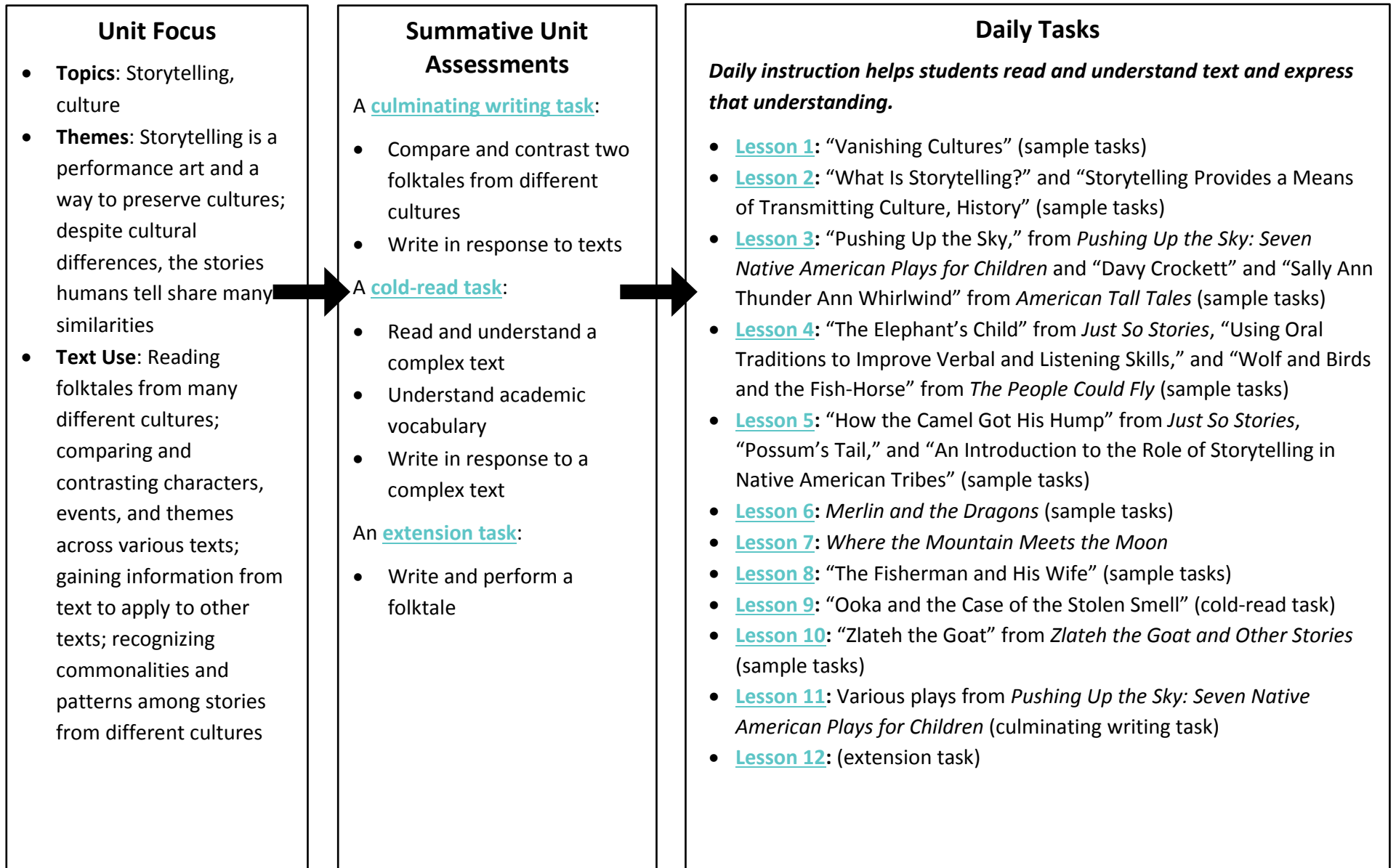


UNIT: PUSHING UP THE SKY

ANCHOR TEXT	UNIT FOCUS
<p><i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac (Drama)</p> <p>RELATED TEXTS</p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none">• <i>Where the Mountain Meets the Moon</i>, Grace Lin• “Wolf and Birds and the Fish-Horse” from <i>The People Could Fly: American Black Folktales</i>, Virginia Hamilton• “Zlateh the Goat” from <i>Zlateh the Goat and Other Stories</i>, Isaac Bashevis Singer• “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” from <i>American Tall Tales</i>, Mary Pope Osborne• <i>Merlin and the Dragons</i>, Jane Yolen• “The Elephant’s Child” and “How the Camel Got His Hump” from Just So Stories, Rudyard Kipling• “The Fisherman and His Wife,” translated by Lucy Crane• “Ooka and the Case of the Stolen Smell,” I. G. Edmonds <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none">• “What Is Storytelling?” National Storytelling Network• “Vanishing Cultures” (pages 10-17), <i>National Geographic Explorer</i>, Pathfinder Edition, May 2011• “Storytelling Provides a Means of Transmitting Culture, History” <i>The Daily Tar Heel</i>, Diana Cunningham• “Using Oral Traditions to Improve Verbal and Listening Skills,” Yale-New Haven Teachers Institute, Joanne Pompano• “An Introduction to the Role of Storytelling in Native American Tribes,” Mary Rajotte <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none">• Zlateh the Goat, PBS (Video)	<p>Students learn that storytelling is a performance art that also transmits knowledge about cultures and life. Through reading different tales from various cultures, students are able to compare and contrast similar themes, topics, and patterns of events. Students learn that despite different cultures and backgrounds, people share common stories. These universal messages help build character and community and preserve cultures.</p> <p>Text Use: Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures</p> <p>Reading: RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5, RL.4.6, RL.4.7, RL.4.9, RL.4.10, RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.5, RI.4.8, RI.4.9, RI.4.10</p> <p>Reading Foundational Skills: RF.4.3a, RF.4.4a-c</p> <p>Writing: W.4.1a-d, W.4.2a-e, W.4.3a-e, W.4.4, W.4.5, W.4.8, W.4.9a-b, W.4.10</p> <p>Speaking and Listening: SL.4.1a-d, SL.4.2, SL.4.4, SL.4.5, SL.4.6</p> <p>Language: L.4.1a-g, L.4.2a-d, L.4.3a-b, L.4.4a-c, L.4.5c, L.4.6</p> <p>CONTENTS</p> <p>Page 183: Text Set and Unit Focus</p> <p>Page 184: <i>Pushing Up the Sky</i> Unit Overview</p> <p>Pages 185-188: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p>Page 189: Instructional Framework</p> <p>Pages 190-209: Text Sequence and Sample Whole-Class Tasks</p>

