

Heroes, Legends and Folktales

Grade Level: Fourth Grade
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Length of Unit: Eight Lessons (approximately two weeks (10 days), one class period=45 minutes)

I. ABSTRACT

Students will use this integrated unit to unravel the story lines of the three classic stories “Fire on the Mountain,” “The Magic Brocade,” and “St. George and the Dragon,” as well as practice the reading strategies of questioning and inference and produce their own narrative legends.

II. OVERVIEW

A. Concept Objectives

1. Students will write and speak for a variety of purposes and audiences. (Colorado State Standard Reading and Writing #2)
2. Students will apply thinking skills to their reading, writing, speaking, listening, and viewing. (Colorado State Standard Reading and Writing #4)
3. Students will read and recognize literature as a record of human experience. (Colorado State Standard Reading and Writing #6)

B. Content from the *Core Knowledge Sequence* (pp. 87 and 89)

1. Writing and research (p. 87)
2. Stories (p. 89)
 - a. “The Fire on the Mountain” (an Ethiopian folktale)
 - b. “The Magic Brocade” (a Chinese folktale)
 - c. “St. George and the Dragon”
3. Literary Terms: novel, plot, setting (p. 89)

C. Skill Objectives

1. Students will produce a variety of types of writing—including stories, reports, summaries, descriptions, poems, letters—with a coherent structure or story line. (*Core Knowledge Sequence*) (used in Lesson Five)
2. Students will use a full range of strategies to comprehend a variety of texts, such as non-fiction, rhymes, poems, and stories (Colorado State Grade Level Expectations (CSGLE)-Grade Four, Reading and Writing, Standard #1) (used in Lessons Three and One)
3. Students will generate and develop ideas for a variety of writing and speaking purposes (CSGLE-Grade Four, Standard #2) (used in Lessons Four and Five)
4. Students will organize their writing (CSGLE-Grade Four, Reading and Writing, Standard #2) (used in Lessons Four and Five)
5. Students will choose vocabulary that communicates their messages clearly and precisely; (CSGLE-Grade Four, Reading and Writing, Standard #2) (used in Lesson Five)
6. Students will revise and edit speech and writing (CSGLE-Grade Four, Reading and Writing, Standard #2) (used in Lessons Five and Six)
7. Students will create readable documents with legible handwriting or word processing at the appropriate time (CSGLE-Grade Four, Reading and Writing, Standard #2) (used in Lesson Six)
8. Students will use reading, writing, seeking, and listening to define and solve problems (CSGLE-Grade Four, Reading and Writing, Standard #4) (used in Lessons One, Two and Four)

9. Students will read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading (CSGLE-Grade Four, Reading and Writing, Standard #6) (used in Lessons One, Two and Eight)
10. Students will read, respond to, and discuss literature as a way to explore the similarities and differences among stories and the ways in which those stories reflect the ethnic background of the author and or culture in which they were written (CSGLE-Grade Four, Reading and Writing, Standard #6) (used in Lessons Seven and Eight)
11. Students will recognize the concept of classics or enduring literature, and reading and listening to classic works (CSGLE-Grade Four, Reading and Writing, Standard # 6) (used in Lesson One)
12. Students will use literary terminology such as setting, plot, character, problem and solution (CSGLE-Grade Four, Reading and Writing, Standard #6) (used in Lessons One and Three)

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Kurtz, Jane, *Fire on the Mountain*
 2. Demi, *The Magic Tapestry*
 3. Hodges, Margaret, *Saint George and the Dragon*
- B. For Students
 1. Background information about legends and fairy tales (Grade 3)
 2. Background information about writing of topic sentences and stories (Grades 3 and 4)

IV. RESOURCES

- A. *Step Up to Writing*, by Maureen Auman (Lessons Four, Five, and Six)
- B. *The Magic Tapestry* by Demi (Lessons One, Two, and Three)
- C. *Strategies That Work*, by Stephanie Harvey and Anne Goudvis (Lessons One and Two)
- D. *Saint George and the Dragon* by Margaret Hodges (Lessons One, Two, and Three)
- E. *Fire on the Mountain* by Jane Kurtz (Lessons One, Two, and Three)

V. LESSONS

Lesson One: The Big Question? (three class periods, approximately 30 minutes each)

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students will apply thinking skills to their reading, writing, speaking, listening, and viewing. (CSS, Writing, #4)
 - b. Students will read and recognize literature as a record of human experience. (CSS, Reading and Writing, #6)
 2. Lesson Content
 - a. Language Arts/Fiction/Stories/ “Fire on the Mountain,” “The Magic Brocade,” and “St. George and the Dragon”
 3. Skill Objective(s)
 - a. Students will use a full range of strategies to comprehend a variety of texts, such as non-fiction, rhymes, poems, and stories.
 - b. Students will use reading, writing, speaking, and listening to define and solve problems.

- c. Students will read, respond and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.
- d. Students will recognize the concept of classic or enduring literature, and reading and listening to classic works.
- e. Students will use literary terminology such as setting, plot, character, problem, and solution.

B. *Materials*

- 1. The three books listed above, *Fire on the Mountain* by J. Kurtz, *The Magic Tapestry* by Demi (which can successfully substitute for *The Magic Brocade*), and *St. George and the Dragon* by M. Hodges
- 2. Chart paper
- 3. Colored markers
- 4. Sticky notes (can tear medium sized ones into three strips, using the sticky part at the top of each one, or use small individual ones)
- 5. Pencil for teacher to write on individual sticky notes
- 6. Copy of Appendix A for teacher

C. *Key Vocabulary*

- 1. *Fire on the Mountain*-**mesob**-a small African table to eat from sitting down
- 2. *Fire on the Mountain*-**injera**-Ethiopian bread
- 3. *Fire on the Mountain*-**wat**-general name for cooking food
- 4. *The Magic Tapestry*-**guardian**-one who stood watch over the Dragon Tower
- 5. *St. George and the Dragon*-**hermit**-a person who lives away from other people
- 6. *St. George and the Dragon*-**brandished**-moved about with large motions
- 7. *St. George and the Dragon*-**wishing Godspeed**-a parting saying meaning good trip and may God be with you
- 8. **Inference**-understanding facts and concepts not specifically stated in the text

