

Fairy Tales, Folk Tales, and Intertextuality:
A Unit for Tenth Grade World Literature

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Rationale

Folk tales and fairy tales are some of our culture's most beloved and well-known stories. Folk tales and fairy tales are already familiar stories to students; they have likely grown up hearing these stories both at home and school. In this unit, we will study traditional folk tales and fairy tales from American folklore and other cultures, and compare these texts to different iterations and interpretations of the same stories across different cultures and time periods. Comparing the texts will allow students to learn about intertextuality – the relationships between texts – as well as how texts are informed by culture.

We are all familiar with the phrase “the moral of the story,” and know that many folk tales and fairy tales transmit a “moral,” or lesson, to the audience. By applying literary analysis to traditional folk tales and fairy tales, students can gain a greater understanding of what these stories teach us about human nature and society, as well as how a writer or storyteller can mold the text to produce a desired effect or teach a certain lesson. In order to help students learn how to decipher the morals and lessons implicit in a text, we will cover topics such as symbolism, metaphor, and personification. Learning these skills will support students as they progress through tenth grade and through other literature classes.

In addition to learning about literary analysis through close reading of folk and fairy tales, students will also learn about how cultures shape texts. Even within a single culture, many iterations of any given folk or fairy tale may exist: this provides us with multiple versions to compare and contrast. Folk tales and fairy tales change over time, whether it is from being passed along through an oral tradition, or from being consciously updated to better reflect the norms and values of a given time period. For example, “Aschenputtel,” the Brothers Grimm version of “Cinderella,” features the stepsisters removing portions of their feet with a knife in order to fit into the infamous glass slipper, whereas the 1950 Disney film “Cinderella” omits this

gruesome detail. Both stories, however, feature an innocent young woman who is treated badly by her stepsisters, who is helped by animals to overcome her family, and who eventually marries a prince. By reading different versions of a fairy tale that have changed over time, students will learn to recognize how cultural norms and values shape the stories we tell, as well as how a story can provide the reader with insight into the values and norms of the culture in which it was produced.

Also, because folk tales and fairy tales are present in all cultures, they provide a means by which students can compare and contrast their own culture's values and norms with those of other cultures. This enables students to more clearly understand not only how their own culture differs from other cultures, but what commonalities are present across all human societies. For example, some character archetypes are present in very different and distant cultures, such as the trickster figure, which is present in West African folklore as well as in various Native American stories. While the situations these characters find themselves in vary based on the culture in which the story is told, their underlying characteristic of cleverness is present across different cultures, and the morals of these stories can ring true for people in many cultures.

Cultural diasporas will also allow us to study how tales migrate and change from one area of the world to another: for example, trickster stories and fables from Africa traveled with enslaved Africans to North America, eventually giving rise to the Brer Rabbit trickster stories of Southern African-American folklore, famously recorded by Joel Chandler Harris. These likely also owe some debt to traditional Native American Rabbit stories. Because the geographical and cultural settings of West Africa and North America are very different, the similarities and differences found in these tales enable students to understand how cultural values and norms may change based on location.

Some may be skeptical about the usefulness of a folk tale and fairy tale unit. One possible criticism is that the reading and discussion may not be challenging enough for tenth graders. Many of these stories are considered to be only for children: for example, Brer Rabbit and Anansi are often studied in elementary school. However, many of the earlier versions of tales (such as the gory Grimm Cinderella) provided entertainment for adults. Our contemporary culture has relegated fairy tales to the realm of children, but that doesn't mean that they are not meant for older readers, too.

Also, while children may enjoy these stories, young adults can find plenty of literary merit in them. Students in this tenth-grade class will be reading these stories again, discussing their cultural contexts, and applying techniques of literary analysis to them; this means that they will be interacting with these stories at a more sophisticated level than they did as young children. If traditional folk tales and fairy tales are at an easier reading level than students are used to, then students will have more time to engage the texts in meaningful ways, rather than spending time struggling to understand the language or plot of a text. In my opinion, however, the traditional fairy tales, often written in old-fashioned English, will still provide some challenge for tenth-grade readers. Also, the traditional children's folk tales and fairy tales will be accompanied by texts at a high school or adult reading level, so students will also be transacting with texts that are traditionally considered age-appropriate.

Another criticism of this unit could be that students are already familiar with these stories: many students could tell you the plot of a Disney fairy tale by heart. Critics may fear that this could discourage students from actually doing the reading, allowing them to simply fake their way through a discussion of the text. However, we will be working with specific textual versions of the stories, rather than discussing them from memory; this ensures that, to be

successful, students will need to do the reading, so as not to miss any important details. Also, students are unlikely to be familiar with every single traditional story as well as every single text we are studying, since I am making an effort to present them with literature that is very different from the well-known Disney versions of the stories. While students may be covering some familiar ground in this unit, they will need to complete the assigned readings in order to achieve success.

Another criticism of this unit may be that it deviates too strongly from the traditional tenth grade curriculum: don't students have to read certain works during this year in order to prepare for eleventh grade English language arts? In response, I would remind these skeptics that this unit will not take up the entire year. We will begin the year with this unit, in order to begin developing skills in literary analysis and argumentative essay writing, but other curriculum units later in the year will include more canonical works, as well as further practice with writing essays. Also, because folk tales and fairy tales contain so many familiar archetypes, learning about them will benefit students as they go on to eleventh and twelfth grade literature courses. Finally, because many texts make allusions and references to traditional folk tales and fairy tales, learning about a variety of traditional stories will set students up to understand the cultural contexts and heritages of texts they will read later in life.

This unit is structured so as to move from the concrete to the abstract. We begin by discussing the plot differences in various stories, and learning about personification in these stories. This section of the unit corresponds with two creative projects. The first assignment, in which students retell a story in a new setting through a skit, will allow students to see how the plot points of a story can be redone in different settings. The next assignment, in which students write a creative piece that involves transferring characters or stories to new settings, will help

students engage further with plot elements of a text by allowing them to think about how a different perspective could change the plot of a story. This assignment will also allow students to analyze what a character might be thinking in a certain situation. We then move toward the abstract as we discuss how elements of the stories can act as symbols or metaphors, both in original versions and contemporary retellings. This section of the unit will correspond with the formal writing assignment, a comparison/contrast essay, which will allow students to interpret the similarities and differences found in different tales.

Goals and Rubrics

Goal 1: Formal writing assignment

Write an essay comparing and contrasting

- a) two versions of one folk/fairy tale that we have studied in class,
 - b) two folk/fairy tale versions that we have studied in class, or
 - c) two characters from one or more folk/fairy tale versions that we have studied in class.
- Essays should be driven by a thesis statement which makes a claim about the texts.
 - Essays should include at least *three* claims about a similarity and/or difference between the two texts/characters.
 - Each claim should be backed up by textual evidence about each text/character, either paraphrased or as a direct quotation. (There will be at least two pieces of textual evidence backing up each claim – one for each text/character – but you may include more if it strengthens your argument.)
 - Outside research is not required.
 - There is no word count or page length requirement.
 - Any texts you are writing about should be cited in MLA format. Remember, MLA format means that:
 - a) All sources (including the stories/films you are writing about) are cited, and in-text citations follow MLA format. Each direct quotation or paraphrased passage is followed by a parenthetical citation with the author's last name and the page number (or appropriate alternative bibliographic information, if author's name and/or page numbers are not available).
 - b) An MLA-format works cited page is included. Each text used in the paper will have an entry which includes:

- i) the author's name (if available – remember that the “author” of a film is its director)
- ii) the title of the work
- iii) date of publication
- iv) other pertinent bibliographic information (for a book, the publisher and location; for an anthology, the editor's name, title of the anthology, and page numbers; for a website, the URL and date retrieved; for a film, the film studio), where applicable.

Rubric for Goal 1

Essays that meet the following criteria will receive an A:

- The essay is turned in on time.
- The essay is driven by a thesis statement which makes a claim about the texts.
- The essay includes three or more claims about similarities/differences between the two texts/characters.
- Each claim is backed up by textual evidence about each text/character, either paraphrased or as a direct quotation.
- All texts are cited using parenthetical citations.
- A works cited page with all required bibliographic information is included.

Essays that meet the following criteria will receive a B:

- The essay is turned in on time.
- The essay is driven by a thesis statement which makes a claim about the texts.

- The essay includes three or more claims about similarities/differences between the two texts/characters.
- Each claim is backed up by textual evidence about each text/character, either paraphrased or as a direct quotation.
- All texts are cited using parenthetical citations.
- A works cited page with all required bibliographic information is included.

Essays that meet the following criteria will receive a C:

- The essay is turned in on time.
- The essay includes a thesis statement which makes a claim about the texts, but the body of the essay does not relate to the claim made in the thesis statement.
- The essay does not include three or more claims about similarities/differences between the two texts/characters.
- Each claim is backed up by textual evidence about each text/character, either paraphrased or as a direct quotation.
- All texts are not cited using parenthetical citations.
- A works cited page with all required bibliographic information is included.

Essays that meet the following criteria will receive a D:

- The essay is turned in on time.
- The essay does not include a thesis statement.
- The essay does not include three or more claims about similarities/differences between the two texts/characters.

- Each claim is not backed up by textual evidence about each text/character, either paraphrased or as a direct quotation.
- All texts are not cited using parenthetical citations.
- A works cited page with all required bibliographic information is not included.

Essays that meet the following criteria will receive an F:

- The essay is turned in after the due date.
- The essay does not include a thesis statement.
- The essay does not include three or more claims about similarities/differences between the two texts/characters.
- Each claim is not backed up by textual evidence about each text/character, either paraphrased or as a direct quotation.
- All texts are not cited using parenthetical citations.
- A works cited page with all required bibliographic information is not included.

Goal 2: Informal writing assignment

For this assignment, pick one of the four following prompts:

1) Write a short story in which you take a character from one of the texts we have studied, and put him/her in another story that we have studied. Your story should meet the following criteria:

- Your story must include at least two of the character's original traits.
- Your story must include at least two original elements (event, character, object, or plot device) of the story into which the character has been placed.

- You must also turn in a paragraph noting which prompt you responded to (number one) and which two character traits and two story elements you used in your story.
- 2) Write a short story in which you take a character from one of the texts we have studied, and put him/her in a modern setting. Your story should meet the following criteria:
- Your story must include at least four of the character's original traits and/or elements (event, character, object, or plot device) from the character's original story.
 - You must also turn in a paragraph noting which prompt you responded to (number two) and which four character traits and/or story elements were used in your story.
- 3) Write a short story in which you or another modern-day person (real or fictional) are inside one of the texts we have studied. Your story should include the following criteria:
- Your story should include at least four elements (event, character, object, or plot device) from the original story.
 - You must also turn in a paragraph explaining which prompt you responded to (number three) and which four story elements were used in your story.
- 4) Come up with your own idea for a writing assignment that involves at least one of the folk/fairy tale versions we have studied in class. All topics must be approved by the teacher by [Wednesday of week five – a date that gives plenty of time for students to come up with another topic, if necessary]. Along with your story, you must turn in a paragraph explaining what your idea was, and how you used the folk/fairy tale(s) in your piece.

Rubric for Goal 2

Stories that meet the following criteria will receive an A:

- The story is turned in on time.

- The story is a response to one of the first three prompts OR the student got their alternative prompt approved by the teacher by the specified date.
- The story includes all the required components.
- The story is accompanied by a paragraph explaining which prompt was used and which components of the original stories were included.

Stories that meet the following criteria will receive a B:

- The story is turned in on time.
- The story is a response to one of the first three prompts OR the student got their alternative prompt approved by the teacher by the specified date.
- The story does not include all the required components.
- The story is accompanied by a paragraph explaining which prompt was used and which components of the original stories were included.

Stories that meet the following criteria will receive a C:

- The story is turned in on time.
- The story is a response to one of the first three prompts OR the student got their alternative prompt approved by the teacher by the specified date.
- The story does not include all the required components.
- The story is not accompanied by a paragraph explaining which prompt was used and which components of the original stories were included.

Stories that meet the following criteria will receive a D:

- The story is turned in on time.
- The story is not a response to one of the first three prompts OR the student did not have their alternative prompt approved by the teacher by the specified date.

