

*Literature in Practice***Japanese Folktales: Story Grammar in the English Classroom**

Vicky Ann Richings

*Kobe Shoin Women's University***Abstract**

In English as a Foreign Language (EFL), the story grammar approach has been widely introduced as a way to help foster students' understanding of text structure, reading strategies, and language and cultural awareness. However, few studies have been devoted to the usage of folktales. This ongoing study examines adopting this approach in two different foreign language learning settings, EFL and JFL, using Japanese folktales (*mukashibanashi*) as the text genre. For this paper, I focus on the findings of the first part of this study: the EFL setting. More specifically, in this paper, I discuss how the story grammar approach can be incorporated in EFL to help develop students' reading strategies and boost reading comprehension and awareness of text features.

Keywords: story grammar, folktales, literature, reading strategies, mukashibanashi

The study of literary texts or analysis of narratives is commonly known as narratology. The first attempts to analyze folktales and stories were conducted in the early 1900s by Russian formalists such as Propp (1968). They proposed that stories represented similar structures and events and tried to define these clearly identifiable textual properties as the narrative structure of a story. Subsequent studies in the field have referenced several theories on narrative analysis (Labov & Waletzky, 1967), particularly in terms of readers' understanding of story structure and the cognitive activity involved in the process of reading narratives. Four studies, all based on Labov and Waletzky's narrative analysis model, that have had great influence on the understanding of narrative development and story structure are the story grammar studies by Rumelhart (1975), Thorndyke (1977), Mandler and Johnson (1977), and Stein and Glenn (1979). Looking at how readers read and understand events in a story concerns not only L1 readers but can also be applied to reading in a foreign language and therefore in foreign language education. Previous studies in this area advocate that gaining a comprehensive understanding of the development of narratives can boost reading comprehension and the

awareness of linguistic and cultural text features in L2 as in L1 learners. From this perspective, this pedagogical study focuses on the *story grammar approach* and explores how it can be used in foreign language learning by introducing in this paper the results of the first (EFL) study of two conducted in different language settings (EFL and JFL).

Story Grammar*Theoretical Framework*

Story grammar is the term used to represent the structure of a text and constitutes a general framework consisting of distinct elements each representing specific functions. Mandler and Johnson (1977) call this "story schema." This framework helps to identify elements in a story in the form of a pattern which in turn helps to facilitate the listener or reader's comprehension or "encoding and retrieval" of the content (Mandler & Johnson, 1977, p. 112). Story grammar also concerns the analysis of the character's action and the chain of events that follow. The foundation of story grammar lies in the Russian formalist Propp's (1968) extensive analysis and description of the narrative elements in Russian folktales. Whereas the Russian formalists identified the story

events (the *fabula*), and how it is put together and narrated by the author (the *synzbe*), the classical narratologists, such as Genette (1980) distinguished *story* and *discourse* “to capture the fact that there are some basic stories that do not change even if the circumstances of the telling and the medium through which they are told change” (De Fina & Georgakopoulou, 2011, p. 3).

Literary structuralists and cognitive linguists further revisited and explored these conceptions to analyze the deeper structures of stories and present an abstract model. The common idea was to uncover certain basic elements and reduce them to a minimal set of universal units that could be applied in the analysis of narratives. It is the cognitive research of Rumelhart (1975),

Thorndyke (1977), Mandler and Johnson (1977), and Stein and Glenn (1979) that has established the narrative text analysis strategies applied today. What these studies have in common is that they all explore the structural character or schema of narratives by outlining story constituents. The models proposed by these studies all represent a story grammar hierarchy: At the top of the story grammar hierarchy are the setting, theme, characters, plot, and resolution—the basic elements—followed below by the subcategories such as goal, attempt, and outcome (Figure 1). Table 1 shows the four models each with the common basic elements that comprise stories.