D. *Procedures/Activities*

- 1. The teacher models reading each of these stories aloud to the class using sticky notes whenever questions occur during the reading. Questions center on the plot of the stories, the characters in the stories, and predictions about what is to happen next. A list of possible questions for each story is included in Appendix A. The teacher “thinks aloud” as he/she asks these questions aloud and writes down a shortened version of the question on a sticky note and places the note on the right hand edge of the book so the notes can easily be recognized with the book closed.
- 2. Students are also encouraged to ask questions about the story and their responses are also recorded by the teacher on sticky notes and put inside the book.
- 3. One book is read per class period.
- 4. Before the class meets the next day, the teacher records each question on chart paper for the class to view. He/she uses a colored marker to record the questions. Complete sentences are always used for good modeling.
- 5. Before the next story is read, the class then reviews the questions from the previously read book and helps the teacher code these questions on the chart. The following codes are used: A-question is answered somewhere in the story; I-students can answer the question using inference; U-the question was never answered. This not only helps the students review the story, but also aids in their comprehension of the text.
- 6. Each of the three stories is read aloud, with questions written by the students and teacher on sticky notes, and coded on chart paper the following class period.

- E. *Assessment/Evaluation*
1. Before reading any of the stories, the teacher should ask the class if anyone is familiar with any of the three stories. The class should create a prediction chart where the class members predict what might be in the stories. Clues can be used from the pictures on the cover of the books as well as the story titles.
 2. A story map (see Appendix B) is used to assess what the students comprehended from the reading and questioning strategies of each of the three stories.
 3. Students should be able to record the characters, setting, and problem-solution for each of the stories on the story map given.

Lesson Two: Alike or Different? (one thirty-minute period; can be joined with Lesson Three)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (CSS, Reading and Writing, #4)
 2. Lesson Content
 - a. Language Arts/Fiction/Stories/"Fire on the Mountain," "The Magic Brocade," "Saint George and the Dragon"
 - b. Language Arts/Fiction/Literary Terms
 3. Skill Objective(s)
 - a. Students will use reading, writing, speaking, and listening to define and solve problem.
 - b. Students will read, respond to, and discuss literature as a way to explore the similarities and differences among stories and the ways in which those stories reflect the ethnic background of the author and the culture in which they were written.
- B. *Materials*
1. Venn diagram-either drawn as three connecting circles on the chalkboard or overhead or done with three hula hoops, taped to the board
 2. Sticky notes (5 to 10 per student), these can be torn with the sticky part at the top to utilize them more efficiently
 3. Pencils to write characteristics of the three stories on the sticky notes
 4. Chalk if sticky notes are not used
 5. Chart paper and markers
 6. Copy of Appendix C, one per student
- C. *Key Vocabulary*
1. Venn diagram-compares and contrasts two or three items, in this case the three stories; each story has a part of its circle, which lists only items that describe that item; the places where the three circles overlap specify the ways the three items are alike
 2. Compare-shows areas where two or more items are alike
 3. Contrast-shows areas where two or more items are not alike
- D. *Procedures/Activities*
1. After all three stories have been read and the questions in each have been charted and marked, students should then focus on the similarities and differences among the three stories. First, the class should make a list of items that seem similar in folk tales like these. These should be charted and saved for a later lesson. Some of these might include use of magic, the hero or heroine being the youngest child or only child of a family, use of the numbers three or seven, inclusion of animals,

- good vs. evil, teaching of a lesson or moral at the end, and other items which the students should arrive at with class discussion.
2. Students should then be given sticky notes where they should record items that they remember from each of the three stories. These should include items describing characters, setting, plot and the problem-solution in each story. Students should be encouraged to use items from the general list made earlier by the class.
 3. Once finished, students should place their sticky notes in the proper parts of a Venn diagram, which is either drawn on the chalkboard or created by taping three hula-hoops to the board. The hula-hoops work well since they provide a large area and there are often many, many sticky notes to be placed on the diagram.
 4. After all sticky notes are placed on the diagram, the teacher then charts the notes in four columns, one for each story, and the final column for items that are common to all three. The teacher should remove any notes that are repetitive. (An easier method could be to let each student only post a certain number of notes, like one for each story and one in the common parts of the circles.)
 5. After all the repetitive notes are removed the teacher should read the notes that are left and the class decides if the notes are in the proper place on the diagram.
 6. A comparison should then be made between the items in the common column and the list of earlier items the class wrote which described folktales.
- E. *Assessment/Evaluation*
1. The following day, the teacher should give a blank Venn diagram to each student (copy in Appendix C) with a list of items describing setting, characterization, and storyline. The students will then have to place the items in the proper parts of the Venn diagram for each of the three stories as well as the common area of the diagram that describes items, which all three stories have in common. The Venn diagram in Appendix C compares only two stories. The students may compare two stories at a time or the teacher may choose to assign two stories to each student rather than all three. The teacher can also add a third circle to Appendix C.

