-sensitive learners who tend to learn best when the teacher models the reading/writing process with organized/structured pictures. These pictures are represented in story frames that emphasize a horizontal format. Various Story Frame models are shared in this document.

Research shows that facilitating the comprehension process in both reading and writing also involves the use of both the right and left sides of the brain. Possessing the skills of critical thinking facilitates this comprehension process. Critical thinking skills require the interaction and use of both vertical (the job of the left side of the brain) and horizontal (the job of the right side of the brain) types of learning. Therefore, the integration of vertical outline formats with horizontal outline formats to facilitate comprehension in the reading/writing process for all types of learners regardless of their cultural or language background are shared in this document with examples.

This document also offers a list of story frame resources that will facilitate the comprehension process for learners of all cultures. Incorporating these types of resources within the use of the story frames is encouraged. Finally, successful implementation and use of the material within this document has been tried by practicing teachers within a classroom setting, with positive results.
POPcorn Story Frames FROM A MULTICULTURAL PERSPECTIVE

Critical Thinking = Left/Right Brain Processes

For All Cultures

Standard English

and

British English

Asian Languages

Romance Languages

Semitic

Russian

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Carol Ann DiLella
Reading/Media Specialist
Biola University
La Mirada, California
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Handout Materials

The Twenty-eighth Annual Fall Conference of the Orange County Reading Association
Fountain Valley, California
October 24, 1992
AN OVERVIEW OF THE INTO, THROUGH AND BEYOND STAGES
OF THE POPCORN STORY FRAME PROCESS

Prewriting Stage:
INTO
Knowledge/Comprehension
levels of Critical
Thinking are
emphasized

What
. Prior experiences
. New experiences
. Background information
. Metaphorical relationships

How
. Related reading
. Discussion
. Quickwrites
. Questioning
. Testimonies
. Story Analysis
. Story Mapping

Writing Stage:
THROUGH
Application/Synthesis
levels of Critical
Thinking are
emphasized

A Metacognitive
Process
THE BIG IDEA

Life Experiences
Impressions
Values & Beliefs
(of the writer)
Create (Design)
New Genre
Represent in a
new form (Model
Building)
Imagine
Popcorn Story Frames:
. Writing Roulette
. Story Blocking
. Popcorn Flow Charts

Post-Writing Stage:
BEYOND
Analysis/Evaluation
levels of Critical
Thinking are
emphasized

A Demonstration
of Comprehension
applied to other
academic areas of
study/learning

Solve Problems
Research
Concepts identified
& analyzed
Cultural Perspective
(Values & Beliefs)
Issues & Attitudes
FIGURE 1

CHART OF TEACHING STRATEGIES TO ACCOMMODATE LEARNING PREFERENCES

<table>
<thead>
<tr>
<th>STYLE PREFERENCE (FIELD SENSITIVE)</th>
<th>STYLE ACCOMMODATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Person/Social Orientation (Like to work with others)</td>
<td>Cooperative Learning Structures</td>
</tr>
<tr>
<td>Prefer Guidance and Demonstration from Teacher</td>
<td>Direct/Explicit Teaching</td>
</tr>
<tr>
<td>Need for Structure</td>
<td>Graphic Organizers</td>
</tr>
<tr>
<td>Kinesthetic Repertoire (African Americans)</td>
<td>Action Oriented Strategies</td>
</tr>
<tr>
<td>Experiential Learner (Hispanic Americans)</td>
<td>Active Involvement Strategies</td>
</tr>
<tr>
<td>Affective Orientation</td>
<td>Humanize the Curriculum</td>
</tr>
<tr>
<td>Global Learning (Asian Americans)</td>
<td>Use of Advanced Organizers</td>
</tr>
</tbody>
</table>

**FIGURE 2**
**Observing Student Behaviors**

<table>
<thead>
<tr>
<th>Date of Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIELD-SENSITIVE</td>
</tr>
</tbody>
</table>

### RELATIONSHIP TO PEERS

1. Likes to work with others to achieve a common goal. □
2. Likes to assist others. □
3. Is sensitive to feelings and opinions of others. □
1. Prefers to work independently. □
2. Likes to compete and gain individual recognition. □
3. Task-oriented; is inattentive to social environment when working. □

### PERSONAL RELATIONSHIP TO TEACHER

1. Openly expresses positive feelings for teacher. □
2. Asks questions about teacher's tastes and personal experiences; seeks to become like teacher. □
1. Avoids physical contact with teacher. □
2. Formal interactions with teacher are restricted to tasks at hand. □

### INSTRUCTIONAL RELATIONSHIP TO TEACHER

1. Seeks guidance and demonstration from teacher. □
2. Seeks rewards which strengthen relationship with teacher. □
3. Is highly motivated when working individually with teacher. □
1. Likes to try new tasks without teacher's help. □
2. Impatient to begin tasks; likes to finish first. □