Figure 1

Story Grammar Hierarchy

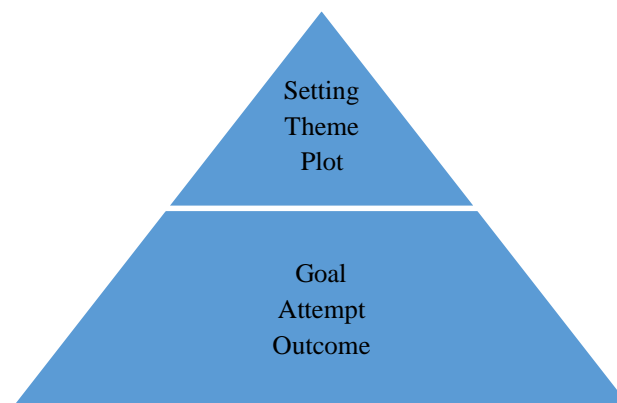


Table 1

Story Grammar: Four Models

| Rumelhart (1975) | Thorndyke (1977) | Mandler and Johnson (1977) | Stein and Glenn (1979) |
|------------------|------------------|----------------------------|------------------------|
| Setting | Setting | Setting | Setting |
| Episode | Theme | Initiating event | Initiating event |
| Event | Plot | Reaction | Internal response |
| | Resolution | Ending | Attempt |
| | | | Consequence |
| | | | Reaction |

The four studies suggest that stories are formed by elements that follow a seemingly similar progress with a beginning, middle, and end. Each part can be further subdivided into underlying basic constituents such as setting, events, action, reaction, and goals. Rumelhart

(1975) proposed the story schema approach by defining a story in cognitive terms. Mandler (1984) explains this as “a mental structure consisting of sets of expectations about the way in which stories proceed” (p. 18). In this model, text comprehension relies on the process of

decoding new information based on prior knowledge. This approach is based on eleven syntactic rules and a corresponding set of semantic interpretation rules with the meta-sentence components being setting, episode and event. Thorndyke (1977) formulated grammar rules similar to, but more abstract than, those of Rumelhart by suggesting that both structure and content of a narrative discourse are crucial to comprehension and information storage, implying that stories are reconstructed from memory. The four basic components in this approach are setting, theme, plot, and resolution. Contrary to Rumelhart's approach, this approach contains fewer sub-structural components and typifies narratives with one protagonist and one goal.

The story grammar approach by Mandler and Johnson (1977) is probably the best known version of story structure and is an adapted version of Rumelhart's story schema. The elements or "nodes" in this model allow a more flexible ordering of the story grammar. This model focuses mainly on explaining the internal structure of a story by introducing a syntax framework that is based on the combination of general story elements and their ordering. The elements in this approach are a combination of setting, initiating event, reaction, and ending. In contrast with the other three models, this model does not consider goal driven actions to characterize a story. Mandler and Johnson (1980) expanded this original version representing only a simple story structure to an updated version in which complex stories could be analyzed. Finally, Stein and Glenn (1979) similarly proposed an adapted version of Rumelhart's model by exploring the combination of the syntactic and semantic story structures into one form or grammar category rather than separate categories. This model represents two main categories—a setting category and an episode category—and can be further divided into seven elements: setting, initiating event, internal response, attempt, consequence, and reaction. These are connected by connectors such as "and" and "then" to indicate links within the individual categories of structural elements and between story events.

What distinguishes these studies is the different representation of the story elements. Some models represent a more simplified framework than others. Among the different trends of the story grammar movement, Rumelhart's story-schema approach and Mandler and Johnson's story grammar approach are perhaps the most prominent. De Beaugrande (1982) claims that these two approaches are congruent. Additionally, it should be noted that although story

grammars present criteria to construct abstract models of narrative, they have led to discussion and diverse reactions in terms of story definition or what can be considered a story and fiction. However, as Pratt (1981) asserts, genre refers to a subcategory of an always larger category of fiction or literary works. Therefore, describing genre must be made in reference to other genres or to the whole. As such, providing an undisputed definition of what fiction is, is not in the scope of this paper. Also, whereas story grammars outline text comprehension as the process of information storage into a structured schema, recent narratological approaches look more closely at the story context by considering the role of the reader (De Fina & Georgakopoulou, 2011).