- The story does not include all the required components.
- The story is not accompanied by a paragraph explaining which prompt was used and which components of the original stories were included.

Stories that meet the following criteria will receive an F:

- The story is not turned in on time.
- The story is not a response to one of the first three prompts OR the student did not have their alternative prompt approved by the teacher by the specified date.
- The story does not include all the required components.
- The story is not accompanied by a paragraph explaining which prompt was used and which components of the original stories were included.

Goal 3: Creative assignment

Working in groups of 2-4, you will **create a dramatic performance that retells a folk or fairy tale in a different setting.**

- You may choose to retell either
 - a) one of the folk or fairy tales we have studied in class, or
 - b) another folk or fairy tale. You must work with a **written version** of this story, not just what you remember about it. Your chosen tale must be approved by the teacher by [the next day after this assignment is given].)
- Your retelling can either take the form of a live performance in front of the class, or a video shown to the class.
- All group members must play a part in the performance.
- You should choose from one of the following settings:

- a) the present-day United States
- b) another historical period or world culture (examples: Victorian England, Revolutionary America)
- c) an imagined or fictional setting/time period (examples: a different planet with aliens, a Disney kingdom, the Star Wars universe)
- You may change the ending of the tale if you like, but otherwise, you should stick to the plot points of the original.
- Each group will also turn in a written explanation of what you changed and kept the same about the original story. (Think about how the story's new setting forced you to make changes to the original.) Include:
 - a) How characters changed between the original version and your version, and why;
 - b) How the obstacles/tasks faced by the characters changed, and why;
 - c) Why you chose to keep or change the story's ending.
 - d) If you choose to retell a story that has been studied in class, then your group must specify, in the written explanation, which original version you are retelling.
 - e) If you choose to retell a story that we have not studied in class, please (a) include, in your written explanation, bibliographic information about where you found the original version (in MLA format), and (b) give the class a short spoken explanation of the original version of the story before you present your retelling.
- After presenting your retelling to the class, your classmates and teacher will have the opportunity to ask your group about your creative decisions: why elements of the story were changed and/or kept the same, how you chose this story/setting, etc. You can give

the same answers that were included in your written explanation, but should be able to answer these questions to help your classmates understand why you did what you did.

Rubric for Goal 3

Retellings that meet the following criteria will receive an A:

- The performance and written explanation are turned in on the due date.
- All group members participate in the performance.
- The performance retells a tale studied in class OR another tale approved in advance by the teacher.
- The written explanation notes, using bibliographic data, which original version of the story was used in constructing the retelling.
- If a story not studied in class is used, the original version is explained to the class before the performance.
- The written explanation explains **how** the story's characters, obstacles/tasks, and ending differed from or were faithful to the original version.
- The written explanation explains **why** the story's characters, obstacles/tasks, and ending were changed or kept the same.
- After the performance, the group is able to answer teacher and classmates' questions about their creative decisions.

Retellings that meet the following criteria will receive a B:

- The performance and written explanation are turned in on the due date.
- All group members participate in the performance.

- The performance retells a tale studied in class OR another tale approved in advance by the teacher.
- If a story not studied in class is used, the original version is explained to the class before the performance.
- The written explanation notes, using bibliographic data, which original version of the story was used in constructing the retelling.
- The written explanation explains **how** the story's characters, obstacles/tasks, and ending differed from or were faithful to the original version.
- The written explanation does not explain **why** the story's characters, obstacles/tasks, and ending were changed or kept the same.
- After the performance, the group is able to answer teacher and classmates' questions about their creative decisions.

Retellings that meet the following criteria will receive a C:

- The performance and written explanation are turned in on the due date.
- All group members participate in the performance.
- The performance retells a tale studied in class OR another tale approved in advance by the teacher.
- The written explanation notes, using bibliographic data, which original version of the story was used in constructing the retelling.
- If a story not studied in class is used, the original version is explained to the class before the performance.
- The written explanation does not explain **how** the story's characters, obstacles/tasks, and ending differed from or were faithful to the original version.

- The written explanation does not explain **why** the story's characters, obstacles/tasks, and ending were changed or kept the same.
- After the performance, the group is not able to answer teacher and classmates' questions about their creative decisions.

Retellings that meet the following criteria will receive a D:

- The performance and written explanation are turned in on the due date.
- All group members participate in the performance.
- The performance retells a tale studied in class OR another tale approved in advance by the teacher.
- The written explanation does not note which original version of the story was used in constructing the retelling, or does not provide bibliographic data for the original version.
- If a story not studied in class is used, the original version is not explained to the class before the performance.
- The written explanation does not explain **how** the story's characters, obstacles/tasks, and ending differed from or were faithful to the original version.
- The written explanation does not explain **why** the story's characters, obstacles/tasks, and ending were changed or kept the same.
- After the performance, the group is not able to answer teacher and classmates' questions about their creative decisions.

Retellings that meet the following criteria will receive an F:

- The performance and written explanation are turned in after the due date.
- All group members do not participate in the performance.

- The performance does not retell a tale studied in class OR another tale approved in advance by the teacher.
- The written explanation does not note which original version of the story was used in constructing the retelling, or does not provide bibliographic data about the original version.
- If a story not studied in class is used, the original version is not explained to the class before the performance.
- The written explanation does not explain **how** the story's characters, obstacles/tasks, and ending differed from or were faithful to the original version.
- The written explanation does not explain **why** the story's characters, obstacles/tasks, and ending were changed or kept the same.
- After the performance, the group is not able to answer teacher and classmates' questions about their creative decisions.

Materials

(What you need to teach this unit)

Free Online Texts in the Public Domain

- “The Wonderful Tar-Baby Story,” by Joel Chandler Harris. Original versions date from 1908, but this story is available for free online at

<http://www.uncleremus.com/tarbaby.html>

This story may be well-known to some students, as the Uncle Remus tales are often included in elementary school curricula or read at home to American children. This version of the story was originally recorded by Joel Chandler Harris, a famous American writer and recorder of African-American folktales. Because Harris recorded his stories in the vernacular, students may have trouble reading this version, so I will provide a copy translated (by me) into Standard English for them to read alongside the Harris version. This trickster story features an arrogant trickster who is outsmarted by another character, and shows how trickster figures can teach good manners by doing the opposite and suffering the consequences. This story will also allow us to begin learning about personification.

- “Beauty and the Beast,” by Jeanne-Marie LePrince de Beaumont, trans. D.L. Ashliman. Available at <http://www.pitt.edu/~dash/beauty.html>

The Disney version of “Beauty and the Beast” is very well-known (as with many European princess fairy tales), but this version from 1756, while retaining many of the same plot devices and characters, is very different. The Beast is physically ugly, but he is polite, gentle, and considerate; his character is very different from the childish, impatient Beast of the Disney film, who was prone to acting out in fits of violent rage. Beginning with the Beaumont version of the tale will give students a much earlier version of the tale to compare to different variants. This tale can spark discussion about romantic relationships, marriage, male and female roles, family relationships, and responsibility/duty – all of which teenagers can relate to.

- “Cinderella,” by the Brothers Grimm, trans. D.L. Ashliman. Available at <http://www.pitt.edu/~dash/type0510a.html#grimm>

This version of “Cinderella,” or “Aschenputtel,” is very different from the Disney version. Rather than a fairy godmother, Cinderella has magical birds that help her. Also, this version is considerably gorier: the stepsisters mutilate their feet to fit into the shoes, and the stepmother is murdered at Cinderella’s wedding. Reading this story and watching the Disney film will allow students to think about why certain changes were made to the tale, and what those changes might imply about twentieth-century America and nineteenth-century Germany. This story also provides material for learning about symbolism and personification.

- “Rumpelstiltskin,” by the Brothers Grimm. Trans. Andrew Lang. Available at <http://www.surlalunefairytales.com/rumpelstiltskin/index.html>.

This story will be used for an exercise in which students think about what they would do if they were in a character’s situation. Because the protagonist of this story faces several difficult choices, the story will provide an interesting set of dilemmas for students to explore.

- “Little Briar-Rose,” by the Brothers Grimm. Trans. Margaret Hunt. Available at <http://www.surlalunefairytales.com/sleepingbeauty/stories/littlebriarrose.html>.

This cropped version of “Sleeping Beauty” does not contain the same violence as the original version of the tale (which included Sleeping Beauty being raped in her sleep, and her mother-in-law attempting to cannibalize her). That version does have literary merit, but this one is shorter, will be less shocking, and will correspond better to the plot of the novel *Briar Rose*. This will make it easier for students to compare *Briar Rose* to a traditional version of the story.

- “Little Snow-White,” by the Brothers Grimm. Trans. D.L. Ashliman. Available at <http://www.pitt.edu/~dash/type0709.html#snowwhite>

This version of “Snow White and the Seven Dwarfs” will be read as part of our introductory activity, to compare an early version of the tale with a contemporary retelling. This activity will set students up for thinking about what changing a story can do to its impact.

- “Clever Hans,” by the Brothers Grimm. Trans. D.L. Ashliman. Available at <http://www.pitt.edu/~dash/grimm032.html>

This story will be used for an exercise in which students create a new version of a story and turn it into a skit. For this week, I will set students up to create and perform an interpretation of a story. I chose this story because the plot is easy to understand – a foolish boy ruins his engagement with a girl by misinterpreting his mother’s advice – and because it contains a number of events and props which would need to be changed to fit a setting other than 1812 Germany – a haywagon, a goat, and a calf, for example. This will give the class plenty of material to work with while we put the story in a new setting. I formatted Ashliman’s translation of the dialogue between characters as a dramatic piece to be read aloud (see Monday of Week 2).

Books

- *Briar Rose*, by Jane Yolen. New York: Tom Doherty Associates, 1992.

This young adult novel is based on “Sleeping Beauty.” The protagonist, Becca, is a young woman whose late grandmother told and retold an unusual version of “Sleeping Beauty.” Over the course of the novel, Becca investigates her grandmother’s past and discovers that her grandmother used “Sleeping Beauty” as a metaphor to describe the horrors she survived during the Holocaust. This novel will allow students to learn about extended metaphor and symbolism. This novel also provides an example of how a fairy tale can be used as a metaphor for serious subject matter. Students will be able to think about why fairy tales might be used to explain the unspeakable, and to discuss how the use of the fairy tale creates emotional effects in the reader.

- Selections from *Favorite Folktales from Around the World*, ed. Jane Yolen. New York: Pantheon, 1986.
 - “Why the Hare Runs Away” (p. 132-133)
 - “Coyote Fights a Lump of Pitch” (p. 134-136)

These two stories share many similarities with African-American folktale “The Wonderful Tar-Baby Story.” One is from the Ewe culture in Africa, while the other is from the Apache culture in North America (post-contact with European immigrants). Comparing and contrasting these three stories will allow students to look at how human migration can lead to stories converging and diverging.

- “Crack and Crook” (p. 136-138)

This story involves a thief outsmarting a king. This story will complement the other two stories we are studying in our discussion of tricksters tricking people in power.

- “Peik” (p. 144-150)

- “The Story of Campriano” (p. 163-166)

These two stories, from Norway and Italy, share many similarities. Both involve a clever but poor man tricking greedy and gullible people who are in power. Studying these stories, along with “Crack and Crook,” will allow students to think about what trickster figures represent for the societies in which they exist. Tricksters don’t always play by the rules, and often do immoral things, and yet we cannot help but laugh at their exploits.

- “Bearskin” (p. 389-393)

This trickster story shares many similar elements with “Beauty and the Beast,” but switches the protagonist from “Beauty” to “the beast.” Reading this story in conjunction with versions of “Beauty and the Beast” will help students to see how stories may change from different points of view. [Note: a free online version of this tale is available at <http://www.surlalunefairytales.com/bearskin/index.html>. However, I think the Yolen version will be easier for students to read and understand.]

- “The Ugly Son” (p. 158-160)

This trickster story will be used for an exercise in which students contemplate what a folktale character would do in the contemporary world. The story involves a trickster figure who manipulates society’s norms and traditions to his own advantage, so it will provide students with plenty of character traits and plot devices to reimagine in a new setting. The story also deals with issues of physical beauty and courtship, which is something teenagers will easily be able to reimagine in their own contemporary lives.