Lesson Three: The Building of a Legend (thirty minute lesson; can be combined with Lesson Two)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students read and recognize literature as a record of human experience. (CSS, Reading and Writing, #6)
 2. Lesson Content
 - a. Language Arts/Stories/"Fire on the Mountain," "The Magic Tapestry," and "Saint George and the Dragon"
 - b. Language Arts/Fiction/Literary Terms/novel, plot, setting
 3. Skill Objective(s)
 - a. Students will use literary terminology such as setting, plot, character, problem, and solution.
 - b. Students will use a full range of strategies to comprehend a variety of texts, such as non-fiction, rhymes, poems, and stories.
- B. *Materials*
1. Story Map (Appendix D)-one copy per student-one for each story
 2. Story Map transparency for overhead projector-one for each story
- C. *Key Vocabulary*
1. Story map-graphic organizer which shows how a story develops

- D. *Procedures/Activities*
1. Explain to students that building a story is like building a house. There must be a foundation, including the setting and characters. The problem in the story is compared to the door of the house and the solution is like putting on a roof. All items must be present to make a good story. The teacher should complete the story map transparency on the overhead before the entire class. Students should be asked to supply material for each part of the house/story map. It is suggested *St. George and the Dragon* be used to do the class demonstration as it has several problem/solutions in the story but one overall problem/solution which is saving the people from the evil dragon. Students should fill out a copy of the story map as the teacher does the same on the overhead projector.
 2. Students should then fill out a second story map with a partner, following the same steps as that used in the class presentation. Let students share the elements of their story maps with the entire class orally.
 3. Students then do the final story map from either *Fire on the Mountain* or *The Magic Tapestry*, whichever has not been done. This will be collected for assessment.
- E. *Assessment/Evaluation*
1. The teacher should assess the story map, which the students did independently. A suggested list of setting, characters, and problem/solutions is given in Appendix E.
 2. After initial assessment by the teacher, story maps should be returned to the students and missing elements should be filled in after class discussion or rereading by individual students.

Lesson Four: Planning for the Legend (one class period-30-45 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (CSS, Reading and Writing, #4)
 2. Lesson Content
 - a. Language Arts/Writing, Grammar and Usage/Writing and Research-Grade 4
 3. Skill Objective(s)
 - a. Students will be able to generate topics and develop ideas for a variety of writing and speaking purposes (for example telling a story).
 - b. Students will be able to organize their writing.
 - c. Students will be able to use reading, writing, speaking, and listening to define and solve problems.
- B. *Materials*
1. Writing a Story Plan Sheet (Appendix F)
 2. Writing a Story Plan Sheet transparency
- C. *Key Vocabulary*
1. Lead-the beginning of a story which “hooks” the reader into the story
 2. Story divisions-beginning, middle, and end
 3. Personification-giving human qualities to an animal or inanimate object
- D. *Procedures/Activities*
1. The teacher will fill out the story-planning guide on a transparency before the entire class. He/she will instruct students to put a title at the top. Students will be writing a legend using any animal and describing how this animal got a particular physical characteristic such as big ears, a long tail, etc. Any type of

problem/solution story can be used here, but most fourth graders are interested in and know a lot about animals so they work as good characters. Since this is a fictional story, students may personify their animals in any way they wish, which is usually an activity they enjoy greatly. The title should reflect the characteristic they are describing such as “How the Leopard Got Its Spots” or “How the Dog Learned to Howl,” for example. (This has been done well after studying the content area of Africa where students select an African animal to research and then use this animal for their legend. It works well because they are then able to incorporate things they have learned about the habitat, life cycle, and physical characteristics into the background of the story.)

2. Next, students should write their topic sentence, which also contains the lead or hook for the story. This may be more than one sentence. The teacher should give several examples from picture books of good leads including inviting settings, a character description, exciting or suspenseful description of an action, or posing a question that the reader must answer by the end of the story. After giving several examples, the teacher should choose one to put on the transparency and at the same time, students should write their lead for their particular story.
3. The teacher then models planning the beginning of a story by making a rough sketch of the beginning of his/her story and then jotting down some items that will be included in the beginning of the story. The teacher should model “thinking aloud” as the story is created and planned. Students should then do their beginning planning.
4. The teacher next models the middle of the story planning. For this he/she may wish to divide the sketching area into parts to describe several things that will happen during the bulk of the story. Ideas should again be jotted beside the sketch and students should also complete their middle sections of the planning sheets.
5. Finally, the teacher should model the ending planning, thinking aloud about how the problem in his/her story was solved or left unsolved. The solution should appear at the end of the story unless it takes place in the middle and then is explained or unravels at the end. Students also plan their endings.
6. Students should be encouraged to change their stories once the writing begins if new plot lines or ideas emerge. Remind students the plan sheet is only a map of the story and just like you might stop to see something interesting that you haven’t marked on your map of a vacation, you can also change your story when something more exciting comes along.
7. Finally, have students pair up and tell their stories to another student. Encourage them to add to or delete items on the plan sheet as they express their thoughts aloud. Ask the partners to suggest changes or additions also. This preplanning helps move the actual writing of the story along.

E. *Assessment/Evaluation*

1. The story maps should be collected when finished by the teacher. Each section should be read and evaluated. The following parts should be evident: title, topic sentence and lead, sketches for beginning, middle and end of story, and ideas for each section. The problem and solution should also be evident from the plan sheet.
2. Students should then write their problem/solution in sentence form using their story plan sheets. If they can’t do this, the teacher needs to work individually with them on each part of their plan sheet before they go on. Those who can perform this task should then begin writing their rough drafts.

3. The first part of the rubric for evaluating the narrative contains a section about the planning of the story. This can be assessed as the teacher is checking the story plans.

Lesson Five: The Legend Begins-The Writing of the Story (three or four class periods-30-45 minutes each)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students write and speak for a variety of purposes and audiences. (CSS, Reading and Writing, #4)
2. Lesson Content
 - a. Language Arts/Writing, Grammar and Usage/Writing and Research/Organize material in paragraphs and understand how to use a topic sentence, how to develop a paragraph with examples and details, and that each new paragraph is indented. /Grade 4 (p. 87)
3. Skill Objective(s)
 - a. Students will be able to generate topics and develop ideas for a variety of writing and speaking purposes.
 - b. Students will be able to organize their writing.
 - c. Students will choose vocabulary that communicates their messages clearly and precisely.
 - d. Students will revise and edit speech and writing.
 - e. Students will produce a variety of types of writing—including stories, reports, summaries, descriptions, poems, letters—with a coherent structure or story line.