Story Grammar Across Cultures

Narratives across cultures are produced in differing ways. As a consequence, narrative analysis approaches could be biased toward a certain area or culture. The story grammar approach is often criticized for being western or European inclined (McCabe & Bliss, 2003). For example, the typical western folktale is organized in such a way that it moves forward toward the protagonist's goal(s). However, while noting this suggested limitation, this approach can still be usefully applied across cultures and to diverse narrative structures. In contrast, the typical Japanese tale guides the protagonist in his or her quest toward a resolution. Instead of conflict, causality is the key. In Japanese story culture, actions and motivations are typically steered by external factors rather than by the protagonist himself (Matsuyama, 1983; Takamatsu, 2004). In many cases, the external factor is the antagonist. The antagonist features as the bad character and is usually the one to generate an action contesting the protagonist. As a result, the Japanese story structure displays an action-reaction structure; either simple or complex (Matsuyama, 1983). According to Matsuyama, the lack of a goal format in Japanese tales is related to Buddhist values that reject secular desires. Hence, the Japanese story customarily concludes with an emphasis on the protagonist's virtues of kindness and goodness for which he or she is rewarded in the end.

This Japanese style of discourse, written or spoken, adopts the concept of 起承転結 or *kishōtenketsu*, which could be explained as a four-act narrative structure (Takamatsu, 2004). *Ki* represents the beginning or setting of the story, *shō* stands for a certain happening or development, *ten* means a twist or turn in the storyline, and *ketsu* describes the ending or conclusion. Each act

relates to the other; however, *ten* (act three) is the principal event for the twist effect it creates on the whole storyline. This is the major reason why the Japanese model is not convenient for expressing the western conflict-based storyline. The essence of *kishōtenketsu* is the depiction of contrast. The absence of conflict, which is an essential part in western discourse, does not actually make Japanese stories tedious. On the contrary, the contrast creates expectation towards the harmony in the conclusion. In this sense, Mandler and Johnson's model (1977) is perhaps the closest to compare the Japanese story structure to, however, without the "conflict" aspect.

The objective of this paper is not to verify and evaluate each of the described models above but to give readers an overview of the concept. In the next section, the story grammar approach is considered in relation to education, particularly in the field of foreign language learning followed by the rationale for this study.

Story Grammar in Language Learning

As the models in Table 1 show, story grammar introduces different perspectives on structure in the study of narrative, but all commonly attempt to examine the effects of the story grammar approach in comprehending a story. One of the main applications of narrative development studies has been in the field of education. Story grammar is used in various ways and for various purposes: development of language and communication skills in children, learner disabilities, socialization, and discourse analysis amongst others (McCabe & Bliss, 2003; Urbach, 2012). In addition, recently there has been an increased interest and focus on its implications for foreign language learning and teaching purposes. In this section, I discuss previous studies examining the story grammar approach in foreign language instruction.

Studies incorporating the story grammar approach can be separated into two groups. The first group are studies focusing on students' recall; in other words, examinations of how structural organization of narrative stories affect L2 learners' "recall" (e.g., how much information of the text is recalled) (Horiba 1990; Riley, 1993). The second group are studies examining the effect of the story grammar approach in terms of enhancing specific skills. Since the present study belongs to the second group, a brief summary of this literature is given below. This group of research mainly addresses the story grammar approach from a foreign language

learning perspective by investigating how it can be beneficial to promote explicit skills in learners such as reading comprehension, and linguistic and cultural skills amongst others.

