

# TALES FROM ARABIA:

## Lessons in Literature and Character

**Grade Level:**

Third Grade

**Written by:**

Wendy Hyndman, The Classical Academy, Colorado Springs, CO

**Length of Unit:**

Five Lessons (approximately three weeks (15 days), one day = 45-60 minutes)

### I. ABSTRACT

Take a magic carpet ride to a land of enchantment. Watch imaginations run wild as you meet the genies, explore hidden treasures, and fall in love again with the mysteries of the East. Teach this unit before you study exploration. Help your students understand why the Europeans were searching for a shorter way to this land of riches and mystery! They too will long to see the castle of the sultan, and learn the lessons that may, someday, save their very lives. “Open, Sesame” will only be the beginning. They will leave wanting to read them all!

### II. OVERVIEW

#### A. Concept Objectives

1. Students will develop a love and excitement for literature from other lands.
2. Students understand how to write and speak for a variety of purposes and audiences. (adapted from *Colorado Model Content Standards for Reading and Writing*, Standard 2, Third Grade)
3. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (adapted from *Colorado Model Content Standards for Reading and Writing*, Standard 3, Third Grade)
4. Students will recognize how to apply thinking skills to their reading and listening. (adapted from *Colorado Model Content Standards for Reading and Writing*, Standard 4, Third Grade)
5. Students recognize literature as a record of human experience. (*Colorado Model Content Standards for Reading and Writing*, Standard 6, Third Grade)
6. Students will understand the significance of the relative location of a place.

#### B. Content from the *Core Knowledge Sequence*

1. Fiction (p. 67)
  - a. Stories
    - i. from *The Arabian Nights*: Aladdin and the Wonderful Lamp and Ali Baba and the Forty Thieves
2. Writing (p. 65)
  - a. Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
  - b. Produce written work with a beginning, middle, and end.
  - c. 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.
  - d. In some writings, proceed with guidance through a process of gathering information, organizing thoughts, composing a draft, revising to clarify and refine his or her meaning, and proofreading with attention to spelling, mechanics, and presentation of a final draft.

#### C. Skill Objectives

1. Students read and understand a variety of materials. (*Colorado Model Content Standards for Reading and Writing*, Standard 1, Third Grade)
2. Student will recall and orally relate a story that has been told many times by a parent or grandparent.
3. Student will observe samples of books to locate authors.
4. Student will recall story of *Cinderella* and verify that it portrays good vs. evil.
5. Student will recall story of *Cinderella* and determine that it is unrealistic.
6. Student will recall story of *The Tortoise and the Hare* and determine that it had a lesson to teach: a moral.
7. Student will observe that sample Folk Tales begin with phrases like “Once upon a time...”
8. Student will complete web of Folk Literature by writing six attributes from memory and will perform a self-check.
9. Student will locate the Middle East on a world map.
10. Student will listen to teacher rendition of story of Scheherazade.
11. Student will listen to *Scheherazade*, by Jim Weiss.
12. Student will draw a picture of the sultan listening to the stories of Scheherazade.
13. Student will write an original story retelling the story of Scheherazade and will edit and revise to produce final draft.
14. Student will be exposed to new vocabulary for pages 1-50 of *Aladdin and the Enchanted Lamp*.
15. Student will read to see that Marianna Mayer retold the story of *Aladdin and the Enchanted Lamp*.
16. Student will learn about ancient oil lamps and see a replica of one if available.
17. Student will read pages 1-50 of *Aladdin and the Enchanted Lamp* over a five-day period.
18. Student will record thoughts and feelings in a journal after reading pages 1-50 of *Aladdin and the Enchanted Lamp*.
19. Student will make Mini-Booklet to summarize first five sections of *Aladdin and the Enchanted Lamp*.
20. Student will read pages 51-80 (over a three-day period).
21. Student will journal thoughts and reflections in Genie Journals.
22. Student will predict what will happen after author gives clues on page 79 that the sorcerer has not been completely dealt with.
23. Student will draw pictures in Mini-booklet to illustrate pages 51-80 in three sections and turn in for a grade.
24. Student will listen to teacher read *The Tale of Ali Baba and the Forty Thieves*, by Eric A. Kimmel.
25. Student will be exposed to new vocabulary for read *The Tale of Ali Baba and the Forty Thieves*.
26. Student will listen to Jim Weiss version of this tale.
27. Student will summarize story and explain how greed was shown in the story.
28. Student will review the qualities of Folk Literature.
29. Student will complete a test covering content from the *Arabian Nights*.

### **III. BACKGROUND KNOWLEDGE**

#### A. For Teachers

1. Kimmel, Eric A. *The Tale of Ali Baba and the Forty Thieves*. New York: Holiday House, 1996. 0-8234-1258-X.
2. Mayer, Marianna. *Aladdin and the Enchanted Lamp*. New York: Macmillan Publishing Company, 1985. 0-02-765360-9.

- 3. Wiggin, Kate Douglas and Smith, Nora A, editors. *The Arabian Nights: Their Best Known Tales*. New York: Simon & Schuster, Inc., 1909. 0-684-19589-5.
- B. For Students
  - 1. Have heard the stories *Cinderella* and *The Tortoise and the Hare*
  - 2. Have prior instruction in story writing
  - 3. Have prior instruction in writing sentences and paragraphs
  - 4. Know classroom standards for the conventions of writing
  - 5. Viking history of storytelling and sagas helpful (optional)

#### **IV. RESOURCES**

- A. Various copies (10-15) of *Aladdin* and *Ali Baba and the Forty Thieves* by different authors (Lesson One)
- B. *Arabian Nights* (CD), as told by Jim Weiss (Lesson Two)
- C. *Aladdin and the Enchanted Lamp*, as told by Marianna Mayer (Lessons Three and Four)
- D. *The Tale of Ali Baba and the Forty Thieves*, retold by Eric A. Kimmel (Lesson Five)
- E. *The Arabian Nights: Their Best-Known Tales*, by Kate Douglas Wiggin and Nora A. Smith, editors. (Culminating Activity)
- F. *The Core Music Collection, Third Grade*, from the Core Knowledge Foundation. (Culminating Activity)

#### **V. LESSONS**

##### **Lesson One: Introduction to Folk Literature** (approximately 45 minutes)

- A. *Daily Objectives*
  - 1. Concept Objective(s)
    - a. Students will develop a love and excitement for literature from other lands.
    - b. Students understand how to write and speak for a variety of purposes and audiences.
    - c. Students will recognize how to apply thinking skills to their reading and listening.
    - d. Students recognize literature as a record of human experience.
  - 2. Lesson Content
    - a. Lesson One will provide background information for student regarding Folk Literature genre.
    - b. Fiction – Stories – from *The Arabian Nights*: Aladdin and the Wonderful Lamp and Ali Baba and the Forty Thieves
  - 3. Skill Objective(s)
    - a. Students read and understand a variety of materials.
    - b. Student will recall and orally relate a story that has been told many times by a parent or grandparent.
    - c. Student will observe samples of books to locate authors.
    - d. Student will recall story of *Cinderella* and verify that it portrays good vs. evil.
    - e. Student will recall story of *Cinderella* and determine that it is unrealistic.
    - f. Student will recall story of *The Tortoise and the Hare* and determine that it had a lesson to teach: a moral.
    - g. Student will observe that sample Folk Tales begin with phrases like “Once upon a time...”
    - h. Student will complete web of Folk Literature by writing six attributes from memory and will perform a self-check.
- B. *Materials*

