



DRAFT

For Review Purposes Only

These draft materials are intended to provide teachers with insight into the content and structure of the Listening & Learning strand of Core Knowledge Language Arts materials.

Revised materials produced specifically for NYSED, including materials from the Skills Strand, will be posted on this site in 2013. These new materials will include explicit alignment with Common Core State Standards, additional support for English Language Learners, and images and texts compliant with Creative Commons Licensing.

For more information on how to explore these materials, please see the Getting Started resources posted alongside these files on EngageNY.org.



The Core Knowledge Language Arts Program

Listening & Learning Strand



Tell It Again! Read-Aloud Anthology

Different Lands, Similar Stories



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Introduction to Different Lands, Similar Stories



This introduction includes the necessary background information to be used in teaching the Different Lands, Similar Stories domain. The *Tell It Again! Read-Aloud Anthology* for Different Lands, Similar Stories contains nine daily lessons, each of which is composed of two distinct parts, so that the lesson may be divided into smaller chunks of time and presented at different intervals during the day. The entire lesson will require a total of sixty minutes.

In this domain, we have used actual trade books as the read-alouds in Lessons 1–4 and 7–9. We have included page references as well as the end of the applicable sentence from the trade book in bold as the cue for when to use the Guided Listening Support prompts. In these cases, we especially recommend that you take a few minutes to see how the material is organized prior to your presentation of the read-aloud.

We have included one Pausing Point in this domain, after Lesson 9. You may wish to pause and spend one to two days reviewing, reinforcing, or extending the material taught prior to the Pausing Point. You should spend no more than eleven days total on this domain.

Along with this anthology, you will need:

- *Tell It Again! Media Disk* or the *Tell It Again! Flip Book* for Different Lands, Similar Stories
- *Tell It Again! Image Cards* for Different Lands, Similar Stories
- *Tell It Again! Workbook* for Different Lands, Similar Stories

The following trade books are used as read-alouds:

1. *The Irish Cinderlad*, by Shirley Climo (HarperCollins, 1996) ISBN 0060243961 (Lessons 8 and 9)
2. *Little Red Riding Hood*, by Jerry Pinkney (Little, Brown Young Readers, 2007) ISBN 0316013550 (Lesson 1)
3. *Lon Po Po*, by Ed Young (Putnam Juvenile, 1996) ISBN 0698113824 (Lesson 2)

4. *Mufaro’s Beautiful Daughters*, by John Steptoe (Lothrop, Lee and Shepard Books, 1987) ISBN 0688040454 (Lesson 7)
5. *Pretty Salma: A Little Red Riding Hood Story from Africa*, by Niki Daly (Clarion Books, 2007) ISBN 0618723454 (Lesson 3)
6. *Tom Thumb*, by Claudia Venturini (Child’s Play International, 2007) ISBN 1846431166 (Lesson 4)

You will find the Instructional Objectives and Core Vocabulary for this domain below. The lessons that include Student Choice/ Domain-Related Trade Book Extensions, Image Cards, Parent Letters, Instructional Masters, and Assessments are also listed in the information below.

Why Different Lands, Similar Stories Are Important

This domain will introduce your students to three classic folktales that have been favorites with children for generations, as well as variations of these folktales from different lands or countries. By listening to these classics, students will increase their vocabulary and reading comprehension skills, be exposed to different places and cultures from around the world, and learn valuable universal lessons from these classic folktales. For example, after listening to three Little Red Riding Hood variations, students will have heard and should be able to understand the importance of not talking to strangers.

This domain is best understood in thirds. The first three read-alouds are all variations of the *Little Red Riding Hood* folktale, beginning with the classic version from France and followed by variations set in China and Ghana. Lessons 4–6 are all variations on the theme of supernaturally small characters and include the classic *Tom Thumb* version from England, followed by a variation from Denmark, and another from Japan. The last three lessons are variations of the *Cinderella* folktale. The first variation is set in Africa and the second is from Ireland. Reading these folktales will help students develop a strong foundation for the understanding and enjoyment of similar stories from different lands.

What Students Have Already Learned in Core Knowledge Language Arts During Kindergarten

The following Kindergarten domains are particularly relevant to the read-alouds your students will hear in *Different Lands, Similar Stories*:

- Stories
- Kings and Queens

Listed below are the specific Kindergarten content objectives that your students targeted in these domains. This background knowledge will greatly enhance your students' understanding of the read-alouds they are about to enjoy.

Students will:

- Listen to and then demonstrate familiarity with stories, including the ideas they express
- Understand that fiction can be in many different forms, including folktales, trickster tales, and tall tales
- Identify the setting of a given story
- Identify the characters of a given story
- Identify the plot of a given story
- Describe what a king or queen does
- Identify and describe royal objects associated with a king or queen
- Explain that kings and queens still exist today, but that there were many more kings and queens long ago
- Discuss the lessons in *Cinderella* and in *Snow White and the Seven Dwarfs* which show that goodness prevails and is rewarded

Instructional Objectives for Different Lands Similar Stories

The following chart contains all of the Core Content Objectives and Language Arts Objectives for this domain, broken down by lesson.

Different Lands, Similar Stories Overview									
Objectives	Lessons								
	1	2	3	4	5	6	7	8	9
Core Content									
Understand that fictional stories come from the author's imagination	✓	✓	✓	✓	✓	✓	✓	✓	✓
Identify folktales as a type of fiction	✓	✓	✓	✓	✓	✓	✓	✓	✓
Understand that stories have a beginning, middle, and end	✓	✓	✓	✓	✓	✓	✓	✓	✓
Describe the characters, plot, and setting of <i>Little Red Riding Hood</i>	✓	✓	✓						
Describe the characters, plot, and setting of <i>Lon Po Po</i>		✓	✓						
Describe the characters, plot, and setting of <i>Pretty Salma</i>			✓						
Describe the characters, plot, and setting of <i>Tom Thumb</i>				✓	✓	✓			
Describe the characters, plot, and setting of <i>Thumbelina</i>					✓	✓			
Describe the characters, plot, and setting of <i>Issun Boshi: One-Inch Boy</i>						✓			
Describe the characters, plot, and setting of <i>Mufaro's Beautiful Daughters</i>							✓	✓	✓
Describe the characters, plot, and setting of <i>The Irish Cinderlad</i>								✓	✓
Understand that people from different lands tell similar stories	✓	✓	✓	✓	✓	✓	✓	✓	✓

Objectives	Lessons								
	1	2	3	4	5	6	7	8	9
Language Arts									
Use agreed-upon rules for group discussions . . . (L.1.1)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Carry on and participate in a conversation . . . (L.1.3)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Learn common sayings and phrases such as “There’s no place like home” (L.1.9)				✓					
Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related . . . (L.1.10)	✓	✓	✓		✓	✓	✓	✓	✓
Listen to and understand a variety of texts . . . (L.1.11)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Make predictions (orally or in writing) prior to and during a read-aloud . . . (L.1.12)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Describe illustrations (orally or in writing) (L.1.13)	✓		✓	✓				✓	
Use pictures accompanying the read-aloud to check and support understanding . . . (L.1.14)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Learn new words from read-alouds and discussions (L.1.15)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud . . . (L.1.17)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Use narrative language to describe (orally or in writing) characters, a setting, facts, or events in a read-aloud (L.1.19)	✓	✓	✓			✓			
Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions . . . (L.1.20)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Compare and contrast (orally or in writing) similarities and differences . . . (L.1.21)		✓	✓		✓	✓	✓	✓	✓
Make personal connections (orally or in writing) . . . (L.1.22)	✓	✓	✓	✓	✓	✓		✓	✓
Draw pictures, dictate, or write simple sentences to represent details or information from a read-aloud (L.1.24)						✓			
Distinguish fantasy from realistic text (L.1.25)	✓	✓	✓		✓				
Rehearse and perform poems, stories, and plays for an audience using eye contact, appropriate volume, and clear enunciation (L.1.28)				✓					
Share writing with others (L.1.29)	✓							✓	
Retell (orally or in writing) a read-aloud, including characters, setting, plot, and events of the story in proper sequence (L.1.30)					✓				
Sequence 4–6 pictures illustrating events in a story (L.1.31)							✓		
Create, tell, and/or draw and write an original story with characters . . . (L.1.34)					✓				

Core Vocabulary for *Different Lands, Similar Stories*

The following list contains all of the boldfaced words in *Different Lands, Similar Stories* in the forms in which they appear in the text. The inclusion of the words on this list *does not* mean that students are expected to immediately be able to use that word on their own. However, through repeated exposure throughout the lessons, they should acquire a good understanding of most of these words and begin to use some of them in conversation.

Lesson 1	Lesson 4	Lesson 7
cherished	avail	considerate
delay	budge	faults
gratitude	clever	prefer
kindling	commotion	stole
sly	sneered	worthy
Lesson 2	Lesson 5	Lesson 8
brittle	abandon	amiss
cunning	dwelling	cautiously
eldest	foreign	foretold
latch	fragrant	odds and ends
route	scarcely	scolds
Lesson 3	Lesson 6	Lesson 9
appetite	crammed	bowed
fright	deeds	coiled
pleaded	dodging	froth
speckled	oaf	maiden
wild	permission	monstrous

Student Choice and Domain-Related Trade Book Extensions

In the *Tell It Again! Read-Aloud Anthology* for Different Lands, Similar Stories, Student Choice activities are suggested in the Pausing Point. Domain-Related Trade Book activities are suggested in the Pausing Point. A list of recommended titles is included at the end of this introduction, or you may select another title of your choice.

Different Lands, Similar Stories Image Cards

There are fourteen Image Cards for Different Lands, Similar Stories. The Image Cards include illustrations from *Issun Boshi* and the classic *Cinderella* also found in the *Kings and Queens* domain. These may be used to sequence and retell the stories. In the *Tell It Again! Read-Aloud Anthology* for Different Lands, Similar Stories, Image Cards are referenced in Lessons 2 and 7, as well as in the Pausing Point.

Instructional Masters and Parent Take-Home Letters

Blackline Instructional Masters and Parent Take-Home Letters are included in the *Tell It Again! Workbook*.

In the *Tell It Again! Read-Aloud Anthology* for Different Lands, Similar Stories, Instructional Masters are referenced in the Domain Assessment, Pausing Point, and in the following lessons: 2B, 3B, and 7B. The Parent Letters are referenced in the following lessons: 1B and 7B.

Assessments

In the *Tell It Again! Read-Aloud Anthology* for Different Lands, Similar Stories, Instructional Masters 2B-1 and DA-1 can be used for this purpose. Use the following *Tens Conversion Chart* to convert a raw score on each assessment into a Tens score.

Tens Conversion Chart

		Number Correct																																			
		0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30					
Number of Questions	1	0	10																																		
	2	0	5	10																																	
	3	0	3	7	10																																
	4	0	3	5	8	10																															
	5	0	2	4	6	8	10																														
	6	0	2	3	5	7	8	10																													
	7	0	1	3	4	6	7	9	10																												
	8	0	1	3	4	5	6	8	9	10																											
	9	0	1	2	3	4	6	7	8	9	10																										
	10	0	1	2	3	4	5	6	7	8	9	10																									
	11	0	1	2	3	4	5	5	6	7	8	9	10																								
	12	0	1	2	3	3	4	5	6	7	8	8	9	10																							
	13	0	1	2	2	3	4	5	5	6	7	8	8	9	10																						
	14	0	1	1	2	3	4	4	5	6	6	7	8	9	9	10																					
	15	0	1	1	2	3	3	4	5	5	6	7	7	8	9	9	10																				
	16	0	1	1	2	3	3	4	4	5	6	6	7	8	8	9	9	10																			
	17	0	1	1	2	2	3	4	4	5	5	6	6	7	8	8	9	9	10																		
	18	0	1	1	2	2	3	3	4	4	5	6	6	7	7	8	8	9	9	10																	
	19	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10																
	20	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10															
	21	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10														
	22	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10														
	23	0	0	1	1	2	2	3	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10													
	24	0	0	1	1	2	2	3	3	3	4	4	5	5	5	6	6	7	7	8	8	8	9	9	10	10											
	25	0	0	1	1	2	2	2	3	3	4	4	4	5	5	6	6	6	7	7	8	8	8	9	9	10	10										
	26	0	0	1	1	2	2	2	3	3	3	4	4	5	5	5	6	6	7	7	7	8	8	8	9	9	10	10									
	27	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	9	9	9	10	10								
	28	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	8	9	9	9	10	10							
	29	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10						
	30	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10					

Simply find the number of correct answers the student produced along the top of the chart and the number of total questions on the worksheet or activity along the left side. Then find the cell where the column and the row converge. This indicates the Tens score. By using the *Tens Conversion Chart*, you can easily convert any raw score, from 0 to 30, into a Tens score. You may choose to use the Tens Recording Chart which is at the end of the appendix.

Recommended Trade Books for Different Lands, Similar Stories

If you recommend that parents read aloud with their child each night, you may wish to suggest that they choose titles from this trade book list to reinforce the domain concepts.

Used as a Domain Read-Aloud

1. *The Irish Cinderlad*, by Shirley Climo (HarperCollins, 1996) ISBN 0060243961
2. *Little Red Riding Hood*, by Jerry Pinkney (Little, Brown Young Readers, 2007) ISBN 0316013550
3. *Lon Po Po*, by Ed Young (Putnam Juvenile, 1996) ISBN 0698113824
4. *Mufaro’s Beautiful Daughters*, by John Steptoe (Lothrop, Lee and Shepard Books, 1987) ISBN 0688040454
5. *Pretty Salma: A Little Red Riding Hood Story from Africa*, by Niki Daly (Clarion Books, 2007) ISBN 0618723454
6. *Tom Thumb*, by Claudia Venturini (Child’s Play International, 2007) ISBN 1846431166

Little Red Riding Hood Variations

1. *Little Red-Cap*, by Grimm Brothers (Minedition, 2006) ISBN 0698400535
2. *Red Riding Hood*, retold and illustrated by James Marshall (Puffin Books, 1987) ISBN 0140546936

“Little” Main Characters Variations

1. *Issun Boshi*, adapted by Robert B. Goodman and Robert A. Spicer and illustrated by George Suyeoka (Island Heritage Publishing, 2005) ISBN 0896100421
2. *Thumbelina*, adapted and illustrated by Brad Sneed (Dial Books for Young Readers, 2004) ISBN 0803728127

Cinderella Variations

1. *Cendrillon: A Caribbean Cinderella*, by Robert D. San Souci (Aladdin, 2002) ISBN 2914692281
2. *The Egyptian Cinderella*, by Shirley Climo (HarperCollins, 1992) ISBN 0064432795
3. *The Gift of the Crocodile: A Cinderella Story*, by Judy Sierra (Simon & Schuster, 2000) ISBN 0689821882
4. *The Golden Sandal: A Middle Eastern Cinderella Story*, by Rebecca Hickox (Holiday House, 1999) ISBN 0823415137
5. *The Korean Cinderella*, by Shirley Climo (Trophy Picture Books, 1996) ISBN 0064433976
6. *Princess Furball*, by Charlotte Huck (HarperTrophy, 1994) ISBN 0688131074
7. *The Way Meat Loves Salt: A Cinderella Tale from the Jewish Tradition*, by Nina Jaffe (Henry Holt, 1998) ISBN 0805043846
8. *Yeh-Shen*, by Ai-Ling Louie (Putnam Juvenile, 1996) ISBN 0698113886

1

Little Red Riding Hood



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author's imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *Little Red Riding Hood*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say "excuse me" or "please," etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner's comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)
- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)

- Describe illustrations (orally or in writing) (L.1.13)
- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Use narrative language to describe (orally or in writing) characters, a setting, facts, or events in a read-aloud (L.1.19)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)
- Distinguish fantasy from realistic text (L.1.25)
- Share writing with others (L.1.29)

Core Vocabulary

Little Red Riding Hood, by Jerry Pinkney is used as the read-aloud in this lesson. There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration (on the left-hand side of the spread following the title page) as page 1. The page references where the vocabulary words appear in the trade book are noted in parentheses below.

cherished, v. (p. 2) Cared about something dearly; valued something

Example: The farmer cherished the goose’s golden eggs.

Variation(s): cherish, cherishes, cherishing

delay, v. (p. 5) To move or act slowly; to put something off until later

Example: The Little-Half Chick did not want to delay his journey by helping the wind.

Variation(s): delays, delayed, delaying

gratitude, n. (p. 29) Being or feeling grateful or thankful

Example: Jane’s heart was filled with gratitude when a kind stranger found her puppy.

Variation(s): none

kindling, n. (p. 7) Dry, thin sticks of wood used to start a fire

Example: Teresa collected kindling for the campfire.

Variation(s): none

sly, adj. (p. 5) Sneaky and secretive

Example: The sly fox tried to trick the hens.

Variation(s): slier, sliest

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	Domain Introduction	trade books from Lessons 1–3	10
	Where Are We?	world map or globe	
	Sharing the Title and First Illustration		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Little Red Riding Hood	<i>Little Red Riding Hood</i> , by Jerry Pinkney	15
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Cherished		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Drawing the Read-Aloud	drawing paper, drawing tools	20
<i>Take-Home Material</i>	Parent Letter	Instructional Master 1B-1	

1A

Little Red Riding Hood



10 minutes

Introducing the Read-Aloud

Domain Introduction

Ask students if they like listening to stories. Ask if they like telling stories to their families and friends. Tell students that there are many types of stories. Explain that over the next two weeks or so, students will hear two types of stories, folktales and fairy tales. Folktales are stories certain groups or communities have shared with one another orally for many years before they were finally written down. Explain to students that fairy tales are stories which sometimes feature members of a royal family and/or characters with special or magical powers. Ask students if they have heard of folktales like *Little Red Riding Hood* or *Tom Thumb*, or the fairy tale *Cinderella*. You may wish to make a tally of those who are familiar with each of these classic stories.

Tell students that people around the world have their own versions of these stories and that the students will get to hear these variations over the next few days. Although the variations come from different countries, or lands, these stories are similar in many ways. Tell students they will need to listen carefully to each set of stories to figure out how they are similar to and different from each other.

Tell students that first set of three stories they will hear are all Little Red Riding Hood tales; explain that the first book, which you will read today (*Little Red Riding Hood*, by Jerry Pinkney), is the classic traditional tale. Over the next couple of days, they will hear *Lon Po Po*, a Little Red Riding Hood variation from China (a country on the continent of Asia), and *Pretty Salma*, a Little Red Riding Hood variation from Ghana (a country on the continent of Africa). You may wish to share the covers of these three trade books so students understand the concept behind this domain.