- Selections from *The Rose and the Beast: Fairy Tales Retold*, by Francesca Lia Block. New York: Joanna Cotler Books, 2000.

- “Snow” (p. 1-31)

This story, set in contemporary America, deals with the complexities of family relationships by exploring the relationships between a daughter, her troubled/jealous mother, and her nontraditional adoptive family. The story will allow students to begin thinking about how small changes to a story can make a big difference, and how well-known traditional stories can be used to create new pieces with strong emotional impact.

- Selections from *Good Bones and Simple Murders*, by Margaret Atwood. New York: Nan. A. Talese, 1994.
 - Excerpts from “Unpopular Gals.” “1” (p. 6-7), “3” (p. 9-11)

These two short pieces are written from the perspective of the “ugly sister” and “evil stepmother.” Each piece shows a more sympathetic side to the character, and will complement our reading of versions of “Cinderella.” Reading these pieces will help students to think about how looking through an “evil” character’s point of view can change how you evaluate that character.

- “Cinderella,” from *Politically Correct Bedtime Stories* by James Finn Garner. Wiley & Sons, 1994.

This version of the tale pokes fun at political correctness while changing the tale’s ending: Cinderella and the rest of the story’s female characters decide they are more comfortable wearing rags than ball gowns, and start a successful business. This humorous story will help students think about how authors can manipulate old tales to fit contemporary versions of “happily ever after.” This story will also allow students to discuss what “political correctness” means, and how it makes them feel.

- Selections from *Transformations* by Anne Sexton. Boston: Houghton Mifflin, 1971.
 - “Briar Rose (Sleeping Beauty)” (p. 107-112)

This poem retells “Sleeping Beauty” with the implication of sexual abuse. This version will be read alongside Jane Yolen’s novel *Briar Rose*, and will provide students with another example of how a classic fairy tale can be used to discuss dark subject matter.

Video Clip

- “The Partisans: Unsung Heroes of the Holocaust,” a short video clip from the Jewish Partisan Educational Foundation. This video is available online at http://www.jewishpartisans.org/t_switch.php?pageName=student+films

This video clip will be shown to provide students with historical background information about Jewish partisans. This clip will help students understand the partisan characters in the novel *Briar Rose*.

References

(Outside works that were used in the creation of this unit)

Kamler, B. (2001). *Relocating the personal: A critical writing pedagogy*. New York: SUNY Press.

Smagorinsky, P. (2008). *Teaching English by design: How to create and carry out instructional units*. Portsmouth, NH: Heinemann.

Further Reading

(Texts that are not read in this unit, but that might interest anyone [especially a student] who enjoys reading different variants and retellings of folk and fairy tales)

- “Little Burnt Face.” Available at <http://www.surlalunefairytales.com/cinderella/stories/littleburntface.html>

This tale – which shares many similarities with “Cinderella” – is from the Micmac culture of North America. This story provides a Cinderella variant from a culture very different from nineteenth-century Germany, and will allow students to think about how different cultural values may impact elements of the story, while some universal human values appear in multiple versions.

- “Yeh-Shen,” retold by Ai-Ling Louie and reprinted by Carrie Kellenberger at <http://www.myseveralworlds.com/2007/08/02/yeh-shen-the-chinese-cinderella/>.

This tale from China shares many similarities with “Cinderella.” Like “Little Burnt Face,” this story will allow students to compare how cultural differences and human universalities can affect a story in different cultures. This story also provides an example of personification.

- “The Twelve Dancing Princesses,” by the Brothers Grimm. Trans. Margaret Hunt. Available at <http://www.surlalunefairytales.com/twelledancing/index.html>

This version of the story includes no demons, and could be read in comparison with Anne Sexton’s version of the story, which does. Students will be able to compare the two different versions of the story: how they portray the princesses and the soldier, and what that says about the values of the society this story came from.

- Selections from *Favorite Folktales from Around the World*, ed. Jane Yolen. New York: Pantheon, 1986.

- “Glass” (p. 51-70)

This version of “Cinderella” reimagines the relationships between Cinderella and her stepsisters as positive and loving, rather than negative and jealous. Like “Snow,” this story will allow students to think about the complexities of family relationships. This story will also help students

to think about how looking at a story through an “evil” character’s point of view can change how you evaluate that character.

- Selections from *Transformations* by Anne Sexton. Boston: Houghton Mifflin, 1971.
 - “The Twelve Dancing Princesses” (p. 87-92)

This poem retells the classic story in a negative light. It explores why the princesses are escaping to dance at night, and how they might feel when this is taken away from them. This poem could be read alongside the Grimm version of the story, and will allow students to examine how two different societies’ values produced very different tellings of the same events.

- “Rapunzel,” by Sara Henderson Hay, from *Don’t Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*, ed. Jack Zipes. New York: Methuen, 1986.

This poem retells the story of “Rapunzel” from the point of view of the princess after the prince has broken her heart. The poem turns the story’s elements – long hair, tower – into a metaphor for a romantic relationship. This poem will allow students to look at how fairy tales can be used as metaphors for human experiences.

Inventory

For this inventory, I designed a survey. This survey was inspired by the example in Peter Smagorinsky's book *Teaching English by Design* (p. 171-172). (The disclaimer at the beginning, in particular, is almost a direct quotation of Dr. Smagorinsky's example.) Instead of asking general questions about students' literacy experiences, however, I have designed this survey to focus on folk and fairy tales. I would begin the year with a separate survey to get to know my students personally; this survey is designed only to help me with this particular unit. It will be given in class, during the week prior to the beginning of the unit.

The primary goal of this inventory is to learn what my students already know, think, and feel about fairy tales and folk tales. (I differentiate between the two, because students may have different opinions of these two genres: for example, as a child, I knew many fairy tales, but few folk tales.) I used a rating scale inspired by a Likert scale for the first two questions in each section, asking students to choose which responses best fit their own opinions. I then ask a series of open-ended questions about students' prior experiences with folk and fairy tales. This section

of the inventory will help me learn more about what my students are bringing into the classroom with them.

The second section of the inventory will ask students how familiar they are with several concepts that we will introduce during the course of this unit. This section of the inventory uses open-ended questions, to allow students to tell me as much as they want to about a concept, which will show me how comfortable and confident they feel about it. First, I ask students to tell me what they know about three concepts that deal with literary analysis: personification, symbolism, and metaphor. Next, I ask students to tell me what they know about some basic aspects of writing papers: thesis statements, topic sentences, and MLA format. Knowing whether they are already familiar with these ideas will help me plan ahead when I prepare to discuss these concepts for the first time, and as I plan how to scaffold my instruction to help students learn to apply these concepts independently.

Please answer the following questions as honestly as possible. This survey will help me learn what you already know and feel about this subject, so that I can teach this class well. If you do not like the things I'm asking about, just say so – there is no penalty for being honest.

- 1) How familiar do you think you are with fairy tales? Circle one:
 - a) Very familiar
 - b) Familiar
 - c) Somewhat familiar
 - d) Neutral
 - e) Somewhat unfamiliar
 - f) Unfamiliar
 - g) Not familiar at all

- 2) How do you feel about fairy tales? Circle any that apply:
 - a) I really like them
 - b) I like them
 - c) I think they're okay
 - d) I don't care about them
 - e) I have no opinion about them
 - f) I'm not sure what they are
 - g) I kind of dislike them
 - h) I don't like them

- i) I hate them
- 3) Why?
- 4) What are some fairy tales that you like?
- 5) What are some fairy tales that you don't like?
- 6) Where did you learn about these fairy tales? (For example: in school, from my family, from books, from Disney movies)
- 7) How familiar do you think you are with folk tales? Circle one:
 - a) Very familiar
 - b) Familiar
 - c) Somewhat familiar
 - d) Neutral
 - e) Somewhat unfamiliar
 - f) Unfamiliar
 - g) Not familiar at all
- 8) How do you feel about folk tales? Circle any that apply:
 - a) I really like them
 - b) I like them
 - c) I think they're okay
 - d) I don't care about them
 - e) I have no opinion about them
 - f) I'm not sure what they are
 - g) I kind of dislike them
 - h) I don't like them
 - i) I hate them
- 9) Why?
- 10) What are some folk tales that you like?
- 11) What are some folk tales that you don't like?
- 12) Where did you learn about these folk tales? (For example: from my family, in school, from books, from movies)
- 13) Have you heard of/learned about any of these concepts? If so, can you tell me what they are?
 - Personification
 - Symbolism
 - Metaphor
- 14) Have you heard of/learned about any of these things? If so, can you tell me what they are?
 - Thesis statement
 - Topic sentence

- MLA format

Introductory Activity (Monday of Week 1)

Note: this unit is planned for a class that meets 5 days a week for 55 minutes at a time.

Summary: The introductory activity for this unit is designed to expose students to two different versions of a well-known story, and begin discussion about variations among stories. Students will read the 1812 Brothers Grimm version of “Little Snow-White” for homework the night before this class, and class will begin with the students looking at a graphic map, drawn by the teacher, that lays out the plot of the story. The class will discuss how the 1812 version of the story was familiar and unfamiliar to them. Next, the class will read Francesca Lia Block's short story “Snow” out loud as a group. As the story is read, the class will draw another plot map that is parallel to the map for the 1812 “Snow White.” After the class has finished reading “Snow,” the class will discuss similarities and differences between “Little Snow-White” and “Snow,” and the effects of these differences.

Class period timetable

Preparation before class period:

- The day before the beginning of this unit, the teacher will hand out copies of the 1812 Brothers Grimm story “Little Snow-White,” translated into English by D.L. Ashliman, and assign students to read this story for homework.
- The teacher will also prepare a plot map for the story, and draw it on the board before the class period begins (see fig. 1 – left-hand side of chart).
- The teacher will prepare copies of Block's “Snow” to pass out to the class. She will divide the story into sections that can be read aloud by students.

Discussion of how story met or challenged expectations: 7 minutes

The teacher will direct students' attention to the plot map on the board and ask them to talk about what they thought of the story. The teacher will create a chart on the board to notate students' responses (see fig. 2 – the two columns on the left), and will contribute her own feelings about the story to the conversation. Questions and answers that might arise include:

- How was this version of the story different from what they expected?
 - The wicked queen in this story is Snow White's biological mother, not her stepmother.
 - The queen attacks Snow White three times, but the dwarfs revive her the first two times.
 - The prince falls in love with Snow White after she is already asleep/dead/comatose.
 - Snow White is revived by an angry servant who accidentally gives her the Heimlich maneuver, rather than by a kiss from the prince.
 - The queen dies from being tortured at Snow White's wedding.

- How was this version of the story similar to what you expected/remembered about “Snow White?”
 - Snow White is beautiful.
 - The queen is obsessed with being the fairest, and has a magic mirror that tells her who the most beautiful person is.
 - The sympathetic huntsman cannot kill Snow White, and instead deceives the queen.
 - Snow White is buried in a glass coffin.
- Elements of the story that could go either way, depending on students' expectations:
 - Snow White is white, black, and red because the mother dripped blood onto snow while using an ebony spinning wheel.
 - The Queen requests Snow White's lungs and liver and eating them (as opposed to her heart, or as opposed to versions that don't include this part).

Reading a contemporary version of the story: 25 minutes

The teacher will pass out copies of Francesca Lia Block's short story “Snow,” divided into sections. Students will take turns reading the story out loud as the teacher draws a plot map on the board (the reading can be done using “popcorn” or by taking turns across the seating chart). At the end of each section, the teacher will add a new point on the plot map that reflects the section of the story that was just read, locating it on the map to correspond with a plot point from “Little Snow-White” (see Fig. 1).

Fine-tuning our plot map: 1-5 minutes

After the story is finished, students and teacher will have the opportunity to add to and/or edit the plot map, if they feel anything is missing. This exercise will provide an opportunity for

students to decide which plot points align with others, and defend their choices. The teacher can also draw lines connecting plot points that are out of order to each other, showing different relationships between the text.