1. Bulletin board area in classroom, prepared with background paper and border (this will be constructed with class during Lesson One)
  2. Construction paper or posterboard to make bulletin board display (see step 1)
  3. Scissors
  4. Markers
  5. Stapler or other removable adhesive to mount items on bulletin board
  6. 10 – 15 versions (depending upon your class size) of the stories *Aladdin and the Wonderful Lamp* and *Ali Baba and the Forty Thieves*, by different authors, illustrators, editors, etc. - try to find very simple versions as well as difficult versions; you may include several anthologies as well; your class will not be reading all of these, just using them for an activity
  7. Student copies of Folk Literature Web – Appendix A
  8. Red pencil for each student
  9. Literature folder or notebook for each student
- C. *Key Vocabulary*
1. Literature – written works that have lasting value or interest
  2. Folk – traditional or belonging to ordinary people
  3. Author – the writer of a book, play, article, poem, etc.
  4. Oral – spoken, not written, as in an oral report
  5. Moral – the lesson taught by a story
- D. *Procedures/Activities*
1. **Prior to this lesson**, have a large bulletin board area prepared to post information about Folk Literature. Prepare seven large shapes, ovals or some other random shape, out of construction paper or posterboard. These will be used to write the elements of Folk Literature on to post on the board. On one shape, write the title “Folk Literature” in decorative writing. You will complete the other shapes with your students during this lesson. Also, from the books you have collected, pick out four or five that begin with words like “Once upon a time” or “Long ago, in a far away land” and mark them to use at the end of this lesson.
  2. Have students sit in a circle on the floor. Tell students that today, they are going to spend some time telling stories. Ask students if anyone can think of a story that they remember their parents or grandparents telling them. Can they think of a story that gets told over and over in their family? Call on a student or two for examples. Allow students to share the story with their classmates.
  3. Explain to students that a long time ago, printing presses didn’t exist. Often times, in many cultures, people didn’t know how to write and some cultures didn’t even have a system of writing that everyone knew. If you have studied the Vikings, remind students that in Viking times people didn’t write much or have books. Ask how they learned about places and things. Students should remember the Viking storytellers and the sagas.
  4. Tell students that this type of oral storytelling is what became what we call Folk Literature today. Put your paper shape with the words “Folk Literature” on the center of the prepared bulletin board. Explain to students that when a story is being told, orally, it is just a story. It doesn’t become literature until somebody writes it down. Ask if anyone would consider his or her family story (that you talked about and shared in step 2) a piece of literature (no). Tell students that over the centuries, many, many stories have been told and retold, and it wasn’t until very recent times, like during the times of the explorers, that many of these stories were written down and put into books. You can tell them that some stories, like stories from various religions, had been recorded on ancient

- manuscripts made from papyrus or other materials, but that most stories were just handed down, orally, from generation to generation.
5. Explain to students, that in the next few days, they will be reading some classic Folk Literature. It will be important for them to first understand what Folk Literature is and how they can distinguish it from other types of literature. Hand out your various copies of *Aladdin* and *Ali Baba*, and ask students to figure out as they look at these books, who the authors of these stories are. Have students give you names and write them on the board. Assist students in understanding that these stories really do not have an author, but have all been “retold” or “edited” by someone. Explain to students that the first characteristic of Folk Literature is that it **does not have one, true author**.
  6. Write this on one of your shapes for the bulletin board and post it temporarily with just one staple or tack at this time. You will remove these at the end of the lesson for review before mounting permanently later on. Ask students what the first characteristic of Folk Literature is and have them repeat that it does not have one, true author.
  7. Now, using the same books you have handed out to students already, ask them to open to the first few pages, and decide whether these books are all the same or not? They should be able to determine very quickly that each book is unique. Explain to students that the second characteristic of Folk Literature is that it **began as an oral story and has many different versions in print**. Again, write this on a shape and post on the bulletin board.
  8. At this point, ask students if they can think of any other folk tales that they have either studied or had read to them in the past. They should easily remember folktales from previous years. Ask students if they notice, that in many of the folktales that they have heard over the years, that there are usually characters who are very, very good, and characters that are very, very bad. You can use *Cinderella* as an example. Some students may have heard this story in more than one version. Tell them that in *Cinderella*, she is good, all the way through, and her stepsisters and mother are bad, all the way through. Write on your next shape **characters who are either “totally bad” or “totally good,”** and post this as your third characteristic on the board.
  9. Going back to *Cinderella*, as an example, ask students if they think that the story of *Cinderella* was true. Ask them if they think it really could have happened. Some students will believe that a girl could have a stepmother and mean stepsisters. They will believe that she really could have been treated badly, gone to a ball, fallen in love, etc. Ask students what makes this story unbelievable. They should understand that the elements involving the Fairy Godmother, the carriage, the mice, and the clock striking midnight are all what add to the fantasy in the story.
  10. Using your fourth shape, tell students that the next characteristic of Folk Literature is that it has **unrealistic or unbelievable things happening in it**. Post this on the board.
  11. Now ask students if they have ever heard of Aesop's Fables. Most children should know the stories, especially the story of *The Tortoise and the Hare*. Ask students to quickly recount this tale. When they finish, ask if anyone knows why that story is important to us today. Why has it been passed on for so many generations? Why do people keep telling it? Students should be able to figure out that the story has a moral, or a lesson for us to learn. Ask students what the lesson is? (Slow and steady wins the race. Taking our time and being practical helps us do a better job!)

12. Using your fifth shape, write **lesson or moral to teach** and affix to bulletin board. Review the five things that you have worked together to discover about Folk Literature by using the board. Have students verbally list the five items that you have posted. Tell students that there is one more distinguishing characteristic of Folk Literature that you have left to discuss, and that this is probably going to be their first clue, when they hear a story, or pick up a book, that they are about to read Folk Literature.
  13. Using the books that you have in your collection, pick up four or five that you have previewed, and read the opening lines. Ask students what is familiar in each beginning phrase. Students should be able to pick out the words “Once upon a time,” “Long ago, in a land far away,” etc. Tell students that most Folk Literature, as well as many, many oral retellings of Folktales, will be **set in the time of “long ago.”** While you are writing this and posting it on the board, tell students that although some might actually give a place name, it will still be very vague and not a definite place. It might say something like “In the palace of a certain king” or “In a small town northeast of nowhere in particular.” Explain to students that this is very traditional in storytelling and helps the speaker or writer to set the stage for what is going to take place in the tale. He has now captured his audience with a kind of suspense that will carry him into the story about to begin.
  14. Review the six characteristics of Folk Literature, orally, with students one more time. Direct students to go back to their desks. While they are returning, remove your six shapes from the board.
  15. Hand out student copies of Folk Literature Web – Appendix A and red pencils. Ask students to put their name on this paper using red pencil and then to fill in the ovals with the six characteristics you have just discussed related to Folk Literature. Tell students they can use their own words and do not need to write exactly what you had on the board.
  16. When all students have completed to the best of their ability, collect red pencils.
  17. Call on individual students to list one characteristic at a time. As they are listed, return your shape with the same characteristic to the board. Allow students to correct or fill in any characteristics that they could not remember, or remembered incorrectly, with their regular pencil. Discuss any questions or varied answers at this time to ensure students comprehension of this genre.
  18. Tell students that in the next lesson, they will learn about a storyteller from long ago, who spun more than a thousand nights worth of tales, and they will begin reading some of her most famous tales and learning some great lessons from them.
  19. Collect student webs for evaluation, then return to students to put in their literature folders or notebooks for future use.
- E. *Assessment/Evaluation*
1. Folk Literature Web – Appendix A will be evaluated for accuracy during independent work and self-checking.

### **Lesson Two: Where in the World was Scheherazade? (one hour)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Students will develop a love and excitement for literature from other lands.
    - b. Students understand how to write and speak for a variety of purposes and audiences.

- c. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
  - d. Students will recognize how to apply thinking skills to their reading and listening.
  - e. Students recognize literature as a record of human experience.
  - f. Students will understand the significance of the relative location of a place.
2. Lesson Content
- a. Lesson Two will provide background information for student regarding the origin of *The Arabian Nights* (or *The Thousand and One Nights*)
  - b. Fiction – Stories – from *The Arabian Nights*: Aladdin and the Wonderful Lamp and Ali Baba and the Forty Thieves
  - c. Writing
    - i. Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
    - ii. Produce written work with a beginning, middle, and end.
    - iii. 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.
    - iv. In some writings, proceed with guidance through a process of gathering information, organizing thoughts, composing a draft, revising to clarify and refine his or her meaning, and proofreading with attention to spelling, mechanics, and presentation of a final draft.
3. Skill Objective(s)
- a. Student will locate the Middle East on a world map.
  - b. Student will listen to teacher rendition of story of Scheherazade.
  - c. Student will listen to *Scheherazade*, by Jim Weiss.
  - d. Student will draw a picture of the sultan listening to the stories of Scheherazade.
  - e. Student will write an original story retelling the story of Scheherazade and will edit and revise to produce final draft.