### THINKING STYLE

1. Functions well when objectives are carefully explained or modeled prior to activity or lesson. □
2. Deals well with concepts in humanized or story format. □
3. Functions well when curriculum content is made relevant to personal interests and experiences. □
1. Focuses on details and parts of things. □
2. Deals well with math and science concepts. □
3. Likes discovery or trial-and-error learning. □

**CODE:** Never □ Seldom □ Sometimes □ Usually □

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SUMMARY OF SELECTED STRATEGIES FOR TEACHING WRITING SKILLS TO CULTURALLY DIVERSE WRITING STYLES

1. Use of cooperative writing activities (during any of the three writing stages).

2. Use of direct, explicit teaching strategies with an emphasis on teacher modeling (during any of the three writing stages).

3. Provide moderate structure in the form of graphic representations or graphic organizers (during any of the three writing stages).

4. Develop action-oriented and active involvement teaching strategies that may be used during any of the three phases of writing.

5. Use affective learning activities to initiate meaningful writing activities.

6. Use creative “cueing techniques” to help global writers deliberately focus in on minute details associated with public writing standards.

(Gooden, 1990)
Once upon a time I was lost in a forest on a cold, windy and dark Halloween night. I found an old shack deep in that forest. There was nothing in that shack but a big leather sack. After I dried off a bit I took a look at the sack. I could see no marks on it. Just some cracks and bulges. "Open me!" said a hoarse voice. My hair stood on end. The voice came from inside the sack. Wondering what was inside the sack I opened it. I wish I hadn't. A fearful stench rose from the opening. I held my nose and looked inside. A grinning skull stared up at me. "Thank you kindly, lad. I've been shut in this sack for nigh onto two hundred years and I'm dying for a breath of fresh air. My bones have all fallen apart. Why don't you turn the sack upside down and help me put myself together?"
Mapping a short story

Antagonistic forces
- Nature
- Parents
- Inner feelings/thoughts
- Friends
- Outcomes

Protagonist:

Problem:

Climax
Literature Analysis

Setting:

Where:

When:

---------------------------------------------------------------

Characters:                                           Traits:

---------------------------------------------------------------

Episodes (Sequence)

1.

2.

3.

---------------------------------------------------------------

Story Conclusion (ending):

1. How does the story end?

2. What did the characters learn?

3. What did you learn from this story?
<table>
<thead>
<tr>
<th><strong>Characters:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Setting:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Situation/Event:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Action/Conflict:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Reaction/Climax:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Outcome/Resolution:</strong></td>
<td></td>
</tr>
</tbody>
</table>
Choose-Your-Own-Adventure
Story Board

Setting
(description)

Situation/Event:

Action/Conflict:
(mood, tone, dialogue)

Reaction/Climax:

Outcome/Resolution:
(ending)

Reaction/Climax:

Outcome/Resolution:
(ending)

Reaction/Climax:

Outcome/Resolution:
(ending)

Reaction/Climax:

Outcome/Resolution:
(ending)
Sample flow chart

START

Story Choice 1

choice 1A
(choice 1A)

choice 1B
(choice 1B)

choice 1B-1
(choice 1B-1)

choice 1B-2
(choice 1B-2)

choice 1B-3
(choice 1B-3)

choice 1B-4
(choice 1B-4)

Story Choice 2

choice 2A
(choice 2A)

choice 2B
(choice 2B)

choice 2B-1
(choice 2B-1)

choice 2B-2
(choice 2B-2)

(choice 2B-2)
The Miller, His Son, and Their Donkey

One hot day a Miller and his son were taking their Donkey to a neighboring fair to sell him. They had not gone far when they met some girls on the road, talking and laughing.

"Look there!" cried one of the girls, pointing at them. "What fools you are to be trudging along this hot road while you could be riding."

So the Miller sat his son upon the Donkey and walked along by his side. Presently they came upon a group of old men who were engaged in serious conversation. One of the men looked up and said, "See that! It just proves what I was saying. No one has any respect for old age any more. Imagine that lazy boy riding while his poor old father walks! Get down, you lazy loafer, and let the old man rest his weary legs."

Hearing this, the Miller made his son dismount and got up on the Donkey's back himself. Thus they continued on their way, the son walking and the old Miller riding, until they met a group of women and children.

"Why, you horrid old man," one of the women cried. "How can you ride upon that Donkey while the poor little lad can hardly keep up with you?"

The Miller gave thought to this, and then picked up his son and placed the boy behind him on the Donkey's back.

The Miller and his son were riding into town when a passing villager called out, "For shame! Surely that Donkey is not your own."

The Miller assured him that it was.

"I never would have thought so by the way the poor beast is loaded. Why, you two fellows do not look sick to me! Surely you are better able to carry that Donkey than the Donkey is to carry both of you."