Compare and contrast different interpretations: 18-24 minutes

The teacher will add a new column to the comparison/contrast chart (fig. 2) and ask students to identify similarities or differences between “Snow,” “Little Snow-White,” and their expectations for the stories. When the list has been compiled, students and teacher will discuss the effects of these similarities and differences: Examples of questions the teacher might ask include:

- How does the fact that the wicked queen is Snow White's biological mother, rather than her stepmother, change your feelings about the story? What do you think of the queen in “Little Snow-White” and the mother in “Snow?”
- Do you think the “dwarfs” in the Grimm version are magical creatures, or just little people? Why? How does imagining them as either magical creatures or human beings affect your feelings about the story?
- In “Little Snow-White,” after the dwarves give the prince the coffin, they are never mentioned again in the story; it's not even clear whether they were invited to her wedding. Why do you think this occurs? Do you think they should have had a bigger part in the ending of the story?
- At the end of “Snow,” Snow chooses to stay with her adopted family, rather than to go off with the prince, as in the 1812 version. Why do you think Snow made this decision? What would you do in her position? What does this say about true love? What do you think true love is?

- In the 1812 version, Snow White opens her door to the disguised queen three times, despite being warned by the dwarfs not to do this. What does this say about her?
- Do you think it's a good or bad thing that the dwarves in each story tried to shelter Snow/White from the outside world? Why?
- In “Little Snow-White,” the prince falls in love with Snow White while she is “dead.” In “Snow,” the gardener loves Snow most when she is comatose. Do you think it's possible to fall in love with an unconscious person? What do you think this says about the two men?
- In the 1812 version, Snow White is revived by accident, rather than by true love's kiss. How do you feel about this? Which version do you like better? Why?
- Block's “Snow” does not contain any elements of magic. Do you think it's realistic? Do you think it's a fairy tale? Why? What makes a story a fairy tale?
- “Little Snow-White” includes gruesome details: the queen asking to eat Snow White's lungs and liver, and the queen's death by dancing in red-hot iron shoes at a wedding. What do you think about these gruesome details? Are they necessary to the plot of the story? Would you include these if you were telling the story to children? Do you think the queen deserved the punishment she got at the wedding? Why/why not? If not, then what do you think should have happened to her?

Figure 1

“Little Snow-White” plot map	“Snow” plot map
Baby SW is born	Baby Snow is born; mother says she cannot keep her and asks gardener to take her
Age 7: Mirror says SW is fairest	
Queen orders huntsman to kill SW, but he leaves her in woods to die	
SW finds dwarves' house and sleeps there	Gardener takes baby Snow to brothers, who take

	her in as a daughter and take care of her
Dwarves find SW, take pity on her, and let her live with them in exchange for keeping house	Snow grows into a woman and reciprocates by caring for her “fathers”
Mirrors tells queen SW is still alive and fairer than she	Gardener and Snow are attracted to each other. Mother sees them together and fears losing gardener.
Queen strangles SW with bodice laces; dwarfs revive her and warn her not to let anyone in	Brothers think “it is time” for daughter to leave them, so they allow gardener to visit.
Queens kills SW with poison comb; dwarfs revive her and warn her not to let anyone in	
Queen kills SW with poison apple	Queen fills an apple with poison and gives it to Snow White
Dwarves put SW in a glass coffin and mourn her	Brothers put Snow in bed and apologize for trying to shelter her
Prince shows up and falls in love with “dead” SW	Brothers call gardener, who likes seeing Snow “dead”
Dwarves give prince the coffin	
Prince makes servants carry coffin around; servant gets angry, hits SW, and revives her	Gardener kisses Snow and she wakes up
SW and prince get married; at the wedding, they torture the queen to death	Snow decides to stay with her “fathers”

Figure 2: Comparison/Contrast chart

Expectations for the Story	“Little Snow-White”	“Snow”
Queen is stepmother	Queen is biological mother	“Queen” character is biological mother
Snow White is revived by a kiss from the prince	Snow White is revived when servant hits her back	Snow is revived by a kiss from her mother's lover
Queen wants Snow White dead because she is jealous of her beauty	Queen wants Snow White dead because she is jealous of her beauty	The mother wants Snow dead so that she will not lose her lover

Lesson Plans and Activities*Calendar at a Glance***Week one: Reading many variants**

Monday: Introductory activity/Snow White

Tuesday: Trickster stories and personification (Tar-Baby)

Wednesday: Trickster stories (outsmarting masters)

Thursday: Beauty and the Beast stories and symbolism

Friday: Cinderella stories and symbolism

Week two: Scaffolding Goal #3 (skit)

Monday: Class practices putting a story in a new setting (Clever Hans)

Tuesday: Assignment is given; student work day

Wednesday: Student work day

Thursday: Skit performances

Friday: Skit performances and debriefing

Week three: *Briar Rose* and metaphors; begin learning about thesis statements

Monday: Read original story; begin discussion of thesis statements

Tuesday: Metaphor activity

Wednesday: Begin talking about novel/continue discussing thesis statements

Thursday: Make a case file of Becca's investigation

Friday: Compare and contrast Gemma's story with "Little Briar-Rose"

Week four: *Briar Rose* and metaphors; begin learning about introductions and conclusions

Monday: "Briar Rose (Sleeping Beauty)" (Anne Sexton) and metaphor

Tuesday: "The Partisans" video clip and discussion; continue working on case files

Wednesday: Chalk talk/class discussion about novel and Holocaust

Thursday: Compare/contrast stories; discussion – Is Gemma Briar Rose?

Friday: Debriefing activity: freewrite on the novel

Week 5: Scaffolding Goal # 2 (creative pieces)

Monday: Class activity about putting self in character's situation and making decisions

Tuesday: Small group discussion about putting character in today's world (The Ugly Son)

Wednesday: Continue yesterday's activity and present to classmates

Thursday: Mix and match characters and stories in small groups

Friday: Student work day

Week 6: Scaffolding Goal #1 (comparison/contrast essay)

Monday: Teach models turning a list of notes into a thesis statement and outline

Tuesday: Teacher models while small groups make a list, write a thesis, and outline

Wednesday: MLA format

Thursday: Student work day

Friday: Student work day

Specific Lesson Plans

Week One

Monday: Introductory Activity

Homework: Teacher will pass out copies of "The Wonderful Tar-Baby Story" (original and translated version) for students to read.

Tuesday

Preparation before class:

3 minutes: Attendance/housekeeping

3 minutes: Teacher will introduce the concept of a trickster figure, and name a few examples that students might know (Brer Rabbit, Anansi, Bugs Bunny, Bart Simpson). She will then ask students to create a list of characters they are familiar with who might be trickster figures, and compile this list on the board.

2 minutes: The teacher will introduce the concept of personification, and ask students to identify which of the trickster characters they have identified are personified animals (or other nonhuman entities).

3 minutes: The teacher will ask students to recall the plot of the story they read last night by telling her what happened.

22 minutes: The teacher will pass out copies of “Why the Hare Runs Away” and “Coyote Fights a Lump of Pitch.” The teacher will identify which cultures these stories came from, indicating the areas on a world map (since students may not be familiar with the location of Ewe and Apache cultures). Students will read these stories out loud (either in “popcorn” style, or by taking turns across the seating chart).

10 minutes: The teacher will ask students to name how these stories are similar and different, and will create a graphic organizer on the board to keep track of their answers, using different colors to keep track of similarities and differences. It might look something like this:

The Wonderful Tar-Baby Story	Why the Hare Runs Away	Coyote Fights a Lump of Pitch
Main character is a rabbit	Main character is a hare	Main character is a coyote
Cliff-hanger ending	Ends with main character being outsmarted	Ends with main character outsmarting others

10 minutes: Teacher and students will discuss the differences in these stories and the presence of personification in them. Questions the teacher might ask to spark discussion include:

- Why do you think these stories from different locations share so many similarities? How could that be possible? Do you think it’s a coincidence, or could there be another explanation?
- These characters all contain personified animals. In two of the stories, the animals interact with humans. What effect does this have on the story? Why do you think animal characters are used and not human characters? Would it change the story if human characters were used instead? How?

- What do you think the moral of this story is? (If students are not familiar with this concept, the teacher will need to explain this, and give her opinion of the moral of the story – that being too boastful and quick to fight can land you in a trap – while asking students to offer theirs.)
- How do you feel about the trickster characters in these stories? Are they admirable? Do you want them to win or lose? Do you think they get what they deserve?

2 minutes: The teacher will pass out the reading students should complete for homework: “Peik” and “Crack and Crook.”

Wednesday

Preparation before class: Students will read “Peik” and “Crack and Crook.”

3 minutes: Attendance/housekeeping

4 minutes: The teacher will ask students to recall what happened in the two stories they read last night.

10 minutes: The teacher will ask students to identify similarities and differences in the two stories, filling them into a T-chart graphic organizer on the board, using different colors for similarities and differences. It might look something like this:

Peik	Crack and Crook
Main character is a peasant	Main characters are thieves
Villain is a king	Villain is a king

10 minutes: The teacher will call students’ attention to the fact that in both stories, the main character is a trickster, and that the trickster is in conflict with a king. They will discuss what this

might say about these trickster figures and their society. Questions the teacher might ask to spark discussion include:

- What are some characteristics of the king character in each story?
- What do you think of the king character (in either story)? Is he a good person? Is he a good king? Does he deserve the power he has? Does he use his power in a good way?
- Do you think the king character deserves to be tricked by the trickster figure (in either story)? Does the king get what he deserves? Why or why not?
- Do you think the trickster figure (in either story) deserves what he gets in the end? Why or why not?
- Do you think the trickster figure (in either story) is a hero? Why or why not?

15 minutes: The teacher will pass out copies of “The Story of Campriano” and students will read it aloud (either popcorn-style or by taking turns across the seating chart).

5 minutes: The teacher will ask students to identify how “The Story of Campriano” is similar to and different from the other two stories. The teacher will add a third column to the graphic organizer to include these similarities and differences.

5 minutes: Students and teacher will discuss how the villains and tricksters in “The Story of Campriano” might change their interpretation of this type of trickster story. Questions the teacher might ask include:

- How is Campriano different from Peik? How does this change your opinion of the trickster figure?
- The villains in “The Story of Campriano” are not kings, but “yokels from backward Ciciorana.” What are “yokels?” Who is being made fun of in this story? Does this change your opinion of the trickster figure? How?

3 minutes: Hand out homework: copies of “Beauty and the Beast” and “Bearskin” for students to read.

Thursday

3 minutes: Attendance/housekeeping

5 minutes: The teacher will introduce the concept of symbolism.

6 minutes: The teacher will ask students to recall what happened in the stories they read last night.

10 minutes: The teacher will create a graphic organizer on the board in the form of a T-chart, and have student volunteers write down what students identify as similarities and differences in the stories.

5 minutes: The teacher will call students’ attention to several plot devices – the rose and the Beast’s physical appearance in “Beauty and the Beast,” and the green coat and the ring in “Bearskin.” The teacher will then ask students to tell her what role these items played in the story, and will write this on the board. The answers might look something like this:

Rose: puts Beauty’s father in danger; introduces Beauty to the Beast

Beast’s appearance: makes him look ugly; hides his true self

Coat: Covers Bearskin and makes him look ugly/like the devil

Ring: Tells the youngest daughter who the handsome man is (Bearskin)

3 minutes: The teacher will recall the concept of symbolism and illustrate this concept by suggesting that the green coat in Bearskin could symbolize multiple things: it could symbolize outer beauty, or it could symbolize a false outer appearance.

5 minutes: The teacher will then ask students to offer possible ideas for what these four items could symbolize in their respective stories. The teacher will write these ideas on the board.

15 minutes: The teacher and students will discuss the moral of these stories, and how the symbolism of these objects gets that moral across. Questions the teacher might ask include:

- Why did Beauty and the youngest sister in “Bearskin” decide to marry their respective beasts? What do you think of their decision? What would you do in their place?
- What do you think of the older sisters in each story? How are they portrayed? What do you think they care about most in life? How do they differ from the Beauty character? (This may also provide an opportunity for the teacher to discuss foils, and how the sister characters make the Beauty characters appear more good by comparison.)
- What do you think this story is trying to tell us about physical beauty?
- What else could the ugly appearance of Beast and Bearskin symbolize? What could the story be saying about those things?