B. *Materials*

1. Previously created Story Planning Sheets
2. Green, pink, and yellow highlighter markers
3. A list of transitions created by the teacher

C. *Key Vocabulary*

1. Telling vs. showing-telling sentences just say what happened; showing sentences give vivid details using sensory examples to explain what takes place in a story
2. Revise vs. edit-revise means to actually make changes, which improves the story; edit means to correct mistakes in spelling, punctuation, sentence structure, etc.

D. *Procedures/Activities*

1. Students will begin writing a rough draft of their legend by using the ideas generated on the plan sheets. They should be encouraged to write using complete sentences, not phrases as the plan sheet includes.
2. After the students have written for about fifteen minutes, the teacher should stop the writing and have students share their topic sentences and leads. The class will evaluate the quality of the leads. Are they written as complete sentences? Are they exciting? Do they make you, as a reader, want to hear more? Time should be given to correct weak leads. The class can provide constructive suggestions as to how to improve these leads.
3. After fifteen or twenty minutes more free writing, the teacher should stop the writing and have students look for showing vs. telling sentences. He/she should give examples on the board of both types of sentences and demonstrate how much better showing sentences are for moving the story along.
4. The teacher may want to use a variety of picture books to demonstrate examples of good showing sentences.

5. The class as a whole should create a list of good transition words (first, second, third, next, last, soon, later on, etc.). Students should then be encouraged to use these words to move their story along. To encourage use of transitions, have the students mark them with a yellow marker.
 6. Students should be encouraged to use dialog sparingly as most cannot write it well, using quotation marks, etc. The teacher should probably conduct a mini-lesson on the use of quotation marks early in the writing process. The teacher should actually limit its use to three or four speaking parts and may need to show how to write **about** people talking instead of recording their actual words.
- E. *Assessment/Evaluation*
1. Students should be asked to share a showing sentence from their legends with the class to assess if they already have some of these in place as a first step.
 2. Students should take their rough drafts when complete and mark all showing sentences with a green marker. Telling sentences should be marked in red (or pink so that the material may still be read). This should be done with a partner.
 3. If the student has more telling sentences than showing sentences, the paper should be rewritten or at least parts of it. Eighty percent of the sentences should be showing sentences for the student to proceed to the next level of writing.

Lesson Six: Coming to a Halt-Concluding the Story (at least one class period of 30-45 minutes for editing and a second period for recopying the story)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students write and speak for a variety of purposes and audiences. (CSS, Reading and Writing, #2)
 2. Lesson Content
 - a. Language Arts/Writing, Grammar, and Usage/Writing and Research
 3. Skill Objective(s)
 - a. Students will revise and edit speech and writing.
 - b. Students will create readable documents with legible handwriting or word processing at the appropriate time.
- B. *Materials*
1. Copies of dictionaries and thesaurus for student use
 2. Lined paper for the final draft of the story-blank books, which can be purchased in most teacher supply stores, are encouraged, but notebook paper can be stapled together with a construction paper cover. If a blank book is used that is unlined, it is recommended that students use a computer to word process their stories because they have trouble writing without lines. However, storybooks (McGraw Hill publishes some) do come with lines.
 3. Computers or word processors if stories are to be typed
- C. *Key Vocabulary*
1. C.U.P.S.-stands for capitalization, understanding, punctuation, and spelling; these are the items students check when editing written work
- D. *Procedures/Activities*
1. When the writing is nearly complete, the teacher should talk to the class about writing good endings to stories. Students should not end their legends with “The End” or “They All Lived Happily Ever After”. Good endings include the following:
 - a. End with a feeling or emotion. “From then on, the fox was shy around people and always ran away when the children came to play at the park.”

- b. Remember a character. “The giraffe was always the tallest animal in the jungle and the best at basketball games.”
 - c. Make a point. “Now we know why the lion is king of the jungle.”
 - d. State a moral or lesson. “That’s why it is never wise to bully someone smaller!”
2. Students should read their endings aloud in class. The class should decide if each story read includes one of these endings. The class should revise weak endings.
 3. Once the rough drafts are complete, the student writer and a peer should edit them. The student should write the initials C.U.P.S. at the top of the story. Each student should go through each area from these initials. When they have corrected each area they should cross out the corresponding letter. The letters stand for capitalization, understanding, punctuation, and spelling. The peer then edits the paper once again, also using the letters. This time they correct any areas they find that need editing and put a star above any letters that have editing marks made. This means each student should read the paper through a total of eight times, four times for each initial in C.U.P.S.
 4. The student writer should then correct all errors found by the peer editor.
 5. The teacher should then edit the rough draft also using the C.U.P.S. acronym. This time the letters that have corrections should be circled in red.
 6. The student writer should then correct all errors using dictionary and thesaurus entries.
 7. When all errors have been corrected, the student should then recopy, in their best handwriting, the complete story in a blank book or notebook paper. Word processing may also be used.
 8. The story should then be read aloud to a partner to find any errors missed or created from the copying process.
- E. *Assessment/Evaluation*
1. The teacher should use a rubric to grade the story. A copy is included in Appendix G.

Lesson Seven: Illustrating and Putting the Finishing Touches to the Legend (one class period of 30-45 minutes)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students read and recognize literature as a record of human experience. (CSS, Reading and Writing, #6)
 2. Lesson Content
 - a. Language Arts/Writing, Grammar and Usage, Writing and Research
 3. Skill Objective(s)
 - a. Students will read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.
- B. *Materials*
1. Crayons or colored pencils
 2. Blank books or blank, white sheets stapled among notebook paper to make a book
 3. A recent picture of the student writer
- C. *Key Vocabulary*
1. Illustration—a picture or sketch that explains the writing on the same or nearby page of a story