Pushing Up the Sky Unit Overview



SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK¹

Select a play from *Pushing Up the Sky: Seven Native American Plays for Children* and another folktale we read in the unit. Write an essay in which you compare and contrast the characters, setting, events, and themes of the two tales. Conclude the essay by explaining how the two tales share a common story despite differences in culture. Provide specific details from the text to support your answer. (RL.4.1, RL.4.2, RL.4.3, RL.4.9, W.4.2a-e, W.4.9a)

Teacher Note: The writing should use precise, grade-appropriate words and phrases and demonstrate command of proper grammar, usage, capitalization, punctuation, and spelling. (W.4.2d, L.4.1c-g, L.4.2a-b, L.4.3a-b, L.4.6) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and to improve student writing ability. (W.4.4, W.4.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> • Topics: Storytelling, culture • Themes: Storytelling is a performance art and a way to preserve cultures; despite cultural differences, the stories humans tell share many similarities • Text Use: Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures 	This task assesses: <ul style="list-style-type: none"> • Comparing and contrasting two folktales from different cultures • Writing in response to texts 	Read and understand text: <ul style="list-style-type: none"> • Lesson 3 (sample tasks included) • Lesson 5 (sample tasks included) Express understanding of text: <ul style="list-style-type: none"> • Lesson 4 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 11 (use this task)

¹ Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK²

Read “Ooka and the Case of the Stolen Smell” by I. G. Edmonds independently. Then answer a combination of multiple-choice and constructed-response questions³ about the text, using evidence for all answers. Sample questions:

1. Summarize the events of the folktale. (RL.4.1, RL.4.2, W.4.9a, W.4.10)
2. How does the shopkeeper act like a *miser* in the story? Be sure to use specific details from the story to support your explanation. (RL.4.1, RL.4.2, RL.4.3, RL.4.4, L.4.4a, W.4.9a, W.4.10)
3. What is the meaning of *infuriated*? Use your knowledge of root words and affixes to determine the meaning. Verify the meaning in context. (RL.4.4, L.4.4a, L.4.4b)
4. Was Judge Ooka’s verdict fair? Explain your opinion using reasons and examples from the text. (RL.4.1, RL.4.2, W.4.1a-d, W.4.4, W.4.9a, W.4.10, L.4.1a-g, L.4.2a-d, L.4.3a-b, L.4.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts? <ul style="list-style-type: none">• Topics: Storytelling, culture• Themes: Storytelling is a performance art and a way to preserve cultures; despite cultural differences, the stories humans tell share many similarities• Text Use: Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures	What shows students have learned it? <p>This task focuses on:</p> <ul style="list-style-type: none">• Reading and understanding a complex text• Understanding academic vocabulary• Writing in response to a text	Which tasks help students learn it? <p>Read and understand text:</p> <ul style="list-style-type: none">• Lesson 5 (sample tasks included)• Lesson 6 (sample tasks included) <p>Express understanding of text:</p> <ul style="list-style-type: none">• Lesson 7• Lesson 8 (sample tasks included)• Lesson 9 (use this task)

² Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

³ Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK⁴

- Divide the class into pairs or small groups. Have each group write its own folktale to perform. They can start with the pourquoi tales they wrote in Lesson 5. (**RL.4.2, RL.4.9, RI.4.9, W.4.3a-e, L.4.1a-g, L.4.2a-d, L.4.3a-b, L.4.6**) Groups should consider the following when writing their folktale:
 - What do you want to teach your readers?
 - Are you going to teach a lesson about nature or teach a lesson about character (e.g., the importance of working together)?
 - What elements of culture do you want to show in your tale?
 - Your folktale must reflect some knowledge you've gained about folktales and how they reflect the cultures in which they are written.
 - Refer to the Quality Storytelling anchor chart begun in Lesson 2. Ensure that you include similar elements in your tale.
- Use a writing process similar to the one used in Lesson 2.
- Have groups perform their folktale for the class, using props, visual displays (can include costumes), and/or audio recordings. (**SL.4.4, SL.4.5, SL.4.6, L.4.3c**)
- After the performance, ask the audience to identify the lesson and cultural elements in the tale. (**SL.4.2, SL.4.3**) Then have each group lead a discussion about how they interpreted their tale in the performance and answer any audience questions. (**SL.4.1c-d**)

Teacher Note: *This activity provides an excellent opportunity to focus on dialogue and how dialogue reveals the traits of characters. Students should be provided with the opportunity to search for Readers' Theatre scripts online, especially those that retell well-known stories, such as fairy tales. This will provide students with an opportunity to see how a literary text can be transformed into a drama to be performed by actors. Students should also be reminded to keep the culture of their tale in mind when writing their drama as folktales are a way to learn about the culture of a people.*

⁴ **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<p>What should students learn from the texts?</p> <ul style="list-style-type: none"> • Topics: Storytelling, culture • Themes: Storytelling is a performance art and a way to preserve cultures; despite cultural differences, the stories humans tell share many similarities • Text Use: Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures 	<p>What shows students have learned it?</p> <p>This task focuses on:</p> <ul style="list-style-type: none"> • Writing and performing a folktale 	<p>Which tasks help students learn it?</p> <p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 1 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 2 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 12 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)⁵ to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



⁵ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

NOTE ABOUT THE LESSONS: Throughout this unit, students will build knowledge about folktales and cultures. Students will progressively build knowledge using the following tools throughout the unit.

- **Vocabulary notebook:** Students create and maintain an a notebook to store vocabulary throughout the unit. Words will then be transferred to a class vocabulary display for students to use in their writing. Begin in Lesson 1.
- **Class culture chart:** Students will record details they learn about the various cultures being studied through their folktales. They will use this chart to draw comparisons among the different stories that transcend cultural differences. Begin in Lesson 1.
- **Quality storytelling anchor chart:** The class creates a chart of the elements of strong storytelling and folktales throughout the unit. Students are then asked to incorporate similar elements into their own folktales for the Extension Task. Begin in Lesson 2.