Ibnián (2010) investigated the effect of the story grammar approach on EFL Jordanian students' short story writing skills by introducing a story-mapping technique. Four tenth grade classes (84 students, average 16 years old) were randomly chosen from public education schools and divided into two experimental and two control groups. For this study, a story-mapping technique was implemented in the experimental groups and pre- and post-writing tests were administered. Students were asked to identify elements of a short story and make a visual depiction of these elements in the form of a map. The results of this study show that story-mapping had a positive effect on developing students' short story writing skills in terms of, among other things, content and organization, mechanics of writing, and language use. Surbakti, Siburian, and Daulay (2017) examined the effects of implementing the story grammar approach on Indonesian students' reading comprehension of texts also by comparing the results of the experimental group (35 students) with those of the control group (35 students). After administering a pre- and post-multiple choice test as instrument, they found that this approach could help enhance students' reading comprehension. However, in their paper, no reference is made to the text details. Finally, Gonzalez (1998) researched the effects of the story grammar approach by implemented narratives in seventh grade classes in the form of a project called the Whole Language Project. This project consists of a set of activities such as reading narratives, completing task sheets, retelling, writing summaries, presentations, and self-evaluation. This is an ongoing study, however, and up-to-date data is not available.

As previous research in this area suggests, the story grammar approach can be applied in the foreign language class to promote text structure awareness on a more oriented level. It provides students with the reading skills to understand narratives from the character, theme, and plot perspective. As Dymock, (2007) claims, story structure knowledge helps enhance learners' schema for stories. In sum, the story grammar approach can develop higher level reading strategies which in turn help boost students' reading comprehension, vocabulary skills, as well as cultural awareness.

The Study

Rationale

Obviously, there is abundant research addressing this approach in foreign language learning settings, however, none of these studies uses folktales as an instrument. Conversely, the usage of folktales is amply investigated, yet not from a story grammar approach perspective. Based on these aspects, and the fact that this study included investigation of implementing the story grammar approach in two L2 settings: EFL and JFL, it was decided to use folktales as narrative mode.

In general, in order for a text to be analyzed through the story grammar approach, it has to at least comprise one character and one event which triggers either an action or goal. According to Varotsis (2015), “story grammars appear to be effective when they are dealing with simple material that often utilize [sic] a single character striving for the attainment of a single goal” (p. 13). He adds that folktales and fables usually belong to this type of story. Folktales can be counted as one sub-genre of literature, and plots in folktales are generally much shorter and simpler than in other prose fiction genres (Bacchilega, 2012). Furthermore, Pratt (1981) proclaims that short stories have their origin in anecdote and folklore and are in a way a practice tool for both apprentice writers and readers. For this reason, she adds, they are extensively used in education. Likewise, Randall (2014) maintains that students are easily drawn to short stories as the narration in a story is a common occurrence in their personal daily lives. In her paper, Bacchilega reviews “folklore in/as literature” (2012, p. 449). Although she adds that the term “literature” is difficult to define, she advocates that the discussion of folklore as literary fiction places it at the center of literature as a genre and that folklore and literature are enveloped in one another.

Finally, there is one more point to consider before introducing the story grammar approach in the language class: the concept of “narrative” and “narrative competence.” Pavlenko (2006) divides narratives into two broad types: fictional and personal. In fictional narratives, events are fictionalized; in personal narratives events are based on personal experiences. Pavlenko argues that narrative structure competence is equally as important as linguistic competence since L2 learners can be very adept at the linguistic sentence level but “may still fail to construct language- and culture-appropriate narratives” (p. 105). By narrative structure competence Pavlenko refers to “the use of language-, culture-, and genre-appropriate narrative components” (p. 107).

Parkinson and Thomas (2000) state that teaching narrative structure to language-oriented readers is particularly valuable in terms of enhancing learners’ alertness to specific text features. So far, researchers have discussed the multifarious beneficial effects of reading fiction, of any format, on language learners in terms of language skills, cultural enrichment, personal development, and reading comprehension, and numerous empirical studies have promoted its application in the foreign language classroom (Bibby & McIlroy, 2013; Carter & Long, 1991; Paran, 2008; Bobkina & Dominguez, 2014; Hall, 2015; Parkinson & Thomas, 2000). With increased attention in the last decade in the field of foreign language learning and teaching, it can be said that literary narrative has re-established its position as a valid resource tool in the language classroom.