2. Dedication-the part of the book that the author dedicates or contributes to someone who has inspired them or helped them write the book
 3. About the Author-the page of the book which tells biographical information about the author of the story
- D. *Procedures/Activities*
1. Once the story is written neatly, the student author then becomes the illustrator by designing pictures throughout the story that explain what is happening in the story. Pictures can be printed out, but it is recommended that the student draw their own pictures, even if they are not the best artists. The teacher should stress that there is no grade given for artistic work, only for how closely the artwork follows the story.
 2. Two pages either at the beginning or end of the book should be devoted to the About the Author Page and the Book Dedication. On the About the Author Page the student should attach a recent photo of themselves plus a short biographical sketch of who they are. The Dedication should be written to someone special to the author or to someone who inspired his or her writing. The teacher can model sample About the Author pages and Dedication pages from favorite picture books.
 3. When all illustrating and writing is complete, the student should be encouraged to read their stories to the class if they feel comfortable sharing. If they are uncomfortable they should read them aloud to a partner of choice to do a final job of editing and revising.
- E. *Assessment/Evaluation*
1. A checklist of items contained in the book is included in Appendix G. Items should be checked off and graded according to what is there and what is missing. Completeness is being judged rather than the quality of the writing or illustrating.

Lesson Eight: Comparing the Legends (one 30 minute class period)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students read and recognize literature as a record of human experience. (CSS, Reading and Writing, #6)
 2. Lesson Content
 - a. Language Arts/Writing, Grammar and Usage, Writing and Research
 3. Skill Objective(s)
 - a. Students will be able to read, respond to, and discuss a variety of literature such as folk tales, legends, myths, fiction, rhymes and poems, non-fiction, and content-area reading.
 - b. Students will be able to read, respond to, and discuss literature as a way to explore the similarities and differences among stories and the ways in which those stories reflect the ethnic background of the author and the culture in which they were written.
- B. *Materials*
1. Stories: “Saint George and the Dragon,” “Fire on the Mountain,” and “The Magic Tapestry”
 2. Legends written by the students
 3. Chart of elements contained in legends previously made in Lesson Two
 4. Sticky notes-several for each student
 5. Chart paper and markers
- C. *Key Vocabulary*
1. Narrative writing-telling a story

- D. *Procedures/Activities*
1. A chart made during Lesson Two should be brought out and read by the class. This was a list of elements contained in legends and folktales and included which elements are contained in the three stories, *Saint George and the Dragon*, *Fire on the Mountain* and *The Magic Tapestry*. Students should read through the legends they have created to see if their stories contain any of the elements on the legend chart. If they find any they need to make a sticky note with the exact examples on the notes.
 2. A new chart should be made with each element as a heading and the students' sticky notes placed under the appropriate heading.
 3. The teacher should go through the sticky notes and read several aloud.
 4. Students should then practice reading their stories aloud to a partner so that they may read well to a class of younger students (see Culminating Activity).
 5. Students should take a final test over the three stories (Appendix I).
- E. *Assessment/Evaluation*
1. Given a list of the common elements contained in legends, students will write examples from their stories by the appropriate element. For example, one of the elements is that things in legends often happen in threes or sevens. A student could document this from their story by saying they had three main characters or their story happened over a period of seven days, or the seven days of the week.

VI. CULMINATING ACTIVITY

- A. Students will read their stories to cooperating kindergarten or first grade students. They will begin by explaining to the younger students what a legend is and then sharing the legends they have written. The teacher should accompany the students and check for reading fluency and the reaction of the young listeners to the student made stories.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: List of Possible Questions Contained in *Saint George and the Dragon*, *Fire on the Mountain*, and *The Magic Tapestry*
- B. Appendix B: Blank Story Map-Assessment for Lesson Two
- C. Appendix C: Blank Venn Diagram
- D. Appendix D: Blank Story Maps for Students to Record Story Elements
- E. Appendix E: Completed Story Map to Assess Lesson Three
- F. Appendix F: Story Plan Sheet
- G. Appendix G: Rubric to Grade the Student Written Legends, adapted from *Step Up to Writing* by Maureen Auman
- H. Appendix H: Checklist to Assess the Completed Book from Lesson Six
- I. Appendix I: Final Assessment Test

VIII. BIBLIOGRAPHY

- A. Auman, M.E. *Step Up To Writing*. Longmont, Colorado: Sopris West, 1999. 1-57035-208-9
- B. Demi. *The Magic Tapestry*. New York, New York: Harvey Holt and Company, Inc., 1994. 0-8050-2810-2
- C. Harvey, Stephanie and Goudvis, Anne. *Strategies That Work*. York, Maine: Stenhouse Publishers, 2000. 1-57110-310-4
- D. Hodges, Margaret. *Saint George and the Dragon*. Toronto, Canada: Little, Brown & Co., 1984. 0-316-36795
- E. Kurtz, Jane. *Fire on the Mountain*. Hong Kong: Aladdin Paperbacks, 1998. 0-689-81896-3

APPENDIX A

Questions from *Saint George and the Dragon*

- 1) Why doesn't the Red Cross Knight know his name or where he is from?**
- 2) What do the dwarf and the white lamb have to do with the couple?**
- 3) Why is Una sorrowful?**
- 4) Why is the dragon terrorizing England?**
- 5) Why has the Red Cross Knight been chosen to fight the dragon? He's never even been to battle.**
- 6) Who is the hermit? Why does he know how to get to the High City?**
- 7) Why did George's parents not come and find him when the fairies kidnapped him?**
- 8) Why do Una's parents let her go out to fight the dragon while they are safe at the castle?**
- 9) Why do George's blows hurt the dragon more than other men's have?**
- 10) How can George stand up to the powerful dragon?**
- 11) How can the dragon's wing be hurt? Don't scales cover it also?**
- 12) What is in the healing water?**
- 13) How did the scorching fire not burn the knight?**
- 14) Where does the dragon go while the knight sleeps and recovers?**
- 15) How did the knight actually kill the dragon? What did he stab in his mouth?**
- 16) Do the Red Cross Knight and Una get married right away?**
- 17) Where does the couple live while the knight continues to fight for the Fairy Queen?**
- 18) What if they hadn't loved each other? Would they still have married?**
- 19) What is the moral of this story? What is it trying to teach us?**