- B. *Materials*
- 1. Bulletin board display from Lesson One (will be used for rest of unit)
  - 2. Student literature folders or notebooks (will be used for rest of unit)
  - 3. *Arabian Nights*, as told by Jim Weiss (CD or cassette)
  - 4. CD/cassette player
  - 5. Wall map of the world
  - 6. Construction paper or drawing paper for each student (size your choice)
  - 7. Colored pencils
  - 8. Writing paper
  - 9. Copy of Rubric Scoring Guide for Stories (Appendix B) for each student
- C. *Key Vocabulary*
- 1. Sultan – an emperor or ruler of some Muslim countries
- D. *Procedures/Activities*
- 1. Using the bulletin board that you created with your students yesterday, review the concept of Folk Literature. Ask several students to tell you the characteristics of Folk Literature. Ask a student to pretend that they are going to tell the class a

- folktale. Ask them what words they might use to begin the story (“Long, long ago...etc.”)
2. Tell them that today they are going to learn about someone who is supposed to have lived a very long time ago in a place very far away.
  3. Using your wall map, have a student come locate the Middle East. If no one is able to do so, ask them to find India. Now have them find Persia, Egypt, and Arabia. Tell the class that this is the area from which the next stories they are going to read (or have read to them) came. Tell them that when this story originated, that people believed in many fantastic things. Explain that people believed that magic was real. They thought genies could really exist. Evil villains were real and a part of everyday life.
  4. Most of your students have probably seen the Disney film *Aladdin*. Ask them to recall from that film the way the buildings looked and the clothing people wore. Have students close their eyes and imagine a world full of palace-like buildings. Imagine that their clothing is made of the finest silks and woven with gold thread. Explain to students that at that time mighty men, called Sultans, ruled the lands. Have them picture large, well-fed men. They are sitting in enormous chairs with servants all around them. They have tables and tables of rich, delicious food whenever they want it and everyone in the land fears them.
  5. Have students open their eyes and tell them that today, they are going to meet Sultan Schahriar. (Write his name on the board.) Explain that Sultan Schahriar is an unusually cruel Sultan, feared by every woman in his domain. Ask students if they know why he was so feared? He was feared because he had made it his practice to marry a woman, spend the wedding night with her, and then have her head cut off in the morning. (If you have meeker students, you might just want to say he killed her!) Remind students that these were stories, and we have no proof that they are true, although events like this are considered to have occurred frequently in these lands in these times.
  6. Now tell students that the time had come for the Sultan to have yet another wife, and a wonderful woman, named Scheherazade, had been chosen. We do not have any background on Scheherazade. We do not know where she came from or what her family was like, but we do know that she was gifted in one special area. Scheherazade was a wonderful storyteller. It is a good thing, because she knew her life would soon be over, and Scheherazade used her talent to formulate a plan.
  7. Scheherazade began a wonderful tale. The Sultan began to listen to her story and became so involved in it that when morning came, and the story was not yet finished, he allowed her to live so that he could hear more. This went on for days and nights. It went on so long that Scheherazade was actually allowed to stay alive for one thousand and one nights. At that point, the Sultan realized what a wonderful person Scheherazade was, and he gave up his practice of beheading his wives and stayed happily married to Scheherazade.
  8. Tell students that now that they know the very basic story of Scheherazade and how we got our *One Thousand and One Nights* tales, they are going to listen to a wonderful storyteller, Jim Weiss, tell his version of this tale.
  9. Play track one from *Arabian Nights (CD)*, by Jim Weiss. The selection takes about 8 minutes. Do not play the entire CD, as you will want to use the other stories later on.
  10. Hand out construction paper, or drawing paper, to students at this time. Tell them that you are going to play the CD selection one more time for them to listen to, and as they are listening, you would like them to draw a picture of the Sultan,

with Scheherazade telling him her stories. Students may color their drawings when they are finished and these should be mounted and displayed around the Folk Literature bulletin board created in Lesson One.

11. When students are finished with their drawings, hand out writing paper, and have students write their own version of the story. These should follow your standard practice for story writing and should include the elements of Folk Literature that you have already discussed. After editing and revising, final copies can be mounted for display with student drawing.

E. *Assessment/Evaluation*

1. Student written re-telling of the story of Scheherazade will be graded according to your standards for story writing (see sample rubric – Appendix B). They should include the elements of Folk Literature as discussed in Lesson One.

**Lesson Three: Aladdin and the Enchanted Lamp** (six 45 minutes sessions)

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students will develop a love and excitement for literature from other lands.
  - b. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
  - c. Students will recognize how to apply thinking skills to their reading and listening.
  - d. Students recognize literature as a record of human experience.
2. Lesson Content
  - a. Fiction – Stories – from *The Arabian Nights*: Aladdin and the Wonderful Lamp
  - b. Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
3. Skill Objective(s)
  - a. Students read and understand a variety of materials.
  - b. Student will be exposed to new vocabulary for pages 1-50 of Aladdin and the Enchanted Lamp.
  - c. Student will read to see that Marianna Mayer retold the story of Aladdin and the Enchanted Lamp.
  - e. Student will learn about ancient oil lamps and see a replica of one if available.
  - f. Student will read pages 1-50 of Aladdin and the Enchanted Lamp over a five-day period.
  - g. Student will record thoughts and feelings in a journal after reading pages 1-50 of Aladdin and the Enchanted Lamp.
  - h. Student will make Mini-Booklet to summarize first five sections of Aladdin and the Enchanted Lamp.

B. *Materials*

1. *Aladdin and the Enchanted Lamp*, as told by Marianna Mayer (see note Day One)
2. Overhead transparency or student copies of Appendix C – Vocabulary Lists

3. Small oil lamp - optional (a replica similar to the one in the story can be purchased from Chinaberry for \$5.95 – [www.Chinaberry.com](http://www.Chinaberry.com) or 1-800-776-2242)
  4. Copy of Appendix D- Genie Journal Cover on cardstock or colored paper for each student (see Day One)
  5. Three copies of Appendix E – Genie Journal for each student (see Day One)
  6. One copy of Appendix F – Ali Baba Journal Page for each student (see Day One)
  7. One blank transparency or chart paper and markers for use on it
  8. 8 ½” x 11” white paper for each student
  9. Scissors
  10. Colored pencils or crayons
  11. One copy of Appendix G – Instructions for and Rubric for grading *Aladdin* Mini-Booklet for each student
- C. *Key Vocabulary*
1. Vocabulary has been included for the entire book, broken down into sections, in Appendix C.
- D. *Procedures/Activities*
- Day One**
1. This unit was written to be used with a small group of students at a time. It is unlikely that you will be able to find enough copies of the required text for whole class use. Your local library should have several copies and it will be available through interlibrary loan. It was also available, at the time this was written, for purchase on the Internet. If you are unable to secure enough copies, it can easily be adapted to being done as a teacher read-aloud.
  2. **Prior to this lesson – make Genie Journals for each student.**  
Using Appendices D, E, and F, make a journal for students to use throughout this unit. Each journal should contain one cover (Appendix D), three copies of the Genie Journal page (Appendix E), and one copy of the Ali Baba Journal page (Appendix F). You might want to make the cover page out of cardstock or print on colored paper. You may wish to use cardstock for a back cover. These pages could be copied and inserted into a folder with brads, as well.
  3. Review briefly the history behind the *Arabian Nights* stories. Tell students that today they will begin reading what is probably the most famous of all the stories included in the *Arabian Nights*, the story of *Aladdin and the Enchanted Lamp*.
  4. Explain to students that there are many versions of this story. The version that they will be reading is probably one of the best of the children’s versions available. Tell students that although it is a children’s book, it has some difficult vocabulary and words which might be unfamiliar because they are not words used by our culture.
  5. Using your overhead transparency, or handing out student copies, of Appendix C – Vocabulary Lists – *Aladdin and the Enchanted Lamp*, go over the words for pages 1-11, making sure students have a bit of prior knowledge about what these words mean. You may choose to use this list as a reference only to point these words out in the context of reading the pages.
  6. Have students turn to the title page and notice, as they discovered in Lesson One, that Marianna Mayer is not the original author of this story, but this book is her version of this ancient tale. There is an illustration on this page of the lamp.
  7. Explain to students that the lamp referred to in this book is like this one, not like a traditional lamp that they would have in their homes today. Ask if anyone knows what kind of lamp it is. Tell students that in the time that this story takes place, electricity does not exist. People used oil to light their homes. The oil was

kept in small lamps like this one and burned a very small light when lit. If you have a replica of the lamp available, you can show it to students and pass it around for them to touch at this time.