The remainder of this paper focuses on the details of the first study I conducted: story grammar with folktales in the English class. The aims of the mentioned study are twofold: (a) to explain and illustrate how the story grammar approach can be applied in the foreign language classroom to help develop students’ reading strategies and enhance reading comprehension and awareness of text features, and (b) to highlight students’ perceptions of this implementation and perceptions of reading short stories-folktales in the language class.

Participants and Materials

For this study, 30 first-year undergraduate students at a small private women’s university in western Japan participated in the EFL experiment. The participants were enrolled in a compulsory English intermediate (CEFR A2+ to B1) level reading course. This was a coordinated reading course for which a reading/vocabulary textbook was to be used as the assigned principle course text, but with the possibility to incorporate other learning materials. As the instructor, I selected Japanese short stories (*mukashibanashi*) as additional reading content and designed four classes to introduce the story grammar approach. Following the study rationale above, a second reason for folktales, and *mukashibanashi* to be more precise, as text choice is the fact that Japanese students are familiar with most of them as they are learned in elementary school. Fundamentally, having read these stories in Japanese, it can be assumed that they have content and structural background schema to a certain extent. For these reasons, four common tales were chosen: *Urashima Tarō*, *Kasa Jizō*, *Kaguya Hime*, and *Hanasaka Jisan*. The text

materials were a translated and simplified version of the Japanese tales and were four to six pages long.

Implemented Course

The four classes introducing mukashibanashi with the story grammar approach were spread over a fifteen-week semester. The purpose of the study was explained in Japanese at the beginning of the semester and student consent for usage of survey data was obtained at the end of the semester and study. In the first of the four classes, the instructor briefly explained the story grammar approach and demonstrated how short stories such as mukashibanashi are one text genre that fit this method for the reasons stated above. After this introduction, the instructor distributed the first text and accompanying task sheet (Appendix A) for the first folktale reading session. As Appendix A shows, the task sheet was designed in the form of a map (a) to focus on the basic elements of story grammar: setting or introduction, initiating event or development, attempt or turn, reaction or conclusion by slightly adapting the western model to the Japanese kishōtenketsu model, and (b) to learn basic reading strategies for fictional stories.

In groups of four, students listened as the instructor read the story to the whole class. Following this, the text was reread aloud by each member of each group. The students were given time to discuss vocabulary. This activity lasted for 15 minutes, after which students were asked to find the key points in the story for each stage (*ki-shō-ten-ketsu*) on the task sheet, summarize their group's story grammar as they had perceived it, and complete the map. This 30-minute activity was then followed by a short presentation of each group's story grammar to share with the whole class. Finally, the instructor modelled an answer for each

act and summarized the folktale according to its story grammar. In addition, students were given a homework sheet with seven sections (Appendix B). It opened with simple comprehension questions to encourage deeper engagement with the text. These were followed by questions designed to elicit their own opinions and feelings about the story in order to create personal involvement. The last question prompted summary writing: students were asked to summarize their story grammar map into a 100 words. The four story grammar classes for this study were conducted in similar ways, using a different story each time.

At the end of the semester, 28 students completed an anonymous survey (Appendix C) in Japanese with 10 questions to elicit their perceptions of the reading experience. The survey included four yes/no questions with additional spaces for reasons, one free-writing question, and finally, five questions comprising a 5-anchor Likert scale including responses for "totally agree," "agree," "not sure," "disagree," "totally disagree." Data analysis included calculation of the percentages, and organization of the open-ended questions to formulate patterns in responses.