TEXT SEQUENCE	TEXT USE
<p>LESSON 1:⁶</p> <p>“Vanishing Cultures” (pages 10-17), <i>National Geographic Explorer</i>, Pathfinder Edition, May 2011</p>	<p>TEXT DESCRIPTION: This text describes several cultures that are threatened, making the case for storytelling as a way to preserve culture. To access the text, click on the “Projectable Edition” (halfway down the page) after clicking on the provided text link.</p> <p>TEXT FOCUS: This text is useful for setting up the argument that cultures can be revealed and preserved through storytelling. The text is complex and can be used as a model for student writing, as it incorporates words, sentences, and structure worthy of imitating. Focus students on determining the main idea and analyzing the structure of the sentences and the overall piece, including how the illustrations enhance the text. (RI.4.2, RI.4.5)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students listen to the article read aloud, and then read the article to practice oral fluency. Students engage with the vocabulary of the text, and then participate in a class discussion to demonstrate understanding of the main ideas and structure of the article. Lastly, students write in response to the article.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Project the article and read it aloud once as students follow along. • Have students create a vocabulary notebook to organize important vocabulary from the texts in the unit. For this text, have students include <i>inspired, cultures, vanishing/vanished, ways of life, customs, uncertain, roamed, passed down, banned, remain, and constantly</i>. <ul style="list-style-type: none"> ○ Display the words and phrases for the whole class using a vocabulary display. (RI.4.4)

⁶ **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Have students define the words and phrases in context. (L.4.4a, L.4.5b) ○ Then have them verify the preliminary definitions using a dictionary. (L.4.4c) ○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using semantic maps.⁷ (L.4.5c) ○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (L.4.3a, L.4.6) <ul style="list-style-type: none"> ● Engage students in repeated oral readings of the article to build oral reading fluency. Model for students how to read each page aloud, marking the phrasing breaks and pauses.⁸ Have them read the passage chorally, using the phrase markers. Then have student pairs practice reading each page aloud using paired reading.⁹ Circulate around the room to monitor students' oral reading accuracy and fluency. (RF.4.4b) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> ● Conduct a class discussion that engages students in rereading the text and answering questions to demonstrate understanding of the structure of the text; connections between words, phrases, sentences, and paragraphs; and the various ways the author supports the points made in the text. (RI.4.2, RI.4.5, RI.4.8) Ensure that students use accountable talk¹⁰ throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) <p>Possible questions:</p> <ul style="list-style-type: none"> ○ Reread page 11. (RI.4.10) How does the image support the written text? (RI.4.7) List elements of culture and custom that are unique to the Huli. (RI.4.8) How have they maintained their culture? Reread the following sentence from the third paragraph: "These groups are torn from their past and pushed toward uncertain futures." Explain what this statement means. (RI.4.1, RI.4.2, L.4.5a) What is a main idea of this section of the text? (RI.4.2) How does this page introduce the rest of the article?¹¹ (RI.4.5)

⁷ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

⁸ <http://www.interventioncentral.org/academic-interventions/reading-comprehension/phrase-cued-text-lessons>

⁹ http://www.fcrr.org/studentactivities/F_024b.pdf

¹⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹¹ This is a problem-solution essay. The problem is introduced in the beginning, evidence is provided to explain the problem, and the conclusion provides a call to action to prevent the loss of the cultures discussed in the text. Within each smaller section, there are different organizational structures.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Reread pages 12 and 14. Identify the transitions on these pages.¹² How do transition words and phrases signal the organization of these sections? (RI.4.5) What problem is explained in these sections of the text? (RI.4.2) What evidence does the article provide to support the position that the current situation is a problem? (RI.4.1, RI.4.8) ○ Reread the last paragraph of the article on page 17. What is both a benefit and drawback of change over time? (RI.4.3) What is the problem the article presents? How does the article suggest the problem be solved? (RI.4.2, RI.4.5, RI.4.8) How do the images in the text support your understanding of the main ideas? (RI.4.7) ● Create a class Culture Chart to record various information about cultures gathered throughout the unit. Have students keep an individual copy in their notes or in a reading log. The chart will have the following columns: <ul style="list-style-type: none"> 1. Name of the culture, group of people, etc. 2. Location 3. Defining characteristics 4. How culture is maintained 5. Titles or descriptions of stories 6. Themes of traditional stories 7. Characters (any recurring characters?) 8. Events (any patterns?) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> ● Have students analyze the structure of the sentences in the article to identify the prepositional phrases and to combine and/or rearrange the structure of the sentences. For example: <ul style="list-style-type: none"> ○ Read the following sentences from the text: <ul style="list-style-type: none"> ▪ “Fresh flowers from her jeweled crown come loose and fall to the floor as she moves her head.” ▪ “They think they do not have time for old stories.” ▪ “The lone hunter’s horse races through the snowy mountains.” ▪ “The hunter lifts the hood from the head of the golden eagle perched on his arm.”

¹² For thousands of years, now, yet

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ▪ “The secrets of eagle hunting were passed down to this hunter through his family.” <ul style="list-style-type: none"> ○ Identify and discuss the use of prepositional phrases in these sentences, identifying the details that would be missing if the prepositional phrases were not used. (L.4.1e) • Have students write a response to the following prompt: According to the article, why must we preserve cultures? Provide examples from the article to illustrate how we can preserve cultures. Ensure that students use at least one prepositional phrase. (L.4.1c, L.4.1e, L.4.1f)
<p>LESSON 2:</p> <p>“What Is Storytelling?” National Storytelling Network</p> <p>“Storytelling Provides a Means of Transmitting Culture, History” from <i>The Daily Tar Heel</i>, Diana Cunningham</p> <p><i>Where the Mountain Meets the Moon</i>, Grace Lin</p>	<p>TEXT DESCRIPTION: These texts are informational articles explaining the importance of storytelling and literature as a means of preserving a culture.</p> <p>In <i>Where the Mountain Meets the Moon</i>, a young girl named Minli spends her days working hard in the fields and her nights listening to her father tell fantastic tales. But Minli believes these enchanting stories and embarks on an extraordinary journey to find the Old Man of the Moon and ask him how her family can change their fortune.</p> <p>TEXT FOCUS: These texts are a great way to introduce the unit focus of studying a culture through its literature.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students listen to both articles read aloud and work with the academic vocabulary. Then they engage in a class discussion about the articles to demonstrate understanding about storytelling. Finally, students write an essay about the importance of storytelling.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Both articles are complex. Read them aloud to students. Project the text so students can follow along. • Have students continue creating their vocabulary notebook. <ul style="list-style-type: none"> ○ For “What Is Storytelling?” have students include <i>valuable, essential, vibrant, practitioners, promoting, distinguish, involves, interactions, emerges, coordinated, extensively, intersection, and diverse</i>. ○ For “Storytelling Provides a Means of Transmitting Culture, History,” have students include <i>transmitting, moral, renowned, context, evolved, anecdote, deliberately, capture, vulnerability, and overshadowed</i>. ○ Display the words and phrases for the whole class using a vocabulary display. (RI.4.4) ○ Have students define the words and phrases in context. (L.4.4a) ○ Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (L.4.4b, L.4.4c)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using semantic maps.¹³ (L.4.5c) ○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (L.4.3a, L.4.6) ● Independent Reading: Provide structured time (approximately 20 minutes daily) in class for students to read <i>Where the Mountain Meets the Moon</i> independently. Students might also need to read at home if they are not able to finish during class. Ensure that students are keeping track of their progress in the novel and recording any questions or reflections they may have. Students should be held accountable for their independent reading. (RL.4.10, RF.4.3a, RF.4.4.a, RF.4.4c) Options for assessment of independent reading: <ul style="list-style-type: none"> ○ Create an assessment (similar to the structure of the cold-read task) based on <i>Where the Mountain Meets the Moon</i> for students to take at the end of the unit. ○ Provide students with a reading standard each week. Have them write at least a one-page response that applies that standard to the novel. For example, give students standard RL.4.3. They must then describe Minli in depth. Or give students standard RL.4.6. They must explain the point of view from which the story is told and explain how telling it from a different point of view would change the meaning or effect of the text. ○ Complete a project about the novel to demonstrate their understanding of the characters, plot, and themes. <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> ● Conduct a class discussion that engages students in rereading “What Is Storytelling?” and answering questions to demonstrate an understanding of storytelling and what makes it different from other familiar art forms. Ensure that students use accountable talk¹⁴ throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) Possible questions: <ul style="list-style-type: none"> ○ What is the stated purpose of “What Is Storytelling?” How is the article organized to support its stated purpose? (RI.4.1, RI.4.2, RI.4.5) ○ Define <i>storytelling</i>. Create a T-chart with the following headings: “Storytelling is…” and “Storytelling is not…” (RI.4.1, RI.4.2, RI.4.3, RI.4.4, RI.4.8)