Where Are We?

Tell students that the folktale they will hear today, *Little Red Riding Hood*, has been told orally all around the world for hundreds of years. Tell them that the first person to write the story down was a Frenchman named Charles Perrault. Locate France on a world map or globe. Tell them that France is the country where Perrault first recorded the folktale over three hundred years ago (1697).

Sharing the Title and First Illustration

Read the title and author information of the book for today, *Little Red Riding Hood*, by Jerry Pinkney. Tell students that *Little Red Riding Hood* is a story of what happens to a little girl when she does not follow her mother's directions. Show students the illustrations on pages 1 and 2. Ask the students to describe what they see in the illustrations. If necessary, prompt discussion about the characters, setting, and what students think is happening in the illustrations.

Purpose for Listening

Tell students to listen carefully to the folktale to find out what the mother's directions are and what happens to the little girl when she does not follow them.

Presenting the Read-Aloud

15 minutes

Below are Guided Listening Supports to be used when pausing within the read-aloud. These prompts will help ensure that students understand critical details and remain engaged.

There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration (on the left-hand side of the spread following the title page) as page 1. The prompts below are listed by page number. The end of the applicable sentence from the read-aloud is listed in bold as the cue for when to use the prompt. Make sure to discuss what students see in each picture as you read each page.

Little Red Riding Hood

Page 2

- . . . **“Little Red Riding Hood.”** The word *cherished* refers to something or someone that is loved or valued a lot. Can anyone point to what Little Red Riding Hood cherished? A hood looks like a cape that is used as an overcoat.
- . . . **go straight there.”** Where is Little Red Riding Hood going? What were her mother’s exact directions?

Page 3

- . . . **to see me.”** Can you describe the setting in the picture? What do you see in the picture?

Page 5

- . . . **met a sly wolf.** or a sneaky wolf
- . . . **want her to delay.** or stop. Remember, her mom wanted her to go straight there without delay.
- . . . **and raisin muffins.”** Do you think Little Red Riding Hood should have stopped to talk to the wolf?

Page 7

- . . . **next to the big oak tree.”** Do you think Little Red Riding Hood should have given the wolf directions to her grandmother’s house?

- . . . **your granny’s heart.**” The word **kindling** refers to dry wood used to start a fire.

Page 9

- . . . **Grandmother’s basket.** (Point to the wolf.) Where do you think the wolf is going? What do you think is the real reason the sly fox asked Little Red Riding Hood to collect kindling?

Page 12

- . . . **with great haste.** or speed. The wolf went quickly to grandmother’s cottage. Who do you see in the window?
- . . . **lift the latch.**” What do you think will happen next?

Page 13

- . . . **his next meal.** Who do you think will be the wolf’s next meal? Do you think the wolf’s disguise will be enough to fool Little Red Riding Hood?

Page 15

- . . . **hoarseness of Grandmother’s voice.** *Hoarseness* means the voice sounded deep and low or scratchy. Have you ever sounded hoarse when you got sick and started to lose your voice?
- . . . **how much you’ve grown.**” Why can’t the wolf wait to see Little Red Riding Hood?

Page 18

- . . . **as he could manage.** Why do you think the wolf did this?
- . . . **to her bedside.** The word **anxious** means nervous or worried. Why do you think Little Red Riding Hood is anxious about her grandmother’s poor health?

Page 20

- . . . **howled the wolf.** What were all the features Little Red Riding Hood noticed were different about her grandmother?

Page 21

- . . . **swallowed her whole.** Can this really happen? Remember that this story is made-up, or fictional.

Page 24

- . . . **who lived there.** Why does the woodcutter stop by the grandmother's house?
- . . . **large paw prints!"** Whose paw prints does the woodcutter see?

Page 25

- . . . **its belly stirred.** What or who do you think is stirring in the wolf's belly?

Page 27

- . . . **sewing shears.** or scissors. What will the woodcutter find in the wolf's stomach?

Page 29

- . . . **filled with gratitude.** or thanks

Page 31

- . . . **had told her.** What had Little Red Riding Hood's mother told her?
- . . . **And she did.** (Turn the page.) Do you think Little Red Riding Hood will be tricked by any wolves again or has she learned her lesson?

Comprehension Questions

(10 minutes)

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. It is highly recommended that you ask students to answer in complete sentences by asking them to restate the question in their responses.

1. Why is the main character called "Little Red Riding Hood"? (because she would always wear a red riding hood that her mother made)
2. What instructions does Mother give Little Red Riding Hood? (to go straight to Grandmother's house) Does she follow Mother's instructions? (no) What does she do instead? (She stops to talk to the wolf.)
3. Why does the wolf tell Little Red Riding Hood to collect kindling? (to warm her granny's heart, but really so that he can get to Grandmother's house before she does) Is the wolf sly? (yes)
4. What is the wolf's disguise? (one of Grandmother's nightgowns, her night cap, and glasses) Would you have been fooled by this disguise? (Answers may vary.)
5. What does the wolf do to Grandmother and later Little Red Riding Hood? (The wolf eats them.)
6. How does the woodcutter, who saves the grandmother and Little Red Riding Hood, discover the wolf in the first place? (He hears the wolf snoring and goes to check on the old lady; he also notices the two kinds of prints in the snow.)
7. Folktales sometimes teach lessons just like fables do. Is there a lesson in this folktale? (Don't talk to strangers; follow your parents' instructions.)

8. Could this story really happen, or is it fiction? (fiction) How do you know? (Answers may vary.)
9. *What? Pair Share:* Asking questions after a read-aloud is one way to see how much everyone has learned. Think of a question you can ask your neighbor about the read-aloud that starts with the word *what*. For example, you could ask about the plot: “What events do you remember from today’s story?” Turn to your neighbor and ask your “what” question. Listen to your neighbor’s response. Then your neighbor will ask a new “what” question, and you will get a chance to respond. I will call on several of you to share your questions with the class.

Word Work: Cherished

(5 minutes)

1. The story says that Little Red Riding Hood *cherished* her riding hood.
2. Say the word *cherished* with me.
3. *Cherished* means really appreciated or cared deeply about something or someone.
4. Little Red Riding Hood cherished her grandmother and went to visit her while she was sick.
5. Have you ever cherished something or someone? Try to use the word *cherished* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students’ responses: “I cherished . . .”)
6. What’s the word we’ve been talking about?

For follow-up, have students draw a picture of something they cherished in the past or currently cherish. Have the students dictate or write a sentence about their pictures using the word *cherished*.



Complete Remainder of the Lesson Later in the Day

1B

Little Red Riding Hood



Extensions

20 minutes

Drawing the Read-Aloud

Ask students to think about the read-aloud that they listened to earlier in the day. Give each student a piece of paper. Tell students that they are going to draw one scene from the read-aloud. It might be a favorite scene, a scene with an interesting fact, or a scene in which something important happens. Tell students to make sure that their pictures show both the characters and the setting of that particular part in the story. Direct students to write a sentence about their drawings. As you circulate, be sure each student is representing an idea from the day's read-aloud. Encourage students to represent the sounds they hear when writing words on their paper. You may also want to take dictation for any student who is unable to use inventive spelling to represent his or her ideas.

When the students have completed their drawings and sentences, tell the students that they are going to put their drawings in the correct sequence—in the order that they heard the ideas in the read-aloud. Explain to students that reading goes from left to right, so the students will stand from left to right to retell the read-aloud with their pictures. Have one student come up to the front of the room and read his or her sentence aloud. Then have another student come up, read his or her sentence, decide if his or her drawing occurred before or after the first student's drawing, and reflect that sequence by standing either to the left or to the right of the first student. Repeat this procedure until all the students are standing at the front of the room, holding pictures of events in sequence. As the students read their sentences aloud, be sure to expand upon their ideas, encouraging the use of increasingly complex sentences and domain-related vocabulary.

If possible, tape the students' drawings in the correct sequence around the classroom. The drawings will be used in the introduction of the next lesson.

Parent Letter

Send home Instructional Master 1B-1.

2

Lon Po Po



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *Lon Po Po: A Red-Riding Hood Story from China*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say “excuse me” or “please,” etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner’s comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)

- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)
- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Use narrative language to describe (orally or in writing) characters, a setting, facts, or events in a read-aloud (L.1.19)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Compare and contrast (orally or in writing) similarities and differences within a single read-aloud or between two or more read-alouds (L.1.21)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)
- Distinguish fantasy from realistic text (L.1.25)

Core Vocabulary

Lon Po Po: A Red -Riding Hood Story From China, by Ed Young is used as the read-aloud in this lesson. There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration (on the left-hand side of the spread following the title page) as page 1. The page references where the vocabulary words appear in the trade book are noted in parentheses below.

brittle, *adj.* (p. 14) Easily broken; delicate

Example: Tom handled the brittle vase with care.

Variation(s): brittler, brittlest

cunning, adj. (p. 8) Sly or able to trick others

Example: The cunning wolf disguised himself in the skin of a sheep.

Variation(s): none

eldest, adj. (p. 3) Oldest

Example: Shang was the eldest of the three sisters.

Variation(s): elder

latch, v. (p. 2) Lock

Example: Leah would sometimes forget to latch the backyard gate.

Variation(s): latches, latched, latching

route, n. (p. 6) A road or path you take to get from one point to another

Example: Little Red Riding Hood always took the same route to her grandmother's house.

Variation(s): routes

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	Where Are We?	Image Card 1 world map or globe	
	Sharing the Trade Book Cover		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Lon Po Po	<i>Lon Po Po: A Red-Riding Hood Story from China</i> , by Ed Young	15
<i>Discussing the Read-Aloud</i>	Comprehension Questions	Image Card 1	10
	Word Work: Cunning		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Which Folktale?	Instructional Master 2B-1	20

2A

Lon Po Po



Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

For this exercise you will need to reference the students' art from the previous lesson. If the art is not taped around the classroom in the appropriate sequence, resequence the art as review. If the art is taped around the classroom, simply review the sequence of events with students, beginning with the following questions:

- Who can tell me what a folktale is? (a story that someone made up long, long ago and has been told again and again)
- Is a folktale true or make-believe? (A folktale is fiction or make-believe.)
- Who remembers the name of the folktale we heard yesterday? (Little Red Riding Hood)

You may then prompt responses about the sequence with the following questions:

- What did Little Red Riding Hood's mother tell her in the beginning of yesterday's story? (Go straight to Grandmother's house.)
- Who did Little Red Riding Hood meet in the woods? (the wolf)
- What did the wolf do after he met Little Red Riding Hood in the woods? (He went to grandmother's house and ate her whole, and then he ate Little Red Riding Hood whole as well.)
- Who rescued Little Red Riding Hood and Grandmother from the belly of the wolf? (the woodcutter)

Where Are We?

On a world map or globe, have students locate China. If students cannot find the country themselves, point to it on the map or globe. Tell students that today's read-aloud takes place in China, which is a very large country on the Asian continent. Have students locate the continent of Asia. If students cannot find the continent themselves, point to it on the map or globe.

Share with students that today's trade book features a very tall tree from China called a ginkgo tree. Show students Image Card 1. Tell students that ginkgo nuts, like the ones pictured on this image card, grow on ginkgo trees and make tasty treats when peeled and roasted.

Sharing the Trade Book Cover

Read the title and author information of the book. Tell students that this story from China is similar to *Little Red Riding Hood*, which they heard yesterday. Explain that although there are similarities, some things in the story will be different. Show students the trade book cover of *Lon Po Po*. Have students recall the wolf's actions in yesterday's *Little Red Riding Hood*. Then ask students to predict if the wolf will do the same kinds of things in this variation.

Purpose for Listening

Tell students to listen carefully to the folktale to find out if their predictions are correct.

Lon Po Po

Below are Guided Listening Supports to be used when pausing within the read-aloud. These prompts will help ensure that students understand critical details and remain engaged.

There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. The prompts below are listed by page number. The end of the applicable sentence from the read-aloud is listed in bold as the cue for when to use the prompt.

Page 2 (Point to the characters as you read about them.)

- . . . **children at home.** Why is the mother leaving her children alone?
- . . . **latch it well.**” or lock it well. What were her mother’s exact directions?

Page 3

- . . . **“Who is it?”** Shang was the **eldest**, or the oldest, of the three sisters.
- . . . **your Po Po.**” So what do you think *Po Po* means?
- . . . **to visit you!”** Who do the children think is at the door? Who is really at the door? (Explain that this story is called *Lon Po Po* which means “Granny Wolf” in Chinese.)

Page 6

- . . . **a different route.**” A different way. A **route** is the way you go to get from one place to another.

Page 8

- . . . **the cunning wolf said.** or the sly wolf said. What is his excuse for having a low or hoarse voice?
- . . . **Po, Po, come in!”** Do you think the children should have opened the door?

- . . . **did not answer.** Why do you think the **cunning**, or sly, wolf blew out the candle?

Page 9

- . . . **embraced Paotze.** He hugged Paotze. Give yourself a hug the way you think the wolf embraced the youngest sister. Say the word *embrace* while you do it.
- . . . **in the coop,” he said.** What does the wolf mean that all the chicks are in the coop? He means he has the three sisters trapped like chicks or baby chickens in a cage. What do you think is going to happen?
- . . . **bush on it.”** What does Shang think her grandmother has on her foot? What is she really feeling?

Page 12

- . . . **the wolf said.** Hemp is a tough, coarse fiber or thick string used to make baskets. Is the wolf still pretending to be Po Po?
- . . . **the wolf said.** An awl is a sharp tool used to make holes in wood or leather. What is Shang really feeling?
- . . . **wolf’s hairy face.** Does Shang still think her grandmother, her Po Po, has come to visit?

Page 14

- . . . **outside the door.”** Gingko nuts are from gingko trees, a type of tree that grows to be very, very tall. Even though Shang knows that it is the wolf, she still calls him *Po Po*. Why do you think she does that? Why does she want to get gingko nuts for the wolf?
- . . . **no longer can she climb trees.”** The wolf is still pretending to be the grandmother. What do you think he means when he says Po Po’s bones are **brittle**? He means that Po Po is old and her bones can easily break; they are brittle, or very delicate, so she can’t climb trees.

Page 16

- . . . **the tall tree.** Why do the three sisters climb up the tree?
- . . . **the tree yourself.”** Do you think Shang is telling the truth? Why would she lie to the wolf?

Page 17

- . . . **pull you up.”** How will the wolf reach the gingko nuts? What do you think Shang has planned for the wolf?

Page 20

- . . . **do it again.”** If Shang is really small and weak, do you think she could have lifted the wolf to the gingko nuts by herself? Why is she pretending that she is small and weak? What do you think will happen when Tao helps?

Page 21

- . . . **“we shall not fail.”** What do you think will happen next?

Page 24

- . . . **the highest branch.** Do you think the wolf will finally get a gingko nut?
- . . . **to pieces.** The wolf fell to his death.

Page 25

- . . . **fell peacefully asleep.** What did they lock the door with? Are they finally safe, now?

Page 28

- . . . **the Po Po who had come.** What do you think the girls’ mother said when she heard their story? Do you think they will listen to their mother next time and keep the door latched?

Comprehension Questions

(10 minutes)

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. It is highly recommended that you ask students to answer in complete sentences by asking them to restate the question in their responses.

1. Were your predictions correct? Why or why not?
(Answers may vary.)
2. Why does the mother leave her three children alone at the beginning of the story? (to visit their grandmother for her birthday)
3. Who does the wolf pretend to be? (the children's Po Po, or grandmother) How would you have fooled the children if you were the wolf? (Answers may vary.)
4. What does the wolf want with the children? (He wants to eat them.)
5. How does Shang discover that the wolf is not really their Po Po? (She feels the wolf's bushy tail and sharp claws, and when she lights the candle briefly, she sees his hairy face.)
6. What is Shang's clever plan to keep the wolf from eating the children? (getting the wolf to want the gingko nuts; she tells him they are magical and can make him live forever) [Show students Image Card 1. Remind them that this is what real gingko nuts look like.]
7. Why do the three children climb the gingko tree? (to get away from the wolf; to get closer to the gingko nuts)
8. Could this story really happen, or is it fiction? (fiction) How do you know? (Animals don't talk and act like people.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share

what you discussed with your partner.

9. *Think Pair Share:* Pretend that you are the eldest and cleverest of the three children in today's story. How would you have tricked the wolf? (Answers may vary.)

Word Work: Cunning

(5 minutes)

1. "Quickly open up, and let your Po Po come in," the *cunning* wolf said.
2. Say the word *cunning* with me.
3. *Cunning* means clever, sly, or able to trick others.
4. Traci was a cunning child and would often convince people to give her whatever she wanted.
5. Do you know of anyone who is cunning? Have you heard or read any stories where the main character was cunning? Try to use the word *cunning* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students' responses: "One story I have heard that had a cunning character was . . .")
6. What's the word we've been talking about?

Use a *Sample Sections from the Read-Aloud* activity for follow-up. Directions: I am going to read several sections from today's trade book. If the character is doing something cunning, say, "cunning." If the character is not doing something cunning, say, "not cunning."

1. On the day of the grandmother's birthday, the good mother set off to see her . . . (not cunning)
2. But an old wolf lived nearby . . . At dusk, disguised as an old woman, he came up to the house of the children . . . (cunning)
3. Shang caught the rope and began to pull the basket up . . . Halfway she let go of the rope . . . "I am so small and weak, Po Po," Shang pretended. (cunning)
4. On the next day, their mother returned with baskets of food from their real Po Po . . . (not cunning)



Complete Remainder of the Lesson Later in the Day

2B

Lon Po Po



Extensions

20 minutes



Which Folktale? (Instructional Master 2B-1)

Remind students that today's trade book *Lon Po Po* is a variation of the Little Red Riding Hood story they heard yesterday. Point out that today's story also featured a cunning, or sly, wolf who tries to trick young children and wants to eat them. Although the stories are similar, there are differences between the two. Have students compare the two stories. You may wish to use the following prompts to guide the discussion:

- In yesterday's story, Little Red Riding Hood is the character who gets tricked by the wolf. Which characters in today's story get tricked by the wolf? (the three sisters)
- In yesterday's story, Little Red Riding Hood leaves her mom at home and goes to visit her grandmother. Who leaves the house to go visit the grandmother in today's story? (the mother)
- In yesterday's story, the mother's advice to Little Red Riding Hood is to be certain to "go straight there" (to her grandmother's house). What is the mother's advice to her three daughters when she leaves in today's story? (to close the door tightly and keep it latched)
- In yesterday's story, Little Red Riding Hood stopped to talk to the wolf and gathered kindling; she didn't follow her mother's directions to go straight to her grandmother's house. Did the girls in today's story follow their mother's instructions? (No, they opened the door for the wolf.)
- In yesterday's story, the sly wolf dressed up as the grandmother to disguise himself from Little Red Riding Hood. How did the cunning wolf in today's story trick the children into thinking he was their Po Po? (He disguised himself as an old woman; he said his voice was low because he had a cold; he blew out the

candle so they wouldn't see him; he pretended that his claws were an awl he brought to make shoes and that his tail was some hemp string he brought to weave a basket.)