So the Miller and his son dismounted. They tied the Donkey's legs together with some cord and strung him over a pole. With the pole across their shoulders, they walked over a bridge that led into town.

The townsfolk had never seen such a funny sight, and they laughed loudly. The noise so frightened the poor animal that he began to wiggle and kick. The cords that bound him snapped, and the Donkey tumbled from the pole into the river.

Sadly the old Miller and his son walked all the way home, thinking, "When you try to please everyone, you end up by pleasing no one."
THE TRAVELLERS AND THE BEAR

One day two travellers came upon a bear. After the first had saved his skin by climbing a tree, the other, knowing he had no chance against the bear single-handed, threw himself on the ground and pretended to be dead. The bear came and sniffed around his ears but, thinking him to be dead, walked off. His friend asked, on descending from the tree, "What was the bear whispering in your ear?" "Oh, he just said I should think twice about travelling with people who run out on their friends."

Moral: Misfortune tests the sincerity of friendship.
THE SWAN, THE PIKE, AND THE CRAB

When partners are three and they all disagree,
Their work won't prosper—
For all their pain, they'll get nothing but strain.

Once a Swan, a Pike, and a Crab
Tried to pull a loaded cab,
All harnessed together, by fin, shell, and feather.
They pulled hard, did not flinch,
But they gained not an inch.
And you soon will see why:
The Swan pulled hard toward the sky,
The Crab to crawl backward did try,
The Pike made for the river nearby.

Who was wrong and who was right, we can't judge;
But the cab's still there—it wouldn't budge.

THE QUARTET

A tricky Monkey,
A Goat,
A Donkey,
And a bandy-legged Bear:
One day the four met
To form a Quartet.

With notes, a viola, two fiddles, a bass,
They choose 'neath a tree a cool shady place:
One, two, three—and together they start,
To impress the world with their art.
They strike, saw, and pluck with much poise,
But all they produce is much noise.
"Hold it, fellows," cries Monk,
Carol Ann DiLella

Story Frame Resources

Purpose: Books to share with your students that promote reading and creative writing popcorn story frame skills/techniques

"Choose Your Own Adventure" titles:


Books modelling story frame skills and techniques:


10. **Listen to the Rain:** By Bill Martin, Jr. & John Archambault (1988), illustrated by James Endicott. New York: Henry Holt & Co. (Hearing word descriptors in story format—This book emphasizes words that describe sounds in a Show Not Tell format) SUMMARY: Describes the changing sounds of the rain, the slow soft sprinkles, the drip-drop tinkle, the sounding pounding roaring rain, and the fresh wet silent after-time of rain.

11. **My Prairie Year:** Based on the Diary of Elenor Plaisted (1986, first Edition), illustrated by Deborah Kogan Ray. Copyright by Brett Harvey. SUMMARY: An older child's book or it can be read to the class by the teacher (good for grades 4 through 8). Nine year old Elenore describes her experiences living with her family in the Dakota Territory in the late 19th Century. This story emphasizes story setting.

12. **The Important Book:** By Margaret Wise Brown (1949), pictures by Leonard Weisgard. New York: Harper & Row. SUMMARY: This is a book about noun words—with the teacher reading the book to the students as they fill in the blanks with a noun word. This book is like a pattern book. For example: The important thing about a cricket is (the students fill in the blank here).

13. **The Very Busy Spider:** By Eric Carle (1984, Sixth Edition). New York: Philomel Books (A multi-sensory book that is patterned in nature (has a repetitive text) and has a rhythm allowing for a voice-and-response game) promoting "active" student participation. This book emphasizes action words (verbs) and dialogue in a story format. This story can also be adapted to an adventure writing activity for younger learners and for slower learners.

14. **The Very Quiet Cricket:** By Eric Carle (1990). New York: Philomel Books (A multi-sensory book that is patterned in nature (has a repetitive text) and has a rhythm allowing for a voice-and-response game) promoting "active" student participation. This book emphasizes action words (verbs) and dialogue in a story format. This story can also be adapted to an adventure writing activity for younger learners and for slower learners.

**Simile resources modelling the teaching of descriptive words (adjectives):**

1. **A Surfeit of Similes:** By Norton Juster (1989) (author of The Phantom Tollbooth), pictures by David Small. New York: William Morrow & Company. SUMMARY: Defines the mode of comparison known as simile and provides many examples in rhyming text

2. **Similes:** By Joan Hanson (1976). Lerner Publications. SUMMARY: "Like" or "as" comparisons between unlike things. Examples include: 1. Jack’s hand is shaking like a leaf. 2. Jane’s heart is beating like a drum. 3. Jim’s face is as white as a sheet. Examples of phrases used in this book include "as gentle as a lamb" and "spin like a top."