¹³ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁴ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Compare and contrast storytelling to the following art forms: written text, live theater/plays, and stand-up comedy. What distinguishes storytelling from those art forms? (RI.4.3) Record your comparisons using a graphic organizer (e.g., a four-circle Venn diagram) or in a reading log. ○ According to “Storytelling Provides a Means of Transmitting Culture, History,” what are the reasons people tell stories? ○ Reread the following quotations from “Storytelling Provides a Means of Transmitting Culture, History”: <ul style="list-style-type: none"> ▪ “‘Stories from across the world deal with the core of what it means to be human,’ said Professor Glenn Hinson, chairman of the UNC curriculum in folklore.” ▪ “‘All stories have a purpose,’ Zug said.” ▪ “‘Stories develop from the needs and enthusiasms of a society. ‘They might have a moral, like no matter how big you are there is someone bigger, or be kind to strangers,’ said Sturm.” ▪ “‘All stories are reflections of a particular culture, and oral traditions have been a part of human societies since ancient history—from the <i>1001 Arabian Nights</i> tale to <i>The Odyssey</i>. The Grimm Brothers first recorded folk narrative in their collection of fairy tales in the 1800s, preserving them in their original context. But the stories of modern culture have evolved to fit the times.” ▪ “‘According to Hinson, stories are a natural reflection of society: ‘The essential human conflicts—rites of passage, fear of the unseen—these things invite drama and stories.’” ○ Select one of the quotations. Explain what it means by putting it into your own words. Then explain how it connects to a main idea of “What Is Storytelling?” (RI.4.2, RI.4.3, RI.4.9) ● Explain to students that they will be asked to conduct a storytelling performance at the end of the unit as part of the Extension Task. Create a class anchor chart¹⁵ that lists quality characteristics of storytelling. This chart can serve as a rubric for students to guide their storytelling development process when they work on the Extension Task. Begin the chart by titling it “Quality Storytelling” or something similar. Then ask students questions about storytelling (see below). Record their answers on the chart in statements. Add to and refer back to the chart throughout the unit. Possible questions: <ul style="list-style-type: none"> ○ How does a quality storyteller enhance the experience of a folktale? (RL.4.7) ○ What is the difference between reading a folktale silently and listening to a storyteller telling a folktale? ○ How do storytellers use folktales to teach about other cultures?

¹⁵ http://www.engageny.org/sites/default/files/resource/attachments/anchor_charts.pdf

TEXT SEQUENCE	TEXT USE
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Ask students to review their response from Lesson 1. Then have them expand their original response and write an essay in response to the following prompt: What are the purposes of storytelling? Why is it important? Ensure that students introduce and organize their ideas, provide reasons and support from the three texts read in the unit, use grade-appropriate vocabulary and transitions from the display, and provide a conclusion. (RI.4.9, W.4.1a-d, W.4.9b, W.4.10, L.4.6) Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an answer frame¹⁶ to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback). Use the following process with students: <ul style="list-style-type: none"> ○ Students identify their writing task from the prompt provided. ○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the student’s opinion. (RI.4.1, W.4.1b, W.4.9b) ○ Once students have completed the evidence chart, ask them to look back at the writing prompt to remind themselves what kind of response they are writing and think about the evidence they found. ○ Student pairs review each other’s evidence charts and offer feedback. (W.4.5) ○ Students develop a main idea statement.¹⁷ This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (W.4.1a) ○ Students complete a first draft. ○ The class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete. <ol style="list-style-type: none"> 1. Read the first two sentences. Identify and underline the main idea sentence that introduces the topic. (RI.4.2) If there is no main idea sentence, write in the margin, “Missing main idea sentence.” 2. Underlined main idea sentence. Verify that the correct sentence is underlined. Read the full paragraph. Circle related information grouped together. List at least one detail that supports the main idea sentence. (RI.4.2)

¹⁶ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁷ Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml

TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> 3. Read the full paragraph. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (RI.4.1, RI.4.8) 4. Review the sentences and locate any prepositional phrases. Ensure that they are used correctly. Highlight any possible errors in green. If there are no prepositional phrases, suggest where one could be added. (L.4.1e) 5. Ensure that the sentences are complete. Make note of any possible fragments or run-ons. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.4.1f) 6. Circle strong vocabulary words in the text, including those from the vocabulary notebook and display. If none of those words are used, make a suggestion for where they can be added. (RI.4.4, L.4.3a, L.4.6) 7. Highlight any potential spelling or grammatical mistakes in yellow, including using commonly confused words incorrectly (e.g., to, too, two; there, their, they're), using incorrect capitalization, or misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (L.4.1a, c-d, g; L.4.2a-d; L.4.3b) 8. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (W.4.4, W.4.5) <ul style="list-style-type: none"> • Students complete a final draft.
<p>LESSON 3:</p> <p>“Pushing Up the Sky” from <i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac</p> <p>“Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” from <i>American Tall Tales</i>, Mary Pope Osborne and Michael McCurdy</p>	<p>TEXT DESCRIPTION: “Pushing up the Sky” is a play from a collection of folktales told by American Indians. The play shows various aspects of American Indian culture. “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” are American tall tales that provide insight into the traits valued on the Western frontier.</p> <p>TEXT FOCUS: These texts can be used to focus students on identifying aspects of culture through literature. In each of the texts, students should focus on the interaction between the various story elements (e.g., characters and how they interact with the setting, nature, or animals). The texts are appropriate to be read independently at the 4th grade level and provide multiple opportunities for determining the meaning of colloquial language and figurative language through the use of context. (L.4.4a-c, L.4.5a-c) The text is also rich in language and written in a manner that allows for fluency practice with choral readings. (RF.4.4a-c)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students learn about conventions and terminology of drama and read a play aloud. Students summarize the play and determine a theme. Then students read American tall tales. They continue to fill out the class Culture Chart begun in Lesson 1. They also write an essay comparing common themes and ideas across literary texts from different cultures.</p>