3 minutes: The teacher will pass out homework for tomorrow: copies of “Cinderella” (Grimm version) for students to read.

Friday

3 minutes: Attendance/housekeeping

3 minutes: The teacher will ask students to recall the plot of “Cinderella.”

5 minutes: The teacher will create a list on the board and ask students what about this version of Cinderella met or challenged their expectations. Answers might include:

Met expectations:

- Cinderella has a wicked stepmother and stepsisters.

- Cinderella is forced to do housework.
- Cinderella leaves her shoe behind.

Challenged expectations:

- Birds and a magic tree help her, instead of mice and a fairy godmother.
- The shoes are gold instead of glass.
- The wicked stepsisters cut off their heel/toes to try and fit in the shoe.

5 minutes: Students and teacher will discuss the “wicked” characters in this story: the stepsisters and stepmother. A student volunteer will create a list on the board of the negative characteristics of the stepsisters and stepmother. The teacher will ask students to explain why these characteristics are bad, if necessary.

10 minutes: The teacher will pass out copies of excerpts 1 and 3 from Margaret Atwood’s “Unpopular Gals.” Student volunteers will read these pieces out loud.

5 minutes: Students and teacher will discuss how these two new perspectives change the story.

Questions the teacher might ask include:

- Which “wicked” characteristics of the stepsister and stepmother did these pieces try to justify or explain? How?
- Do you buy it? Do you think those are good excuses for their behavior? Do you still think they’re wicked?

10 minutes: The teacher will pass out copies of James Garner’s “Cinderella.” Students will read it aloud (popcorn-style or by taking turns across the seating chart).

7 minutes: The teacher will recall the concept of symbolism from yesterday, and ask students to give ideas for what the clothes and shoes in each version of Cinderella might symbolize, and what the story is saying about these things. Ideas could include:

- Good manners
- Riches
- Conforming to expectations
- What you have to do to be popular
- Beauty

Throughout the discussion, the teacher should call students' attention to how the three different authors – Beaumont, Atwood, and Garner – manipulate the symbols in their stories to get a certain message across. The teacher should also ask students to think about the moral of the three stories, and how the authors have gone about getting their messages across.

Week Two

Monday

Preparation before class: Teacher will prepare copies of the story “Clever Hans” to hand out to all students, as well as a list of English idioms to pass out to all students, and will draw a blank chart on the board, which will later serve as a graphic organizer:

5 minutes: Attendance/housekeeping: pass out copy of “Clever Hans” to each student.

2 minutes: Teacher provides introduction to the story, explaining that it's about courtship and dating between two young people. Teacher notes that because the story is from 1812, many of the elements in the story will be old-fashioned.

8 minutes: Read story as a class.

Teacher asks for four volunteers to read parts out loud in the story: Hans, Mother, Gretel, and a “narrator” to read the stage directions.

5 minutes: Teacher asks students to explain the major events of the story, and fills in the first two rows of the graphic organizer:

Gretel’s gift	needle	Knife	Goat	Bacon	Calf	Herself
Hans’ reaction:	Puts it in haystack	Sticks it in his sleeve	Puts it in his pocket	Drags it on a leash	Puts it on his head	Ties her up and puts her in the barn

4 minutes: To select the setting for the retelling of the story: The teacher asks students to call out different settings for a story, and compiles a list on the board. The teacher then tells students that they are going to vote, as a class, to pick one setting in which they will retell “Clever Hans,” and allows students to vote, by a show of hands, to pick one. (To illustrate how this lesson will work, I will use contemporary America as the example setting.)

4 minutes: To compile a list of the story’s elements to be changed: The teacher will label the graphic organizer “Plot” and note that these are the story’s important plot points.

Next, the teacher will ask students to name all the characters in the story, and will compile a list on the board:

Characters

Hans
Mother
Gretel

The teacher can have the students vote on whether they want to include a narrator, who will explain the events in more detail to the audience, or whether they want to have the stage directions implied through the characters’ words and actions.

Finally, the teacher will ask the students to name all the props that are included in this story, and will compile a list on the board:

Props

Needle

Knife

Goat

Piece of bacon

Calf

Rope

Haywagon

Eyeballs

5 minutes: To translate the original story's elements into the new setting:

First, the teacher will ask the students to decide whether certain attributes of the characters will change. For example, the class might wish to switch the characters' genders, and update their names to contemporary ones. The teacher will add these new characters to the list on the board:

CharactersHans/*Hannah*Mother /*Mom*Gretel/*Greg*

The teacher will then ask the students to come up with ideas for how the props could be changed to fit the new setting and characters, and will add these to the list on the board. (If students have trouble coming up with ideas, they can discuss why a girl might have given the original items to her fiancé, and what items a boy might give a girl today while they are dating.)

PropsNeedle/*pencil*Knife/*scissors*Goat/*puppy*Piece of bacon/*box of candy*Calf/*Ferrari*Rope/*leash*

Haywagon/truck

3 minutes: The teacher will then pass out the list of idioms to all students, and redirect students' attention to the play on words at the end of the story: to "cast friendly eyes" at someone. The students will then vote on an idiom to include at the end of the story, to replace "cast friendly eyes" with something else that could be misinterpreted by a "clever Hans." (For this example, we will use the idiom "to sweep someone off their feet," and pretend that the class has decided that Hannah will trip Greg with a broom.)

5 minutes: The teacher will fill all their ideas into the chart, and ask students to offer ideas for how each prop could be mishandled by Hannah:

Gretel's gift	Needle	Knife	Goat	Bacon	Calf	Herself
Hans' reaction:	Puts it in haystack	Sticks it in his sleeve	Puts it in his pocket	Drags it on a leash	Puts it on his head	Ties her up and puts her in the barn
Greg's gift:	Pencil	Scissors	Puppy	Box of candy	Ferrari	Himself
Hannah's reaction:	Puts it in the back of a truck	Puts them behind her ear	Puts it in her backpack	Puts it on a leash	Carries it home in her purse	Takes him to the gas station

5 minutes: The teacher will retell the story of "clever Hannah" in its new setting.

Tuesday

Preparation before class: The teacher will make copies of the assignment and grading rubric to hand out to all students, and will assign students to groups of 3 or 4 for the project.

5 minutes: Attendance/housekeeping: Teacher will pass out assignment/rubric to all students, and put students into their project groups.

10 minutes: The teacher will explain the assignment (performing a retelling of a folk or fairy tale in a different setting), and go over the rubric with students. The teacher will then tell students

that they will be performing their skits on Thursday, or Friday if extra time is needed, and that they have the next two class periods to work on the project. Each group should designate a captain, who will be responsible for keeping the group on task, and a secretary, who will take notes on the groups' work and write the scripts out as they develop. The scripts do not need to be written in any particular style, but will need to be readable for all group members. By the end of class on Tuesday, each group must turn in a piece of paper listing their group members, designating the captain and secretary, noting which tale they have decided to retell, and noting what the new setting is. Students will use the rest of the class period to work on the project, and may turn in their notes to the teacher at the end of the period if they wish to receive comments on them the next day.

35 minutes: Students will work on their projects in groups. The teacher will move around the room, monitoring groups' discussions and answering questions, and should talk with each group at least once during the class period.

5 minutes: Each group turns in their paper, and students get the room back in order (moving desks, etc.)

Wednesday

Preparation before class: Teacher will read over all turned-in work from groups, and make suggestions or comments if necessary. Teacher will look back at her rubric and make suggestions to help students toward the "A" requirements for the project. Teacher will also prepare a schedule to ensure that she spends a fair amount of time with each group during this period (ex: Group 1, 11:00-11:07; Group 2, 11:08-11:15), and will designate a free block of her time at the end of the period, so students can approach her with questions.

5 minutes: Attendance/housekeeping: students get into their groups, teacher passes back the papers with comments on them

45 minutes: Students will work on their scripts in groups. The teacher will confer with each group to find out what progress they are making, answer questions, and make suggestions, calling their attention to the grading rubric when necessary. Students will need to be ready to perform their skits the next day, so they should use this class period to finish the project (although they may work on it outside of school if they wish). If students finish early, they can rehearse their skits, or begin reading in *Briar Rose*.

5 minutes: Getting the room back in order

Thursday

Preparation before class: Teacher will put the groups in order to present, and ensure that the room is prepared with any necessary audiovisual equipment for presentations.

5 minutes: Attendance/housekeeping: setting up the room so that everyone can see live performances at the front of the classroom.

45 minutes: Group presentations, following by question/answer sessions with the class. After each group performs their skit, students and teacher will have time to ask questions about the presentation. Next, the teacher will ask students for their positive comments: “What did we like about this project?” Finally, the teacher can fill in any gaps by asking questions about the group’s creative process and stylistic decisions.

5 minutes: Getting the class back in order

Friday

5 minutes: Attendance/housekeeping: setting up the room so that everyone can see live performances at the front of the classroom.

25 minutes: Group presentations, followed by question/answer sessions with the class.

15 minutes: Debriefing after presentations. Students will do a freewrite about what they learned from these presentations. The teacher may ask such questions as:

- How difficult was this project for you? What was the easiest part? What was the hardest part? Why?
- What did all these presentations have in common? How were they all different?
- How did you decide what to keep and what to get rid of in your interpretations?
- How did your group work together?
- What changes might you make to your skit if you had to do it again? Why?

At the end of the period, students will turn these freewrites in to the teacher for a participation grade.

Extra time: Students may read ahead in *Briar Rose*, or work on things for other classes.

Over the weekend: The teacher can read students' freewrites to gather information about how the project went for students, and how she might tweak it for the future. She will also prepare grades to give out to students for the project on Monday.

Week Three

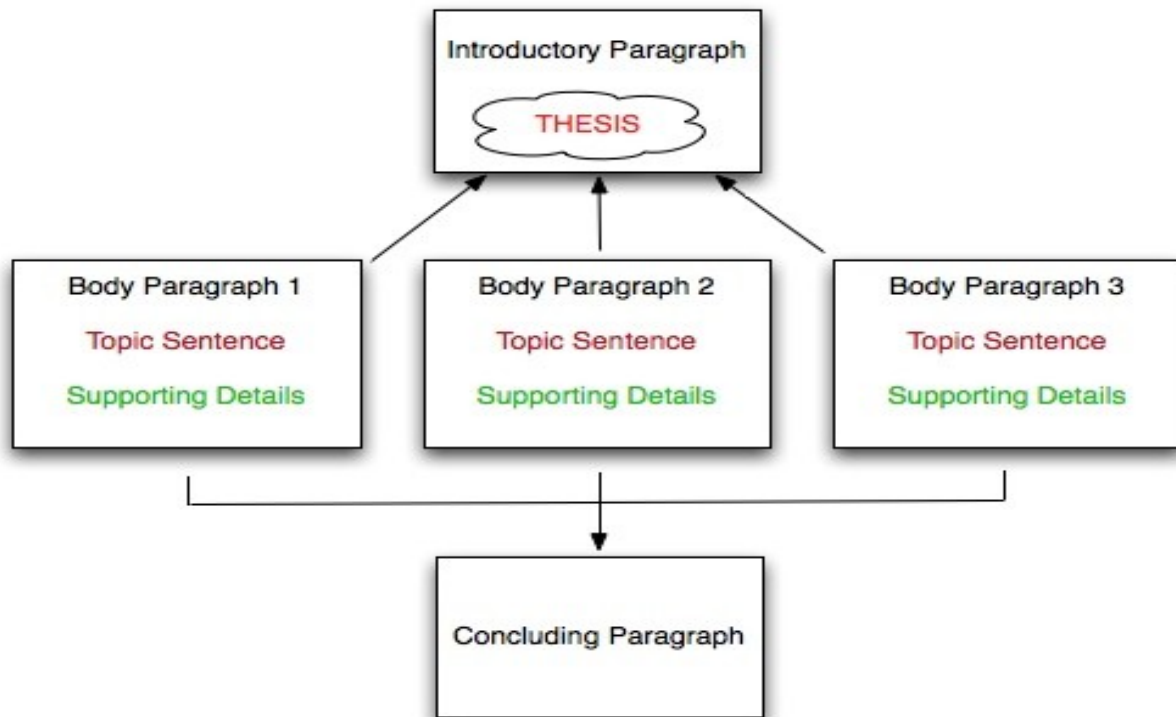
Monday

Preparation before class: The teacher will prepare handouts for students. One side of the handout will show a graphic organizer of the five-paragraph essay (see image on next page). The other side will show the illustrated tree metaphor for an argumentative essay.