- In yesterday's story, the woodcutter rescued Little Red Riding Hood. Who rescued the girls from the wolf in today's story? (The clever, eldest sister saved herself and her sisters by tricking the wolf into wanting the ginkgo nuts and then climbing up the tree to safety.)
- Do you think Little Red Riding Hood learned her lesson about going straight to her grandmother's and not talking to strangers on the way? (Answers may vary.) What about in today's story? Do you think the three sisters learned their lesson about keeping the door latched and not opening it to strangers? (Answers may vary.)

After the comparison discussion of the two stories, have the students look at Instructional Master 2B-1. Point out that the worksheet lists several characters and plot events found in *Little Red Riding Hood*, *Lon Po Po*, and the next lesson's read-aloud *Pretty Salma*. Explain that there are three columns on the worksheet, one for each story, but that they will only use the first two today. You may wish to have students cover the third column with a sheet of paper. The first two columns are for *Little Red Riding Hood* and *Lon Po Po*.

Read each item to students, filling out the *Little Red Riding Hood* column first. If the character or plot event appeared in the *Little Red Riding Hood* story, write an "X" on the line. If the event or character did not appear in that story, leave the line blank. Repeat this process for the *Lon Po Po* column. Then review with students which characters and events were unique to each story and which were common between the two stories. Save time at the end to clarify the similarities and differences.

Tell students that they will finish the worksheet in the next lesson after they hear a third Little Red Riding Hood story—one from Africa.

3

Pretty Salma



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *Pretty Salma: A Little Red Riding Hood Story from Africa*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say “excuse me” or “please,” etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner’s comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)

- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)
- Describe illustrations (orally or in writing) (L.1.13)
- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Use narrative language to describe (orally or in writing) characters, a setting, facts, or events in a read-aloud (L.1.19)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Compare and contrast (orally or in writing) similarities and differences within a single read-aloud or between two or more read-alouds (L.1.21)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)
- Distinguish fantasy from realistic text (L.1.25)

Core Vocabulary

Pretty Salma: A Little Red Riding Hood Story from Africa, by Niki Daly is used as the read-aloud in this lesson. The story starts on page 6 of the trade book. The page references where the vocabulary words appear in the trade book are noted in parentheses below.

appetite, n. (p. 21) A desire for food or drink

Example: Eating cookies before dinner can ruin your appetite.

Variation(s): appetites

fright, n. (p. 16) A feeling of sudden fear; a scare

Example: The wolf gave Little Red Riding Hood’s grandmother quite a fright.

Variation(s): none

pleaded, v. (p. 16) Begged

Example: Francis pleaded for more time to finish the test.

Variation(s): plead, pleads, pleading

speckled, adj. (p. 9) Covered or dotted with tiny spots, sometimes of different colors

Example: John found a small, speckled egg under the big oak tree in his backyard.

Variation(s): none

wild, adj. (p. 10) Crazy, uncontrolled; showing a disregard for rules

Example: Without the teacher present, the classroom became a wild place.

Variation(s): wilder, wildest

<i>At a Glance</i>	Exercise	Materials	Minutes
Introducing the Read-Aloud	What Have We Already Learned?		10
	Where Are We?	world map or globe	
	Sharing the Title and Trade Book Cover		
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
Presenting the Read-Aloud	Pretty Salma	<i>Pretty Salma: A Little Red Riding Hood Story from Africa</i> , by Niki Daly drum, shakers, rhythm sticks	15
Discussing the Read-Aloud	Comprehension Questions		10
	Word Work: Fright		5
 Complete Remainder of the Lesson Later in the Day			
Extensions	Which Folktale	Instructional Master 2B-1	20
	Venn Diagram	chart paper, chalkboard, or whiteboard	

3A

Pretty Salma



Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Begin with a review of the Little Red Riding Hood trade books read thus far by asking students the following questions:

- What was the name of the story we heard in the last lesson? (*Lon Po Po: A Little Red Riding Hood Story From China*) Why is it called *Lon Po Po*? (In the story, the wolf is trying to disguise himself as a grandmother; Lon Po Po means “Granny Wolf” in Chinese.)
- Who were the characters in the last lesson? (the three sisters or Shang, Tao, and Paozte; the wolf; their mother)
- How does Shang trick the wolf? (She told him about the ginkgo nuts, and his desire for the ginkgo nuts was greater than his desire to eat the children.)
- What happened to the wolf in yesterday’s story? (He fell out of the ginkgo tree; the children tricked him; etc.)
- Is *Lon Po Po* true or fictional? (fictional)
- *Lon Po Po* is similar to what classic story you already heard? (*Little Red Riding Hood*) How? (Answers may vary.)

Where Are We?

On a world map or globe, have students locate the continent of Africa. If students cannot find the continent themselves, point to it on the map or globe. Tell students that today’s read-aloud takes place in the West African country of Ghana. Point to Ghana on the world map or globe.

Sharing the Title and Trade Book Cover

Read the title and author information of the book. Tell students that this story from Ghana is another variation of the classic Little Red Riding Hood story. Explain that although there are similarities, some things in the story will be different. Show students the trade book cover. Ask the students what they see in the illustration. If necessary, prompt discussion about the characters, setting, and events.

Making Predictions About the Read-Aloud

Ask students to think about the Little Red Riding Hood stories they have already heard as well as today's title and trade book cover. Ask students to predict who the girl will meet in today's story.

Purpose for Listening

Tell students to listen carefully to the folktale to find out if their predictions are correct.

Presenting the Read-Aloud

Pretty Salma

Below are Guided Listening Supports to be used when pausing within the read-aloud. These prompts will help ensure that students understand critical details and remain engaged.

Pretty Salma starts on page 6 of this trade book; the prompts below are listed by page number. The end of the applicable sentence from the read-aloud is listed in bold as the cue for when to use the prompt. On page 4 there are two words native to Ghana, where the story is set, accompanied by their pronunciations. It is strongly recommended that you familiarize yourself with these words before reading the trade book aloud to the class.

Page 6 (Point to each item of clothing as you read.)

- . . . **loves you so.**” On which side of town does Salma live? (the quiet side of town)
- . . . **her stripy ntama** What do you think a *ntama* [n-TA-ma] is? It’s a wrap-around skirt.

Page 7 (Point to each item of clothing as you read.)

- . . . **kissed Granny goodbye.** Where did she tuck the shopping list?
- . . . **I promise,” said Salma.** What were her grandmother’s exact directions? Do you think Salma will keep her promise?

Page 8

- . . . **her favorite song:** (Sing song to the tune of “Oh My Darling Clementine.”)

Page 9 (Point to each item Salma purchased as you read.)

- . . . **a bunch of candy-striped straws.** The word **speckled** means covered or dotted with spots. This rooster’s feathers are speckled with white dots.

Page 10

- . . . **wild side of town.** The word *wild* means crazy, uncontrolled, or without rules. Why did Salma take a shortcut through the wild side of town? What do you see in this illustration? Do you see anything or anyone in this illustration of the wild side of town that doesn't quite fit in? (Wait for responses and then point to the dog.)
- . . . **favorite song:** (Again, sing song to the tune of "Oh My Darling Clementine.")

Page 11

- . . . **asked a stranger.** What did Salma's grandmother say about strangers?
- . . . **carry her basket.** What things are in Salma's basket? Do you think Salma should trust Mr. Dog to carry the basket?

Page 12

- . . . **into Salma's sandals.** How many things has Salma given Mr. Dog? What are they?

Page 13

- . . . **striking a pose.** How do you think Mr. Dog looks? What do you think will happen now that Mr. Dog has all of Salma's things?

Page 14

- . . . **road in high style.** or in the latest fashion. Who does Mr. Dog look like now? What do you think he plans to do?
- . . . **her favorite song:** (Sing song to the tune of "Oh My Darling Clementine.")

Page 15

- . . . **get your things back!"** When can Salma get her things back? If Mr. Dog is hopeless at singing, that means he's really bad at singing and it would be very difficult for him to learn how to sing. So, do you think Salma has a good chance of getting her things back?

Page 16

- . . . **give me back my things.** What did she beg, or **plead**, for?
- . . . **bite you in two!**” How do you think Salma feels?
- . . . **and ran . . .** Salma got such a **fright**, or scare, that she took off running.

Page 17

- **costume, telling stories.** (If you are following the recommended sequence of domains and have already covered the *Fables and Stories* domain, you may wish to ask students if they remember the character Anansi.) Anansi is a trickster and the main character in some African folktales.

Page 18

- . . . **we save Granny?”** Why do they need to save Granny?
- . . . **the Bogeyman.** How does Salma plan to scare Mr. Dog?

Page 19 (If you have the suggested musical instruments, use them to make the sounds as you read about each.)

- . . . **Goema goema!** An *atumpan* [ah-TOOM-pon] is a type of drum, but it doesn’t “talk” in the way you and I do.
- **Meanwhile . . .** What is happening in the bottom half of the illustration? Granny is quite old and her eyesight is very bad. (Point to Granny’s glasses.) Do you think Mr. Dog’s disguise will fool her?

Page 20

- . . . **wet nose you have!”** The grandmother thinks she is touching Salma’s nose. Whose nose is she really touching?

Page 21

- . . . **an appetite you have!”** An **appetite** is a desire for food. Granny thinks Salma is very hungry. Do you think the real Salma would chase the rooster around the room to try to eat it?

Page 22

- . . . **Salma have a tail?** Does Granny still think that Mr. Dog is Salma?

Page 23

- . . . **started to sing**, (Sing song to the tune of “Oh My Darling Clementine.”)
- . . . **she had been tricked**. How does Granny know she has been tricked?

Page 24

- . . . **and snapped at her**. Why didn't Mr. Dog want to leave Granny's house?

Page 25

- . . . **“Help, help, help!”** (Point to the top half of the illustration.) Do you think Salma and her grandfather will make it in time to help Granny?

Page 26 (If you have the suggested musical instruments, use them again as you read the sounds for each.)

- . . . **Kattack-attack!** Who's at the door? Will they be able to help Granny? How do you think Mr. Dog feels now?

Page 27 (Trace the path of Mr. Dog as you read.)

Page 28

- . . . **candy-striped straws**. Is Granny alright? Do they all sit down to enjoy the goods Salma got from the market? Even though Mr. Dog didn't learn to sing, she still got her things back.

Page 29

- . . . **to strangers again**. What lesson did Salma learn?

Comprehension Questions

(10 minutes)

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. It is highly recommended that you ask students to answer in complete sentences by asking them to restate the question in their responses.

1. Were your predictions correct? Why or why not? (Answers may vary.)
2. Where does Granny send Salma? (to the market) What does Salma buy there? (a giant watermelon, a speckled rooster, an ice-cold pink drink, and a bunch of candy-striped straws)
3. Why does Salma take a shortcut through the wild side of town? (The sun was growing hot, and the basket felt heavy.) If you were Salma would you have taken the shortcut? (Answers may vary.)
4. Salma's grandmother tells her not to talk to strangers. Does Salma follow her instructions? (no) To whom does she speak? (Mr. Dog)
5. What does Mr. Dog do with the things Salma bought at the market? (He takes them.) What does he do with her clothes? (He puts them on.)
6. Who does Salma see after Mr. Dog gives her a fright? (her grandfather)
7. Why do you think Mr. Dog liked being Salma? (because Granny cared for him, bathed him, and fed him) Would you have liked being Salma? (Answers may vary.)
8. Do you think there is an important lesson in this story? (Don't talk to strangers!)

9. Which events in this folktale could really happen? (Salma could really go to a market; her grandfather could really be an Anansi performer; etc.) Which ones could not? (Mr. Dog could not talk or trick Salma and her Granny.)
10. *What? Pair Share:* Asking questions after a read-aloud is one way to see how much everyone has learned. Think of a question you can ask your neighbor about the read-aloud that starts with the word *what*. For example, you could ask about the plot, “What events do you remember from today’s story?” Turn to your neighbor and ask your “what” question. Listen to your neighbor’s response. Then your neighbor will ask a new “what” question and you will get a chance to respond. I will call on several of you to share your questions with the class.

Word Work: Fright

(5 minutes)

1. In the story, when Mr. Dog saw the Bogeyman, he got a terrible *fright*.
2. Say the word *fright* with me.
3. To get a *fright* means to have a sudden feeling of fear.
4. Trey’s house always made sounds at night that would give him such a fright.
5. Has something or someone ever given you a terrible fright? Try to use the word *fright* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students’ responses: “___ gave me a terrible fright.”)
6. What’s the word we’ve been talking about?

Use a *Making Choices* activity for follow-up. Directions: I am going to read you some sentences. If I describe a situation that would give you a fright, say, “That would give me a fright.” If I describe a situation that would not give you a fright, say, “That would not give me a fright.”

Explain that different things scare different people or give different people a fright, but they should be able to give reasons for their opinions. (Answers may vary for all.)

1. A spider falls on your desk.
2. A dog barks at you.
3. Your friend gives you a hug.
4. All of the lights suddenly go out.
5. A friend calls you to play outside.
6. A friend comes up behind you and yells, “Boo!”



Complete Remainder of the Lesson Later in the Day

3B

Pretty Salma



20 minutes

Extensions



Which Folktale? (Instructional Master 2B-1)

Ask students to name the main characters in today's story. Remind students that in today's trade book and the other two trade books, they have heard about cunning, sly animals that try to trick young children. Although the stories are similar, there are differences. Remind students that there are three columns on the worksheet. They have already filled out the first two columns about *Little Red Riding Hood* and *Lon Po Po*. Today they will fill out the third column about *Pretty Salma*.

Read each item to students. If the character or plot event appeared in today's read-aloud, write an "X" on the line. If the event or character did not appear in today's story, leave the line blank. After students have completed the column for today's trade book, review with students which characters and events were unique to each story and which were common among the three stories. Save time at the end to clarify the similarities and differences.

Venn Diagram

On chart paper, chalkboard, or whiteboard, draw a three-circle Venn diagram. Have students compare and contrast Little Red Riding Hood, Shang, and Salma. In the topmost circle write Little Red Riding Hood, in the circle to the left write Shang, and in the circle to the right write Salma. You may want to begin the Venn diagram with a review of the different lands in each folktale. Then ask, "How are Little Red Riding Hood and Shang the same?" Write their responses where the top circle and the left circle intersect. Ask, "How are they different?" (Little Red Riding Hood is completely tricked by the wolf; Little Red Riding Hood goes to see her grandmother while Shang stays at home; Shang tricks

the wolf, etc.) Record that information in the appropriate area on the Venn diagram. Repeat this process for Shang and Salma and then again for Little Red Riding Hood and Salma. Then ask how all three of the characters are the same. Additionally, take time to return to the world map or globe and remind students where these three stories took place.

Tell students that you are going to write down what they say, but that they are not expected to be able to read what you write because they are still learning all the rules for decoding. Emphasize that you are writing what they say so that you don't forget, and tell them that you will read the words to them.

4

Tom Thumb



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author's imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *Tom Thumb*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say “excuse me” or “please,” etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner's comments, with either an adult or another child of the same age (L.1.3)
- Learn common sayings and phrases such as “There's no place like home” (L.1.9)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)
- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)

- Describe illustrations (orally or in writing) (L.1.13)
- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)
- Rehearse and perform poems, stories, and plays for an audience using eye contact, appropriate volume, and clear enunciation (L.1.28)

Core Vocabulary

Tom Thumb, retold by Claudia Venturini, is used as the read-aloud in this lesson. There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. The page references where the vocabulary words appear in the trade book are noted in parentheses below.

avail, n. (p. 9) Use or advantage

Example: Beth tried to reach the cookie jar on top of the refrigerator to no avail; it was up too high.

Variation(s): none

budge, v. (p. 20) To move or change

Example: Jovian and Ben tried to push the heavy wagon up the hill, but it just wouldn't budge.

Variation(s): budges, budged, budging

clever, adj. (p. 4) Able to think and figure things out quickly
Example: Kim was a clever student who could solve any math problem easily.

Variation(s): cleverer, cleverest

commotion, n. (p. 21) Noisy confusion

Example: The unexpected fire drill caused quite a commotion.

Variation(s): none

sneered, v. (p. 11) Smiled or laughed in a mean way

Example: The older boys always teased and sneered at Billy and his friends.

Variation(s): sneer, sneers, sneering

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	Where Are We?		10
	Sharing the Title and Trade Book Cover		
	Making Predictions about the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Tom Thumb	<i>Tom Thumb</i> , retold by Claudia Venturini	15
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Commotion		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Sayings and Phrases: There's No Place Like Home		20
	On Stage		

4A

Tom Thumb



Introducing the Read-Aloud

10 minutes

Where Are We?

Tell students that they already heard the story of *Little Red Riding Hood*, which was first written down in France. Ask: Who can tell me the names of the two Little Red Riding Hood variations we heard and what countries they are from? (*Lon Po Po* is from China and *Pretty Salma* is from Ghana.) Remind students that although these variations come from different countries, or lands, these stories are similar in many ways. You may wish to tally which story students liked the most.

Tell students that the second set of three stories they will hear are all folktales with little people in them. Tell the students that the earliest known version of this folktale was first written down in England. Have students locate the country of England on a world map or globe. If students cannot find the country themselves, point to it on the map or globe. You might want to add that England is considered part of the European continent, outlining the continent of Europe on the world map or globe.

Explain that the first book which you will read today (*Tom Thumb*, retold by Claudia Venturini) is the traditional folktale. Over the next couple of days, they will hear *Thumbelina*, a “little people” variation from Denmark (on the continent of Europe), and *Issun Boshi*, another “little people” variation from Japan (on the continent of Asia). Tell students they will need to listen carefully to the next set of little people stories to figure out how they are similar to and different from each other.