Results

Survey: Section One

Table 2 shows the results for the four yes/no questions. To Question 1, 22 students answered "Yes," and six students answered "No." For Question 2, only one student did not like the materials, and the reason given was because the texts were too long. In terms of level (Question 3), all students felt that the texts were appropriate to their level. Finally, in answer to Question 4, 27 students mentioned they enjoyed the reading activities.

Table 2

Survey Section One: Results

| | Yes/No (n=28) |
|---|----------------|
| (1) Do you like reading English? | 22/6 (79%/21%) |
| (2) Did you like the materials (<i>mukashibanashi</i>) used? | 27/1 (96%/4%) |
| (3) Do you think these materials were the right level for this class? | 28/0 (100%/0%) |
| (4) Did you like the activities for this reading experiment? | 27/1 (96%/4%) |

The reasons given by the students to Questions 2 and 4 were grouped and examined for common elements. All students, except one, liked the materials used for the following reasons: (1) the texts were easy to understand in terms of level (12 students), (2) the texts were easy to understand in terms of background knowledge (9 students), (3) the texts were easy to understand in terms of the material layout (6 students). In other words, students felt that the reading part was not challenging. Of note is the fact that they thought the texts were accessible by reason of prior schema knowledge. Most students mentioned they had read these stories in their childhood and were happy to be given the opportunity to read them again in English. The student who answered negatively to this question mentioned that the texts were too long and too difficult.

For Question 4, there was more variety in the reasons for students' responses. Again, 27 out of 28 students agreed that they liked the activities that were prepared and administered for this experiment. Most students thought the exercise helped improve their reading skills and enhance reading comprehension. The second highest response given as to why they liked it was the group work that the activity involved. As mentioned in the section above, students were put in groups of four or five and had to cooperate to complete the task sheet and present their group's summary. Some students wrote, "We were able to read aloud and discuss our opinions in group." Another student wrote, "Doing the task in groups was a very productive and instructive way." An interesting point here is that some students referred

to the objective of this experiment: to help develop students' reading strategies and enhance reading comprehension and awareness of text features through folktales. "Through this activity, I was able to reconfirm the content of the story and rewrite (paraphrase) with ease," "The task helped me check my comprehension of the text content and its structure," "I like learning English through folktales better than the usual textbooks." One other interesting finding is that the six students who do not really like reading English answered positively to all other questions in this section. Finally, some students mentioned a connection between kishōtenketsu and comprehension of text structure.

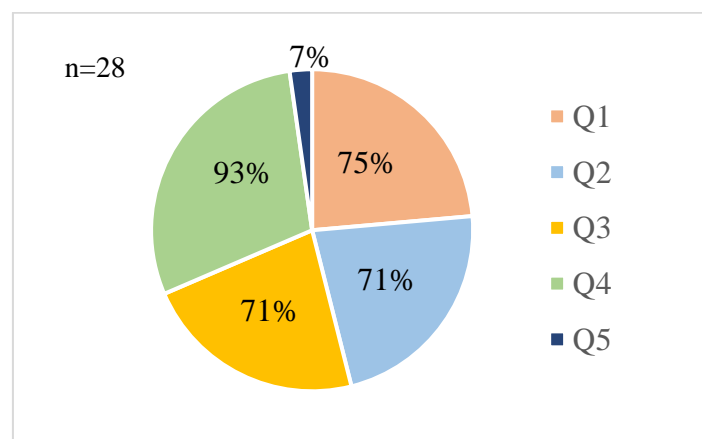
Survey: Section Two

Figure 2 shows students' responses to the Likert-type questions:

- (1) Do you think your reading comprehension skills have improved through these activities?
- (2) Do you think your writing skills have improved through these activities?
- (3) Do you think your language awareness has improved through these activities?
- (4) Do you think the use of fiction (literature) is a good way for language learning even if there is only limited class time available in the syllabus?
- (5) Do you think limited class time should be spent on non-fiction materials only, rather than introducing fiction?