8. Now have students turn the next pages to the authors forward. This is interesting information. Read this to your students as a review of what you have already discussed regarding the history of these stories.
9. Next, have students turn to page one to begin reading the story. Before you read, allow students time to study the drawing on the facing page. Have them pay special attention to the sorcerers ring. This will hold importance later in the story.
10. Read pages 1-11 with or to students. Be sure if you are doing this as a read aloud, that you stop to show the beautiful illustrations to your students.
11. When you have finished reading page 11, stop, and review orally with students anything that concerns them or things that are unclear. This would be a good time to have students make a prediction as to what will happen next.
12. Discuss with students before ending this session, why they believe that Aladdin was so easily swayed by the sorcerer. Was it perhaps because he was a sorcerer and he could work magic or was it due to the fact that Aladdin was relatively uneducated, a slothful child who had always gotten his way, that it was easy for him to be persuaded into believing the things that he told him?
13. Hand out Genie Journals to each student. Keeping in mind the discussion that you just had, ask students to open to the first Genie Journal section. Have them put page numbers 1-11 in the blank at the top of the first box, and record their thoughts after reading the first section of *Aladdin*. Ask them to include something about their opinion as to why Aladdin was so easily swayed by the sorcerer at the beginning of this story.

#### **Day Two through Day Five**

1. Using overhead transparency familiarize your students with the new vocabulary prior to reading each section. Read one section per class period as follows: Day 2- pages 12-19, Day 3 – pages 20-29, Day 4-pages 30-38, and Day 5-pages 39-50.
2. After each section of reading, allow students to journal their thoughts and reflections about the reading as you did in Lesson One. You will notice, as you read, that each section seems to have a theme of its own, as pages 1-11 did. Point these themes out to children before they journal, or ask if they see a lesson as you are reading. For example, in pages 12-19, the idea is that Aladdin seems to be growing up due to his circumstances (hard times make men of boys). Pages 20-29 show Aladdin breaking the law, so to speak, when he looks at the princess. He then desires her greatly, so greatly, that he is willing to use his mother to get her and puts his mother in great danger. Aladdin truly begins to understand the power of the lamp at this point. In pages 30-38 a large problem arises for Aladdin and he has to figure out how to solve it. Once again, he relies on the power of the lamp and succeeds. From pages 39-50, especially in the second part, Aladdin uses his cunning to basically trick the sultan with the window completion task. By completing the window, Aladdin convinces the sultan of his “humility” and his “true worth” in deserving the princess as his own.
3. Explain to students that you are at the turning point of the story now, and that there has been something missing since the beginning of the book. Ask students if they know what that is. Students should be able to tell you that what is missing is the presence of evil, the sorcerer has been out of the picture.

4. Have students look at the picture on page 51, and ask them what they think is going to happen next. They should be able to tell you that the sorcerer is about to return to the story. Do not allow students to read the next pages.
5. Using chart paper or the overhead, have students give you ideas about what they think will happen next. Try to list only ideas that are different from one another. Try to be sure that students don't get distracted with the *Disney Film* version at this point and try to have them stay focused on this book and the story that it has been presenting. Encourage them to be creative.
6. Before ending this session, using the overhead and a blank transparency, have students recount the story briefly, thus far. This will help them in the next lesson. Save the transparency for then.

### **Day Six**

1. Using your transparency from Lesson Three -Day Five, review the main highlights of pages 1-49 with students.
  2. Hand out white paper to each student. Have them make mini-booklet according to directions in Appendix G – Instructions and Grading Rubric for *Aladdin* Mini-Booklet.
  3. Tell them that their assignment is to draw a picture to illustrate each section of the book that they have read so far. At the bottom of each drawing, they need to leave enough space to write one or two sentences describing what happened in that section. At this point, they should draw five pictures, starting with the very front of their booklet. They should not make a cover, they will add a cover when the booklets are complete. Be sure they save three pages, which will include the very back to do the last three sections after reading in the book. Following are brief summaries of each section for your reference.
    - a. Pages 1-11 – Setting: Aladdin meets sorcerer; sorcerer takes him to cave and buries him after he obtains the lamp.
    - b. Pages 12-19 – Aladdin figures out the character of the sorcerer; uses ring to escape; goes home and tells mother story; discovers magic of the lamp.
    - c. Pages 20-29 – Aladdin sees Princess, falls in love, and determines to marry her; sends his mother on mission to sultan; uses lamp to get dowry.
    - d. Pages 30-38 – Aladdin finds out that vizier's son married Princess; plots to dissolve marriage and gain princess back.
    - e. Pages 39-50 – Aladdin uses lamp to provide huge dowry for Princess; gains sultan's favor to marry; builds palace for Princess and gains sultan's favor again.
  4. This assignment should be done independently, with clues on overhead from the last lesson as guidelines. Students might wish to write brief notes, or do captions first in class and then draw pictures. Only allow this class period to complete and take home to finish at home if necessary. These will be graded for accuracy of information and neatness and originality of drawings.
- E. *Assessment/Evaluation*
1. Student understanding of pages 1-50 will be evaluated through drawings and captions in Mini-Booklet and graded according to rubric in Appendix G – Rubric for Grading Mini-Booklet.

### **Lesson Four: The “Dark Side” Reappears: Return of the Sorcerer (four 45 minute sessions)**

- A. *Daily Objectives*
1. Concept Objective(s)

- a. Students will develop a love and excitement for literature from other lands.
    - b. Students understand how to write and speak for a variety of purposes and audiences.
    - c. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
    - d. Students will recognize how to apply thinking skills to their reading and listening.
    - e. Students recognize literature as a record of human experience.
  2. Lesson Content
    - a. Fiction – Stories – from *The Arabian Nights*: Aladdin and the Wonderful Lamp
    - b. Writing - Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
  3. Skill Objective(s)
    - a. Students read and understand a variety of materials.
    - b. Student will read pages 51-80 (over a three-day period).
    - c. Student will journal thoughts and reflections in Genie Journals.
    - d. Student will predict what will happen after author gives clues on page 79 that the sorcerer has not been completely dealt with.
    - e. Student will draw pictures in Mini-booklet to illustrate pages 51-80 in three sections and turn in for a grade.
- B. *Materials*
1. *Aladdin and the Enchanted Lamp*, as told by Marianna Mayer
  2. Genie Journals
  3. Colored pencils
  4. Mini-Booklets – from Lesson Three
  5. Student copies of Appendix G – Rubric for Grading Mini-Booklet from Lesson Three
- C. *Key Vocabulary*
1. Continue using Appendix C – Vocabulary Lists for *Aladdin & Ali Baba and the Forty Thieves*
- D. *Procedures/Activities*
- Day One**
1. Collect Mini-Booklets for grading at beginning of class period.
  2. Review quickly the first five sections of the story. Now remind students that in Folk Literature there is usually an evil villain. Ask if students remember who that is in this story. They will remember the sorcerer from the beginning. In the last lesson, you had students predict what might happen next. They have seen the picture on page 51. Remind them again that evil is about to return and then read together pages 51-56. Be sure that you are going over vocabulary with students as they read.
  3. When you have finished reading through page 56, ask students how the sorcerer was able to figure out where the lamp was. Explain to them that this is classic Folk Literature and that is evident at this point in the story, as the sorcerer's methods are so far fetched. It is hard to believe that magic such as his could be real. It is also a stretch to believe that people could be so foolish as to believe that anyone would simply trade old goods for brand new ones, as happened with

the lamp. Ask why they think Badoura was so gullible about this and willingly gave up the lamp. (She is young and inexperienced in the ways of the world.)

4. Direct students to their Genie Journals once again, and in the next section, have them again record their thoughts and predictions about what might happen next.