TEXT SEQUENCE	TEXT USE
	<p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Ask students (or groups of students) to read aloud different roles in “Pushing Up the Sky.” (RF.4.4b) Prior to reading, go over the conventions and terminology of drama (e.g., speech, line, stage directions, narrator) so students know when to speak and how to act. (RL.4.5) Access a sample lesson¹⁸ for this through LearnZillion. • Summarize the events of the play using a Somebody-Wanted-But-So chart.¹⁹ (RL.4.2) • Conduct a class discussion that focuses on the lesson taught in “Pushing Up the Sky.” (RL.4.2) Ensure that students use accountable talk²⁰ throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) Possible questions:²¹ <ul style="list-style-type: none"> ○ What advice did the elder give that did more than solve the simple need to find a common word for working together? ○ Why aren’t the people successful in pushing up the sky the first time they try? ○ What do you think was the point of thinking about the problem for a while before answering? ○ Do we modern folks expect an immediate response or will we wait for a wise response? ○ The old man did not explain his reasoning for his decisions. Why did the people go along unquestioningly? • Have students add an entry on the class Culture Chart (begun in Lesson 1) for “Pushing Up the Sky.” Make sure students also update their personal copies of the charts. • Read aloud the Notes on the Story and “Davy Crockett” and remind students of the characteristics of tall tales. (Teacher Note: Students read tall tales in the grade 3 Louisiana Purchase unit and discussed the characteristics using this Tall Tale checklist.²²) Then read aloud the Notes on the Story and project the text of “Sally Ann Thunder Ann Whirlwind.” Divide the class into pairs and have students partner read²³ the text. (RL.4.10) When finished with this complete text, place the text in the classroom library for independent reading. (RF.4.3a, RF.4.4a, RF.4.4c)

¹⁸ <http://learnzillion.com/lessons/2011-explain-how-a-playwright-tells-a-story-by-examining-structural-elements-of-a-drama>

¹⁹ <http://2.bp.blogspot.com/-AYF2i3jrwg4/TqSu4jW7x3I/AAAAAAAAADY/GY9BRJk-u4o/s1600/Slide1.JPG>

²⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²¹ <http://discoveringourstory.wisdomoftheelders.org/story-4-pushing-up-the-sky>

²² http://www.readwritethink.org/files/resources/lesson_images/lesson327/rubric.pdf

²³ http://www.fcrr.org/studentactivities/F_022b.pdf

TEXT SEQUENCE	TEXT USE									
	<ul style="list-style-type: none"> • Have students continue creating their vocabulary notebook. <ul style="list-style-type: none"> ○ For “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind,” have students include <i>legendary, concentrated, throttled, civilization, boasting, opponent, restless, reputation, commenced, straggling, thumped, remarkable, intersection, abiding, boldness, ingenuity, obliged, extraordinary, stammered, and incident</i>. ○ Display the words and phrases for the whole class using a vocabulary display. (RL.4.4) ○ Have students define the words and phrases in context. (L.4.4a) ○ Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (L.4.4b, L.4.4c) ○ Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (L.4.3a) ○ Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) using semantic maps.²⁴ (L.4.5c) ○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (L.4.3a, L.4.6) • Have students locate figurative language in the text and compare the literal meaning with the meaning developed through context. (L.4.4a, L.4.5a) This can be done on a graphic organizer with three columns: (1) List the figurative phrase, (2) Illustrate the literal meaning, and (3) Illustrate the figurative meaning. Then, as a class, discuss the use and purpose of figurative language and colloquialisms in the text (e.g., <i>varmint, feller, yellow-bellied, yowled, sallied</i>) and how they reveal aspects of characters and culture. (RL.4.3, RL.4.4, L.4.3c, L.4.5b) Ask students to record their thoughts: <table border="1" data-bbox="548 1052 1816 1292" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th data-bbox="548 1052 850 1166">Character</th> <th data-bbox="850 1052 1333 1166">Description (e.g., thoughts, feelings, and actions, including words and phrases from the text)</th> <th data-bbox="1333 1052 1816 1166">What do their descriptions reveal about what people valued on the Western frontier?</th> </tr> </thead> <tbody> <tr> <td data-bbox="548 1166 850 1214">Davy Crockett</td> <td data-bbox="850 1166 1333 1214"></td> <td data-bbox="1333 1166 1816 1214"></td> </tr> <tr> <td data-bbox="548 1214 850 1292">Sally Ann Thunder Ann Whirlwind</td> <td data-bbox="850 1214 1333 1292"></td> <td data-bbox="1333 1214 1816 1292"></td> </tr> </tbody> </table> 	Character	Description (e.g., thoughts, feelings, and actions, including words and phrases from the text)	What do their descriptions reveal about what people valued on the Western frontier?	Davy Crockett			Sally Ann Thunder Ann Whirlwind		
Character	Description (e.g., thoughts, feelings, and actions, including words and phrases from the text)	What do their descriptions reveal about what people valued on the Western frontier?								
Davy Crockett										
Sally Ann Thunder Ann Whirlwind										