Sharing the Title and Trade Book Cover

Share the title and author information of today's book, *Tom Thumb*, retold by Claudia Venturini. Ask students what they see in the illustration on the cover of *Tom Thumb*. Ask the students if they have ever wondered what it would be like to be teeny tiny, only as big as someone's thumb. Ask them what they think it would be like to fit inside someone's hand.

Making Predictions About the Read-Aloud

Ask students if they think being as small as a thumb could be useful or helpful. Ask the students if they think being as small as a thumb could cause problems. Ask them to predict what kinds of adventures Tom Thumb might have.

Purpose for Listening

Tell students to listen carefully to the folktale to find out if their predictions are correct.

Tom Thumb

Below are Guided Listening Supports to be used when pausing within the read-aloud. These prompts will help ensure that students understand critical details and remain engaged.

There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. The prompts below are listed by page number. The end of the applicable sentence from the read-aloud is listed in bold as the cue for when to use the prompt.

Page 2

- . . . **him Tom Thumb.** Why is the little character called Tom Thumb?

Page 4

- . . . **with his father.** We are told Tom was not only **clever**, or smart, but also very helpful. How is Tom being helpful in these pictures?

Page 6

- . . . **in our circus!”** Why do the circus people think Tom is amazing? How could Tom be useful in a circus?

Page 7

- . . . **fill the larder.** A larder is a place to store food, like a pantry. The money will buy food to put in the larder.

Page 8

- . . . **fast as he could!** Where do you think Tom is going?

Page 9

- . . . **to no avail.** It was of no use. Looking for Tom did the circus no good, because Tom hid. Where did he hide? Why is Tom Thumb able to hide in a mouse hole?

Page 11

- . . . **sneered the robbers.** The word **sneered** means laughed or smiled in a mean way. Do the robbers think little Tom will be able to help them?
- . . . **whatever you want!** Is Tom big enough to throw out whatever the robbers want?

Page 13

- . . . **“Anything special?”** Why did Tom shout so loudly?

Page 14

- . . . **far into the night.** Do you think Tom is clever?

Page 15

- . . . **fell fast asleep.** What do you think will happen next?

Page 16

- . . . **gobbled it all up!** What happened to Tom?

Page 17

- . . . **coughed him out!** What did Tom do that was so clever and enabled him to get out of the cow?

Page 18

- . . . **inside of a wolf!** Which do you think is worse?

Page 19

- . . . **Tom’s house.** Why is Tom pretending to be the wolf’s stomach? Do you think this is a clever plan to take the wolf to his own house and feed him the food in the larder?

Page 20

- . . . **could not budge!** The wolf could not move. Why couldn’t the wolf budge?

Page 21

- . . . **woke Tom’s parents.** All of the noise and confusion woke Tom’s parents.
- . . . **friend to escape?”** What amazing adventures did Tom have?

Page 23

- . . . **good to be home.** Even though little Tom Thumb enjoyed his adventures and coming up with clever ways to get out of bad situations, there’s no place like home.

Discussing the Read-Aloud

15 minutes

Comprehension Questions

(10 minutes)

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students’ responses using richer and more complex language. It is highly recommended that you ask students to answer in complete sentences by asking them to restate the question in their responses.

1. Were your predictions correct? Why or why not? (Answers may vary.)
2. Why do the farmer and his wife name their baby boy Tom Thumb? (because he is so tiny and as long as a thumb)
3. Why do the circus people want to buy Tom? (They have never seen someone so small; he can talk to animals.)
4. Who does Tom overhear while he is settling down for sleep in a snail’s shell? (the two robbers) If you were Tom what would you have done upon overhearing the robbers? (Answers may vary.)
5. How does Tom make it back home? (He pretends to be the wolf’s stomach and has the wolf carry him back home.)

6. What adventures does Tom have, and where? (hides in a mouse hole; tricks two robbers; sleeps in a hayloft; is swallowed by a cow and a wolf)
7. How do you think Tom's father feels about letting him go with the circus people? (Answers may vary.) How did Tom's parents feel about his return? (happy, relieved)
8. What kind of person is Tom? (kind, clever, helpful, etc.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

9. *Think Pair Share:* Hold up your thumb and look at it. What do you think it would be like to be as small as a thumb? How would you survive in a big world? What would you have done if you were Tom Thumb in this story? (Answers may vary.)

Word Work: Commotion

(5 minutes)

1. The story says, "All the *commotion* woke Tom's parents."
2. Say the word *commotion* with me.
3. A commotion is a noisy confusion or fuss.
4. Whenever there was a loud commotion near the toy chest, it usually meant more than one person wanted to play with a certain toy.
5. Have you ever heard or seen a commotion? Let's make one with our voices right now. Try to use the word *commotion* when you tell about any other commotions you have experienced. (Ask two or three students. If necessary, guide and/or rephrase the students' responses: "Over the weekend there was a loud commotion when . . .")
6. What's the word we've been talking about?

Use a *Making Choices* activity for follow-up. Directions: I am going to read several sentences. If the sentence I read describes a commotion, say, “What a commotion!” If the sentence I read does not describe a commotion, say, “That’s not a commotion.”

1. a big and noisy school assembly (What a commotion!)
2. a quiet dinner (That’s not a commotion.)
3. students excitedly playing at recess (What a commotion!)
4. a busy cafeteria where students are having food fights (What a commotion!)
5. an empty peaceful beach (That’s not a commotion.)
6. a classroom with students running around everywhere shouting (What a commotion!)
7. a crowded supermarket with too many people hurrying up and down the aisles (What a commotion!)



Complete Remainder of the Lesson Later in the Day

4B

Tom Thumb



Extensions

20 minutes

Sayings and Phrases: There's No Place Like Home

(5 minutes)

Proverbs are short, traditional sayings that have been passed along orally from generation to generation. These sayings usually express general truths based on experiences and observations of everyday life. While many proverbs have a richer meaning beyond the literal level, other proverbs, like the one your students will learn today, have very concrete literal meanings.

Show students the last page of today's trade book. Remind students that at the end of today's folktale Tom's parents ask, "Did you enjoy your great adventure?" To which Tom replies, "It was exciting, but it's very good to be home!" Tell students that Tom could have said, "It was exciting, but there's no place like home!" Ask the students if they have ever heard anyone say, "There's no place like home." Have the students repeat the saying. Explain that this proverb is another way of saying that traveling to other places and having adventures might be fun and exciting, but home is the best place of all.

Tell the students that when they're excited to return home after a trip or after they've had a long day, they could say, "There's no place like home." Ask students if they can think of any examples of when they were happy to return home. Discuss the emotions or situations that might prompt them to use this phrase. Expand upon their responses with more complex vocabulary.

On Stage

(15 minutes)

Tell the students that you are going to read *Tom Thumb* again, and this time the students will act out the folktale. Ask the students what characters will be needed. (Tom Thumb, the farmer and his wife, the circus members, the thieves, the milkmaid, the cow, the wolf) Then, designate students to be the various characters.

You may include additional circus members, thieves, and animals as characters, or have several students act as Tom Thumb to increase active participation.

Ask the students what settings will be needed. (Tom Thumb's home, the field with the mouse hole, the milkmaid's house, and the hay loft) Designate locations in the classroom for the various settings.

Encourage the "characters" to listen carefully to know what actions to use, such as Tom waking the milkmaid or the circus people searching for Tom in the grass. Also, talk about using facial expressions to show how the characters are feeling, such as the farmer and his wife happy to see Tom return home, or the milkmaid angry with the robbers.

You may also have the characters create some of their own dialogue that goes along with the story. Encourage students to use the vocabulary learned in this lesson in their dialogue whenever possible.

5

Thumbelina



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *Thumbelina*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say “excuse me” or “please,” etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner’s comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)
- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)

- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details, and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Answer questions that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering "why" questions that require recognizing cause/effect relationships (L.1.20)
- Compare and contrast (orally or in writing) similarities and differences within a single read-aloud or between two or more read-alouds (L.1.21)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)
- Distinguish fantasy from realistic text (L.1.25)
- Retell (orally or in writing) a read-aloud, including characters, setting, plot, and events of the story in proper sequence (L.1.30)
- Create, tell, and/or draw and write an original story with characters, a beginning, middle, and an end (L.1.34)

Core Vocabulary

abandon, v. To leave and take away one's help from someone

Example: Even though Lilly wanted to go out and play, she could not bring herself to abandon her mother who was working very hard to prepare for the party.

Variation(s): abandons, abandoned, abandoning

dwelling, n. A place to live in

Example: Peter Rabbit left his dwelling to sneak into the farmer's vegetable patch.

Variation(s): dwellings

foreign, adj. Strange and unfamiliar

Example: Johnny's new bed made his bedroom feel like a foreign place.

Variation(s): none

fragrant, *adj.* Having a sweet or pleasant smell

Example: In the spring, fragrant flowers bloomed at the side of Penny’s house.

Variation(s): none

scarcely, *adv.* Barely; almost not

Example: The lemons were so sour that Truman was scarcely able to eat them.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	Sharing the Title and an Image	world map or globe	
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Thumbelina		15
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Scarcely		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	T-Chart Comparisons	chart paper, chalkboard, or whiteboard	20
	Creating a Variation	chart paper, chalkboard, or whiteboard	

5A

Thumbelina



10 minutes

Introducing the Read-Aloud

What Have We Already Learned?

Begin with a review of *Tom Thumb* by asking students the following questions:

- Who can tell me what a folktale is? (a story that someone made up long, long ago and has been told again and again)
- Is a folktale true or make-believe? (A folktale is fiction or make-believe.)
- How do you know that *Tom Thumb* is fictional? (A person wouldn't be the size of a thumb and have the adventures he had.)
- What adventures did Tom Thumb have? (He tricked the circus people, hid in a mouse hole, stopped two robbers, was eaten by a cow, and pretended to be a wolf's stomach.)
- Was Tom able to help other people despite his size? (yes) Who did he help? (his parents, the milkmaid)



Sharing the Title and an Image

← **Show image 5A-2: Thumbelina amongst the open petals**

Share the title of the read-aloud. Tell students that today's folktale was first written down in Denmark by a man named Hans Christian Anderson. Locate Denmark on a world map or globe for students. Ask students to describe what they see in the illustration. Ask if anyone can name another folktale with a small main character. Ask students to think about how this small girl's life might be different from Tom Thumb's.

Purpose for Listening

Tell students to listen carefully to hear how the folktales of Thumbelina and Tom Thumb are similar and how they are different.



Thumbelina

← Show image 5A-1: Woman looking at magical flower

- 1 Why did the woman go to see the old witch?

Once there was a woman who wanted a child more than anything in the world. At last in loneliness and sorrow she went to a witch and spoke of her desire.¹

“That’s as easy as winking!” said the witch. “Take this seed and plant it in a flowerpot filled with good, rich earth. Water it carefully and guard it very well.”

The woman did as the witch had said. The first time she watered the seed, a large and brilliant flower sprang up. It was still a bud, its petals tightly closed.

The woman bent to kiss the flower. But the moment her lips touched the silky petals, they began to open.



← Show image 5A-2: Thumbelina amongst the open petals

- 2 *Scarcely* means barely or hardly. So the girl was barely as tall as the woman’s thumb.

The woman could not believe her eyes. There inside sat a tiny little girl. She was perfectly formed, as graceful as the flower from which she’d come. When the woman held her, she discovered that the tiny girl was **scarcely** the size of her thumb.²



← Show image 5A-3: Thumbelina sleeping in a walnut shell

- 3 If Thumbelina was treated with great *extravagance*, it means that she lived a life of luxury and had everything she could ever want or need.

Though she was a wonderful child in every way, she never grew at all. She was called Thumbelina and was treated with great extravagance and care.³ Her cradle was a polished walnut shell; each night she slept between fresh flower petals. In the daytime she liked to sit on a table and sing in the sunlight. Her voice was very beautiful—high and haunting and silvery.

One night as she lay sleeping, a toad hopped in at the window. “What a lovely wife for my son!” she said. Without even looking around her, she took up the walnut shell and hopped off with it to the garden.⁴

- 4 How would you like to have a toad for a husband or wife?



← **Show image 5A-4: Thumbelina kidnapped by the mother toad**

“Here, look what I brought you,” said the toad proudly to her son. But the only sound he could utter was “*Croak, croak, croak.*”

“Don’t talk so loud or you will wake her,” complained the mother toad. “She might still run away from us, for she is light as swans’ down.”⁵

So the mother toad and her son went back to their home near the stream’s edge. They placed Thumbelina on a lily pad in the middle of the water so that she could not escape.

5 Down is the soft feathers of some birds like swans, ducks, and geese.



← **Show image 5A-5: Mother toad speaking to her son**

In the morning Thumbelina woke up and looked all around her at the great arching sky. She felt her lily pad rock with the motion of the stream and cried out in terror.⁶ The mother toad and her son heard Thumbelina crying and went to see what was the matter. Thinking that Thumbelina was just crying out of loneliness, they ignored her and returned to making wedding plans.

6 Why do you think Thumbelina was crying out in fear?



← **Show image 5A-6: Thumbelina with the fish and butterfly**

Upon hearing her sobs, a fish swimming in the water below came to the surface and looked curiously at Thumbelina. A butterfly also heard the cries and flew over to see what was wrong. “Oh, please help me,” she said. “I must get away from here.”

And so the fish began to gnaw at the lily stalk with his sharp little teeth.⁷

At last the leaf broke free and floated down the stream. Away went Thumbelina, gently spinning with the current. Gradually her fear left her, and she began to enjoy the journey. Never before had she been outside.

Thumbelina floated down the river, far, far away from the mother toad and her son. It was summertime and she spent the next several months drifting peacefully from place to place along the shore. When it rained, she slept under a large, spreading leaf to shelter herself from the rain. For food she sipped nectar from

7 (Point to the lily stalk that is visible below the water in the illustration. Explain that the stalk was holding the lily in place until the fish came along.)

- 8 Dew is drops of water that form on cool surfaces at night.



the flowers, ate wild berries, and drank the dew which lay on the leaves at dawn.⁸ All the while, she listened to the birds chirping in the trees above her, and made friends with butterflies that floated on the breeze nearby.

← **Show image 5A-7: Thumbelina, cold, in the snow**

Before long, though, summer came to an end and autumn quickly passed. The cold chill of winter soon filled the air. There were no more berries for food. All the birds and butterflies had disappeared. Thumbelina was cold and hungry. Now she was truly alone, and the place was a **foreign** land to her.⁹

- 9 *Foreign* means strange or unfamiliar. What do you think will happen to Thumbelina now?

And then it started to snow. The snow came at her in white swirling clouds, and she quickly wrapped herself up in a leaf, curled up under a mushroom, and tried to keep herself dry. Still, she shivered with cold.¹⁰

- 10 What season is it now if summer has ended and autumn has passed? Do you think Thumbelina is as happy in the winter as she was in summer and autumn?

Not far away, a field mouse was gathering some last bits of kindling to burn in her fireplace during the winter.¹¹ When she saw Thumbelina, she said, “My poor dear, you are nearly frozen with cold. You must come home and spend the winter with me. I have plenty to eat, and my home is warm and dry.” Thumbelina gracefully accepted the invitation and followed the field mouse to a small hole in the ground.

- 11 Who remembers what kindling is?

As they descended into the tunnel, Thumbelina realized that she was in the snug, small **dwelling** of the field mouse.¹² Corn was piled up all around her, and its smell was in the air.

- 12 Thumbelina was in the field mouse’s home or place where she lived.



← **Show image 5A-8: Thumbelina in the home of the field mouse**

“Please,” said Thumbelina, “could I have a bit of corn to eat?”

“You poor, dear thing!” the field mouse answered kindly. “You had better come into my room and have dinner with me.”

- 13 Why is Thumbelina able to live in the tiny home of a field mouse?

The two got on well together, and after some days the field mouse invited Thumbelina to work for her and stay the winter.¹³ Every day, Thumbelina helped the field mouse with her housework and they would spend the rest of the day enjoying a cup of tea and

chatting before the fire. Thumbelina soon grew very fond of the field mouse. She was happy to have found such a good and kind friend.

Late one evening the field mouse said to dust the floor and polish everything in the room until it shone. An important visitor was coming to call.



← **Show image 5A-9: Thumbelina singing for the field mouse and the mole**

This was a mole who was very rich and wore a sleek velvet coat. But he had very poor eyesight, and, even with his glasses, he could barely see. He hated the sun and mocked all the creatures that lived outdoors.¹⁴ The field mouse, however, was impressed by the mole's riches. She told Thumbelina to sing for him and tell stories of her travels. As he listened to Thumbelina's beautiful voice, the mole fell in love with her.

The next time he came to visit, he said he would show them his rooms underground. By the pale light of a piece of torchwood, he led them through a long, twisting passage.

← **Show image 5A-10: Thumbelina with the swallow**

Suddenly they came upon a swallow lying sprawled and dead in the passageway. Thumbelina felt very sorry for the swallow, but the mole kicked at him with his stumpy legs. "What a pitiful life to be a bird," he said. "A creature who does nothing all day but fly from branch to branch deserves to starve to death in winter."¹⁵

Thumbelina said nothing, and let the mole and the field mouse walk on ahead.

"Good-bye, swallow," she said. "It might have been you who sang to me this summer when all the trees were green." She laid her head on his soft feathers for a moment, then darted back in fright. Something moved inside him with the slow, steady rhythm of a heartbeat. The bird was not dead; he was merely numbed with cold. The warmth of Thumbelina's body had stirred him back to life.¹⁶

14 (Point to the mole in the picture.)
Does the mole seem like the kind of animal you would like?



15 What do you think of the mole's actions? Is that a nice way to treat or talk about another creature?

16 How does Thumbelina know the swallow is still alive?

Each night after that, she crept out of bed to tend the swallow. As he grew stronger, he told her how he had torn his wing on a thorn bush. The other swallows had flown away to the warm countries, but he had not been able to keep up with them. At last he could go no farther and had plummeted to the ground.