Appendix A, page 2

Questions from *Fire on the Mountain*

- 1) Who is the lady on the front cover of the book with the child?
- 2) Why does Alemayu want to leave the beautiful mountains for the city?
- 3) What disease did his parents die from?
- 4) Where did the rich man go with his procession every day?
- 5) Who insulted the rich man in the city?
- 6) Why did Alemayu speak out when the rich man was so angry?
- 7) Will the rich man try to trick Alemayu?
- 8) Will Alemayu die out in the cold with only a small cloak?
- 9) Is there magic in this story? Is that how Alemayu survived the cold night?
- 10) Are the servants going to help the boy?
- 11) Why aren't the servants serving their master food?
- 12) Won't the rich man get very angry with everyone for tricking him?
- 13) What will Alemayu and his sister do for a living? Will the cows and money really last long enough to keep them going?
- 14) What does this story try to teach?
- 15) Is this story also a legend if it uses no magic like *Saint George and the Dragon*?

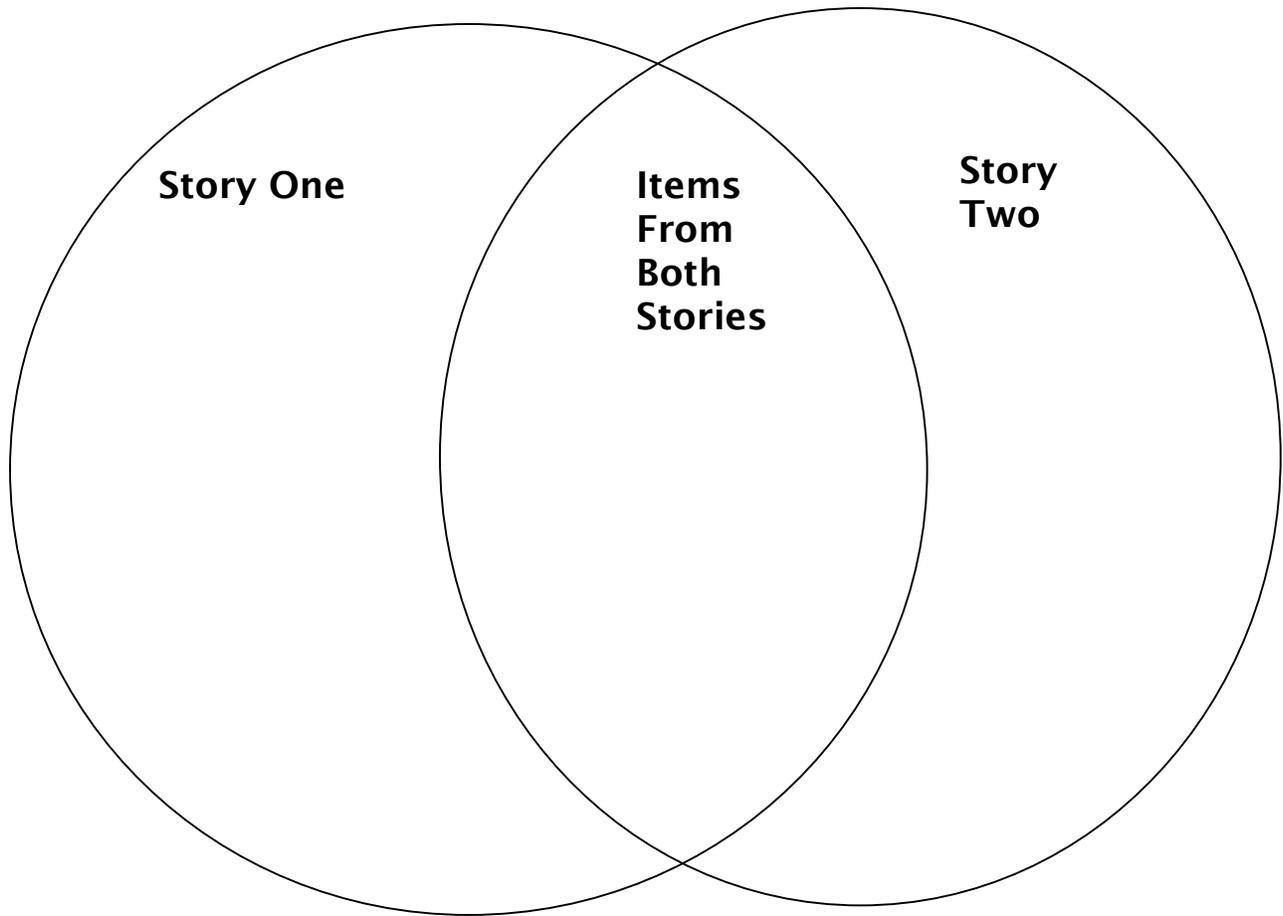
Appendix A, page 3

Questions from *The Magic Tapestry*

- 1) Why is family so poor if mother makes such beautiful tapestries?
- 2) Why is the mother making such a huge tapestry?
- 3) Why does the tapestry blow away? Who wants it?
- 4) Why is the horse made of stone?
- 5) Will the oldest son be brave enough to get the tapestry back?
- 6) Why does he have to knock out his two front teeth?
- 7) How long did the family wait for the oldest son to return?
- 8) Will the second son be successful?
- 9) Why don't the jewels tempt the youngest son?
- 10) How did the boy keep from being burned by the Mountain of Fire?
- 11) Did the boy imagine something warm in the Sea of Ice like Alemayu from *Fire on the Mountain*?
- 12) Will they welcome the boy on Sun Mountain?
- 13) Will they really give him the tapestry?
- 14) Why does the Red Fairy weave herself into the tapestry?
- 15) Are they going to let him have the tapestry in the morning?
- 16) Will he be able to leave the beautiful fairy?
- 17) Why did the pattern change when the guardian gave the boy deerskin boots?
- 18) Did the mother know all along what she was really weaving?
- 19) What happened to the older sons? Did they come back wanting some of the family's riches?
- 20) What is this story trying to teach?