Figure 2

Survey Section Two: "Totally Agreed" and "Agreed" Combined



For Question 1, as seen in the table and list above, 21 (75%) students “totally agreed” and “agreed” that their reading comprehension skills had improved. For Question 2, 20 (71%) students felt that this task also helped improve their writing skills. Likewise, 20 (71%) students perceived that this kind of exercise could help enhance their language awareness. Questions 4 and 5 referred to the meaning of introducing literary texts in the language classroom. All students, except two, responded that they believed the use of fiction (literature) is a good way for language learning even if there is only limited class time available in the syllabus. When asked if they thought materials in the language classroom should be limited to only non-fiction in Question 4, more than half of the class (15 students) responded neutrally. Perhaps the students were not sure how to interpret this question, or perhaps it was not clear what was meant with “non-fiction.” For future experiments, it is thus necessary to provide the students with sufficient information about certain terms. On the other hand, 11 students (39%) indicated that they thought materials should not be limited to only non-fiction. Some intriguing points in this section are that (1) one student gave indecisive responses to all other items but totally agreed that the use of fiction (literature) is a good way for language learning even if there is only limited class time available, and that (2) only one student responded negatively for all items.

Finally, for the “Other opinions” section, several responses were collected. One student wrote that some of her peers worked actively but some did not, which made the whole experience less fun. Another student commented that she wished there were more than four classes introducing folktales. Some students repeated that (1) reading stories they knew made this whole experience more informative and fun than the typical reading class, and that (2) this activity overall helped improve their reading comprehension and writing skills.

Discussion and Limitations

The analysis results indicate that, within this group of thirty students, students self-report that the story grammar approach can help improve their skills in terms of reading comprehension and recognizing text features. This approach clearly helps provide a framework for recognizing structures in stories and basic text content and features, which consents with study results in the literature. Some students also referred to the effectiveness of the group work and how they enjoyed this. The short story grammar presentation of each

group after having completed their story maps, could have contributed to how students felt about the group work. Foremost, what can be added for this study is that students find materials such as folktales attractive learning tools, and that this kind of activity can be very animative, turning the reading class into a fun and instructive learning experience. Perhaps students do not conceive of folktales as the usual “materials.”

On the other hand, these findings have implications for refinement of the approach. It is interesting to see that the majority of the students enjoyed learning about story grammar through folktales, but it would be useful to conduct this on a larger scale to examine how students actually read and understand story structure more widely, and how it can enhance language and cultural awareness skills.

It should be added that there was no comparison, such as a before-and-after measurement, nor a control for this study. Furthermore, this study explored the story grammar approach with Japanese folktales only and from a kishōtenketsu perspective. Using western folktales could have generated different results, especially in terms of cultural awareness skills, which was not examined in this study. Also, conducting a comparison study using folktales from different countries could produce interesting findings.

In all, for this study, it can be recognized that the objectives—(a) to explain and illustrate how the story grammar approach can be applied in the foreign language classroom to help develop students’ reading strategies and enhance reading comprehension and awareness of text features, and (b) to highlight students’ perceptions of this implementation and perceptions of reading short stories-folktales in the language class—have been achieved.

Conclusion

This is an ongoing study examining how the story grammar approach can be integrated in the language class by adopting this approach in two different foreign language learning settings, EFL and JFL. In this paper, the findings of the EFL or first part of the study were reported. More specifically, in this paper, I illustrated how the story grammar approach can be incorporated in EFL to help develop students’ reading strategies and boost reading comprehension and awareness of text features, using Japanese folktales as learning material. Data from an EFL class were collected through analysis of the survey administered. Given the above discussion, the results of this first study shed some light on how this

approach can be applied in the English class, and what its benefits are. The findings for the JFL or second part of the study will be reported in a subsequent paper.