Thumbelina kept the swallow a secret from the field mouse and the mole.¹⁷

17 Why do you think Thumbelina kept the swallow a secret?

When spring warmed the earth once more, Thumbelina knew it was time for the swallow to go. His wing had healed now. Each night he fluttered it over and over again, strengthening it for flying. “Won’t you come with me?” he asked her. “You can easily sit upon my back, and I will carry you away into the leafy woods.”¹⁸

18 Would you go with the swallow?

19 To *abandon* someone means to leave and take help away from him or her.

But Thumbelina could not bring herself to **abandon** the field mouse who had kept her from starving.¹⁹ She made a hole in the roof of the passageway and watched longingly as the swallow flew out into the sunshine. She felt that all the pleasure in her life was going with him.



← **Show image 5A-11: Mr. Mole proposing to Thumbelina**

20 The mole made her sing so much that her voice became weak and scratchy.

Every evening now the mole came to call on Thumbelina. He made her sing until her voice grew hoarse.²⁰ Whenever she stopped, he prodded her to continue. This was the way he loved her.²¹ Without ever once asking Thumbelina, the mole and the field mouse agreed that she would be married to him in autumn.

21 How do you think the mole made Thumbelina feel?

But Thumbelina did not want to marry the mole and she wept bitterly whenever she thought of their wedding day. Every morning when the sun rose and every evening when it set, she was allowed to go to the doorsill and stand outside. In the heat of August the corn had grown as high as a forest. When the wind blew the stalks apart, she could see bright pieces of sky. How beautiful it was! She did not know how she would live deep inside the earth with the mole whom she now despised more than ever.²²

22 or disliked more than ever

As the time of her wedding drew closer, she sobbed out her fears to the field mouse. “Nonsense,” the field mouse said. “Don’t

23 Who do you think should marry the mole?

be stubborn. His velvet coat is handsome, and the food in his pantry is fit for a queen.”²³

24 Would you run away if you were Thumbelina, despite the coming winter?

Thumbelina understood then that she was trapped as surely as if she were in a cage. Summer was ending, and she knew she would never be able to survive outside through the harsh, cold months of winter.²⁴

25 Who do you think is singing?



← Show image 5A-12: Thumbelina flying away with the swallow

But now the wedding day had come. For the last time she crept to the doorsill to stand in the sunshine. She knew the mole would never permit her to leave his side. She wept as she felt the warmth upon her face and made ready to go back into the earth. Then suddenly above her she heard a shower of notes, a glorious morning song.²⁵

She looked up, and there was the swallow.

“The cold winter is coming again,” he said, flying down to her. “I’ve looked for you many times, and now I must fly away to the warm countries. Won’t you come with me? I’ll take you to where it is always summer.”²⁶

26 What would you do if you were Thumbelina?

This time Thumbelina did not hesitate. She climbed upon the swallow’s back. Then he rose up into the sky.

They flew over forests and fields, high above mountains with snowcapped peaks. When Thumbelina felt cold in the bleak air, she crept in under his feathers. It was so secure and close, a coverlet of softest down.

At last they arrived in the warm countries. The sun beat down upon the earth and the light was clear as crystal. Lemons and oranges hung on the trees, and the air was **fragrant** with the smell of spices.²⁷

27 *Fragrant* means the air had a pleasant smell.

The swallow flew on until they came to a dazzling white palace. In the pillars were many nests, and one of these was the swallow’s home.

“I dearly love you and yearn to keep you with me,” said the

swallow sadly. “But I do not think you could live up high as I do, for when the wind comes, you might fall. Why don’t you take one of the flowers that grow below for your home? At least we shall be neighbors.”

Thumbelina did not remember that she had lived before in a flower, but the idea seemed to her a good one. The swallow set her gently on the petals of a brilliantly colored flower; then she slid inside.

But this could not be, she thought. The home was already taken!²⁸

28 Who do you think is already living in the flower?



← **Show image 5A-13: Thumbelina meeting the little king**

A young man was standing there, shining as if he had been made of glass. A silver crown was on his head and gauzy wings grew from his back.

“Isn’t he wonderful?” Thumbelina thought. Never before had she seen a person just her size.²⁹

29 Thumbelina thinks the young man is wonderful. What do you think the little man will think of Thumbelina?

The young man explained to Thumbelina that a small person lived in each of the flowers; he was their king. Then he took off his crown and placed it upon Thumbelina’s head. “You are so lovely,” he said. “Won’t you be my queen?”³⁰

30 What did the little king want Thumbelina to be? Do you think Thumbelina will agree to be his queen?

Thumbelina never thought to refuse. She could tell he was kind by the sound of his voice and the curve of his mouth. She felt that at last she had come home.



← **Show image 5A-14: Thumbelina dancing with the fairy people**

Then the king declared that there was to be a welcoming party more joyful than any seen before in the land. From all the flowers men and women came, bringing gifts for Thumbelina. But the most wonderful was a pair of tiny wings that could be fastened to her back so she too could dart among the flowers. Everyone danced all night, and above them in his nest was the swallow, singing for them his most heartbreaking tune.

Discussing the Read-Aloud

15 minutes

Comprehension Questions

(10 minutes)

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. It is highly recommended that you ask students to answer in complete sentences by asking them to restate the question in their responses.

1. Who gives the magic seed to the woman in the beginning of the story? (an old witch) How is the seed magical? (The seed grows into a flower with Thumbelina inside of it.)
2. Who is the first creature to kidnap Thumbelina? (the mother toad) Why? (She thought Thumbelina would make a pretty wife for her son.)
3. Describe the different places Thumbelina travels to in the folktale and the people she lives with. (with the woman on a bed of petals in a walnut shell, with the toad on a lily pad, along the shore, with the field mouse, and with the swallow)
4. What do the little king, the mole, and the toad all want Thumbelina to be? (their wife)
5. What parts of this folktale could never really happen? (Thumbelina is the size of a thumb; she lives with a field mouse; the animals talking; etc.)
6. How does the swallow repay Thumbelina's kindness at the end of the story? (The swallow rescues her from marrying the mole and takes her to a wonderful enchanted land where she meets someone she wants to marry, and other tiny people.)
7. *Who? Pair Share:* Asking questions after a read-aloud is one way to see how much everyone has learned. Think of a question you can ask your neighbor about the read-aloud that starts with the word *who*. For example, you could ask, "Who are the characters in today's story?" Turn to your neighbor

and ask your “who” question. Listen to your neighbor’s response. Then your neighbor will ask a new “who” question and you will get a chance to respond. I will call on several of you to share your questions with the class.

Word Work: Scarcely

(5 minutes)

1. In the story today, we heard that Thumbelina was *scarcely* as tall as the woman’s thumb.
2. Say the word *scarcely* with me.
3. *Scarcely* means barely or almost not. So, Thumbelina was barely as tall as the old woman’s thumb. It could also mean that you almost weren’t able to do something, like finishing a big dinner.
4. Ted scarcely made it to school on time.
5. Tell me about a time when you were scarcely or barely able to do something. Try to use the word *scarcely* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students’ responses: “I was scarcely able to . . .”)
6. What’s the word we’ve been talking about?

For follow-up, have the rest of the class talk about a time that they were scarcely able to do something. If time allows, have students draw a picture and write a word or sentence that describes a time when they were scarcely able to do something. As they share, make sure they use the word *scarcely*.



Complete Remainder of the Lesson Later in the Day

5B

Thumbelina



Extensions

20 minutes

T-Chart Comparisons

Remind students that today’s read-aloud *Thumbelina* is a variation of the *Tom Thumb* story they heard yesterday. Point out that today’s story also features a little person who experiences many adventures and challenges. Although the stories are similar, there are differences between the two. Tell students that you are going to make a T-Chart comparison of the characters, setting, and plot in each story. Tell students that you are going to write down what they say, but that they are not expected to be able to read what you write because they are still learning all the rules for decoding. Emphasize that you are writing what they say so that you don’t forget, and tell them that that you will read the words to them.

You may wish to use the following prompts to guide the discussion:

- Have students think about the main character from each story. Make a T-Chart on the board or on chart paper to compare them. Write “Tom Thumb” on the left and “Thumbelina” on the right. Have students describe characteristics of each one and write down what they say. (Tom Thumb—little, helpful, clever, good company, talked to animals, positive-thinking; Thumbelina—little, helpful, pretty, clever, talked to animals, kind) Then ask: What are some ways that the characters Tom Thumb and Thumbelina are similar? How are they different? (Answers may vary.)
- Have students think about the settings in each story. Make a T-Chart on the board or on chart paper to compare them. Write “Tom Thumb” on the left and “Thumbelina” on the right. Have students describe the various settings in each story and write down what they say. (Tom Thumb—parents’ house, field where he works with his father, the circus, a mouse hole, a snail’s

shell, the milkmaid’s house, a hayloft, the stomachs of a cow and a wolf; Thumbelina—with the woman on a bed of petals in a walnut shell, with the toad on a lily pad, along the shore, with the field mouse in her mouse hole, and with the swallow in the always-summer place) Then ask: What are some ways the settings are similar in *Tom Thumb* and *Thumbelina*? How are they different? (Answers may vary.)

- Have students think about the plot in each story. Make a T-Chart on the board or on chart paper to compare them. Write “Tom Thumb” on the left and “Thumbelina” on the right. Have students describe the various adventures of each and write down what they say. (Tom Thumb—hides in a mouse hole, tricks a robber band, sleeps in a hayloft, is swallowed by a cow and a wolf; Thumbelina—gets kidnapped by a toad who wants her to marry her son, lives on her own along the shore, finds shelter in the winter with the field mouse who wants her to marry a mole, nurses a swallow back to health, goes to an enchanted land with other little people) Then ask: What are some ways the plots are similar in *Tom Thumb* and *Thumbelina*? How are they different? (Answers may vary.)

Creating a Variation

Tell students that now that you have compared the two stories, you are going to come up with your own “little people” story variation as a class. Elicit the students’ input to include naming and describing a little main character, three various settings, and three to four main plot events as well as an ending. Tell students that this will be a local variation and they should make the settings places with which they are familiar. You may wish to record the responses by adding a third-column to the T-Charts you created previously to keep track of the responses.

Tell students that you are going to guide a telling of the story and each person will take a turn to add a sentence with details about what happens next in the story. Remind students that their sentences need to include details about the event you name. Begin the story and go around the room until every student has had a turn. Continue building the story orally until you have a

telling of the plot in a logical sequence on the chart. Tell students that the class has just created a variation of a little people story and ask how they liked it.

6

Issun Boshi: One-Inch Boy



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *Issun Boshi: One-Inch Boy*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say “excuse me” or “please,” etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner’s comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)

- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)
- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Use narrative language to describe (orally or in writing) characters, a setting, facts, or events in a read-aloud (L.1.19)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Compare and contrast (orally or in writing) similarities and differences within a single read-aloud or between two or more read-alouds (L.1.21)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)
- Draw pictures, dictate, or write simple sentences to represent details or information from a read-aloud (L.1.24)

Core Vocabulary

crammed, v. Filled something with more than it could easily hold

Example: Martha crammed all of the spelling words into her brain before the quiz.

Variation(s): cram, crams, cramming

deeds, n. Acts or actions

Example: Simple deeds like holding the door for others and saying “excuse me” can make a world of difference.

Variation(s): deed

dodging, v. Avoiding by moving quickly aside

Example: Chris was excellent at dodge ball, dodging every throw that came his way.

Variation(s): dodge, dodges, dodged

oaf, n. A foolish or clumsy person or creature

Example: My puppy, that silly oaf, always trips over his paws.

Variation(s): oafs

permission, n. The okay or approval to do something

Example: The students asked their teacher for permission to throw an end-of-the-year party.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	Essential Background Information or Terms	world map or globe	
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Issun Boshi: One-Inch Boy	(optional) rice bowl, chopsticks, sewing needle	15
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Deeds		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Drawing the Read-Alouds	chart paper, drawing tools	20

6A

Issun Boshi: *One-Inch Boy*



10 minutes

Introducing the Read-Aloud

What Have We Already Learned?

Begin with a review of *Thumbelina* by asking students the following questions:

- Who can tell me what a folktale is? (a story that someone made up long, long ago and has been told again and again)
- Who remembers the name of the folktale we heard yesterday? (*Thumbelina*)
- How big is Thumbelina? (scarcely as tall as the woman’s thumb)
- Which creatures kidnap Thumbelina? (the mother toad and her son) Why? (The mother toad wants Thumbelina to be her son’s wife.)
- What happens to Thumbelina at the end of the story? (She marries the little king.)
- Even though Tom Thumb was very small, he was still helpful to others. Was Thumbelina? (Yes, she helped the swallow, and she also helped the mouse keep her house clean.)

Essential Background Information or Terms

Tell students that today’s folktale is from a country called Japan, which is part of the continent of Asia. Locate Asia and Japan on a world map or globe for students and explain that Japan is made up of four major islands. Today’s story takes place long ago on the biggest of these four islands, Honshu. Tell students that today’s folktale is called *Issun Boshi*, which means “One-Inch Boy” in Japanese and is the name of the main character in this story. This folktale, like the previous two, also features a main character that is no bigger than a thumb.

Making Predictions About the Read-Aloud

Ask students if they think Issun Boshi's adventures will be more like Tom Thumb's or like Thumbelina's. Ask students to predict whether Issun Boshi will be helpful despite his small size.

Purpose for Listening

Tell students to listen to the story to see if their predictions are correct.



Issun Boshi: One-Inch Boy

← Show image 6A-1: Pagoda and Mt. Fuji in the distance

- 1 What did the old man and his wife want?

Long ago in a village in Japan, there lived an old man and his wife who more than anything wanted a child. They hoped and they wished. They went to the temple and prayed to the gods. “May we be blessed with a child,” they said, “even if it is no larger than my thumb.”¹



← Show image 6A-2: The old man and the woman with Issun Boshi

- 2 What did they name their son? Why?
- 3 Issun Boshi asked for his parents’ permission to go to the capital city. When you ask for someone’s permission, you’re asking them to allow you to do something.
- 4 Do you think Issun Boshi’s parents would be as worried if Issun Boshi were bigger?
- 5 One of the main foods in Japan is rice, and people use chopsticks to eat it and other foods instead of forks, spoons, or knives.

And then their prayers were answered. In nine months time, a fine baby boy was born to the old couple. The child was lovely, but he was very small. They called him Issun Boshi, which means “One-Inch Boy,” for he was no taller than his father’s thumb.²

Issun Boshi grew up strong, smart, and helpful, though he grew no bigger. When twelve years had passed, Issun Boshi came to his parents and said, “Father and Mother, please give me your **permission** to go to the capital city, for I wish to see the world, learn many things, and make a name for myself.”³

His parents were very worried, scared to think of all the bad things that could happen to Issun Boshi in such a large city, but they knew their boy was smart and strong, so they agreed to let him go.⁴ They made for him a tiny sword out of a sewing needle. They also gave him a rice bowl for a boat and some chopsticks for oars.⁵



← Show image 6A-3: Issun Boshi in a rice bowl boat⁶

- 6 (If you brought in a rice bowl, chopsticks, and/or a sewing needle, show each to the class as you read about them.)
- 7 Long ago, Kyoto was the capital or government center for Japan. Today the capital is Tokyo.
- 8 or packed into

In the rice bowl he floated down the river, using the chopsticks as paddles when the water became rough and his sword to catch fish. In a few days he arrived at the city of Kyoto.⁷ “My, what a busy city this is!” he thought. “So many people **crammed** in⁸ one space!” He walked carefully through the streets, **dodging** feet and

9 Issun Boshi moved carefully through the streets, dodging, or avoiding, feet and cart wheels.



10 Do you think it is a good thing that Issun Boshi stopped at the house of the wealthiest lord in the land?

11 Would you be astonished to see someone so small?

12 What do you think someone like Issun Boshi could do?



13 How does Issun Boshi help the lord?



14 How does Issun Boshi help the princess?

cart wheels. ⁹ He kept walking until he came to a beautiful house, the largest in the city. At the foot of the steps sat a pair of shiny black *geta*, or wooden shoes. They belonged to the owner of the house, who was the wealthiest lord in the city. ¹⁰

← **Show image 6A-4: Issun Boshi and the noble lord**

The door of the great house opened. Out walked a man who put on the shiny black shoes. Issun Boshi called out, “Hello! Hello there!” The man looked around and, seeing no one, began to go back in. But Issun Boshi called out, “Down here, I’m down here, near your shoes! Please be careful you don’t step on me.” The man, who was the lord of the house, leaned down and was astonished when he saw Issun Boshi. ¹¹ Issun Boshi bowed and politely introduced himself. “My name,” he said, “is Issun Boshi. I have just arrived in the city and I would like to work for you.”

The lord picked up Issun Boshi in the palm of his hand. In a friendly voice he asked, “But what can a little fellow like you do?” ¹²

← **Show Image 6A-5: Fly and sewing-needle sword**

A fly was buzzing around and bothering the lord, so Issun Boshi drew out his sewing-needle sword. With a quick swit-swat, down went the fly. Then Issun Boshi did an energetic little dance on the lord’s hand. ¹³

“You are quite an amazing little fellow,” laughed the lord. “Come, you may work for me and live in my house.”

← **Show image 6A-6: Issun Boshi and the princess**

And so, tiny Issun Boshi went to live in the big, beautiful house, serving the noble lord. He made friends with everyone there, especially the princess, the lord’s lovely daughter. It seemed that he was always at her side, helping her in whatever way he could, whether by holding down the paper when she wrote a letter, or simply by riding on her shoulder and keeping her company while she walked through the beautiful gardens around the house. In time, the princess came to feel a strong affection for her little helper. ¹⁴

15 What do you think those noises could be?



← **Show image 6A-7: The oni**

In the spring, Issun Boshi traveled with the princess and her companions to the cherry blossom festival. On their way home they began to hear strange noises behind them on the narrow road. ¹⁵ They could see nothing in the shadows, when suddenly a huge monster leaped into their path.

Everyone screamed and ran—everyone except Issun Boshi and the princess.

“Who are you, and what do you want?” cried Issun Boshi.

“I am an *oni* [OH-nee],” growled the monster. An *oni!* Everyone feared the *oni*, who were fierce and terrible creatures, like demons or goblins.

But Issun Boshi stepped forward and shouted, “Get out of the way, you demon! I am here to guard the princess, and if you try anything, you will regret it!” ¹⁶

16 Do you think it’s wise for a small person like Issun Boshi to stand up to a big monster like the *oni*? What would you do if you were Issun Boshi?



← **Show image 6A-8: Issun Boshi in the oni’s stomach**

“Ha! We’ll see about that!” growled the *oni*. Then he snatched up Issun Boshi, popped him into his mouth, and, gulp, swallowed him whole. Down, down Issun Boshi slid until he landed, plop, in the *oni*’s stomach.