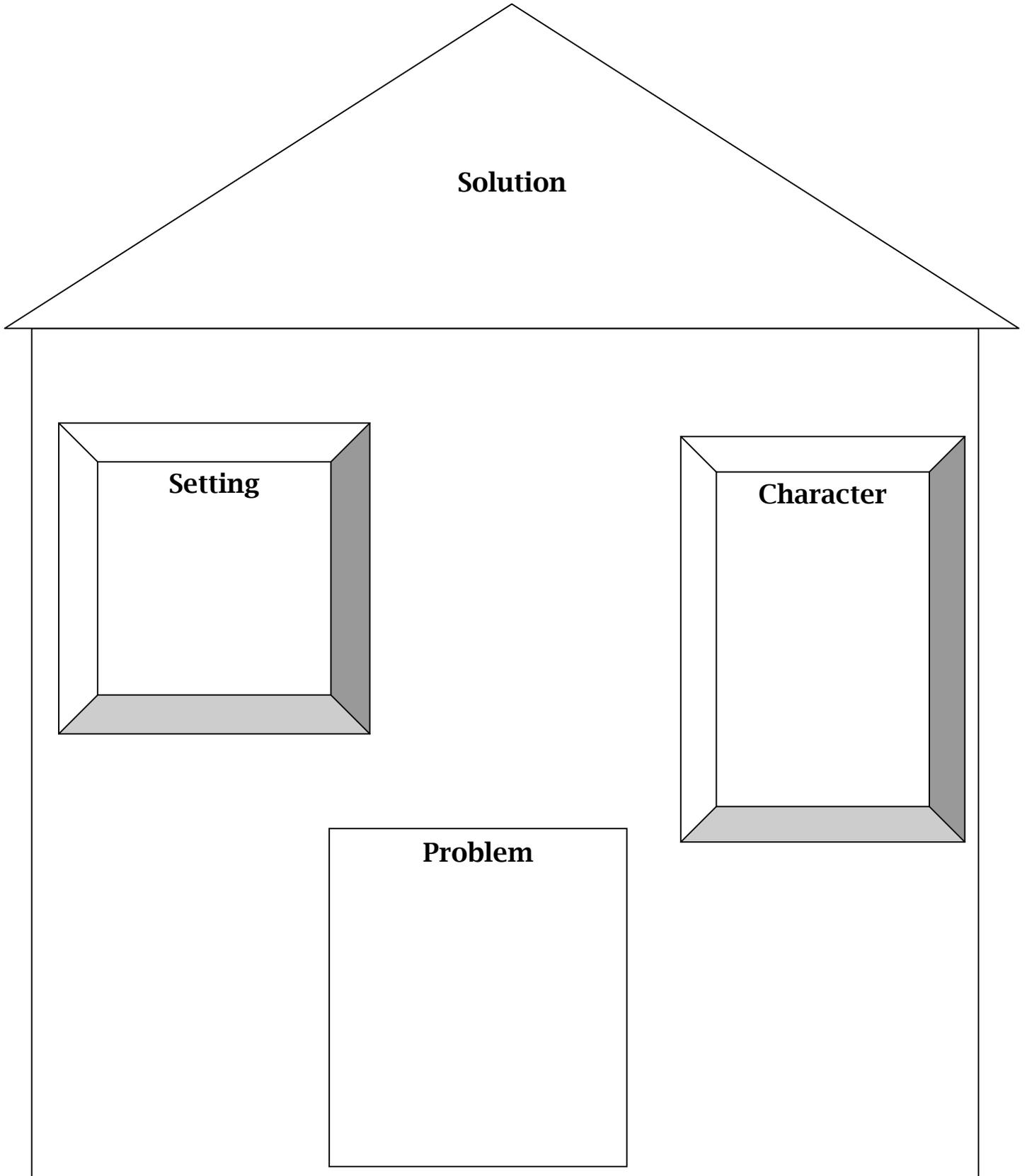
Appendix C

Venn Diagram



Appendix D

Building a Story



Appendix E

Fire on the Mountain-Story Map Elements

Setting: Ethiopia, Africa....Period of time-probably in the past, although pastoral villages still exist like Alemayu's in Africa today

Characters: Alemayu, his sister, the rich man

Problem: Alemayu wants to have the cattle and money the rich man promises and he has to keep warm on a very cold night in the mountains with only a little shawl to keep him warm. Even though he accomplishes this, the rich man says thinking about a fire is the same as lighting one so he refuses to give him the goods.

Solution: The servants cook food and play music but neither serve the food or actually let the rich man hear the music. They tell him smelling the food is the same as eating it so the rich man sees his error and gives Alemayu what he previously promised.

The Magic Tapestry-Story Map Elements

Setting: China in a mythical place called Sun Mountain..... Period of time: long ago

Characters: the mother, her three sons and the red fairy

Problem: the mother's tapestry blows away and each of the three sons is sent to retrieve it from the fairies which are copying it.

Solution: The youngest son manages to find the tapestry and the beautiful fairy who has it weaves herself into the tapestry so that she returns with the youngest son and they plus the mother live in the tapestry which magically becomes real.