#### **Day Two through Three**

1. As before, continue reading on Day Two, pages 57-70 and on Day Tree, pages 71-80. Go over vocabulary as you have been doing and pay special attention to the end of page 70. This is an ideal time to stop and have students predict together again what will happen. The author sets this up well, letting us know before we read any further that the sorcerer is not dead and is about to return at this point.
2. When you read the last section together, point out that the genie was able to make a choice here, to help Aladdin and spare him after his request. Ask students why they think that happened. Why didn't the genie just do what Aladdin asked, as he had done before? Was there something about Aladdin's character that made him have pity on him and spare his life? All the way through this story, we see Aladdin making mistakes, but then things work out for good.
3. At the beginning of the story, we were told that the lamp and the treasure and the power of it all was destined to belong to Aladdin; they were part of his history, just waiting to be uncovered at the right time. Ask students if they think that things just happen by fate or if there is really a big plan behind all that happens to us?
4. Explain that in Fairy Tales, and most often in Folk Literature, the evil loses and the good always comes through in the end. Aladdin could have used all his wealth and powers for himself, but instead, he used it to make Badoura happy and only used it for what was needful. What if he had not done that? Tell students that the next story will show them very plainly what happens when people are greedy and only think of themselves and their own selfish desires.
5. Have students again, journal at the end of each days reading putting their thoughts about your questions in their answers.

#### **Day Four**

1. Hand out Mini-Booklets and tell students that today, they will be completing their *Aladdin* Mini-Booklets. Review on the board or overhead the events of pages 51-56, 57-70, and 71-80. Instruct students to complete the last three pages of the booklet in class today in the same way they did the others.
  2. When students are finished, have them get a piece of construction paper and cut it to be the same size as their Mini-Booklet when it is open. They will use this for a cover. Have them fold the paper in half and assist them in stapling the booklet in the center to hold the cover in place. Students should title the cover and put their names on it. You can choose to title it however you wish. Collect these when completed to finish grading.
- E. *Assessment/Evaluation*
1. Student understanding of pages 51-80 will be evaluated through drawings and captions in Mini-Booklet and graded according to rubric in Appendix G – Rubric for Grading Mini-Booklet.

#### **Lesson Five: Ali Baba- A Lesson on Greed (two 45 minute sessions)**

##### A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students will develop a love and excitement for literature from other lands.

- b. Students understand how to write and speak for a variety of purposes and audiences.
    - c. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
    - d. Students will recognize how to apply thinking skills to their reading and listening.
    - e. Students recognize literature as a record of human experience.
  - 2. Lesson Content
    - a. from *The Arabian Nights*: Ali Baba and the Forty Thieves
    - b. Writing - Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
    - c. 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.
  - 3. Skill Objective(s)
    - a. Students read and understand a variety of material.
    - b. Student will listen to teacher read *The Tale of Ali Baba and the Forty Thieves*, by Eric A. Kimmel.
    - c. Student will be exposed to new vocabulary for read *The Tale of Ali Baba and the Forty Thieves*.
    - d. Student will listen to Jim Weiss version of this tale.
    - e. Student will summarize story and explain how greed was shown in the story.
    - f. Student will review the qualities of Folk Literature.
    - g. Student will complete a test covering content from the *Arabian Nights*.
- B. Materials
- 1. *The Tale of Ali Baba and the Forty Thieves*, by Eric A. Kimmel.
  - 2. *Arabian Nights*, by Jim Weiss
  - 3. CD/cassette player
  - 4. Genie Journals – from previous lessons
  - 5. Copy of Appendix H – Test on *Arabian Nights* for each student
- C. Key Vocabulary
- 1. Continue using Appendix C – Vocabulary Lists for *Aladdin & Ali Baba and the Forty Thieves*
  - 2. Greed – extreme selfishness; wanting everything for oneself
- D. Procedures/Activities
- Day One**
- 1. Tell students that today they will listen as you read another story to them from the same part of the world that *Aladdin* came from. Tell students that this is another of the famous *Arabian Nights* tales. Ask if they can remember who it was that told these stories originally and for what purpose. They should remember the story of Scheherazade.
  - 2. Explain to students, that just like the other stories, this story is a retelling. Tell them that there are many other versions of this story, some more gruesome than others and although this story is a bit gory in places, there is some history behind that which you will share with them at the end. Remind students that this is just a story, and not true as far as we know, but that things like this really did happen in this part of the world at the time that this story originated.

3. Tell students that as you begin reading, you would like them to pay close attention to how greed caused big problems in this story. Discuss with class what greed is and have them give you examples of how people can and are greedy today.
4. Being conscious to go over vocabulary as you encounter it, read the story *The Tale of Ali Baba and the Forty Thieves*, retold by Eric A. Kimmel to your students. It will be easier for them to listen to this lengthy story if they are comfortable and can easily see the pictures in the book.
5. When you finish reading, take time to answer any students questions and discuss the way Qasim met his fate through his own selfishness and greed. You may, at this point, play the Jim Weiss version of this tale for children to listen to. Play track three of *Arabian Nights*, by Jim Weiss.
6. Direct students to take out their Genie Journals and turn to the last page. Tell them, that at this time, you would like them to briefly describe the main idea of this story and then write a paragraph on the subject of greed and how it was shown in this story. Instruct students to write about how greed can harm us and how we need to be sensible about what we desire, lest it causes us to meet with a bad end as well. Collect journals when all students have completed this. You might give them time to begin and then have them finish for homework or as part of a writing assignment. This will be an opinion paper and should be graded as such. Be sure that students know how you will be grading it, or if it will just be graded for completion, which is advisable. Be sure in your grading that you determine whether or not students have a good understanding of greed. If not, work with them individually to refine their work to an acceptable level.
7. Also discuss with students before ending this lesson one more element of Folk Literature that comes into play in this story, that of the good versus the evil. It should be obvious to students that the sheikh, Abul Faraj and his band of thieves, represent the evil in this story. Ask students who represents the good. Marghana and Ali Baba will probably be their answers. Help students to see that Ali Baba is indeed a more noble person than the thieves, or his brother Qasim were. Marghana probably stands out even more, however, as being the most noble in the story. Students may question her having Qasim sown back together and deceiving the people, but that was for the greater good of not letting the thieves know what had happened. She outsmarts them several times, and her main goal is to protect Ali Baba, which she is successful in doing. She seems to be wise than Ali Baba in the story and that works to her benefit. In the end, her wisdom, loyalty, and cleverness bring good to both Ali Baba and herself.

#### Day Two

1. Review with students the main points of each of the stories that have been covered in this unit. Make character review part of your time, being sure students have a good grasp on who the “bad guys” and “good guys” were in these stories.
  2. Hand out student copies of Appendix H – Test on the *Arabian Nights*. Have students complete the evaluation and collect to be graded.
- E. *Assessment/Evaluation*
1. Students will write summary of *The Tale of Ali Baba and the Forty Thieves*, focusing on how greed was the overwhelming theme of this book.

## VI. CULMINATING ACTIVITY

- A. Students complete assessment (Appendix H – Test on the *Arabian Nights*). These will be graded on a percentage basis for accuracy of understanding .

- B. Plan an Arabian Nights party when you are finished reading these two books. Children may dress up like Aladdin or Princess Badoura. Serve delicacies such as pita bread, olives, grapes, fruit kabobs, and fig newtons or date bread. You could have several activities such as making magic carpet collages out of paper or fabric. You could make genie bottles, using old bottles painted gold and decorated with ribbon and jewels. Treasure boxes are a good idea too, and have a treasure chest piñata at the end of the day, filled with gold chocolate coins.
- C. Have students write their own play, acting out the scenes from the stories. Work on producing a less violent version that they could perform for younger students in your school. There are some less violent versions that tell just the basic stories that can be used for examples for your students.
- D. You might also want to read *Sinbad, the Voyager* to your class or work in conjunction with your music teachers to expose children to Nikolai Rimsky-Korsakov's, *Scheherazade*, part one: The Sea and Sinbad's Ship". (Core Knowledge Sequence, p. 77) See *What Your Third Grader Needs to Know*, by E.D. Hirsch, p. 195 for more details.