“This big *oaf* ¹⁷ should be more careful about what he eats,” said Issun Boshi. He pulled out his sewing-needle sword and began to jab it as hard as he could into the walls of the *oni*’s stomach.

17 or silly fool

“Ow! Ooh! Agh!” shouted the *oni*. Then he gave a loud “Burp!” and out popped Issun Boshi. In pain, the *oni* ran away whining and crying. ¹⁸

18 How does Issun Boshi defeat the *oni*?



← **Show image 6A-9: Issun Boshi, the princess, and the magic hammer**

Issun Boshi ran over to the princess. She was bending down and picking something up from the ground. With great excitement she said, “Look, Issun Boshi, the *oni* was so scared he dropped this magic hammer. If you make a wish on it, it will come true.”

Issun Boshi bowed to the princess and said, “My lady, I would ask that you make a wish.”

19 What do you think Issun Boshi will wish for?

“No, Issun Boshi,” said the princess. “You won this because of your bravery. You should be the first one to wish on it.”¹⁹

So Issun Boshi took the hammer and said, “I already have my greatest wish, which is to serve you. But if I could have another wish, I would wish to be as tall as other men.”

20 What do you think the princess wished for?

Then he gave the hammer to the princess, who made a silent wish on it herself.²⁰ Then and there, Issun Boshi began to grow taller . . . until beside the princess stood a handsome young man.²¹

21 Does Issun Boshi’s wish come true?



← Show image 6A-10: Issun Boshi with the princess and his parents

That night, when the princess told her father how brave Issun Boshi had been, and how he had risked his life to save her, the lord was so happy that he gave Issun Boshi permission to marry the princess. And so, you see, the princess’s wish came true, too.

22 or actions

Issun Boshi’s brave **deeds**²² were celebrated throughout the land. He and the princess lived happily together, along with Issun Boshi’s proud and happy parents, whom Issun Boshi had brought to the lord’s house to be part of his new family.

Discussing the Read-Aloud

15 minutes

Comprehension Questions

(10 minutes)

1. Were your predictions correct? Why or why not? Is Issun Boshi helpful despite his small size? (Answers may vary.)
2. How is Issun Boshi helpful? (He helps the princess write letters and defeats the *oni*.)
3. What did the old man and the woman wish for in the beginning of this folktale? (They wished for a child, no matter how small.) Can you recall any other tales where people have wished for children? (Tom Thumb and Thumbelina)

4. Were Issun Boshi's adventures similar to Tom Thumb's or Thumbelina's? (both) How? (Both Tom Thumb and Issun Boshi helped other people in their adventures; both were eaten but still survived. Both Issun Boshi and Thumbelina married into royal families.)
5. Where is this story set? (Kyoto, Japan) For whom did Issun Boshi work when he arrived in Kyoto? (the wealthiest lord in the city)
6. What brave deed does Issun Boshi do? (chases away the *oni*)
7. What did the princess use the *oni*'s hammer to wish for? (to marry Issun Boshi) What would you have wished for? (Answers may vary.)
8. What happened to Issun Boshi at the end of this folktale? (He grew taller and married the princess.)
9. Could this story really happen or is it fiction? (fiction) How do you know? (One-inch boys do not exist; there are no *oni*; magic hammers cannot make people taller; etc.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

10. *Think Pair Share*: Pretend that you are only one-inch tall like Issun Boshi. How could you be helpful to others? Would you be as brave as Issun Boshi? (Answers may vary.)

Word Work: Deeds

(5 minutes)

1. The read-aloud says, “Issun Boshi’s brave *deeds* were celebrated throughout the land.”
2. Say the word *deeds* with me.
3. Deeds are acts that can be good, bad, or brave as in today’s read-aloud.
4. Michelle’s New Year’s resolution was to do several good deeds for others.
5. Have you ever done good deeds for others? Try to use the word *deeds* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students’ responses: “I did good deeds when . . .”)
6. What’s the word we’ve been talking about?

For follow-up have students talk about good deeds they have seen their classmates or family members do. Have students explain what made these deeds good.



Complete Remainder of the Lesson Later in the Day

6B

Issun Boshi: One-Inch Boy



20 minutes

Extensions

Drawing the Read-Alouds

Tell students that by now they have heard three folktales which feature main characters no bigger than a thumb. Explain to students that this is an important similarity in these folktales, but that there are other similarities, as well as differences. Tell students that to discover the differences and other similarities, they are going to draw the characters, setting, and a scene from the middle of each read-aloud. Explain to students that although several events occurred in the middle of each read-aloud, they are to pick just one to draw and discuss.

Divide the class into thirds. On a large piece of chart paper, have one third of the class draw the characters, settings, and one scene from *Tom Thumb*. Have the other two groups do the same for *Thumbelina* and *Issun Boshi*. As students draw, circulate around the classroom and help any group or student who has trouble remembering the characters, settings, or events from the read-alouds.

After students have finished drawing, have each group present their pictures to the class. As students present, ask them to name the characters they have drawn, describe the setting, and explain the scene from the folktale. Also, have students explain what occurs before and after the scene they have chosen. As the second and third groups present, prompt students to point out any similarities or differences they notice. Remember to repeat and expand upon students' vocabulary, using richer and more complex language, including vocabulary from the read-alouds. At the end of the exercise, display the students' posters around the classroom.

7

Mufaro's Beautiful Daughters



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author's imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *Mufaro's Beautiful Daughters*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say "excuse me" or "please," etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner's comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)

- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)
- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Compare and contrast (orally or in writing) similarities and differences within a single read-aloud or between two or more read-alouds (L.1.21)
- Sequence four to six pictures illustrating events in a story (L.1.31)

Core Vocabulary

Mufaro’s Beautiful Daughters: An African Tale, by John Steptoe is used as the read-aloud in this lesson. There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. The page references where the vocabulary words appear in the trade book are noted in parentheses below.

considerate, adj. (p. 9) Thoughtful or aware of other people’s feelings

Example: Always considerate, Justin held the door open for the old man.

Variation(s): none

faults, n. (p. 19) Wrongdoings or flaws

Example: Brer Rabbit had many faults, but his habit of lying was the worst.

Variation(s): fault

prefer, v. (p. 15) To like someone or something more than someone or something else

Example: “I prefer peas over carrots,” Erin said.

Variation(s): prefers, preferred, preferring

stole, v. (p. 11) Moved quietly and secretly

Example: The woodcutter stole up to the old lady’s house and saw the wolf in her bed.

Variation(s): steal, steals, stealing

worthy, adj. (p. 9) Deserving

Example: The king wanted the most worthy and beautiful young lady for his wife.

Variation(s): worthier, worthiest

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Image Cards 8–14 trade books from Lessons 7–8 world map or globe	10
	Essential Background Information or Terms	world map or globe	
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Mufaro’s Beautiful Daughters	<i>Mufaro’s Beautiful Daughters</i> , by John Steptoe	15
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Worthy		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Somebody Wanted But So Then	Instructional Master 7B-1 (optional)	20
<i>Take-Home Material</i>	Parent Letter	Instructional Master 7B-2	

7A

Mufaro's Beautiful Daughters



Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Tell students that so far they have studied two sets of similar stories from different lands. They first heard the classic story of *Little Red Riding Hood*, which was originally told in France. Ask: Who can tell me the names of the two Little Red Riding Hood variations we already heard and what countries they are from? (*Lon Po Po* is from China, and *Pretty Salma* is from Ghana.) The second set of stories all had little main characters and started off with *Tom Thumb*, which was originally told in England. Ask: Who can tell me the names of the two variations of Tom Thumb that we already heard and what countries they are from? (*Thumbelina* is from Denmark, and *Issun Boshi* is from Japan.) You may wish to tally which “little people” story students liked the most and remind them of the class’s favorite Little Red Riding Hood story from the earlier tally.

Now ask students if they are familiar with the classic fairy tale *Cinderella*. Students who used the Core Knowledge Language Arts Program in kindergarten should be familiar with the story from the *Kings and Queens* domain; other students may be familiar with the fairy tale from different contexts. If you have any students that have never heard it, you should read a version of the classic fairy tale; recommendations can be found on the trade book list in the introduction. Otherwise, tell students that you aren’t going to read the traditional version, but that you want them to help you retell it by looking at pictures from the story and reviewing the plot, characters, and setting. Use Image Cards 8–14 and the following questions to guide the retelling of the traditional story:

- Image Card 8: What happens to Cinderella’s mother? (She dies.) How does Cinderella’s life change after this? (Her father remarries and she lives with her stepmother and stepsisters.)

- Image Card 9: What do Cinderella’s stepmother and stepsisters make her do? (Her stepmother and stepsisters make her clean for them.) How do they treat her? (They are very mean to her and treat her poorly.) One day, every maiden in the land got invited to the royal ball. Where does Cinderella want to go in this fairy tale? (She really wants to go to the ball but doesn’t know if she will get all her chores done. Her stepsisters don’t want her to go.)
- Image Card 10: Who helps Cinderella get to the ball? (Her fairy godmother. She tells Cinderella she must be home by midnight.)
- Image Card 11: Who does Cinderella meet at the ball? (Cinderella meets the prince and they dance.)
- Image Card 12: What does Cinderella leave behind as she rushes to return home? (As the clock strikes twelve, Cinderella rushes down the steps and loses one glass slipper.)
- Image Card 13: What does the prince do with the slipper after Cinderella leaves it behind? (The prince makes all of the ladies in the land try the slipper on in an effort to find Cinderella.)
- Image Card 14: How does the prince know he has found Cinderella at the end of the story? (When the prince arrives at Cinderella’s house, the stepsisters each try to force their foot into the glass slipper, but it doesn’t fit. When Cinderella tries it on, her foot fits the glass slipper perfectly. Cinderella marries the prince and lives happily ever after.)

Explain that this familiar version of Cinderella is from France. Point to France on a world map or globe. Tell students that they will get to hear two variations of Cinderella, *Mufaro’s Beautiful Daughters* from Africa, and *The Irish Cinderlad* from Ireland, an island that is part of the continent of Europe. You may wish to share the covers of these trade books and then reinforce the concept behind this domain. Tell students they will need to listen carefully to these variations or similar stories from different lands to figure out how they compare to the classic Cinderella fairy tale.

Essential Background Information or Terms

Have students locate the continent of Africa on a world map or globe. Tell students that today's story (*Mufaro's Beautiful Daughters*, by John Steptoe) is a version of Cinderella that takes place somewhere in Africa. Tell students that both stories are fairy tales. Remind them that fairy tales feature members of a royal family, characters with special powers, and/or magical transformations or changes.

Tell students that the names of the main characters in today's story have special meanings that are important to the story. The father in this story is named Mufaro, which means *happy man*. His two daughters are named Manyara, which means *ashamed* (humiliated/embarrassed), and Nyasha, which means *kind*. Make sure students understand the meanings of their names.

Purpose for Listening

Tell students to listen to find out how this Cinderella variation is similar and yet different from the classic Cinderella fairy tale.

Mufaro's Beautiful Daughters

Below are Guided Listening Supports to be used when pausing within the read-aloud. These prompts will help ensure that students understand critical details and remain engaged.

There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. The prompts below are listed by page number. The end of the applicable sentence from the read-aloud is listed in bold as the cue for when to use the prompt.

Page 2

- . . . **a great king lived.** So the setting of this story is a small village that is a half day's journey or trip from where a king lives.
- . . . **were very beautiful.** Do you remember what their names mean?

Page 3 (Point to the characters as you read about them.)

- . . . **in a bad temper.** or in a bad mood
- . . . **in my household."** What does Manyara want to be? What does she want her sister to be? Is that a nice thing to say to her sister? She should be ashamed for acting that way!

Page 4

- . . . **is only weakness."** Why is Manyara so unhappy? Does she sound jealous or loving of her sister?

Page 5

- . . . **yams, and vegetables.** Millet is a type of grain, like rice or wheat. What else does Nyasha grow on her land?
- . . . **than anyone else's.** If Nyasha's crops are bountiful, this means they grow in large numbers. What makes Nyasha's crops more bountiful than anyone else's?

Page 8

- . . . **she called to him.** *Nyoka* means snake.
- . . . **when he was there.** Why do you think her singing is sweeter when the snake is around? Does Nyasha show kindness to the snake?

Page 9

- . . . **when Mufaro was around.** If Nyasha is too **considerate** of her father's feelings to complain, that means she cares about how her father would feel if she complained. Does Mufaro know how Manyara treats her sister? Why not?
- . . . **the messenger proclaimed.** The word **worthy** means good or honorable. What kind of wife does the king want?
- . . . **happy here with you."** Why does Manyara say she wants Nyasha to stay behind? Do you think Manyara really cares for her sister, or do you just think she wants to be queen?
- . . . **you must go!"** Do you think Manyara is worthy to go see the king?

Page 11

- . . . **out of the village.** The word **stole** means moved somewhere secretly. Manyara snuck out or stole quietly out of the village. (You may wish to ask a student to pretend s/he is sneaking out of the classroom and then say, "Did you see how [insert student's name] stole out of the classroom?" Then, reread the sentence from the story.)
- . . . **drove her on.** Why does Manyara leave in the middle of the night?
- . . . **in my path?"** What does the small boy want? What is Manyara's reply?

Page 13

- . . . **on a large stone.** Who does Manyara meet next?
- . . . **polite to him.**” What is the first thing the old woman tells Manyara? What is the second thing?
- . . . **without looking back.** Do you think Manyara will follow the old woman’s advice?

Page 14

- . . . **and she hurried on.** Does Manyara follow the old woman’s advice about not laughing?
- . . . **under his arm.** (Place your hands over your head and hang your head low.) Who does Manyara meet next on the rise or hill?
- . . . **toward the city.** Is Manyara polite to the man as the old woman advises?

Page 15

- . . . **little Nyoka again.**” The word *prefer* means to like or want something more than something else. Where would Nyasha prefer to live? Why?
- . . . **on as planned.** Where do they find Manyara’s footprints?

Page 16

- . . . **he had come.** Who does Nyasha meet in the forest? How does she show him kindness?
- . . . **sunflower seeds.** Who does Nyasha meet next? How does she show her kindness?
- . . . **near their destination.** Near the place they were headed. Where are they going?

Page 17

- . . . **catch up with her.** A rise is a piece of high ground. Nyasha is standing on the rise looking below. (Point to the picture.) What does Nyasha see below?

Page 19

- . . . **fell upon her, sobbing.** Who is crying or sobbing?
- . . . **that I displeased him.** The word **faults** refers to a person's flaws or wrongdoings. Who knows all of Manyara's faults?
- . . . **and opened the door.** Is Nyasha about to go in? (Point to the big hut's entrance in the picture.) What do you think is going to happen?

Page 21

- . . . **relief and joy.** Who is on the great chief's stool?

Page 23

- . . . **be my wife.**" Who does the king choose to be his wife, the queen? How does the king decide that Nyasha is the worthiest and the most beautiful?

Page 26

- . . . **the queen's household.** Who marries the king? Who becomes a servant?

Discussing the Read-Aloud

15 minutes

Comprehension Questions

(10 minutes)

1. How is today's story the same or different from the classic Cinderella fairy tale? (Answers may vary.)
2. Why is Manyara unhappy at the beginning of the story? (because everyone talks about how kind her sister is)
3. What kind of wife does the king want? (worthy and beautiful)
4. What does Manyara give the three people she meets in the forest? (nothing) Do you think it is kind of Manyara to give them nothing? (Answers may vary.)
5. Nyasha meets a small boy and an old woman in the forest. What does she give them? (a yam, a pouch of sunflower seeds) Do you think it is kind of Nyasha to give them gifts? (Answers may vary.)
6. In the classic *Cinderella*, Cinderella marries the prince, a member of a royal family. Who marries royalty in this story? (Nyasha)
7. Do you think Manyara learns a lesson? If so, what do you think she learns? Is she worthy to be a servant? (Answers may vary.)
8. How are Manyara's and Nyasha's names important to the story? (Their names describe their characters and the type of people they are.)
9. *Who? Pair Share:* Asking questions after a read-aloud is one way to see how much everyone has learned. Think of a question you can ask your neighbor about the read-aloud that starts with the word *who*. For example, you could ask, "Who are the characters in today's story?" Turn to your neighbor and ask your "who" question. Listen to your neighbor's response. Then your neighbor will ask a new "who" question and you will get a chance to respond. I will call on several of you to share your questions with the class.

Word Work: Worthy

(5 minutes)

1. The story says that the king wanted the most *worthy* and beautiful daughter in the land to be his queen.
2. Say the word *worthy* with me.
3. *Worthy* means that a person or object deserves someone or something.
4. The two sisters were very talented: June's art was worthy of an award, while Jill's cooking was worthy of praise.
5. Have you ever felt worthy or deserving of something? Have you ever done something that was worthy or deserving of something? Try to use the word *worthy* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students' responses: "I show my parents I am worthy of getting special privileges when I help out without being asked.")
6. What's the word we've been talking about?

For follow-up, have students discuss what they think makes a person or thing worthy. Explain that different people may think different things are worthy of praise, time, rewards, etc., but that students should be able to explain their opinions.



Complete Remainder of the Lesson Later in the Day

7B

Mufaro's Beautiful Daughters



20 minutes

Extensions

Somebody Wanted But So Then (Instructional Master 7B-1, optional)

Using the following blank summary chart, create two charts on chart paper:

Somebody	
Wanted	
But	
So	
Then	

Explain to the students that together, you are going to retell the classic Cinderella fairy tale and today's fairy tale in writing. Tell them that you are going to write down what they say, but that they are not expected to be able to read what you write because they are still learning all the rules for decoding. Emphasize that you are writing what they say so that you don't forget, and tell them that that you will read the words to them.

First, retell the classic Cinderella fairy tale, and then retell *Mufaro's Beautiful Daughters*.

Somebody	Cinderella
Wanted	Wanted to go to the ball
But	But she was not allowed; she had no way of getting there, and had nothing to wear.
So	So, her fairy godmother helped her and she met the prince.
Then	Then, she lost her shoe at the ball; the prince used it to find her, and then he married her.

Somebody	Manyara
Wanted	Wanted to be queen
But	But she was not very kind.
So	So, the king did not want her.
Then	Then, her sister who was kind became queen.