Appendix F, page 2



Conclusion of story:

-
-
-

Characters:



Appendix G

Adapted from *Step Up to Writing* by Auman

ORGANIZATION			
ADVANCED (4)	PROFICIENT (3)	BASIC (2)	BELOWBASIC (1)
<p>___ thorough plan for beginning, middle and end</p> <p>___ compelling lead</p> <p>___ well-developed beginning-introduces setting, characters in an interesting way</p> <p>___ events in the middle show rise to a climax</p> <p>___ transitions enhance flow of story</p> <p>___ ending that helps the reader get the point</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>	<p>___ clear plan for beginning, middle and end</p> <p>___ a good lead</p> <p>___ clear beginning-tells about setting, characters and problem of story</p> <p>___ middle events clearly explained</p> <p>___ some story transitions used</p> <p>___ ending resolves the problem; reader gets the point</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>	<p>___ attempts a plan</p> <p>___ common lead opens story (once upon a time)</p> <p>___ simple/flat beginning</p> <p>___ events in the middle simply listed</p> <p>___ no story transitions or repeated transitions</p> <p>___ story ends</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>	<p>___ no plan</p> <p>___ no lead</p> <p>___ story starts without introducing characters or setting</p> <p>___ events in the middle are confusing or not on topic</p> <p>___ no transitions; confusing order</p> <p>___ story just stops</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>

CONTENT			
ADVANCED (4)	PROFICIENT (3)	BASIC (2)	BELOWBASIC (1)
<p>___ quality and quantity of information entertains and/or educates</p> <p>___ well developed events solve a problem; plot is highly developed</p> <p>___ believable characters which change and grow</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>	<p>___ information is enough to understand the story; prompt is developed</p> <p>___ well-sequenced events show how a problem is solved</p> <p>___ direct description and actions develop characters</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>	<p>___ little information to fully understand the story</p> <p>___ simple sentences for each event; logical sequence</p> <p>___ incomplete descriptions</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>	<p>___ not enough information to understand the story</p> <p>___ unrelated sentences; sequencing unclear/disconnected</p> <p>___ characters unclear; no descriptions</p> <div style="text-align: center; margin-top: 10px;"><input style="width: 40px; height: 20px;" type="checkbox"/></div>

Appendix G, page 2

STYLE			
ADVANCED (4)	PROFICIENT (3)	BASIC (2)	BELOWBASIC (1)
<p>___ variety in sentence structures</p> <p>___ rich words or figurative language</p> <p>___ consistent point of view</p> <p>___ writing sounds natural</p> <p>___ fits the purpose or prompt</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>	<p>___ variety in sentence length and types</p> <p>___ ordinary words and descriptive words used effectively</p> <p>___ mostly consistent point of view</p> <p>___ story flows</p> <p>___ answers the prompt</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>	<p>___ mostly simple sentences which begin the same way</p> <p>___ basic words and descriptions</p> <p>___ confusing point of view</p> <p>___ story choppy</p> <p>___ addresses the prompt</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>	<p>___ sentence fragments and run-on sentences</p> <p>___ repeated words and phrases</p> <p>___ no specific point of view</p> <p>___ random/repetitive sentences</p> <p>___ prompt not addressed</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>

GRAMMAR AND MECHANICS			
ADVANCED (4)	PROFICIENT (3)	BASIC (2)	BELOWBASIC (1)
<p>___ correct paragraphing including dialogue; very few errors in CUPS</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>	<p>___ most paragraphing correct including dialogue; some errors in CUPS</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>	<p>___ all one paragraph; dialogue not marked; many errors in CUPS</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>	<p>___ no attempt at paragraphing errors in CUPS interfere with meaning</p> <div style="text-align: center; margin-top: 20px;"><input type="checkbox"/></div>

CUPS=CAPITALIZATION, UNDERSTANDING, PUNCTUATION, SPELLING

Appendix G, page 3

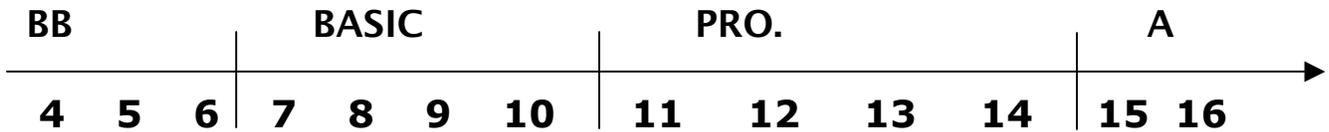
COMPREHENSIVE RUBRIC SCORE

Student Name _____

Your **TOTAL SCORE** for this piece: _____

_____ Organization	_____ Below Basic (4,5,6)
_____ Content	_____ Basic (7,8,9,10)
_____ Style	_____ Proficient (11,12,13,14)
_____ Grammar/Mechanics	_____ Advanced (15, 16)

EACH AREA IS WORTH FOUR POINTS



TEACHER COMMENTS: _____

APPENDIX H

CHECKLIST OF ITEMS IN BOOK

- 1) _____ **Cover contains title of book and illustration**
- 2) _____ **Dedication of book**
- 3) _____ **About the author page with student picture**
- 4) _____ **Title of story on first page**
- 5) _____ **Paragraphs indented throughout**
- 6) _____ **Illustrations that go with the story for each page**
- 7) _____ **Author's name on cover**
- 8) _____ **Legible handwriting or word processing**
- 9) _____ **Story does not end with the words, "The End"**

APPENDIX I

FINAL TEST ON CORE KNOWLEDGE LEGENDS

On the following lines, put "F" if the item is true about *Fire on the Mountain*, put "M" if it is true about *The Magic Tapestry* and put an "S" if it is true about *Saint George and the Dragon*. Some items may have more than one letter.

- _____ This story has a young boy as the main character.
- _____ This story has three brothers as main characters.
- _____ The lesson of this story is "mind over matter".
- _____ In the end of this story the main character is married.
- _____ The lesson of this story is that greed does not pay.
- _____ The setting of this story is in Ethiopia, Africa.
- _____ The setting of this story is in China.
- _____ The setting of this story is in England in the Middle Ages.
- _____ An evil animal plays a significant role in this story.
- _____ This story could be a true story.
- _____ This story has fairies in it.
- _____ In this story a person is healed by magic water.
- _____ This story has fire playing a major role in the problem.
- _____ In this story the main character tricks an older person.
- _____ In this story the major character was kidnapped as a child.
- _____ In this story the major character's parents die when he is young.
- _____ In this story the major character rides a horse.
- _____ In this story a dragon dies.
- _____ This story has a beautiful girl who falls in love with the main character.