3 minutes: Attendance/housekeeping.

20 minutes: Teacher tells students that their final project for this unit is going to be an argumentative essay, and so they will take time out of the next few weeks to slowly refresh their memory on aspects of argumentative essays.

First, the teacher will spend about 5 minutes going over the five-paragraph essay, emphasizing how the thesis statement creates an overarching idea that carries through all the paragraphs.



5-Paragraph Expository Essay Design

(This image, which will be on the front side of the handout, was created by D. Parry, and can be found at his website here: <http://www.dparry.com/resources.html>)

Next, the teacher will spend about 5 minutes looking at the tree metaphor (taken from Kamler, 2001, p. 95-101). She will explain how the thesis statement serves as the “trunk,” or foundation for the whole argument, and then how the main arguments that derive from the thesis statement are “branches.” Finally, the specific details and examples that support each argument are “leaves.” The teacher will note that the tendency is sometimes to write a paper that just has the trunk and the leaves, without stating what the specific arguments, or branches, are (Kamler, 2001).

Next, the teacher will spend about 10 minutes (or whatever portion of this 20-minute section remains) having the class create an outline, in “tree” format, for a thesis-driven argumentative essay on a sample topic: why the stepmother from Cinderella is evil. Students will provide the “branches” and “leaves” for this essay, and the teacher will write them on the diagram. Sample branches and leaves might include the following:

Branch (Main argument)	Leaves (supporting details)
She isn't a good parent to her own daughters	- Spoils them with nice things - Tells them to cut up their feet in order to get married - Doesn't prevent them from making fun of Cinderella
She is mean to Cinderella	- Takes away all her things for no reason - Makes her do housework, even though no one else does - Allows her daughters to make fun of Cinderella

At the end of this exercise, the teacher will remind students that they will continue to talk about writing over the next few weeks, but they are going to move on to discussing literature now.

20 minutes: Teacher passes out copies of “Little Briar-Rose” to class. Students read story aloud (either popcorn-style or by taking turns across the seating chart).

2 minutes: Teacher introduces the novel by explaining that it is based on the story they read over the weekend, and that it involves a mystery. Homework for tonight is to read pages 1-34 (“Home” and Chapters 1-5; 34 pages). There will be a reading quiz for each section of this book, to check that students read and understood.

5 minutes: Teacher assigns copies of the novel *Briar Rose* to students (doing whatever housekeeping duties that might entail at this school).

3 minutes: Teacher passes out grades from the previous week's skit projects.

Tuesday

3 minutes: Attendance/housekeeping

10 minutes: Reading quiz

Quizzes will serve to motivate students to read, as well as to refresh their memory as to what happened in the plot of the novel. The quizzes will also help the teacher to know whether students understood what they read: for example, if most of the students in the class miss one question, then the teacher will know that the topic of that question needs to be covered further during instructional time. The questions will be designed to be easy enough that students who did the reading will easily know the answers. They will not ask students to interpret the text, but to recall the plot.

Quizzes will be given in open-ended format. The teacher will ask students to take out a piece of paper and number it one through five. The teacher will then verbally ask five questions (and one bonus question) about what occurred in the book, and students will write their answers on the paper. When the quiz is finished, they will trade papers, and the class will go through the quiz together. The teacher will ask the class to answer each question as a group, and to grade the paper they are holding. After they are done going over the quiz, all papers will be turned in to the teacher.

Quiz for Tuesday of Week Three

- 1) Which of the three Berlin sisters visits their grandmother frequently? (Answer: Becca)
- 2) What is the Berlin family's religion? (Judaism)
- 3) What does Becca promise Gemma? (That she will find the castle/prince/solve the mystery of

their heritage)

4) Name one thing the family finds inside the grandmother's box. (Photographs, newspaper clippings, a ring)

5) Give one of the names the grandmother may have used. (Gemma, Dawna [Prinz], Gitl Mandelstein], Genevieve)

Bonus: What are the names of the two oldest Berlin sisters? (Shana and Sylvia)

5 minutes: Teacher introduces the concept of metaphor and writes on the board: "____ is [like]

____ because ____". She then gives two examples of a metaphor:

- "Love is [like] a lemon, because it's sweet and sour."
- "Love is [like] a battlefield, because it's dangerous."

Teacher then asks students to come up with more metaphors for love.

5 minutes: Teacher divides students into groups of four and explains that they will be doing a small group activity. Each group will have 15 minutes to write down as many metaphors as they can think of. The teacher will provide a list of topics (on an overhead transparency) to get them started, but they can write about anything they wish.

[Topics for metaphor activity: love, hate, happiness, sadness, intelligence, stupidity, cleverness, foolishness, power, weakness, beauty, ugliness, jealousy, admiration, friendship]

15 minutes: Students work on making their lists of metaphors.

10 minutes: Groups take turns sharing some of their favorite metaphors from the list with the rest of the class. Other students have the opportunity to add their own reasons for why the metaphor is apt.

2 minutes: Getting the room back in order; assigning reading for tomorrow (p. 35-59, Ch. 6-9; 25 pages).

Wednesday

3 minutes: Attendance/housekeeping

10 minutes: Reading quiz

- 1) Who wakes up at the end of Gemma's version of "Sleeping Beauty?" (The princess)
- 2) Who is Stan? (Becca's editor/boss)
- 3) What was in Oswego in 1944? (A war refugee camp)
- 4) What does the bad fairy wear in Gemma's version of "Sleeping Beauty?" (black boots/a hat with silver eagles)
- 5) What color is Becca's hair? (red)

Bonus: What is the name of the newspaper where Becca works? (*The Advocate*)

20 minutes: Students and teacher will discuss what has occurred in the novel *Briar Rose* thus far. Questions the teacher might ask to spark discussion include:

- What does the family know for sure about Gemma?
- Why do you think they know so little about her life? Why didn't they try to find out about Gemma's past earlier? What do we know about our grandparents' or other relatives' lives?
- What do you think Becca might discover?
- Is there any historical information that you think you need to know more about in order to understand this novel?

20 minutes: The class will return to discussing thesis statements in argumentative essays. The teacher will give the students another sample topic: to argue that the stepmother in "Little Snow-White" is evil. The teacher will, once again, draw the tree metaphor on the board to illustrate the thesis statement, main arguments, and supporting details. (See Monday of Week 3)

2 minutes: Assign homework for the next day: Read p. 60- 87 (Ch. 10-13; 28 pages).

Thursday

Preparation before class: Teacher should set aside paper, markers/colored pencils, scissors, glue, and file folders for student use.

3 minutes: Attendance/housekeeping

10 minutes: Reading quiz

- 1) What country did Gitl Mandelstein come from? (Poland)
- 2) What does “Ksiezniczka” mean? (princess)
- 3) What is tattooed on Harvey Goldman’s arm? (a number)*
- 4) Who does Gemma leave out of the end of the story? (the prince)
- 5) Where did Harvey meet Ksiezniczka? (In the refugee camp)

Bonus: Who are Sam and Linn? (Friends of Stan who introduced Becca to people from Fort Oswego)

* Note: When going over the answer to this question, the teacher should find out whether students know what the tattooed number on Harvey’s arm means. If not, she should explain that the Nazis tattooed numbers onto prisoners in some concentration camps.

5 minutes: Teacher explains that students will be divided into groups of three, and will work on creating files for Becca’s investigation into Gemma’s past. They will need to decide what the most important pieces of information that Becca has discovered are, and how to represent them in files. The teacher will provide paper, markers/colored pencils, scissors, glue, and a file folder for each group to use.

Examples of possible exhibits students could create for their files include:

- Official documents: immigration papers, the deed for Gemma’s house
- Different forms of ID for Gemma, using her many names
- (Drawings of) photographs of Gemma and her young daughter, Gemma’s house, Gemma’s extended family
- A family tree for the Berlin/Stein family
- Images/other representations of the ring and its inscription

- Postcards from the places where Gemma has been: Poland, Fort Oswego, New York
- Representations of Gemma's "Sleeping Beauty Story:" a narrative version, or images from the story, in drawing or text form
- Images of Gemma at Fort Oswego
- Students could also consider including representations of what Becca does not know: Where exactly did Gemma come from? What happened to Gemma's family? What is Gemma's real name? Why was she a war refugee? Who is Becca's grandfather? Why did Gemma say "I am Briar Rose?" What was Gemma talking about when she mentioned a castle?

20 minutes: Students work on creating files in groups. The teacher will move around the room and ask groups about the items they chose to include in their files.

10 minutes: Groups may continue working on their files, but should also begin discussing what they think the evidence means about Gemma's past. They should include a piece of paper with their guesses in the file.

2 minutes: Students will turn their files in to the teacher. The teacher will assign homework for tomorrow: read pages 88-112 (Ch. 14-17; 25 pages).

3 minutes: Getting the room back in order

Friday

Preparation before class: The teacher will draw a plot map of "Little Briar-Rose" on the board that includes these important plot points:

- King and queen wish for child

- Child is born
- King holds feast; invites 12 of 13 fairies
- Eleven of the fairies gift Briar Rose with virtues
- Thirteenth fairy arrives; curses Briar Rose to prick herself on a spindle and die at age 15
- Twelfth fairy undoes curse and says that Briar Rose will not die, but sleep for 100 years
- King orders all spindles burned
- At 15, Briar Rose finds an old woman spinning and pricks herself. The entire kingdom goes to sleep.
- Thorns grow around the castle; princes try to get in, but die
- 100 years later, a prince shows up; the flower-hedge lets him in
- He passes everybody sleeping in the kingdom
- He sees Briar Rose and kisses her; everyone wakes up
- Marriage

3 minutes: Attendance/housekeeping

10 minutes: reading quiz

-
- 1) What is the name of the “last known address” that Gemma crossed out on her biographical data form? (Kulmhof)
 - 2) What was at Kulmhof? (an extermination camp)
 - 3) What is another name for Kulmhof? (Chelmno)
 - 4) Where is it located? (Poland)
 - 5) How many women does Harvey Goldman say escaped Kulmhof alive? (None)
Bonus: Why didn’t Gemma have a number burned into her arm? (Not all the camps burned numbers into prisoners’ arms)
-

10 minutes: The teacher can take this time to answer any questions about World War II and the Holocaust that the students posed the day before. The teacher should explain the different types of camps that existed for prisoners of the Nazis: concentration camps, extermination camps, and labor camps. The teacher should also remind students that during World War II, Nazi Germany occupied many other countries, including Poland. The teacher will show students a map of where Poland, Lodz, and Chelmno are in Europe.

18 minutes: Students will break into pairs to compare and contrast Gemma's version of "Sleeping Beauty" with "Little Briar-Rose." Each pair will keep track of the responses using a T-chart. Students can refer to the "Little Briar-Rose" plot map on the board for help recalling the story. The teacher will walk around the room and answer questions groups might have about the plot of each story.

10 minutes: As a large group, students and teacher will discuss what the similarities and differences in Gemma's story might symbolize or serve as metaphors for. Examples could include:

- Thorny hedge with barbs = barbed wire around the refugee camp or a concentration camp
- Fairy with black boots and silver eagles = Nazism or Hitler
- The mist covering the kingdom = Nazis, occupation of Poland, gas

4 minutes: Students will turn their T-charts in to the teacher.

Getting the room back in order; assigning homework for Monday: read p. 113-151 (Ch. 18-23; 39 pages)

Monday

Preparation before class: The teacher will display a picture of Munch's painting "The Scream."