As you record the students' responses on the charts, be sure to use complete sentences and domain-related vocabulary to expand upon their responses. As students retell the fairy tales, ask questions to elicit oral elaboration on what they have written. After you have retold both fairy tales, ask students what is similar or different between the two stories. Encourage students' responses to extend beyond the plot to include differences or similarities in settings and clothing.

An optional instructional master has been included if you have students who are ready to fill in the charts on their own.

Parent Letter

Send home Instructional Master 7B-2.

8

The Irish Cinderlad, Part I



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *The Irish Cinderlad*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say “excuse me” or “please,” etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner’s comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)
- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)

- Describe illustrations (orally or in writing) (L.1.13)
- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Compare and contrast (orally or in writing) similarities and differences within a single read-aloud or between two or more read-alouds (L.1.21)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)
- Share writing with others (L.1.29)

Core Vocabulary

The Irish Cinderlad, by Shirley Climo is used as the read-aloud in this lesson. There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. The page references where the vocabulary words appear in the trade book are noted in parentheses below.

amiss, adv. (p. 4) Wrong; in an unfortunate or incorrect way

Example: All of the party plans went amiss once it started to rain.

Variation(s): none

cautiously, adv. (p. 10) Carefully or with caution

Example: Mike cautiously carried the bucket of water so as not to spill it.

Variation(s): none

foretold, v. (p. 9) Predicted events before they occurred

Example: The wizard foretold of a time when the king and his people would have to look for a new home.

Variation(s): foretell, foretells, foretelling

odds and ends, n. (p. 5) Random items or small things; bits and pieces
Example: Katie’s attic was filled with many dusty odds and ends.
Variation(s): none

scolds, v. (p. 7) Criticizes; speaks to, sometimes angrily, because of something done wrong
Example: Mother scolds us when we don’t wash our hands before dinner.
Variation(s): scold, scolded, scolding

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	Sharing the Title and Trade Book Cover		
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Irish Cinderlad, Part I	<i>The Irish Cinderlad</i> , by Shirley Climo, pp. 1–10	15
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Cautiously		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Drawing the Read-Aloud	chart paper, chalkboard, or whiteboard	20

8A

The Irish Cinderlad, Part I



10 minutes

Introducing the Read-Aloud

What Have We Already Learned?

Begin with a review of yesterday's trade book by asking students the following questions:

- What was the name of the fairy tale we read yesterday? (*Mufaro's Beautiful Daughters*)
- Who were the main characters in yesterday's story? (Manyara, Nyasha)
- What happened to the two sisters at the end of the tale? (Nyasha became queen, and Manyara became a servant in Nyasha's household.)
- Was this story true or fiction? (fiction)
- What other fairy tale is *Mufaro's Beautiful Daughters* similar to? (*Cinderella*) How are they different? (Answers may vary.)

Sharing the Title and Trade Book Cover

Tell students that today's story is a Cinderella tale from Ireland. Locate Ireland on a world map or globe for students. Read the title and author information of the book. Explain to students that the name Cinderlad is similar to the name Cinderella. Students may have heard the classic Cinderella tale in the Kindergarten domain *Kings and Queens*. In this classic version, Cinderella gets her name because she always sits near a fireplace filled with cinders or small pieces of partly burnt wood. Explain to students that the title is supposed to remind them of the original Cinderella tale. Explain that "lad" means young man or boy. Then say: Do we have any lads in this class? If you are a lad, raise your hand.

Show student's the trade book cover. Based on the trade book cover and title, ask students what they think is different about this Cinderella tale.

Making Predictions About the Read-Aloud

Tell students to think about Cinderella's family. If students have trouble remembering the details of the classic *Cinderella*, remind them that Cinderella had a stepmother and stepsisters who were not very nice to her. Then, ask students if they think the Irish Cinderlad's family will be similar to or different from Cinderella's family.

Purpose for Listening

Tell students to listen carefully to find out if their predictions are correct.

The Irish Cinderlad, Part I

Below are Guided Listening Supports to be used when pausing within the read-aloud. These prompts will help ensure that students understand critical details and remain engaged.

There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. Today's read-aloud will end on page 10. The prompts below are listed by page number. The end of the applicable sentence from the read-aloud is listed in bold as the cue for when to use the prompt.

Page 2

- . . . **a wee thing.**” What does Becan’s name mean? Why does his mother name him this?
- . . . **by stepping in it.** What part of Becan keeps growing?

Page 4

- . . . **nearly grown daughters.** *Astonishment* means surprise. Why is Becan astonished?
- . . . **what they called him.** When something goes *amiss*, that means something goes wrong. Who is blamed for anything that goes amiss?
- . . . **for a man.**” Remember that *speckled* means covered or dotted with spots. What has Becan heard about the speckled bull?

Page 5

- . . . **an enormous bull.** What do you think will happen between Becan and this enormous bull?
- . . . **odds and ends.**” The phrase *odds and ends* means random pieces. How are Becan and the bull similar?
- . . . **chewing thoughtfully.** How does Becan become friends with the bull?

Page 7

- . . . **stepmother scolds.** The stepsisters tattle, or tell on him, and the stepmother **scolds**, or speaks angrily to him for doing something wrong.
- . . . **no ordinary animal.** Are you surprised that the bull can talk? Why or why not?
- . . . **sticky with honey.** A turnip is a type of vegetable, and a partridge is a type of bird. What else is wrapped inside the tablecloth? From where does the tablecloth come? Is this some sort of magical bull?

Page 8

- . . . **and find out how.** *Hie* means to go quickly. How do you think Becan's stepmother knows he is getting food somewhere else?
- . . . **grand stew for us."** What does Becan's stepmother want to do to the bull?

Page 9

- . . . **soon be gone from here."** The bull calls Becan a lad. Who remembers what *lad* means?
- . . . **has been foretold.** or told beforehand that it would happen
- **"Do as I say."** What does the speckled bull tell Becan to do?

Page 10

- . . . **came off at once.** Becan **cautiously**, or carefully, twists off the bull's tail. It spins around in one full circle and then comes off. Do you think there is something magical about the bull's tail?
- . . . **word for good-bye.** What does Becan pull out of the animal's ear for the last time?

Comprehension Questions

(10 minutes)

1. Were your predictions correct? (Answers may vary.) How is Becan's family similar to or different from Cinderella's family? (In both Becan's and Cinderella's family, there are stepmothers and stepsisters who treat the sibling poorly, and mothers who die; the two families are not much different.)
2. What do Becan's stepsisters call him? (Little Bigfoot) Why? (because his feet are very large)
3. Who or what does Becan meet while herding his father's cows? (the speckled bull)
4. Becan tells the speckled bull his troubles. What are they? (The sisters tattle, the stepmother scolds, and he is fed only scraps.) Who do you talk to about your troubles? (Answers may vary.)
5. Why do you think Becan's stepmother and stepsisters are so unkind to him? (Answers may vary.)
6. Why do the bull and Becan leave home? (Becan's stepmother wants to make the bull into a stew.)
7. What does Becan do after the speckled bull is dead? (He twists off his tail.) Would you have done the same? (Answers may vary.)
8. How is the setting in this trade book different from the setting in *Mufaro's Beautiful Daughters*? [If students have trouble answering, show them the illustrations from both books.] *Mufaro's Beautiful Daughters* is set in a jungle in Africa; there are many tall, green plants, colorful flowers, and exotic birds. *The Irish Cinderlad* is set in Ireland; there is grass, oak trees, and mountains.)
9. *Who? Pair Share:* Asking questions after a read-aloud is one way to see how much everyone has learned. Think of a question you can ask your neighbor about the read-aloud that starts with the word *who*. For example, you could ask, "Who are the characters in today's story?" Turn to your neighbor and ask your "who" question. Listen to your neighbor's response. Then your neighbor will ask a new "who" question and you will

get a chance to respond. I will call on several of you to share your questions with the class.

Word Work: Cautiously

(5 minutes)

1. In the story, Becan *cautiously* twisted off the bull's tail.
2. Say the word *cautiously* with me.
3. *Cautiously* means that you do something that may be dangerous with care or caution.
4. Harry and his sister cautiously crossed the street.
5. Can you remember a time when you did something cautiously? Try to use the word *cautiously* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students' responses: "I cautiously . . .")
6. What's the word we've been talking about?

Use a *Making Choices* activity for follow-up. Directions: I am going to read several sentences. If you think any of these things should be done cautiously, say, "You should do that cautiously." If you don't think any of these things should be done cautiously, say, "You don't need to do that cautiously."

1. pouring milk from a full carton into a glass (You should do that cautiously.)
2. tying your shoe (You don't need to do that cautiously.)
3. crossing the street (You should do that cautiously.)
4. walking by a pool (You should do that cautiously.)
5. reading your book (You don't need to do that cautiously.)



Complete Remainder of the Lesson Later in the Day

8B

The Irish Cinderlad, Part I



20 minutes

Extensions

Drawing the Read-Aloud

Ask students to think about the read-aloud that they listened to earlier in the day. Give each student a piece of paper and ask each to draw a picture of one part of the story he or she remembers. It might be a favorite part, or a part with an interesting character, or a part in which something important happens. Direct each student to write a sentence to label the drawing. As you circulate, be sure each student is representing an idea from the day's trade book. Encourage students to represent the sounds they hear when writing words on their paper. You may also want to take dictation for any student who is unable to use plausible spelling to represent his or her ideas.

When the students have completed their drawings and sentences, tell the students that they are going to put their drawings in the correct sequence—in the order that they heard from the day's story. Explain to students that reading goes from left to right, so the students will stand from left to right to retell the read-aloud with their pictures. Have one student come up to the front of the room and read his or her sentence aloud. Then have another student come up, read his or her sentence, decide if his or her drawing occurred before or after the first student's drawing, and reflect that sequence by standing either to the left or to the right of the first student. Repeat this procedure until all the students are standing at the front of the room, holding pictures of events in sequence. As the students read their sentences aloud, be sure to expand upon their ideas, encouraging the use of increasingly complex sentences and domain-related vocabulary.

Be sure to make it clear to the students that they have not heard the end of the story yet. Have students predict how Becan will use the bull's tail.

9

The Irish Cinderlad, Part II



Lesson Objectives

Core Content Objectives

Students will:

- Understand that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of *The Irish Cinderlad*
- Understand that people from different lands tell similar stories

Language Arts Objectives

Students will:

- Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say “excuse me” or “please,” etc. (L.1.1)
- Carry on and participate in a conversation over at least six turns, staying on topic, initiating comments or responding to a partner’s comments, with either an adult or another child of the same age (L.1.3)
- Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific story or topic to be read aloud (L.1.10)
- Listen to and understand a variety of texts, including fictional stories, fairy tales, fables, historical narratives, informational text, nursery rhymes, and poems (L.1.11)
- Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, pictures, and/or text heard thus far, and then compare the actual outcomes to predictions (L.1.12)

- Use pictures accompanying the read-aloud to check and support understanding of the read-aloud (L.1.14)
- Learn new words from read-alouds and discussions (L.1.15)
- Answer questions (orally or in writing) requiring literal recall and understanding of the details and/or facts of a read-aloud, i.e., who, what, where, when, etc. (L.1.17)
- Answer questions (orally or in writing) that require making interpretations, judgments, or giving opinions about what is heard in a read-aloud, including answering “why” questions that require recognizing cause/effect relationships (L.1.20)
- Compare and contrast (orally or in writing) similarities and differences within a single read-aloud or between two or more read-alouds (L.1.21)
- Make personal connections (orally or in writing) to events or experiences in a read-aloud, and/or make connections among several read-alouds (L.1.22)

Core Vocabulary

The Irish Cinderlad, by Shirley Climo is used as the read-aloud in this lesson. There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. The page references where the vocabulary words appear in the trade book are noted in parentheses below.

bowed, v. (p. 14) Bent or curved downward

Example: The trees bowed to the ground as the forceful wind blew across the land.

Variation(s): bow, bows, bowing

coiled, v. (p. 15) Wrapped around in rings or circles

Example: Julie coiled the jump rope and put it away in the garage.

Variation(s): coil, coils, coiling

froth, n. (p. 21) A mass of bubbles on a liquid

Example: Paul stirred his chocolate milk until a froth formed on the surface.

Variation(s): none

maiden, n. (p. 18) A young unmarried woman

Example: The maiden dropped the pail of milk from atop her head.

Variation(s): maidens

monstrous, adj. (p. 21) Very frightful and/or large

Example: In her dream, Yaz battled against a monstrous dragon.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Irish Cinderlad, Part II	<i>The Irish Cinderlad</i> , by Shirley Climo, pp. 11–28	15
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Monstrous		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Which Happened First?	chart paper or sentence strips	20
	Which Fairy Tale? Venn Diagram	chart paper, chalkboard, or whiteboard	

9A

The Irish Cinderlad, Part II



10 minutes

Introducing the Read-Aloud

What Have We Already Learned?

Begin with a review of the first half of today's trade book by asking students the following questions:

- Who remembers the name of the story we will finish today? (*The Irish Cinderlad*)
- Where is the story set? (Ireland) Can someone point to Ireland on this map or globe? (Have students point out Ireland.)
- Who can tell me the characters in *The Irish Cinderlad* we have read about so far? (Becan, the speckled bull, the stepmother, the stepsisters, etc.)
- What happens to Becan in the beginning of the story? (His mother dies; his father brings home a new wife and stepsisters; he becomes a cowherd.)
- What happens to the speckled bull? (He dies fighting the gray bull.)
- What does the speckled bull tell Becan to take once he dies? (his tail) When is he supposed to use the bull's tail? (when Becan needs the bull's help the most)

Making Predictions About the Read-Aloud

Ask students to predict when Becan will use the speckled bull's tail. Show students the trade book cover once again. Ask them if this might be a situation when he would use the bull's tail.

Purpose for Listening

Tell students to listen carefully to the trade book to find out when Becan uses the speckled bull's tail.

The Irish Cinderlad, Part II

Below are Guided Listening Supports to be used when pausing within the read-aloud. These prompts will help ensure that students understand critical details and remain engaged.

There are no page numbers in this particular trade book, so we are counting the first page of the story starting with the illustration as page 1. Today's read-aloud will begin on page 11. The prompts below are listed by page number. The end of the applicable sentence from the read-aloud is listed in bold as the cue for when to use the prompt.

Page 12

- . . . **offered him a ride.** Why is Becan thankful for the ride?
- . . . **anywhere at all.”** That means that Becan doesn't have a particular place to go.
- . . . **it please you.”** What does the gentleman have on the other side of his wall? Would you take the job?

Page 14

- . . . **on the other side.** Do you remember who lives on the other side of the gentleman's field?
- . . . **trees bowed with fruit.** There was so much fruit on the trees that they bent downward with the weight of it.
- . . . **an apple for himself.** Do you think the giant will mind sharing?

Page 15

- . . . **tumbling to the ground.** Who remembers what kindling is? The giant's sword chopped the tree branches into kindling or little sticks of wood that could be used to start a fire.
- . . . **bull's last words.** What were the speckled bull's last words?
- . . . **the giant's neck.** The word **coiled** means wrapped around in circles.

- . . . **like a bellpull.** or a piece of rope tied to a bell to ring it
- **“P-p-promise,” he puffed.** Do you think the giant will keep his promise and never return?
- . . . **“Just my size,” he said.** The giant’s boots fit on Becan’s feet. Do you remember what his stepsisters call him?

Page 18

- . . . **maiden in the land.”** A **maiden** is an unmarried girl. On what day does the dragon swallow the maiden?
- . . . **all the people.”** What happens if there is no maiden for the dragon to eat?
- . . . **one as small as you.”** Who does the gentleman say will be the dragon’s supper?
- . . . **off to Kinsale.** Why does Becan leave while his master is sleeping?

Page 19

- . . . **the blue-green sea.** (Point to the headland.) A **headland** is land that has a very steep drop and stretches out into a body of water.
- . . . **the princess screamed.** Who or what do you think is behind Becan?

Page 21

- . . . **burst from the water.** The word **monstrous** means very large and very frightful.
- . . . **waves to a froth.** (Point to the **froth**, or white caps, on the water.)
- . . . **with trembling hands.** Why do you think Becan’s hands are trembling?
- . . . **at the dragon.** The word *hurled* means threw. What does Becan throw at the dragon?

Page 23

- . . . **jumped on his donkey.** Is it a good thing when cats pounce on a mouse? Do you think Becan’s stepsisters will be nice to him if they catch him?

- . . . **holding his boot.** What does Becan leave behind?

Page 25

- . . . **me from the dragon.”** Who does Princess Finola want to marry? Why?
- . . . **they grumbled.** Why couldn’t these men fit the boot?

Page 28

- . . . **“Why not?”** Does the messenger think Becan will be able to fit the boot?
- . . . **in the cowshed.** I have the other boot in the cowshed.
- . . . **eye to eye on everything.”** The princess thinks they will agree on everything.

Discussing the Read-Aloud

15 minutes

Comprehension Questions

(10 minutes)

1. Were your predictions correct? (Answers may vary.) When does Becan use the bull’s tail? (when fighting the giant and when fighting the dragon)
2. Who does Becan meet on the other side of the gentleman’s field? (the giant)
3. Who is the dragon supposed to eat at Kinsale? (the Princess Finola, or the king’s daughter)
4. Why does no one help Princess Finola? (because the dragon would blow the sea onto the land and drown all the people) Would you have helped her? (Answers may vary.)
5. What does Becan leave with the princess? (his boot) In what other story does the main character leave a shoe behind? (*Cinderella*)

6. The royal messenger did not believe that Becan would fit the boot. Is this similar to or different from Cinderella? (Answers may vary.)
7. At the end of the Cinderella tale, Cinderella becomes a princess, as does Manyara at the end of *Mufaro's Beautiful Daughters*. Is the ending in this story similar to or different from those endings? (similar; Becan becomes a prince.)
8. How would you describe Becan? (brave, courageous, kind, etc.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

1. *Think Pair Share:* At the end of *Cinderella*, *Mufaro's Beautiful Daughters*, and *The Irish Cinderlad*, the main characters become royalty. What do you think happens to them after that? (Answers may vary.)

Word Work: Monstrous

(5 minutes)

1. The story says, “. . . suddenly a *monstrous* dragon burst from the water.”
2. Say the word *monstrous* with me.
3. *Monstrous* means shockingly large or frightful.
4. Hunter did not want to wash the monstrous pile of dishes in the sink.
5. Have you ever seen anything monstrous? Try to use the word *monstrous* when you tell about it. (Ask two or three students. If necessary, guide and/or rephrase the students' responses: “I saw a monstrous . . .”)
6. What's the word we've been talking about?