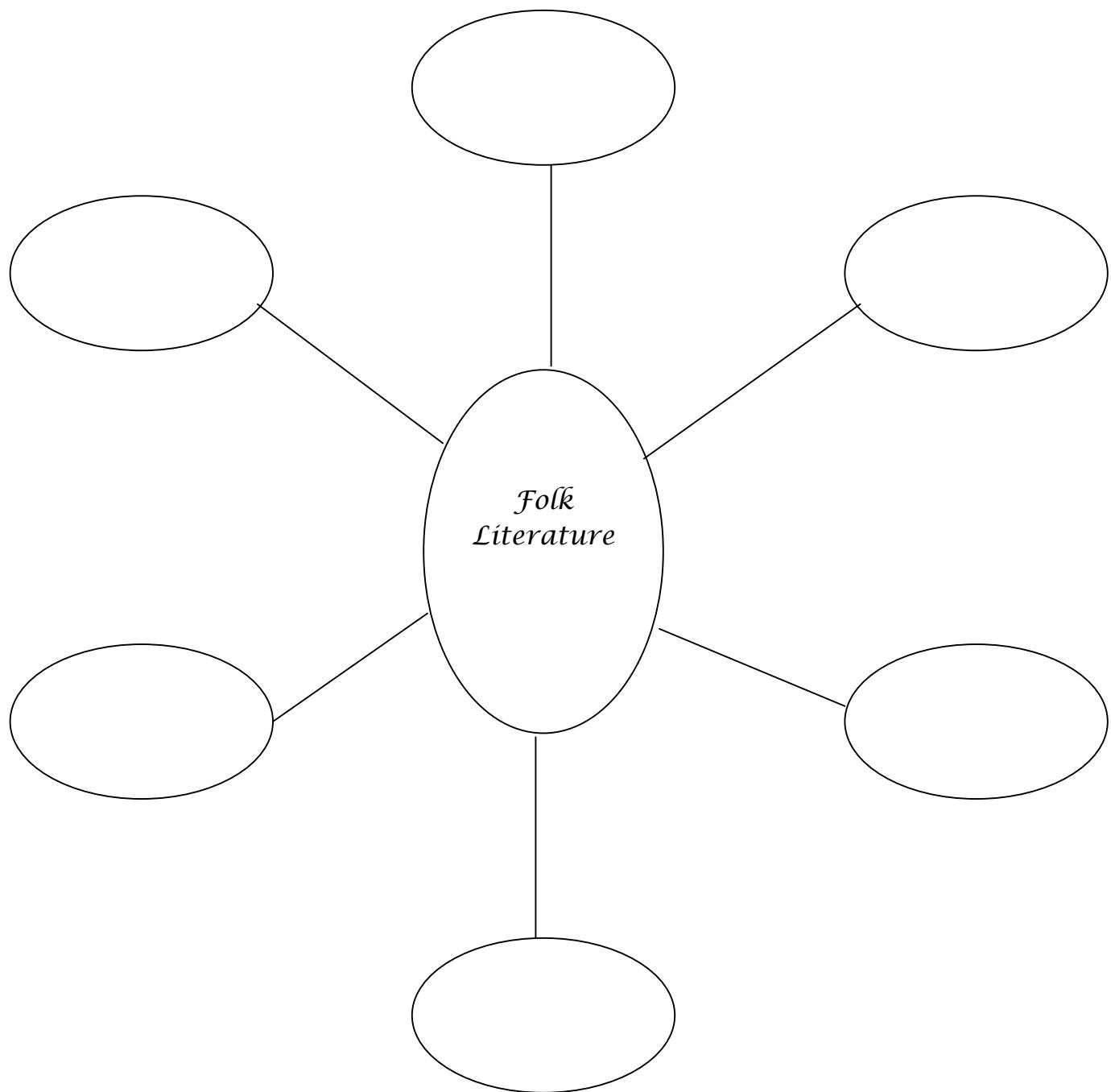
## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Folk Literature Web
- B. Appendix B: Sample Rubric for Student Written Scheherazade Story
- C. Appendix C: Vocabulary Lists for *Aladdin and the Enchanted Lamp*
- D. Appendix D: Cover for Genie Journal
- E. Appendix E: Genie Journal
- F. Appendix F: Ali Baba Journal Page
- G. Appendix G: Instructions for and Rubric for Grading *Aladdin* Mini-Booklet
- H. Appendix H: Test on the *Arabian Nights*

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**Appendix A**  
**Folk Literature Web**



## Appendix B

### Sample Rubric for Student Written Scheherazade Story

(adapted from *Step Up to Writing, 2<sup>nd</sup> Edition*, by Maureen E. Auman)

### Rubric Scoring Guide for Stories

	<b>Advanced (4 pts.)</b>	<b>Proficient (3 pts.)</b>	<b>Basic (2pts.)</b>	<b>Below Basic (1 pt.)</b>	<b>Score</b>
<b>Organization</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Perfect plan for beginning, middle and end.</li> <li><input type="checkbox"/> Lead that captures attention.</li> <li><input type="checkbox"/> Setting, characters, problem set up.</li> <li><input type="checkbox"/> Middle shows rise in action.</li> <li><input type="checkbox"/> Transitions help flow of story.</li> <li><input type="checkbox"/> Unpredictable ending resolves problem.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Clear plan for beginning, middle, and end.</li> <li><input type="checkbox"/> Good lead.</li> <li><input type="checkbox"/> Setting, characters, and problem set up.</li> <li><input type="checkbox"/> Middle explained and in logical order.</li> <li><input type="checkbox"/> Some transitions.</li> <li><input type="checkbox"/> Ending resolves problem.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Attempts a plan.</li> <li><input type="checkbox"/> Common lead opens story. (One day, Once upon a time)</li> <li><input type="checkbox"/> Simple flat beginning sets up setting, characters, and problem.</li> <li><input type="checkbox"/> Middle events listed.</li> <li><input type="checkbox"/> No transitions.</li> <li><input type="checkbox"/> Story ends.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> No plan.</li> <li><input type="checkbox"/> No lead.</li> <li><input type="checkbox"/> No introduction of characters, setting, or problem.</li> <li><input type="checkbox"/> Events in middle are confusing or not in order.</li> <li><input type="checkbox"/> No transitions. Sentences in confusing order.</li> <li><input type="checkbox"/> Story just stops without a real end or solution.</li> </ul>	
<b>Content</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Fully developed prompt</li> <li><input type="checkbox"/> Story comes to life. Well-developed events. Characters solving problem.</li> <li><input type="checkbox"/> Believable character</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Developed prompt. Understandable story.</li> <li><input type="checkbox"/> Well-sequenced events. Character attempts to solve problem.</li> <li><input type="checkbox"/> Character developed.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Somewhat addressed prompt. Little help given to understand story/characters</li> <li><input type="checkbox"/> Simple sentences for each event. Logical sequence.</li> <li><input type="checkbox"/> Incomplete descriptions.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Not related to prompt. Not enough information.</li> <li><input type="checkbox"/> Unrelated sentences. No sequence of events.</li> <li><input type="checkbox"/> Character unclear.</li> </ul>	
<b>Style</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Variety of sentence structure</li> <li><input type="checkbox"/> Rich words</li> <li><input type="checkbox"/> Point of view consistent</li> <li><input type="checkbox"/> Draws reader in</li> <li><input type="checkbox"/> Well developed to fit purpose</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Variety in sentence length and type</li> <li><input type="checkbox"/> Ordinary words used well</li> <li><input type="checkbox"/> Point of view mostly consistent</li> <li><input type="checkbox"/> Answers prompt</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Simple sentences</li> <li><input type="checkbox"/> Basic words</li> <li><input type="checkbox"/> Confusing point of view</li> <li><input type="checkbox"/> Story choppy</li> <li><input type="checkbox"/> Addresses prompt but style is not clear</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Sentence fragments or run-ons</li> <li><input type="checkbox"/> Repeated words</li> <li><input type="checkbox"/> No point of view</li> <li><input type="checkbox"/> Ransom sentences</li> <li><input type="checkbox"/> Prompt not addressed</li> </ul>	
<b>Grammar/ Mechanics</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Correct paragraphing</li> <li><input type="checkbox"/> Dialogue</li> <li><input type="checkbox"/> Few capitalization, usage, punctuation, or spelling errors</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Most paragraphing correct</li> <li><input type="checkbox"/> Dialogue</li> <li><input type="checkbox"/> Some mechanical errors that do not interfere with understanding</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> All one paragraph or unclear</li> <li><input type="checkbox"/> Dialogue unmarked</li> <li><input type="checkbox"/> Mechanical errors that slow down the reading</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> List of sentences</li> <li><input type="checkbox"/> Dialogue confusing or non-existent</li> <li><input type="checkbox"/> Many mechanical errors that detract from story</li> </ul>	
	<b>Student Name</b> _____				<b>Total Score (of 16 possible)</b>