Author Biography

Vicky Ann Richings teaches at Kobe Shoin Women's University, Japan, and specializes in reading, literature in language teaching, Japanese language, literature, and culture. She is interested in language and cultural awareness and the function of literature in the language classroom. She has presented on a wide variety of topics in this area. <richings@shoin.ac.jp>

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Appendix A

Story chart for Urashima Taro


Story Chart 1
Urashima Taro (浦島太郎)

承 Development

事件 (Initiating Event)

結 Conclusion

結果 (Consequence or Reaction)



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けつ

起 Introduction

Place:

Time:

Characters:

Setting:

転 Turn

試み (Response or Attempt)

Name: _____ Number: _____

Appendix B

Homework sheet

Story Grammar 1

Reading Comprehension Urashima Taro (浦島太郎)

Answer the following questions.

1. Why did Taro decide to go into the sea?
He decided to go into the sea because

2. What did Taro do in the palace?

3. Why do you think the princess gave Taro a box (Tamatebako)?

4. What happened to Taro when he opened the box?

5. What do you think is the message of this old story?

6. What do you think of this story?

7. Write a short summary of this story.

Name: _____

Number: _____

Appendix C

Survey on student perceptions of reading experience

2019年度 Story Grammar Activity

このアンケートは、①英語学習者が物語（フィクション）を英語の授業で用いることに対してどのような思いを持っているのか、②英語学習において文学教材の活用の利点をどう認識しているのかを明らかにすることを目的としている。なお、1) アンケートの参加不参加は、成績に一切関係ない、2) アンケートの参加は自由、3) アンケート結果により、個人の特定はできない、4) 研究以外に使用しない、5) アンケート調査は、授業改善を目的とする。

教育・研究目的で、データが利用及び公開されることに同意します。（ ）

- | | | |
|--|----|-----|
| 1. 英語で読む のが好きですか。 | はい | いいえ |
| (Do you like reading English?) | | |
| 2. この授業で使われた 教材 は好きでしたか。 | はい | いいえ |
| (Did you like the materials (<i>mukashibanashi</i>) used?) | | |

「はい」または「いいえ」の理由は何ですか。(Why?) :

- | | | |
|---|----|-----|
| 3. この教材は、このクラスの レベル にふさわしいと思いますか。 | はい | いいえ |
| (Do you think these materials were the right level for this class?) | | |
| 4. 練習問題 はよかったと思いますか。 | はい | いいえ |
| (Did you like the activities for this reading experiment?) | | |

「はい」・具体的に何がよかったですか。(If “yes”, what did you like?) :

「いいえ」・具体的に何がよくなかったですか。(If “no”, what did you not like?) :

➤ 学習効果について (1=とても思う 2=思う 3=どちらでもない 4=思わない 5=全然思わない)

(Learning outcomes and skills; 1=totally agree, 2=agree, 3=not sure, 4=disagree, 5=totally disagree)

5. この活動を通して、読解力が上がったと思う。 1 ----- 2 ----- 3 ----- 4 ----- 5

(Do you think your reading comprehension skills have improved through these activities?)

6. この活動を通して、書く能力が上がったと思う。 1 ----- 2 ----- 3 ----- 4 ----- 5

(Do you think your writing skills have improved through these activities?)

7. この活動を通して、言語気づきが促進されたと思う。 1 ----- 2 ----- 3 ----- 4 ----- 5

(Do you think your language awareness has improved through these activities?)

8. 学習時間が限られている中、文学 (フィクション) の活用は良い方法だと思う。 1 ----- 2 ----- 3 ----- 4 ----- 5

(Do you think the use of fiction (literature) is a good way for language learning even if there is only limited class time available in the syllabus?)

9. 学習時間が限られている中、非文学的テキスト (ノンフィクション) のみに時間を使うべきだと思う。

1 ----- 2 ----- 3 ----- 4 ----- 5

(Do you think limited class time should be spent on non-fiction materials only, rather than introducing fiction?)

10. その他の意見

物語の授業について自由に意見を書いてください。(Other opinions)

ご協力ありがとうございました。

(Thank you)