3 minutes: Attendance/housekeeping

10 minutes: Reading quiz

- 1) Who is Magda? (A Polish girl/Becca's tour guide)
- 2) What is a "schloss?" (Castle)
- 3) What happened in the "schloss" in Chelmno? (Prisoners were killed)
- 4) What do birch trees represent? (The souls of the dead)
- 5) Who in Chelmno will discuss the Holocaust with Becca and Magda? (the priest)

Bonus: What do Becca and Magda eat in Torun? (Gingerbread)

5 minutes: Teacher passes out copies of Anne Sexton's poem "Briar Rose (Sleeping Beauty)" and reads it aloud to the class.

15 minutes: Students and teacher go through the poem, line by line, and discuss what they think is happening in the poem. The teacher will make annotations on a copy on the overhead projector. (The image of "The Scream" will help students understand line 42.)

10 minutes: Students will break into pairs and highlight all the metaphors they can find in Sexton's poem. The teacher will walk around the room to talk with each group about the metaphors.

10 minutes: Groups will take turns identifying a metaphor they highlighted in the text, and explaining what they think it could stand for. Other students will have the opportunity to add other ideas for what those metaphors could represent.

2 minutes: Getting the room back in order/assigning reading for tomorrow: p. 152-186 (ch. 24-27) (35 pages)

Tuesday

3 minutes: Attendance/housekeeping

10 minutes: Reading quiz

- 1) Who did the ring in Gemma's box belong to? (Josef Potocki)
- 2) Why was Josef interned by the Nazis? (Because he was gay)
- 3) What kind of camp was Sachsenhausen? (A labor camp)
- 4) How does Josef leave the camp? (He escaped while another group of escapees was caught by the guards)
- 5) Who survives the raid on the storage depot? (Josef)

Bonus: Name one of the partisans other than Josef: (Henrik, Mutter Holle, the Rat, Fritz, Franz, Donner, Blitzen, Nadia, Hexe)

7 minutes: Teacher will play the video clip "The Partisans: Unsung Heroes of the Holocaust."

15 minutes: Students and teacher will discuss how the novel and the video clip portray Jewish partisans. Questions the teacher might ask to spark discussion include:

- What is different about the partisans in the novel and the partisans in the video?
What is similar?
- Do you think both portrayals are fair? Why or why not?
- What did you know about the Jewish resistance prior to watching this clip? Does learning about the partisans change your understanding of the Jewish experience of the Holocaust? Why or why not? If so, then how?
- What did you think about the passage on pages 181-182, in which Mutter Holle discusses a woman who refused to turn her baby over to the Nazis? Do you agree with Josef, that the results are the same, that "a dead child is a dead child?" Or do you agree with Mutter Holle, that "we are all stronger for such women?" Why? Why do you think Josef disagrees with her?
- Do you think these partisans are heroes? Why?

- What would you do in Josef's position (in the camp and with the partisans preparing to attack the storage depot)? Do you agree with his decisions? Why?

22 minutes: Students will return to their case-file groups (see Thursday of week 3) and work on creating new pieces of evidence to add to Becca's investigation file. They should update their guesses as to the secret of Gemma's past, and turn the files in again at the end of class.

3 minutes: Getting the room back in order; assigning homework for tomorrow: read pages 187-222 (ch. 28-30; 36 pages)

Wednesday

3 minutes: Attendance/housekeeping

10 minutes: Reading quiz

- 1) What do the partisans see prisoners removing from the vans? (Bodies)
- 2) What happens in the vans? (Prisoners are poisoned with gas)
- 3) Who is the "prince" who kisses Ksiezniczka awake? (Josef)
- 4) What does Ksiezniczka remember when she wakes up? (A fairy tale/Sleeping Beauty)
- 5) Who does Ksiezniczka marry? (Aron/Avenger)

Bonus: Name one of the partisans from this section, other than Josef. (Aron, Avenger, Rebbe, Hammer, Anvil, Rod, Shuttle, Reed, Holz-Wadel, Oak, Ash, Rowan, Birch)

3 minutes: Teacher will explain the process of a "chalk talk" to students. The teacher will begin by writing three words on the board. After the chalk talk begins, there will be no speaking out loud. Students can go up to the board, no more than two at a time, to write thoughts, ideas, feelings, or questions on the board that relate to whatever others have written on there. They can also draw images if they want. They should try to connect their words to other words, using lines. This will go on for as long as students have things to "say."

37 minutes: The teacher will begin the chalk talk by writing three words on the board, evenly spaced and apart from each other: “Princess,” “Holocaust,” and “Hero.” The chalk talk will then last for as long as students wish to keep it going.

When the chalk talk is over, the rest of this time block will be taken up with a class discussion about what has been written on the board. Questions the teacher might ask to spark discussion could include:

- Do you think Potocki is a hero? Why?
- Who else is heroic in this novel? Why? What makes a person heroic?
- Who do you think the “prince” of Gemma’s story is: Josef or Aron? Why?
- Josef says, “We rescue one, they kill one thousand – still, one is enough” (p. 216). What do you think about this? Do you agree? Why?
- Do you agree with the decisions these partisans made?
- What else could the partisans have done to fight against the Nazis? What do you think you would have done in their position? Why?
- The priest of Chelmno, Father Stashu, says on page 148: “I cannot forgive them, you know. I can love them but I cannot forgive them. But then -- I do not have to. I am not God.” Who do you think he is talking about? Why? Do you forgive them? Why?
- Try to put yourself in the position of the people of Chelmno, whose country was occupied by the Nazis. Some of them tried to save Jewish people and other Holocaust victims, while others who disagreed with Nazism simply kept quiet to keep themselves safe. What do you think about these two courses of action? Can you see the possible reasons for why someone might have chosen not to act? Do you agree with those reasons?

2 minutes: Assign reading for tomorrow: pages 223-241 (“Home Again,” Ch. 31-33, “Author’s Note; 19 pages).

Thursday

3 minutes: Attendance/housekeeping. No reading quiz today.

15 minutes: Students will break into groups of four. Half of the groups will compare and contrast Gemma’s life story with “Little Briar-Rose.” The other half will compare and contrast Gemma’s life story with her version of “Sleeping Beauty.” A student volunteer in each group will keep track of the work using a T-chart or other graphic organizer.

20 minutes: Groups will take turns presenting their findings to the class. Each group will identify one similarity or difference between their two works. The teacher will keep track of student responses in a graphic organizer on the board, with three columns to compare the three stories. For example:

“Little Briar-Rose”	Gemma’s life story	Gemma’s version of “Sleeping Beauty”
Princess falls asleep because of a curse and a spindle	Ksiezniczka “falls asleep” from being poisoned with gas	Princess falls asleep because of the mist

After all the groups have filled in their similarities and differences, the class can fill in any gaps that might have been left between the three stories.

15 minutes: Students and teacher will discuss: Is Gemma Briar Rose?

Questions the teacher could ask to spark discussion include:

- In what ways is Gemma like Briar Rose? In what ways is she different?
- What do you think the differences in Gemma’s version of the story represent? What is the mist? Why does the king forbid his people to think about it? What does that represent?

- What about the prince in Gemma's story, who sees the bones of other dead princes singing, and learns their stories? What do you think that represents for Gemma? Who is the prince in that scenario of the story? Why?

2 minutes: Students will turn papers in to the teacher/Getting the room back in order

Friday

3 minutes: Attendance/housekeeping

20 minutes: Students will do a freewrite on as many of these topics as they like. The teacher will pass out a handout with these topics and let students write until the end of the period.

- Is Gemma Briar Rose? Why or why not?
- Gemma's story ends differently than Little Briar-Rose's. Do you think Gemma lived "happily ever after?" Why or why not?
- Do you think that "Sleeping Beauty" was an effective metaphor to use to describe the Holocaust events in this book? Why or why not? Can you think of any other folk or fairy tales that could serve as Holocaust metaphors?
- How did you feel about reading the "Author's Note" with the true history of Chelmno? Do you think it was okay for Yolen to write a fictional story about a Holocaust survivor, even though no one was ever rescued from a mass grave in Chelmno? Why?
- If one of your family members had a dark secret like Gemma's, would you want to know about it? Why or why not?
- Do you think it's important to learn about the Holocaust? Why or why not?

18 minutes: Students and teacher will discuss their answers to these questions as a group.

3 minutes: Students will turn free writes in to teacher.

Getting the room back in order/assigning reading for Monday: “Rumpelstiltskin”

Week Five

Monday

3 minutes: Attendance/housekeeping

7 minutes: Teacher asks students to recall the plot of “Rumpelstiltskin.” Teacher will draw a plot map on the board with students’ responses, filling in half of a T-chart, like the one below:

“Rumpelstiltskin”	
Miller’s daughter is ordered by the king to spin straw into gold or die	
Rumpelstiltskin offers to spin it for her in exchange for her necklace; she agrees	

While filling in the chart, the teacher should pay special attention to the choices the miller’s daughter makes throughout the story.

3 minutes: Teacher introduces small group activity. They are going to retell this story with a different character taking the place of the miller’s daughter: you! Whenever they come to a point in the story where the miller’s daughter has to make a choice, the group will collectively decide what their response would be if that were to happen to them. They can feel free to be creative – for example, they can explain how they came to be in that situation, or use modern technology. They need to keep track of this story somehow, so that they can explain it to the class afterward.

15 minutes: Students break into groups of 4 and work on their stories.

15 minutes: As a large group, the class will go through the plot map of “Rumpelstiltskin.” When they come to a point of decision-making, each group will offer their response to the dilemma.

The teacher will write up the different decisions that student groups made in that situation on the right-hand side of the T-chart.

10 minutes: The teacher will introduce the assignment for Goal #2 (a creative piece), hand out the rubric, and go through the assignment requirements. The assignment will be due next Monday (of week #6). The teacher will explain that they will practice, in class, how you might go about doing this, and that if students wish to pursue option #4 (a topic of their choosing), they need to bring in their proposal on Wednesday. Students can ask questions or let the teacher know if something about this assignment worries them.

2 minutes: Getting the room back in order/ assigning reading for tomorrow: “The Ugly Son”

Tuesday

3 minutes: Attendance/housekeeping

7 minutes: Teacher asks students to recall the plot of “The Ugly Son.” Teacher will draw a plot map on the board with students’ responses, like the one below:

“The Ugly Son”
Parents want son to marry rich man’s daughter
Groom meets bride under cover of darkness

10 minutes: Students and teacher will create a list of the characteristics of the ugly son and the gamblers in the story.

3 minutes: Teacher introduces activity: they will be thinking about what these characters might do in a contemporary setting. Students will break into groups of four, and each group will come up with a scenario that might occur if these characters were placed into a modern setting.

Tomorrow, each group will retell their new story to the class.

4 minutes: As a large group, students and teacher will compile a list of scenarios that might arise in the contemporary world on the board. Examples could include:

- Not doing your homework in high school
- Taking a driver's test
- Asking someone on a date
- Shopping for groceries
- Looking for a job
- Working at a part-time job (at a restaurant, store, as a babysitter, etc.)

25 minutes: Students break into groups of 4. Each group can select one or more of the scenarios on the board, or they can come up with a new one. They can keep track of the story in any way they wish: writing a narrative, writing a list, drawing a plot map, etc. The teacher will walk around the room and check in with each group to see what they've come up with.

3 minutes: Getting the room back in order/all groups will turn their work in to the teacher

Wednesday

3 minutes: Attendance/housekeeping; students can turn in their proposals for the creative project, if they are pursuing option #4

10 minutes: Teacher will pass back the work from yesterday, and groups can finish up their stories.

25 minutes: Each group will tell their story to the class verbally.

15 minutes: Students and teacher will discuss how this activity went for them. Questions the teacher might ask to spark discussion include:

- What did you think of this activity? Was it fun? Was it helpful to you in planning for your creative piece? Why or why not?
- What was easy about this activity?
- What was difficult about this activity?
- What else do you need to practice doing in preparation for your creative piece?

2 minutes: Getting the room back in order/turning in free writes

Thursday

Preparation before class: The teacher will write the titles/authors of all the works read so far (except *Briar Rose*) on slips of paper, and put them in a hat. She will do the same for the protagonists and/or villains of all the works we have read, putting them in a separate hat.