## Appendix C, page 1

### **Vocabulary Lists – for *Aladdin and the Enchanted Lamp & Ali Baba & the Forty Thieves***

#### *Aladdin and the Enchanted Lamp*

#### *Ali Baba & the Forty Thieves*

##### Pages 1-11

Tailor  
Trade  
Admonitions  
Moroccan  
Astrology  
Sorcerer  
Bewildered  
Resemblance  
Lavish  
Awe  
Gestures  
Heir  
Merchant  
Incantation  
Entombed

##### Pages 12-19

Delving  
Enchanted  
Chagrin  
Rage  
Despair  
Engulfed  
Grim  
Genie  
Cinders  
Tarnish  
Sumptuous  
Delicacies  
Aroma  
Greed

##### Pages 20-29

Heralds  
Shuttered  
Proclamation  
Decree  
Flushed  
Conviction  
Anguish  
Petitions  
Solemnly  
Imperceptible  
Vizier  
Audacity  
Disposed  
Dowry  
Stipulation

##### Pages 30-38

Sniveling  
Ornate  
Mosaic  
Crestfallen  
Trifled with  
Contrary

Pages 39-50

Procession  
Salutations  
Entourage  
Inlaid  
Grandeur  
Edifice  
Mar  
Folly

##### Pages 51-56

Divining  
Secluded  
Perished  
Rage  
Oath  
Obliged  
Prosperity  
Dispelled

Pages 57-70

Averted  
Unsheathed  
Abated  
Pardoned  
Apparition  
Phial (vial)  
Beguiled  
Carafe

##### Pages 71-80

Filament  
Merged  
Encasing  
Impenetrable  
Potent  
Imperceptible  
Preened  
Thronged  
Feigned  
Blasphemous

Elder  
Meager  
Charity  
Sheikh  
Concealing  
Brocades  
Dinar  
Bushel  
Charm  
Penetrated  
Trespassers  
Cloak  
Tethered  
Summoned  
Mutilated  
Corpse  
Cobbler  
Awl  
Inherited  
Dervish  
Parchment  
Purveyor  
Seethe  
Scalding  
Entranced  
Avenged

## Appendix C, page 2 Definitions for Vocabulary in Appendix C – page 1

### *Aladdin and the Enchanted Lamp*

#### Pages 1-11

Tailor – someone who makes or alters clothes

Trade – the business of buying and selling

Admonitions – warnings or advice

Moroccan – a person from Morocco, a kingdom of northwestern Africa

Astrology – the study of how the positions of stars and planets supposedly affect people's lives

Sorcerer – someone who performs magic by controlling evil spirits; a wizard

Bewildered – to be confused

Resemblance – to be or look like something or someone

Lavish – generous or extravagant

Awe – a feeling of admiration and respect, mixed with a little fear

Gestures – motions of the head or hands used to communicate a feeling or an idea

Heir – someone who has been, or will be, left money, property, or a title, as in the *heir to a fortune*

Merchant - someone who sells goods for profit

Incantation – recitation of charms or spells to produce a magical effect

Entombed – to place in or as if in a tomb or grave; bury

#### Pages 12-19

Delving – to search deeply

Enchanted – a place or thing that is **enchanted** has been put under a magic spell or seems magical, as in an *enchanted castle*

Chagrin – a feeling of embarrassment or humiliation caused by failure or disappointment

Rage – violent anger

Despair – to lose hope completely

Engulfed – to cover or swallow up someone or something

Grim – gloomy, stern, and unpleasant, as in a *grim expression*

Genie – in tales from the Middle East, a **genie** is a spirit who obeys the person who summons it and grants the person's wishes

Cinders – small pieces of wood or coal that have been partly burned

Tarnish – If something **tarnishes**, it becomes duller or less bright.

Sumptuous – of a size or splendor suggesting great expense; lavish

Delicacies – something pleasing and appealing, especially a choice food

Aroma – a smell that is usually pleasant

Greed – extreme selfishness; wanting everything for oneself

## Appendix C, page 3 Definitions (continued)

### Pages 20-29

Heralds – persons who proclaim important news; a crier or messenger  
Shuttered – to cover the outside of a window with a movable cover to keep out the light or prevent what is outside from being seen from the inside  
Proclamation – something that is announced publicly by someone  
Decree – to give an order or proclaim officially  
Flushed – If you are **flushed**, your face has become red.  
Conviction – a strong belief in something  
Anguish – a strong feeling of misery or distress  
Petitions – a solemn supplication or request to a superior authority  
Solemnly – in a grave or very serious way  
Imperceptible – barely noticeable  
Vizier – a high officer in a Moslem government, especially in the old Turkish Empire  
Audacity – boldness; daring  
Disposed – to make willing or receptive for  
Dowry – the money or property that women in some cultures bring with them when they marry  
Stipulation – a term or condition in an agreement

### Pages 30-38

Sniveling – to cry or complain in a noisy, whining way  
Ornate – richly decorated  
Mosaic – a pattern or picture made up of small pieces of colored stone, tile, or glass  
Crestfallen – dejected; depressed  
Trifled with – Someone who is not to be **trifled with** should be taken very seriously.  
Contrary – the opposite of something

### Pages 39-50

Procession – a number of people walking or driving along a route as part of a public festival, a religious service, or a parade  
Salutations - greetings  
Entourage – a train of attendants, followers, or associates  
Inlaid – to set something like wood or ivory into a surface to form a design  
Grandeur – greatness or splendor  
Edifice – a building, especially one of imposing appearance or size  
Mar – to damage or deface  
Folly – foolishness

## **Appendix C, page 4** **Definitions (continued)**

### Pages 51-56

Divining – the art or act of foretelling future events by means of something supernatural  
Secluded - hidden  
Perished - dead  
Rage – extreme anger  
Oath – a pledge or promise  
Obliged – obligated; to be in debt to another  
Prosperity – extreme wealth  
Dispelled – to rid of by driving away

### Pages 57-70

Averted – to turn away  
Unsheathed – to draw from a case, such as the covering for a knife or sword  
Abated – to reduce in amount  
Pardoned – forgiven or excused  
Apparition – a ghostly figure or a sudden or unusual sight  
Phial (vial) – a small bottle  
Beguiled – to deceive by cheating  
Carafe – a glass bottle for serving water or wine at the table

### Pages 71-80

Filament – a very fine wire or thread  
Merged – when two things join together to form a whole  
Encasing – to enclose in or as if in a case  
Impenetrable – not capable of being entered; unable to go through  
Potent – very strong  
Imperceptible – unable to understand  
Preened – to adorn or trim carefully  
Thronged – a large group of people gathered or grouped closely together  
Feigned – not real; pretended  
Blasphemous – to speak of God or something sacred in an irreverent manner

### *Ali Baba & the Forty Thieves*

Elder - older  
Meager – a very small amount  
Charity – money or other help that is given to people in need  
Sheikh – the head of an Arab tribe, village, or family  
Concealing - hiding  
Brocades – fabrics woven with a raised overall pattern  
Dinar – money in gold or silver used in the Middle East from the 8<sup>th</sup> to the 19<sup>th</sup> century  
Bushel – a unit of dry measure equal to 32 quarts  
Charm – a spell; a small object that some people believe will bring them good luck  
Penetrated – to go through  
Trespassers – those who enter someone's private property without permission

## **Appendix C, page 5**

### **Definitions (continued)**

#### *Ali Baba & the Forty Thieves (cont.)*

Cloak – a coat or covering for the body

Tethered – tied up or tied to something else

Summoned – called to come

Mutilated – destroyed or defaced

Corpse – a dead person

Cobbler – a shoemaker

Awl – a sharp metal tool for making holes in leather or wood

Inherited – to receive money, property or a title from someone who has died

Dervish – a member of any of various Moslem orders of monks who practice the achievement of collective ecstasy through dances and chanting of religious formulas; cultic

Parchment – heavy paper-like material made from the skin of sheep or goats and used for writing on

Purveyor – a person who furnishes food

Seethe – to bubble or boil

Scalding – to burn with very hot liquid or steam

Entranced – to give someone a feeling of wonder or pleasure

Avenged – to take revenge or satisfaction for a wrong done

**Appendix D**  
**Cover for Genie Journal**



**A Study in Literature**

Aladdin and Ali Baba & the  
Forty Thieves

**Name** \_\_\_\_\_

## Appendix E – Genie Journal



Genie Journal – pgs. \_\_\_\_\_

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Genie Journal – pgs. \_\_\_\_\_

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Genie Journal – pgs. \_\_\_\_\_

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## **Appendix F**

# **Ali Baba Journal Page**



# Ali Baba & the Forty Thieves

## Appendix G

### Instructions for and Rubric for Grading Mini - Booklet

**How to Make a Mini-booklet** (adapted from *Hands on History: Explorers*, by Michael Gravois, pg. 27 - There are drawings in this book that make this easier to understand!)