²⁴ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> Have students add an entry on the class Culture Chart (begun in Lesson 1) for “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” (they can be on the same entry). Make sure students also update their personal copies of the charts. There is a map at the beginning of the text that can help students with the location. Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit. (RL.4.10, RF.4.3a, RF.4.4a, RF.4.4c) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> Have students respond in writing to the following prompt: How do folktales show the interaction of people with nature? Provide examples from “Pushing Up the Sky,” “Davy Crockett,” and “Sally Ann Thunder Ann Whirlwind” to support your ideas. (RL.4.1, RL.4.2, RL.4.3, RL.4.9, W.4.2a-d, W.4.4, W.4.9a, W.4.10) Use a similar process with students as was done in Lesson 2.
<p>LESSON 4:</p> <p>“The Elephant’s Child” from <i>Just So Stories</i>, Rudyard Kipling (Video)²⁵</p> <p>“Using Oral Traditions to Improve Verbal and Listening Skills,” Yale-New Haven Teachers Institute, Joanne Pompano</p> <p>“Wolf and Birds and the Fish-Horse” from <i>The People Could Fly: American Black Folktales</i>, Virginia Hamilton</p>	<p>TEXT DESCRIPTION: “The Elephant’s Child” is from a collection of stories that explain in a very unusual and entertaining way how the world was created, and teach children to understand the relationships between humans and animals. “Wolf and Birds and the Fish-Horse,” from a collection of African American folktales, is a trickster tale.</p> <p>TEXT FOCUS: Each of these texts provides opportunity for students to gain insight into different cultures. Each text provides extensive examples of the authors’ use of personification of animals. (RL.4.9) The text of the article is complex, and it should be used to support students’ understanding of how African Americans used storytelling as a means of preserving the culture that had been brought from Africa as well as being a means of escape for them. The stories were told orally for years before being recorded in writing.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read the texts to examine the authors’ choices in characterization, language. They will fill out entries on the class Culture Chart for the two folktales. The lesson concludes with students writing a comparison and contrast composition.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> Have students work with a partner to read “The Elephant’s Child.” As students partner read, the teacher should facilitate and listen to each student’s reading to determine proficiency in their oral reading. (RF.4.4a-c) Read aloud Parts I-III or just sections (depending on student needs) of “Using Oral Traditions to Improve Verbal and Listening Skills.” Have students summarize the new information in notes, focusing on what makes African storytelling unique. (RI.4.2, RI.4.3, RI.4.8, SL.4.2) Add details to the class Quality Storytelling anchor chart begun in Lesson 2. Have students note any additions to the chart questions below:

²⁵ <http://www.youtube.com/watch?v=6smTRZRanpk>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ How does a quality storyteller enhance the experience of a folktale? (RL.4.7) ○ What is the difference between reading a folktale silently and listening to a storyteller telling a folktale? ○ How do storytellers use folktales to teach about other cultures? ● Then read aloud “Wolf and Birds and the Fish-Horse” in one reading with limited interruption to better demonstrate the utilization of dialect by Virginia Hamilton in her writing. ● Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit. (RL.4.10, RF.4.3a, RF.4.4a, RF.4.4c) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> ● Following the reading of each folktale, conduct a discussion (either as a whole class or in pairs) that engages students in focusing on the deeper meaning in the text. Ensure that students use accountable talk²⁶ throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.2, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) Possible questions: <ul style="list-style-type: none"> ○ Where and when does the story take place? Support your answer with the evidence from the text. (RL.4.1, RL.4.3) ○ Who is the main character in each story? Describe him or her. (RL.4.1, RL.4.3) ○ What problem(s) does the main character face and how does he overcome them? (RL.4.1, RL.4.3) ○ List the characters in each story. Describe their appearance. What are their special features? Do you meet the same characters in other stories? Do they look or act the same? Or are they totally identical? Be specific and give examples from the text. (RL.4.1, RL.4.3) ○ Reread each story and think about the author’s writing technique and style. Analyze the author’s language, selection of words, the special effects, and the extensive use of personification. How do these choices impact the reader? (RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.9, L.4.5a) ● Have students add two entries on the class Culture Chart (begun in Lesson 1)—one for “The Elephant’s Child” and one for “Wolf and Birds and the Fish-Horse.” Make sure students also update their personal copies of the charts.

²⁶ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> Have students write a response to the following prompt: How are the stories similar? How are they different? Support your answer with specific details from both folktales. (RL.4.1, RL.4.3, RL.4.9, W.4.2a-e) Use a similar process with students as was done in Lesson 2.
<p>LESSON 5:</p> <p>“How the Camel Got His Hump” from Just So Stories, Rudyard Kipling</p> <p>“An Introduction to the Role of Storytelling in Native American Tribes,” Mary Rajotte</p> <p>“Possum’s Tail” from <i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac</p>	<p>TEXT DESCRIPTION: “How the Camel Got His Hump” is from a collection of fantasy tales written to explain various phenomena about animals, such as how a camel got a hump. “Possum’s Tail” is a play from a collection of folktales told by American Indians. The play shows various aspects of American Indian cultures.</p> <p>TEXT FOCUS: These stories can be related to the American Indian legends, which helped to explain phenomena in nature that people were unable to explain any other way. If mythology has already been studied, a correlation can be drawn between these pourquoi tales and early myths.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students discuss the definition of <i>pourquoi tales</i>, and then read two pourquoi tales from different cultures. Students continue to complete their Culture Chart begun in Lesson 1 and the Quality Storytelling anchor chart begun in Lesson 2. The lesson concludes with students writing their own pourquoi tale for the class library.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> Have students read “How the Camel Got His Hump” independently. (RL.4.10) <ul style="list-style-type: none"> Read aloud “An Introduction to the Role of Storytelling in Native American Tribes.” Have students summarize the new information in notes, focusing on the importance of storytelling to American Indians. (RI.4.2, RI.4.3, RI.4.8, SL.4.2) Discuss with students how the myths and pourquoi tales are not unique to American Indians, as “How the Camel Got His Hump” is written by an Englishman born in India. Add details to the class Quality Storytelling anchor chart begun in Lesson 2. Have students note any additions to the chart questions below: How does a quality storyteller enhance the experience of a folktale? (RL.4.7) What is the difference between reading a folktale silently and listening to a storyteller telling a folktale? How do storytellers use folktales to teach about other cultures? Ask students (or groups of students) to read aloud different roles in “Possum’s Tail.” (RF.4.4b) Prior to reading, review conventions and terminology of drama (e.g., speech, line, stage directions, narrator) so students know when to speak and how to act. (RL.4.5) Have students continue creating their vocabulary notebook.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ For “How the Camel Got His Hump” and “Possum’s Tail,” have students include <i>idle</i>, <i>plough</i>, <i>bearing</i>, <i>lolloping</i>, and <i>improvise</i>. Display the words and phrases for the whole class using a vocabulary display. (RL.4.4) ○ Have students define the words and phrases in context. (L.4.4a) ○ Then have them verify the preliminary definitions using a dictionary. (L.4.4c) ○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using semantic maps.²⁷ (L.4.5c) ○ As words are continually added throughout the unit, encourage students to use the words in discussion and writing, focusing on selecting words for precision of meaning and effect. (L.4.3a, L.4.6) <ul style="list-style-type: none"> ● Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit. (RL.4.10, RF.4.3a, RF.4.4a, RF.4.4c) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> ● Following the reading of each text, provide student pairs with index cards labeled with specific events from the text. Have them place the events in sequential order and discuss with their partner how each event in the text builds on the previous event and leads to the next. (RL.4.1, RL.4.2) Lastly, have students describe the thoughts, feelings, and actions of the main characters in each text and explain how their actions contribute to the sequence of events. (RL.4.3, L.4.3c) ● Conduct a class discussion that focuses students on identifying the commonalities across pourquoi tales. (RL.4.9) Ensure that students use accountable talk²⁸ throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) Possible questions: <ul style="list-style-type: none"> ○ What “why” question, if any, is answered by each story? ○ What lessons do the legends teach? ○ How do these two stories relate to “The Elephant’s Child” in the previous lesson? ● Have students add two entries on the class Culture Chart (begun in Lesson 1)—one for “How the Camel Got His Hump” and one for “Possum’s Tail.” Make sure students also update their personal copies of the charts.