3 minutes: Attendance/housekeeping

3 minutes: The teacher will explain the activity: Students are to divide into groups of four, and each group will draw two stories and two characters out of a hat. (If they get a character and their story, then they have to put one back and re-draw.) As a group, they will then select at least one story and at least one character, and write about what would happen if the character were in that story. They can keep track of this however they wish: by writing a narrative, writing an outline or list, or drawing a plot map, for example.

4 minutes: Each group draws slips of paper out of the hat.

25 minutes: Groups will work on trying to fit the new character into the story they have chosen. The teacher will walk around the room to talk with groups and see how it's going.

10 minutes: As a large group, the class will discuss how this activity went: what was easy about it? What was difficult about it? Is there anything else you need to practice before starting on your

creative piece?

3 minutes: Getting the room back in order

Friday:

3 minutes: Attendance/housekeeping

50 minutes: Students will have time to work on their creative pieces individually. The teacher will be available for each student to approach with questions. She should aim to meet with all of the students during this time, especially those with whom she did not meet yesterday.

Alternatively: If, after yesterday's group activity, students wanted more practice for their creative projects, the teacher may do another lesson similar to the one from Monday of Week 5. She will prepare for class by drawing a plot map on the board, have students choose a new character to put into the story, and have students decide what the new character will do at each plot point. Whatever class time is left can be spent on students' individual projects.

2 minutes: Getting the room back in order

Week Six

Monday

3 minutes: Attendance/housekeeping

1 minute: Students turn in creative pieces to teacher.

10 minutes: The teacher will pass out the assignment and rubric for Goal # 1 (a compare/contrast essay). She will go through the assignment and rubric with students, and explain that they will be going over different aspects of paper-writing over the next week, and will have class time to work on the paper. The final paper will be due on Monday.

10 minutes: The teacher will remind students of the work they did with thesis-driven essays earlier in the unit: the five-paragraph essay model, and the tree model. She will review how the thesis statement drives the structure of the essay.

15 minutes: The teacher will model turning a chart of similarities and differences into a thesis statement and paper outline. They will use the sample topic of comparing and contrasting elementary school and high school.

The first step is to make a list of similarities and differences. The teacher will ask students to list the differences between elementary school and high school, and write these on the board (using one color for similarities and another for differences. Examples of things students might mention include:

Elementary School	High School
Students are in the same classroom with the same teacher for most of the day	Students go to a different classroom for each class
Students are placed into classes	Students get to pick some of their classes, like electives
You get in trouble for skipping class	You get in trouble for skipping class
You don't have very much homework	You have lots of homework
You have to take standardized tests	You have to take standardized tests
No fighting allowed	No fighting allowed

Based on this list, the teacher should point out what she thinks the main similarity and difference are between the two things. She can then model a sample thesis statement for a paper on this topic.

For example, from such a list, the teacher can conclude that the major difference between the two is that high school gives students more freedom and more responsibilities. The major similarity, she could conclude, is that you have to follow the rules in both schools. She can then

show students how to form this into a specific thesis statement that explains the main differences or similarities between the two things, such as this one:

Both high school and elementary school have rules that students must follow, but high school students enjoy more freedom and greater responsibility.

7 minutes: The teacher will then model one method of organizing the paper: by writing one paragraph on the similarities between the two things, and one paragraph on the differences. She will show students how the evidence they have listed in chart form can be listed in outline form. For example:

Similarities: Rules to follow

- No skipping class
- No fighting
- Must take standardized tests

Differences: Freedom and responsibility

- Elementary students' classes are chosen for them; high school students pick some of their classes
- Elementary students don't have too much homework. High school students are responsible for a lot of work outside of school
- Elementary students have to stay in the same classroom all day; high school students can move around the building for different classes

Tuesday

Preparation before class: The teacher will have a list of similarities and differences between a sample comparison/contrast topic (Halloween and prom) written on an overhead transparency:

Halloween	Prom
Occurs at night	Occurs at night
Costumes are scary or funny	Outfits are taken seriously
People wear something they normally wouldn't	People wear something they normally wouldn't
People don't like to spend a lot of money	People are willing to spend a lot of money
Costumes may be vulgar, gross, or really scary	Outfits should be appropriate
Only comes once a year	Only happens once a year

The teacher should also have a large amount of colored pencils or pens for students to use.

3 minutes: Attendance/housekeeping

5 minutes: The teacher will explain that they will be working on sample comparison/contrast

essays again today. They will be working in pairs to create outlines, like the teacher did

yesterday. The teacher will pass out a list of comparison/contrast topics:

- Males and females
- Wearing makeup and having cosmetic surgery
- Talking on the phone and texting
- Two kinds of exercise (running, weightlifting, yoga, etc.)
- Two sports (American football and soccer, etc.)
- College football vs. professional football or high school football (or another sport)
- Books and movies
- Writing by hand and writing on the computer
- Dogs and cats (or another animal)
- School and prison
- Rap music and country music (or any other genre of music)
- Two bands or musicians
- Music and poetry
- Two TV shows, movies, books/book series, etc. (ex: Glee and Gossip Girl; The Lord of the Rings and Harry Potter)
- Two famous people, in the same profession or different professions (ex: Miley Cyrus and Lindsay Lohan)
- Two fictional characters, from the same work or two different works (ex: Edward and Jacob from *Twilight*; Spiderman and Batman)
A real person and a fictional character (ex: Ms. Jordan and The Wicked Witch of the West)
- Two school subjects or classes (ex: math and P.E.)
- Two time periods (ex: the 1700s and the 1980s)

Each pair should grab at least two different-colored pencils, and should choose on a topic to work with. (If they have another idea that is not on this list, then that's fine.)

10 minutes: Student pairs will make lists of similarities and differences between their two topics, using one color for similarities and one for differences.

5 minutes: The teacher will address the whole group. She will show them her overheard transparency and draw a conclusion: Prom is serious, but Halloween is not. She can then write a sample thesis statement:

- **While both Halloween and prom require people to dress up, prom is much more serious than Halloween.**

15 minutes: Pairs of students will draw a conclusion about the most important similarity and difference between their topics, and write a sample thesis statement about them. The teacher will walk around the room to offer support and answer questions.

5 minutes: The teacher will then illustrate how her chart can be turned into an outline for a paper, by writing the outline on a new transparency:

Similarities:

- Both happen at night
- People get dressed up in something they wouldn't normally wear
- It only happens once a year

Differences:

- Halloween costumes are supposed to be scary or silly; prom is taken more seriously
- Halloween costumes can be vulgar or violent, but prom outfits should not be
- People are expected to have a date for prom, but not for Halloween

7 minutes: Student pairs will do the same with their list of similarities and differences.

25

3 minutes: Getting the room back in order/turning papers and colored pencils and pens back into the teacher

2 minutes: Teacher will remind students to bring their copy of *Briar Rose*, their topic, and the two works they will be comparing or contrasting to class with them tomorrow.

Wednesday

3 minutes: Attendance/housekeeping

4 minutes: The teacher will introduce the topic of using MLA format to do parenthetical citations. She will provide students with a handout that shows how to create a parenthetical citation for a direct quotation and for paraphrased information.

MLA Format

Direct quotations: Start your sentence and “include quote in quotation marks” (Lastname #).

/ \
Author’s last name Page number

Examples:

- Josef does not romanticize the partisans: “Some of them were heroes. Some of them were fools” (Yolen 180).
- Becca is the youngest sister. She “was not part of their magic circle and never had been” (Yolen 6).
- Becca’s father is concerned: “‘About that box.’ He tilted his head” (Yolen 47).

Paraphrase: Summarize what occurred (Lastname #).

Examples:

- Becca kisses Stan (Yolen 236).
- Ksiezniczka tells Josef she is pregnant (Yolen 221).
- Ksiezniczka and Aron get married (Yolen 217-218).

What if I don’t know the author’s name? Use the title of the work instead:
(*Briar Rose* 16) (“Beauty and the Beast” 2)

What if I don't have page numbers? Leave them out. (Beaumont) (Grimm)

What if I have two works from the same author? Use the title of the work in addition to the last name: (Yolen, *Briar Rose* 16).

5 minutes: The teacher will go through the handout with students and explain the two types of citations. She will discuss the difference between a direct quotation (in which you use the exact words from a book or other source) and paraphrasing (in which you use the ideas or events from the text, but you rephrase them in your own words, instead of using the author's). She will also note that any time students are using evidence from a text in their upcoming paper, they need to cite it, either with a direct quote or by paraphrasing what happens in the text.

10 minutes: The class will do a large-group activity of making parenthetical citations. The teacher will ask students to find direct quotations out of their texts, or to paraphrase what happens. She will write sample sentences on the board (like the ones on the handout) to model how you can take evidence from the book and transform it into a sentence.

3 minutes: The teacher will pass out another handout. On the front side, it will show how to format sources as entries for a works cited page. It will include the sources that have been used in class: books, works from an anthology, and works from websites. On the other side, it will provide a list of all the works they have read in class, cited in MLA format, except for *Briar Rose*. (This is because students will not be receiving the texts as handouts, which would make it very hard for them to find bibliographic information.)

Example from the first side

Books:

Last name, first name. *Title of Book*. City where published: Publisher, year. Medium.

Work in an anthology:

Last name, first name. "Title of Work." *Title of Book*. Ed. Editor's name. City where published: Publisher, year. Page number-Page number. Medium.

Example from the back side

Sexton, Anne. "Briar Rose (Sleeping Beauty)." *Transformations*. Boston: Houghton Mifflin, 1971. 107-112. Print.

10 minutes: The teacher will go through this handout and show how the templates on the front side lead to the entries on the back side.

5 minutes: Students will split into pairs and try to create an MLA-format works cited page entry for *Briar Rose*.

5 minutes: The teacher will write the correctly-formatted entry for *Briar Rose* on the board, and will show students where she found this information in the book.

7 minutes: The teacher should answer any questions students have about MLA format. She should stress that they will not be penalized for making mistakes in MLA format on this paper, but should try their best to do it correctly, since they need to learn how to do it for future writing assignments.

If this time is not needed for questions, then students can begin working individually on making comparison/contrast charts for their final papers.

3 minutes: Getting the room back in order. The teacher will remind students to bring the texts for their papers and their comparison/contrast charts to class tomorrow. She will also tell them that they are meeting in a computer lab tomorrow, and give them the location.

Thursday

Preparation before class: The teacher will reserve a computer lab for the class to use today and tomorrow. (She will also post a note to this effect on the classroom door, for students who forget.) She will bring the colored pencils/pens to the computer lab for students to use.

5 minutes: Attendance/housekeeping/waiting for students to arrive

5 minutes: The teacher will explain that today is a day for students to work on their papers. They should work on their comparison/contrast charts, and may use the colored pencils if they wish, or the computers if they prefer typing. They should include page numbers and any direct quotations they like in the chart. Everyone needs to complete a thesis statement by the end of class. If they complete it before the end of class, they should show it to the teacher immediately for feedback; if not, then they can turn in a copy of it at the end of class, and she will return it to them with feedback at the beginning of class tomorrow.

40 minutes: Students can work on their comparison/contrast charts and thesis statements. The teacher should walk around the room to provide any assistance. When students complete their thesis statements, she can provide feedback on whether they could use any fine-tuning to be more specific.

Once a student's thesis statement has been looked over by the teacher, the student can begin working on their outline for the paper. Once the outline is completed, they can begin writing the paper. Students are free to write this by hand or to turn in a typed copy.

5 minutes: Getting the room back in order/allowing students to leave early if they are farther away from class than usual due to the location change. All students who have not had their thesis approved already should turn in a copy to the teacher before they leave.

Friday

5 minutes: Attendance/housekeeping/waiting for students to arrive

40 minutes: Students can continue to work on their papers. The teacher will return all thesis statements with comments, and answer any questions students have about the feedback.

5 minutes: The teacher will ask students how far along they are on their papers. The class will vote on whether they are able to finish by Monday, or whether they would prefer to move the deadline to Wednesday.

5 minutes: Getting the room back in order/allowing students to leave early if they are farther away from class than usual due to the location change.