1. Give each student a sheet of  $8 \frac{1}{2}'' \times 11''$  white paper and tell them to fold it in half the "hamburger way" (width-wise). Then have them fold it in half again in the same direction.
2. Now have them fold the long narrow strip they have in half in the opposite direction. Have them crease sides well.
3. Open the paper up so that it is only folded in half the "hamburger way" again (beginning of Step 1).
4. Have students cut halfway down the vertical fold so that when they open the paper completely, they will have a slit in the very center of the paper.
5. Now tell them to open the paper up and turn it horizontally. There should be a hole in the center of the paper where they made the cut.
6. Fold the paper in half the "hot dog" way (length-wise). Push in on both ends of the paper so the slit opens up. Push until the center panels meet and fold the four pages into a book creasing the edges.

#### Rubric for Grading Aladdin Mini-Booklet

	Exemplary 3	Competent 2	Basic 1	Deficient 0
<b>Captions</b>	All pages include an appropriate caption	Most pages include an appropriate caption	Few pages include an appropriate caption	No pages include an appropriate caption
<b>Neatness</b>	All writing is neat and pictures drawn well and colored	Most writing is neat and pictures drawn well and colored	Some writing is neat and pictures drawn well and colored	Little or no writing is neat and pictures drawn well and colored
<b>Illustrations</b>	Every page has a picture that helps illustrate the caption	Most pages have a picture that helps illustrate the caption	Some pages have a picture that helps illustrate the caption	Few or no pages have pictures that help illustrate the captions

Name \_\_\_\_\_ Parent Signature \_\_\_\_\_

Final Grade for Aladdin Mini-booklet (pages 1-5) \_\_\_\_/9 = \_\_\_\_%

Final Grade for Aladdin Mini-Booklet (pages 6-8) \_\_\_\_/9 = \_\_\_\_%

Comments: \_\_\_\_\_

**Appendix H, page 1**  
**Test on the *Arabian Nights***

Name \_\_\_\_\_  
Date \_\_\_\_\_

Literature 3  
*Arabian Nights* Test

Match the following characters with their description.

- |                     |  |
|---------------------|--|
| _____ 1. Aladdin    | a. a princess from Arabia                        |
| _____ 2. Qasim      | b. a leader of thieves                           |
| _____ 3. Sorcerer   | c. a poor woodcutter who finds his fortune       |
| _____ 4. Ali Baba   | d. a ruler; father of a princess                 |
| _____ 5. Marghana   | e. a young boy; rightful heir of vast treasure   |
| _____ 6. Badoura    | f. a crafty villain; a treacherous stranger      |
| _____ 7. Sultan     | g. a wise servant who saves a life and a fortune |
| _____ 8. Abul Faraj | h. a brother who dies because of his greed       |

Circle the correct answer.

9. At the beginning of the story, Aladdin was described as
  - a. a student in an Arabian university.
  - b. a worthless child with no discipline.
  - c. a worthy son of a rich merchant.
  - d. a woodcutter.
10. Who took Aladdin to the cave of riches?
  - a. his rich uncle
  - b. his mother
  - c. an evil sorcerer
  - d. his teacher
11. Why does the author tell us that Aladdin was the only one who could open the cave?
  - a. He had magic stronger than the sorcerer.
  - b. He was the rightful heir of the treasure.
  - c. His mother had given him magic powder.
  - d. He knew the special words to open it.
12. What had the sorcerer given to Aladdin that helped him to escape from the cave?
  - a. some dust
  - b. magic words to say
  - c. a magical sword
  - d. a ring
13. Aladdin's mother was
  - a. happy to see Aladdin could provide whatever they needed.
  - b. scared of the genie and didn't want to see him.
  - c. crazy enough to think Aladdin would never get caught.
  - d. sick in bed and couldn't help Aladdin with anything.

## Appendix H, page 2

### Test on the *Arabian Nights*

14. Qasim was the greedy brother of  
a. Badoura.  
b. Aladdin.  
c. Ali Baba.  
d. Sesame.
15. The magic words that opened the cave were  
a. "Open, Sesame!"  
b. "Open, Caraway!"  
c. "Abracadabra!"  
d. "Hocus Pocus!"

Fill in the blanks.

16. Aladdin fell in love with a \_\_\_\_\_.
17. When Aladdin rubbed the lamp, a \_\_\_\_\_ appeared.
18. Aladdin's \_\_\_\_\_ took many gifts to the sultan to get his permission for Aladdin to marry Badoura.
19. The sultan forgot his promise and let his daughter marry the vizier's \_\_\_\_\_.
20. Aladdin left one \_\_\_\_\_ unfinished in his palace for the sultan to complete.

Answer the following questions with a complete sentence.

21. How did Badoura trap the evil sorcerer the first time? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

22. How did Marghana trick the leader of the thieves with chalk? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

23. Where did the stories in the *Arabian Nights* come from? Who told them first and why? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

24. On a separate sheet of paper, write a short paragraph to tell how greed was shown in *The Tale of Ali Baba and the Forty Thieves*. Make sure you tell who was greedy and what happened because of his/her greed.

25. In the story of *Aladdin and the Enchanted Lamp*, we see a classic trait of Folk Literature; conflict between good and evil. Write another short paragraph to compare the character Aladdin to the sorcerer. Do these characters display good and evil? How? Explain the differences between the two characters and how they both wanted to use the same object, the lamp, for very different purposes.

## Appendix H, page 3 Test Answer Key

### **Matching:**

- 1. e
- 2. h
- 3. f
- 4. c
- 5. g
- 6. a
- 7. d
- 8. b

### **Multiple Choice:**

- 9. b
- 10. c
- 11. b
- 12. d
- 13. b
- 14. c
- 15. a

### **Fill in the blank:**

- 16. princess
- 17. genie
- 18. mother
- 19. son
- 20. window

### **Short Answer:**

21. She made him think that she had grown fond of him and then poisoned him so that he fell unconscious. Then the genie was summoned to take him away.
22. She made marks on every door, resembling the mark he had made on the door of Ali Baba's home so that he would not know which door had been marked first.
23. Legend has it that the stories were devised originally by Scheherazade, the newest wife of a sultan, who was trying to save her own life. She told the sultan stories that so captivated him that he allowed her to survive for one thousand and one nights so that he could continue listening. After this time had passed, he grew to love her and spared her life.
24. **Answers will vary.** Qasim, the brother of Ali Baba, was the greedy one. He was so greedy after finding out about the cave of riches, that he lost his life while trying to steal from it. The thieves who had hidden the treasure in a cave returned while Qasim was attempting to get out after forgetting the magic words "Open, Sesame!" They chopped him up into six pieces and left him at the entrance of the cave to ward off other possible thieves.
25. **Answers will vary.** Aladdin began as a fairly worthless boy in the story, who by a twist of fate became the master of the lamp and the rightful heir to the fortune. He proves to live up to what would be expected of such an heir in some ways. He tends to use the lamp only for good; for food and sustenance, until he breaks the law and falls in love with the princess. At this point, he uses the lamp for his own satisfaction, but still to please the sultan and to gain his favor, which seems to have been his destiny. He uses it to obtain what he would never have been able to obtain otherwise, the princess as his bride. The sorcerer is completely evil. There is nothing of good in him and his use of the lamp proves to be the same. He desires the lamp to have complete control of all and uses evil powers to get all he wants. In the end, good wins and evil loses as in all good folk literature!