²⁷ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²⁸ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> Have students write an original pourquoi tale explaining how an animal got a unique feature. Ask them to model their tale off the tales read in this lesson, incorporating figurative language, vocabulary, and sentence structure similar to texts throughout the unit. (RL.4.9, W.4.3a-e, W.4.4, W.4.10, L.4.1a-g, L.4.2a-d, L.4.3a-b, L.4.6) Some possible suggestions for animals and unique traits might be how ducks got webbed feet, how a beaver got a flat tail, why a bear growls, or why a giraffe has a long neck. Have students write their stories using a process similar to writing done in Lesson 2. Then have students publish their stories, using technology and adding illustrations. (W.4.6, SL.4.5) Place the texts in the classroom library for other students to read independently. (RF.4.3a, RF.4.4a-c)
<p>LESSON 6:</p> <p><i>Merlin and the Dragons</i>, Jane Yolen</p>	<p>TEXT DESCRIPTION: This story, based on Arthurian legend, portrays Merlin telling young Arthur of his true legacy, thus alleviating the young king’s doubts as to his claim to the throne.</p> <p>TEXT FOCUS: This story provides students with an additional opportunity to read a text and convert that text into a drama as they continue to prepare for the extension task. (RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.9, RL.4.10)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students will read this tale, and then discuss how to convert it into a drama to be performed.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> Read aloud <i>Merlin and the Dragons</i>. A first reading should be done with little to no interruption for the students to gain an understanding of the overall structure of the story. Have students continue creating their vocabulary notebook. <ul style="list-style-type: none"> For <i>Merlin and the Dragons</i>, have students include <i>knowingly, withdrawing, companionship, rarely, ruthless, unjustly, declared, tattered, whomever, bedraggled, insolence, recognition, foretold, conviction, hesitated, descended, and eventually</i>. Display the words and phrases for the whole class using a vocabulary display. (RL.4.4) Have students define the words and phrases in context. (L.4.1a, L.4.4a) Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (L.4.4b, L.4.4c) Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (L.4.3a)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) using semantic maps.²⁹ (L.4.5c) ○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (L.4.3a, L.4.6) ● Divide the class into pairs. Have pairs create a vocabulary list of the words added from <i>Merlin and the Dragons</i> to the vocabulary notebook. Ask students to practice pronouncing the words on the vocabulary list with a partner. Then have the pairs take turns reading aloud a paragraph³⁰ from <i>Merlin and the Dragons</i> to each other. (RF.4.3a, RF.4.4a-c) ● Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit to prepare for the cold-read task. (RL.4.10) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> ● Conduct a class discussion about the literary elements of the story and how those elements might be represented in a dramatic interpretation of the text. (Teacher Note: <i>This activity provides a lead-up to the extension task. The more in-depth a discussion the students can have, the better prepared they will be to rewrite a folktale as a drama.</i>) Ensure that students use accountable talk³¹ throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) Possible questions: <ul style="list-style-type: none"> ○ What is the author of the story attempting to teach the reader? (RL.4.2, RL.4.9) ○ Choose a character from <i>Merlin and the Dragons</i>. How does Yolen introduce and develop the character (e.g., dialogue, actions, narration)? (RL.4.1, RL.4.3) ○ How might this story be acted by a storyteller? What would the storyteller have to add to the text in order for the story to work as a drama? How would the storyteller set up the story without simply giving a long explanation of what was going on? (RL.4.2, RL.4.3, SL.4.4, SL.4.6)

²⁹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

³⁰ http://www.fcrr.org/studentactivities/F_014c.pdf

³¹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Divide the class into small groups. Have each group take a page or two from the folktale and turn it into a performance, adding dialogue or narration as necessary. (W.4.3 b, W.4.9a, W.4.10) (<i>Teacher Note: A guide for supporting Reader’s Theater is available here.</i>³²) Either allow students to select their pages or assign the pages to students. Then provide time for students to perform their portion of the folktale, using any visuals as necessary to enhance the performance. (SL.4.4, SL.4.5, SL.4.6, L.4.3c) This helps the students begin to prepare for the Extension Task.
<p>LESSON 7:</p> <p><i>Where the Mountain Meets the Moon,</i> Grace Lin</p>	<p>TEXT DESCRIPTION: In <i>Where the Mountain Meets the Moon</i>, a young girl named Minli spends her days working hard in the fields and her nights listening to her father tell fantastic tales. But Minli believes these enchanting stories and embarks on an extraordinary journey to find the Old Man of the Moon and ask him how her family can change their fortune.</p> <p>TEXT FOCUS: As students have read this text throughout the unit, use this lesson to assess their understanding of the text in preparation for the Cold-Read Task. They will be working with this text again in the grade 4 <i>Lightning Thief</i> unit as well. Options for assessment of independent reading:</p> <ul style="list-style-type: none"> • Have students add an entry on the class Culture Chart (begun in Lesson 1) for <i>Where the Mountain Meets the Moon</i>. Make sure students also update their personal copies of the charts. • Create an assessment (similar to the structure of the cold-read task) based on <i>Where the Mountain Meets the Moon</i> for students to take at the end of the unit. • Provide students with a reading standard each week. Have them write at least a one-page response that applies that standard to the novel. For example, give students standard RL.4.3. They must then describe Minli in depth. Or give students standard RL.4.6. They must explain the point of view from which the story is told and explain how telling it from a different point of view would change the meaning or effect of the text. • Have students complete a project about the novel to demonstrate their understanding of the characters, plot (main events), and themes.
<p>LESSON 8:</p> <p><i>“The Fisherman and His Wife,”</i> translated by Lucy Crane</p>	<p>TEXT DESCRIPTION: This story was originally retold by two brothers in Germany known as the Brothers Grimm. The story is about a man, his wife, and their encounters with a magical fish.</p> <p>TEXT FOCUS: As the events of the story unfold, students are exposed to the moral or lesson of the story to see how literature and storytelling can be used for teaching. (RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5, RL.4.10, W.4.1, W.4.4, W.4.5, W.4.9, W.4.10, SL.4.1, L.4.3, L.4.6) Students will add an entry to the class Culture Chart based on this folktale.</p>