Use a *Making Choices* activity for follow-up. Directions: I will read several sentences. If what I say is monstrous, say, “monstrous.” If you think what I say is not monstrous, say, “not monstrous.”

1. a baby chick (not monstrous)
2. a tornado (monstrous)
3. a great white shark (monstrous)
4. six book reports for homework (monstrous)
5. one math worksheet (not monstrous)



Complete Remainder of the Lesson Later in the Day

9B

The Irish Cinderlad, Part II



20 minutes

Extensions

Which Happened First?

Tell the students that you are going to play a game called “First” and “Then.” You will read a pair of sentences that you have written on chart paper or sentence strips. Each sentence begins with a blank. One volunteer will choose which sentence happened first in the story and write the word “First” on the blank before that sentence. Then another volunteer will write the word, “Then” on the blank before the sentence that happens second in the story. If students are not able to write the words “First” or “Then” they may write the numbers “1” or “2” as a substitute.

_____, Becan’s mother died. (First)

_____, Becan’s father brought home new sisters and a new mom. (Then)

_____, the speckled bull fought the gray bull. (Then)

_____, the speckled bull provided Becan with a feast. (First)

_____, Becan fought the giant. (First)

_____, Becan fought the dragon. (Then)

_____, the princess was left holding Becan’s boot. (Then)

_____, Becan saved the princess. (First)

Which Fairy Tale? Venn Diagram

Draw a three-circle Venn diagram on a piece of chart paper or on a chalkboard. Have students compare *The Irish Cinderlad*, *Mufaro’s Beautiful Daughters*, and *Cinderella*. Label the topmost circle *Cinderella*; label the circle on the left *Mufaro’s Beautiful Daughters*; label the circle on the right *The Irish Cinderlad*. Remind students that *Mufaro’s Beautiful Daughters* is an African version of the *Cinderella* fairy tale and *The Irish Cinderlad* is an Irish version. Tell students that because these are versions of the *Cinderella* story, there are some similarities, but there are also some differences. Explain to students that first they will review what they know of the classic *Cinderella* story. Then they will recall what they know of *Mufaro’s Beautiful Daughters* and *The Irish Cinderlad*.

You may prompt responses by asking the following questions:

1. From which country is the classic *Cinderella* tale? (France)
2. Who are the characters in the classic *Cinderella*? (*Cinderella*, the prince, her two stepsisters, her stepmother, the prince’s messenger, and her fairy godmother)
3. Who does *Cinderella*’s father bring home one day? (a stepmother and stepsisters)
4. How would you describe *Cinderella*’s stepsisters? (unkind, mean, selfish)
5. What kinds of chores does *Cinderella* do in the house? (cleaning, tending to her stepsisters)
6. Where does *Cinderella* meet the prince? (at the ball)
7. What does *Cinderella* leave behind with the prince? (her glass slipper)
8. How does the prince find *Cinderella*? (He sends a messenger across the country to have women try on the glass slipper.)

Once you have reviewed the classic *Cinderella* fairy tale with students, ask, “How are the fairy tales *Cinderella* and *Mufaro’s Beautiful Daughters* the same?” (The sisters do not get along; one of the sisters marries a prince; one of the sisters is not kind; the main characters *Cinderella* and *Nyasha* are considerate.) Write

their responses where the two circles intersect. Ask, “How are they different?” (*Mufaro’s Beautiful Daughters* is set in Africa; there are no stepmother and stepsisters; the sisters do not attend a ball.) Record that information in the appropriate area on the Venn diagram. Repeat this process for *Cinderella* and *The Irish Cinderlad* and then again for *The Irish Cinderlad* and *Mufaro’s Beautiful Daughters*, asking questions like: Are the settings in these two stories similar? Are the characters in these two stories similar? How? How are the characters different?

Then ask how all three of the fairy tales are the same. (None of the main characters’ mothers are present; the main characters become royalty at the end of the story because they are considerate; all of the characters have siblings who are not nice or kind; etc.) Students may notice that *Mufaro’s Beautiful Daughters* has less in common with the classic *Cinderella* tale than *The Irish Cinderlad*. Take this opportunity to explain to students that some versions of well-known folktales and fairy tales can be very different than the original, but the plot is usually similar.

Tell students that you are going to write down what they say, but that they are not expected to be able to read what you write because they are still learning all the rules for decoding. Emphasize that you are writing what they say so that you don’t forget, and tell them that that you will read the words to them.

PP

Pausing Point



Note to Teacher

This is the end of the read-alouds about similar folktales from different lands. You may choose to pause here and spend one to two days reviewing, reinforcing, or extending the material taught thus far.

If you do pause, you may have students do any combination of the activities listed below. The activities may be done in any order. You may wish to do one activity on successive days. You may also choose to do an activity with the whole class or with a small group of students who would benefit from the particular activity.

Core Content Objectives Up to This Pausing Point

Students will:

- Understand that fictional stories come from the author's imagination
- Identify folktales as a type of fiction
- Understand that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of specific folktales: *Little Red Riding Hood* (France), *Lon Po Po* (China), *Pretty Salma* (Ghana), *Tom Thumb* (England), *Thumbelina* (Denmark), *Issun Boshi* (Japan), *Mufaro's Beautiful Daughters* (Africa), and *The Irish Cinderlad* (Ireland)
- Understand that people from different lands tell similar stories

Activities

Different Lands

Materials: World map

Help students locate and identify on a map the different lands discussed in this domain. Name each country, noting the continent on which it is found, and ask students if they remember any

folktales that come from that country. You may prompt discussion by asking questions such as, “Where does *Lon Po Po* take place?” (China) or “Where does the Cinderlad live?” (Ireland)

Picture Review

Show the illustrations from any read-aloud again and have students retell the folktale using the illustrations.

You may also show various illustrations from the Little Red Riding Hood tales, the Cinderella tales, or the tales about small characters. Focus on illustrations that show events that are similar in two or all three of the folktales to reinforce the Core Content Objective of similar stories from different lands.

Sequencing Events of *Issun Boshi* Card Review

Materials: Image Cards 2–7; Instructional Master PP-1

Use Image Cards 2–7 to sequence and retell *Issun Boshi*. Talk about the beginning, middle, and end of the plot. These image cards may also be used as a center activity.

An instructional master has also been provided if you would like for students to do this individually.

Domain-Related Trade Book or Student Choice

Materials: Trade book

Read an additional trade book to review a particular folktale or variation; refer to the trade books listed in the domain introduction. You may also choose to have the students select a read-aloud to be heard again.

Key Vocabulary Brainstorming

Materials: Chart paper

Give the students a key domain concept or vocabulary word such as *cunning*, *clever*, or *worthy*. Have them brainstorm everything that comes to mind when they hear these words, such as, “wolf, tricks others, Mr. Dog; Tom Thumb, *Issun Boshi*, Shang; Nyasha, Cinderella, deserving;” etc. Record their responses on a piece of chart paper for reference.

Riddles for Core Content

Ask the students riddles such as the following to review core content:

- I am a cunning wolf who pretends to be the grandmother of three sisters. What folktale am I from? (*Lon Po Po*)
- My stepsisters blame me whenever anything goes amiss. Who am I? (*Becan*)
- I cherish my red cloak and meet a sly wolf in the woods. Who am I? (*Little Red Riding Hood*)
- I'm scarcely as tall as a thumb. A toad and a mole both wanted me to be their wife. Who am I? (*Thumbelina*)
- My grandmother sends me to the market and on the way home Mr. Dog gives me a terrible fright. Who am I? (*Pretty Salma*)
- Two robbers sneer at me when I say I can help them. Who am I? (*Tom Thumb*)
- The king thinks I am worthy of being his queen. Who am I? (*Nyasha*)
- Like Tom Thumb, I am clever and perform good deeds despite my small size. I also rescue a princess from an oni monster. Who am I? (*Issun Boshi*)

Student-Created Books:

Materials: Drawing paper and drawing tools

Have each student make his/her own book that is a retelling of one of the folktales that has been shared. As a class or with a partner or small group, have students brainstorm the sequence of events: beginning, middle, and end. Also discuss any similarities to other folktales. Students will draw a picture on each page to show the beginning, important middle events, and end of the folktale. They will also write a sentence to go with each picture. Some students may need to dictate their sentences to an adult, while others will be able to write sentences on their own. Have students share their folktales with a partner or with the class.

On Stage

You may choose to reread and have the students act out any of the folktales. Encourage the students to portray actions and feelings and to use some of their own dialogue.

Another option is to create a skit to demonstrate the one saying and phrase they learned. Have them end the skit with “There’s no place like home!”

Folktale Talk Show

Tell students that they are going to be part of a folktale talk show. You will need one student for the host and two to three students to portray the main characters from the Little Red Riding Hood tales, the Cinderella tales, or from the tales of little people. Have the rest of the class be the audience. The students who portray the folktale characters should introduce their characters’ names, their folktales, and one important fact about themselves from the folktale. Have the audience ask the characters questions about their folktales and how each folktale is similar to or different from the other two or three being portrayed.



This domain assessment evaluates each student's retention of the core content targeted in *Different Lands, Similar Stories*.



Domain Assessment (Instructional Master DA-1)

Directions: I will read a sentence about one of the folktales you have heard. If the sentence is true, you will circle the 'T'. If the sentence is false, you will circle the 'F'.

1. A dog swallows Little Red Riding Hood and her grandmother whole. (F)
2. In *Lon Po Po*, a folktale from China, a wolf tries to trick three sisters. (T)
3. Little Red Riding Hood leaves her house to visit her grandmother. In *Lon Po Po*, the mother leaves home, and in *Pretty Salma*, Salma leaves home to go to the market. (T)
4. Tom Thumb is as tall as the tallest finger on your hand. (F)
5. Tom Thumb, Thumbelina, and Issun Boshi all perform helpful deeds even though they are all little people. (T)
6. In *Cinderella*, Cinderella marries the prince. In *Mufaro's Beautiful Daughters*, Nyasha marries the prince. In the *Irish Cinderlad*, Becan marries a princess. (T)
7. *Issun Boshi* is set in the United States. *Mufaro's Beautiful Daughters* is set in Mexico. (F)
8. Cinderella leaves her glass slipper behind with the prince. In *The Irish Cinderlad*, a folktale set in Ireland, Becan leaves his boot behind with the princess. (T)
9. The real mothers of Cinderella, Becan, and Mufaro's beautiful daughters all died and are not main characters in the story. (T)
10. A folktale is a story that was never told orally and that can really happen. (F)

For Teacher Reference Only:
Copies of *Tell It Again! Workbook*





Dear Parent or Guardian,

Today your child listened to the well-known folktale *Little Red Riding Hood*, first written down in France, and learned that there are many other versions of this classic folktale. Over the next several days, your child will hear two variations of the classic Little Red Riding Hood folktale, one from China and one from Ghana. Similarly, your child will hear the well-known folktale *Tom Thumb* set in England as well as two other variations, *Thumbelina* set in Denmark, and *Issun Boshi* set in Japan.

Below are some suggestions for activities that you may do at home to continue enjoying the folktales heard at school and to reinforce the idea that different countries or lands tell similar stories.

1. Character, Setting, Plot

Talk with your child about the characters, setting, and plot of the folktales. Ask questions about the tales such as, “Why did Little Red Riding Hood have to walk through the woods. Where was she going?” Also, make personal connections to the folktales such as, “What should you do if you’re approached by a stranger?”

2. Different Versions of Folktales

Although your child will hear several versions of the Little Red Riding Hood and little people folktales, there are many other variations in print. Tell or read to your child different versions of these folktales and talk about how the different versions are the same or different.

3. Storytelling Time

Have your child orally retell the story that s/he heard at school each day, pointing out on a world map or globe where the folktale takes place. Countries will be introduced in the following order: France, China, Ghana, England, Denmark, and Japan.

4. Sayings and Phrases: There’s No Place Like Home

Your child will talk about this saying and its meaning at school in relation to *Tom Thumb*. Talk with your child again about the meaning and situations in which you can use this saying and how this saying relates to the folktale *Tom Thumb*.

5. Read Aloud Each Day

It is very important that you read to your child every day. The local library has folktales and collections of folktales that you can share with your child. Be sure to talk about the characters, setting, and plot of these stories. You may also want to reread one that has been read at school.

Be sure to praise your child whenever s/he shares what has been learned at school.

Directions: Write an "X" on the line if the character or plot event appeared in the read-aloud.

	Little Red Riding Hood	Lon Po Po	Pretty Salma
Long ago	_____	_____	_____
Grandmother	_____	_____	_____
Red cloak	_____	_____	_____
One girl	_____	_____	_____
Three sisters	_____	_____	_____
Wolf	_____	_____	_____
Dog	_____	_____	_____
Pretends to be a grandmother	_____	_____	_____
Pretends to be a girl	_____	_____	_____
Gets into a bed	_____	_____	_____
Falls from a tree	_____	_____	_____
Rescued by the woodcutter	_____	_____	_____
Rescued by the little girl	_____	_____	_____

Directions: Write an "X" on the line if the character or plot event appeared in the read-aloud.

	Little Red Riding Hood	Lon Po Po	Pretty Salma
Long ago	X	X	X
Grandmother	X	X	X
Red cloak	X		
One girl	X		X
Three sisters		X	
Wolf	X	X	
Dog			X
Pretends to be a grandmother	X	X	
Pretends to be a girl			X
Gets into a bed	X	X	
Falls from a tree		X	
Rescued by the woodcutter	X		
Rescued by the little girl		X	X

Directions: Think about what you heard in the read-aloud, and then fill in the chart using words or sentences.

Somebody	
Wanted	
But	
So	
Then	



Dear Parent or Guardian,

Today your child listened to the Caldecott Honor Book *Mufaro's Beautiful Daughters* and learned that this is one of many versions of the Cinderella folktale. Over the next few days, your child will hear a variation of the Cinderella tale from Ireland.

Below are some suggestions for activities that you may do at home to continue enjoying the folktales heard at school and to reinforce the idea that different countries or lands, tell similar stories.

1. Cinderella

The classic Cinderella folktale will not be read to your child in class. Even if your child has heard the classic Cinderella tale it is strongly recommended that you (re)read the story to him/her. This will increase your child's awareness of the similarities and differences among the versions presented in class and the classic folktale.

2. Character, Setting, Plot

Talk with your child about the characters, setting, and plot of the folktales. Ask questions about the tales such as, "Who became royalty in the end?"

3. Different Versions of Folktales

Although your child will hear several versions of the Cinderella folktale, there are many other variations in print. Tell or read to your child different versions of the folktale. Talk about how the different versions are the same and how they are different.

4. Storytelling Time

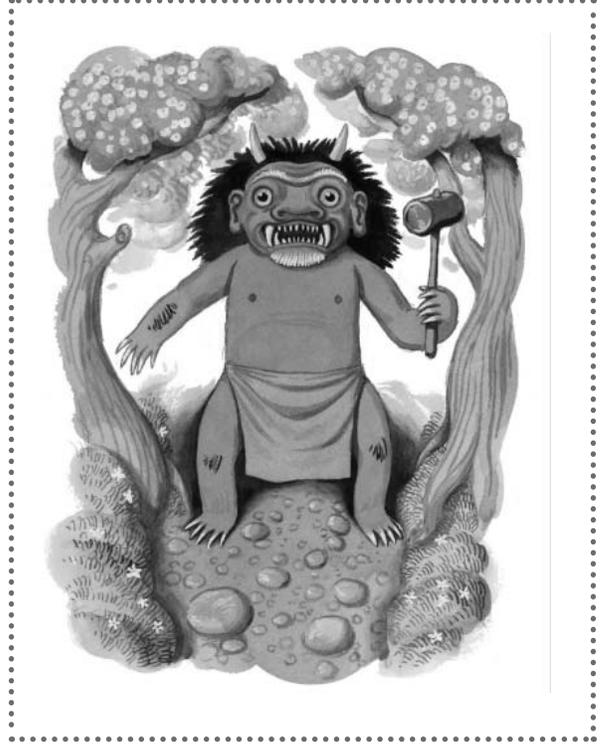
Have your child orally retell the story that s/he heard at school each day, pointing out on a world map or globe where the folktale takes place. Today's folktale was set in Africa. The folktale in the next lesson is set in Ireland.

5. Read Aloud Each Day

It is very important that you read to your child every day. The local library has folktales and collections of folktales that you can share with your child. Be sure to talk about the characters, setting, and plot of these stories. You may also want to reread one that has been read at school.

Be sure to praise your child whenever s/he shares what has been learned at school.

Directions: Cut out the four pictures. Arrange the pictures in order to show the proper sequence of events. Once they have been sequenced, glue the pictures on a piece of paper.



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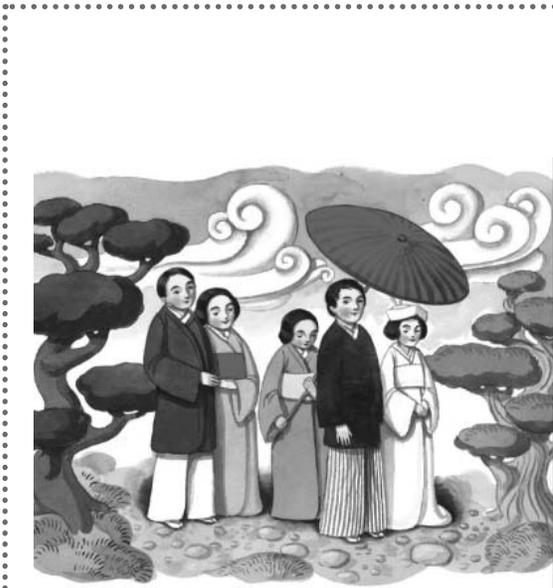
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2



3



4

Directions: Listen to the sentence read by the teacher about folktales. Circle the 'T' if the sentence is true. Circle the 'F' if the sentence is false.

1. T F

2. T F

3. T F

4. T F

5. T F

6. T F

7. T F

8. T F

9. T F

10. T F

Directions: Listen to the sentence read by the teacher about folktales. Circle the 'T' if the sentence is true. Circle the 'F' if the sentence is false.

1.

T

F

2.

T

F

3.

T

F

4.

T

F

5.

T

F

6.

T

F

7.

T

F

8.

T

F

9.

T

F

10.

T

F

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