³² <http://www.aaronshp.com/rt/Tips.html>

TEXT SEQUENCE	TEXT USE
	<p>MODEL TASK</p> <p>SAMPLE TASK: Access a lesson, vocabulary, writing task, and sample assessment questions³³ from Achievethecore.org.</p>
<p>LESSON 9:</p> <p>“Ooka and the Case of the Stolen Smell,” I. G. Edmonds</p>	<p>TEXT DESCRIPTION: Judge Ooka is a well-known character in Japanese folktales. He is known for not turning down any case and always issuing fair verdicts. This tale tells the story of a very unusual case in which a shop owner accuses a student of stealing the smell of his food. Judge Ooka agrees to hear the case and renders a verdict after hearing the details from each side.</p> <p>MODEL TASK</p> <p>SAMPLE SUMMATIVE TASK: Cold-Read Task</p>
<p>LESSON 10:</p> <p>“Zlateh the Goat” from <i>Zlateh the Goat and Other Stories</i>, Isaac Bashevis Singer</p> <p>Zlateh the Goat, PBS (Video)</p>	<p>TEXT DESCRIPTION: “Zlateh the Goat” is from a collection of folktales from Poland. The video is a performance of the tale.</p> <p>TEXT FOCUS: This story is from a collection of tales translated from the original Yiddish and retold for generations. It provides a glimpse into the culture of Eastern Europe. The video allows students an opportunity to see the tale as both written text and performance as they prepare for their Extension Task. (RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.10, W.4.1, W.4.4, W.4.9, W.4.10, SL.4.9, L.4.1, L.4.2, L.4.4, L.4.5)</p> <p>MODEL TASKS</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • SAMPLE TASK: Access a lesson, vocabulary, and writing task³⁴ from Achievethecore.org. • Have students add an entry on the class Culture Chart (begun in Lesson 1) for “Zlateh the Goat.” Make sure students also update their personal copies of the charts. • View <i>Zlateh the Goat</i> from PBS. While viewing the video, have students complete an H-chart or Venn diagram comparing and contrasting the story with its visual interpretation. Students should mark down how the visual interpretation reflects the written text or changes what is included in the written text. (RL.4.7) • Add details to the class Quality Storytelling anchor chart begun in Lesson 2. Have students note any additions to the chart questions below: <ul style="list-style-type: none"> ○ How does a quality storyteller (or video, in this case) enhance the experience of a folktale? (RL.4.7)

³³ <http://achievethecore.org/page/20/the-fisherman-and-his-wife-translated-by-lucy-crane-detail-pg>

³⁴ <http://www.achievethecore.org/file/634>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ What is the difference between reading a folktale silently and listening to a storyteller telling a folktale? ○ How do storytellers use folktales to teach about other cultures? <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> ● After reading “Zlateh the Goat” and viewing the video, have students write a summary that discusses how the performance (video) of the folktale is similar to and different from the written tale. Instruct students to include specific details from the written text and the video to support their answers. (RL.4.1, RL.4.2, RL.4.7, RL.4.10, SL.4.2) ● Have students review the class Culture Chart for the various similarities and differences between the various stories and cultures. What recurring themes, character types, events, etc. appear? What patterns seem to exist no matter the culture? Then conduct a Socratic seminar³⁵ about the similarities between stories across cultures. (RL.4.9) Prior to the seminar, post the following quotations from “Storytelling Provides a Means of Transmitting Culture, History”: <ul style="list-style-type: none"> ○ “‘Stories from across the world deal with the core of what it means to be human,’ said Professor Glenn Hinson, chairman of the UNC curriculum in folklore.” ○ “‘All stories have a purpose,’ Zug said.” ○ “‘Stories develop from the needs and enthusiasms of a society. ‘They might have a moral, like no matter how big you are there is someone bigger, or be kind to strangers,’ said Sturm.” ○ “‘All stories are reflections of a particular culture, and oral traditions have been a part of human societies since ancient history—from the <i>1001 Arabian Nights</i> tale to <i>The Odyssey</i>. The Grimm Brothers first recorded folk narrative in their collection of fairy tales in the 1800s, preserving them in their original context. But the stories of modern culture have evolved to fit the times.” ○ “‘According to Hinson, stories are a natural reflection of society: ‘The essential human conflicts—rites of passage, fear of the unseen—these things invite drama and stories.’” ● Divide the class into pairs or small groups and have students review the class Culture Chart, their notes, and the texts read in the unit to locate examples and details that support the provided quotations. (RL.4.1, RI.4.1, W.4.8, SL.4.1a) During the seminar, divide the class into two circles (inner and outer). Have each small group or pair select a spokesperson to sit on the inner circle. The remaining members sit on the outer circle. (SL.4.1b, c, d; SL.4.4; SL.4.6, L.4.3c) Then have the inner circle discuss the following questions for five minutes: Considering the differences in cultures, why would the stories that are told in different cultures end up being so similar? What does this say about humans and the way we live?

³⁵ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> As the inner circle discusses, prompt the group members in the outer circle to write down the ideas and evidence presented during the seminar. (SL.4.3) Students can record their comments using a backchannel platform like Today’s Meet. (W.4.6) Following the first discussion, allow the small groups or pairs to discuss their performance and offer suggestions for improvement.
<p>LESSON 11:</p> <p>Various plays from <i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac</p>	<p>TEXT DESCRIPTION: This is a collection of folktales told by American Indians and written in the form of plays. The plays show various aspects of American Indian culture. Teachers can select some or all of the remaining plays to have students use in a Reader’s Theater.</p> <p>TEXT FOCUS: These plays allow students the opportunity to continue to practice their performance skills as they prepare for the extension task. (SL.4.4, SL.4.6)</p> <p>SAMPLE SUMMATIVE TASK: Culminating Writing Task</p>
<p>LESSON 12:</p>	<p>MODEL TASK</p> <p>SAMPLE SUMMATIVE TASK: Extension Task</p>