



**Storytelling Arts of Indiana**  
*Transforming everyday life*

## **Teacher's Guide:**

# **Multi-Cultural Lesson Plans**

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# Lesson Plan for African American Stories

State Standards	Festival Tellers	Lesson Resources
English/Language Arts Standard 3: ✓ Literary Response & Analysis	Baba Jamal Koram  Deborah Asante	<ul style="list-style-type: none"> <li>• <i>Mufaro's Beautiful Daughters</i> by John Steptoe</li> <li>• <i>The Talking Eggs</i> retold by Robert Sans Souci</li> </ul>

## Lesson Summary

Students read one African and one similar African American folktale and compare the elements of each story to find similarities and differences.

## Story Roots Lesson (Grades K - 8)

**Introduce** the lesson:

- *Folktales that have been passed from village to village or from one generation to the next result in different versions of the same story.*
- *The story has parts of the culture from which it originated plus new parts from the cultures in which it is retold. Mufaro's Beautiful Daughters, from Africa, and The Talking Eggs, an African American tale are two examples of this.*
- *What happens to a story that is passed from one continent to another? Let's listen to the stories to find out.*

**Show** students the following column headings and explain that you want them to listen for these elements of the story:

Title	Setting	Main Characters	Problem(s)	Solution(s)	Theme(s)
<i>Mufaro's Beautiful Daughters</i>					
<i>The Talking Eggs</i>					

**Read or Tell** Mufaro's Beautiful Daughters, or let older students read or tell the story to the class.

**Elicit and Record** student input on the above story elements on a display. Have students fill in the [Story Roots Handout](#) on the next page if desired.

### Ask

- *Where does the story take place?*
- *How do we know without looking at pictures that it takes place in Africa? (animals, language, food, etc.)*
- *What are the characters' names?*
- *What is the problem or conflict in the story?*
- *What is the solution or how is the conflict resolved?*
- *What are the theme(s), that is, what lessons or values does this story teach?*

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Discuss the similarities and differences between the two stories.

**Ask:**

- *How is the setting of the stories both alike and different?*
- *What is different about the parents and sisters in the two stories?*
- *How do the magical characters in the stories compare?*
- *What is similar about how the problem/conflict is resolved?*
- *What do these stories teach us about the values of the people who told them?*

**Story Roots Handout:**

Title	Setting	Main Characters	Problem(s)	Solution(s)	Theme(s)

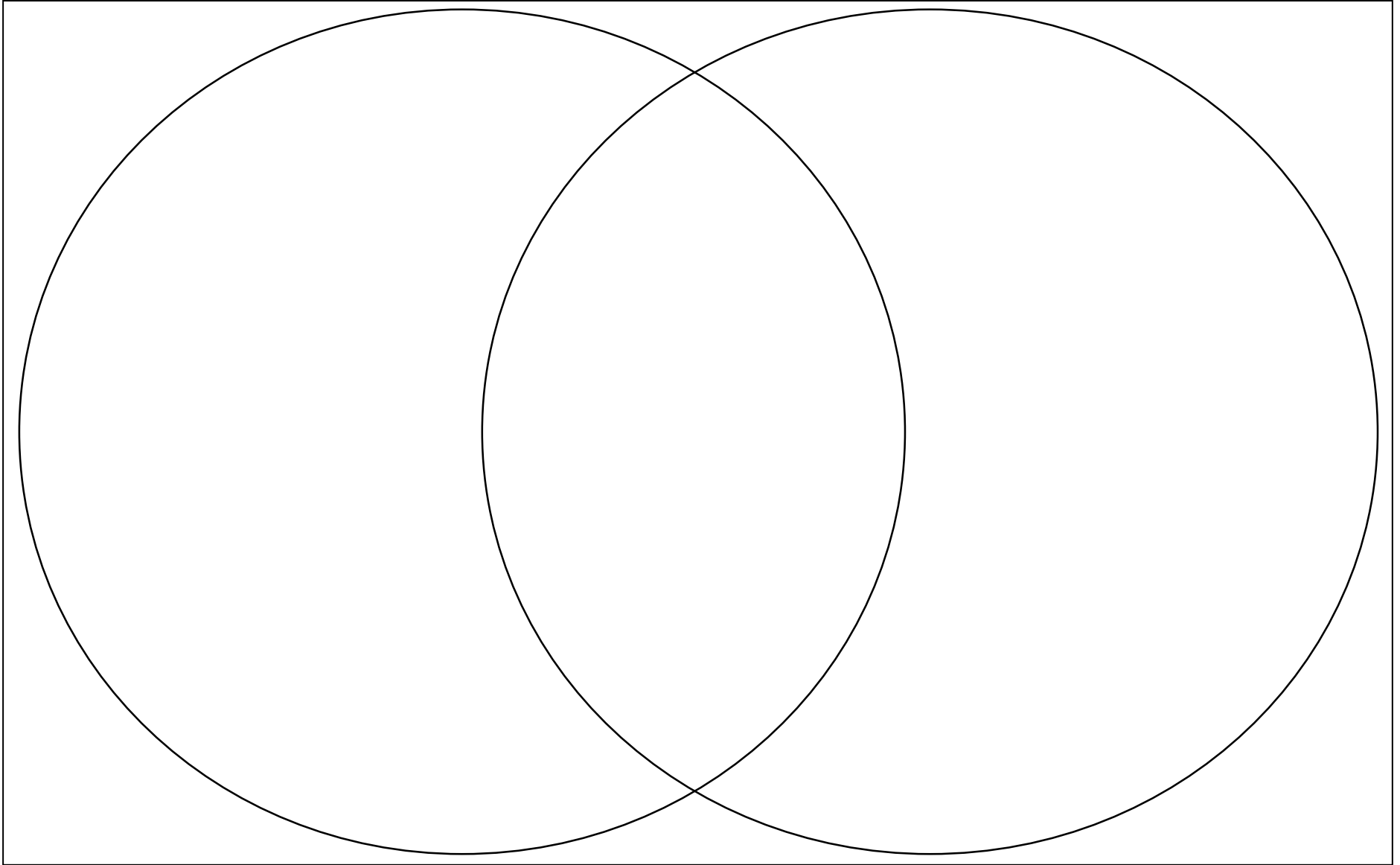
**Adaptations**

1) Use a [Venn diagram](#) or add two more rows to the table and check off or list similarities and differences in the two stories.

Title	Setting	Main Characters	Problem(s)	Solution(s)	Theme(s)
Mufaro's Beautiful Daughters					
The Talking Eggs					
Similarities					
Differences					

2) Divide the class in half and let each group use a [scripting sheet](#) to prepare a reader's theater script of one story and perform it for the rest of the class.

[Venn Diagram:](#)



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# Lesson Plan for Deaf Culture Stories

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 3: ✓ Literary Response & Analysis Standard 7: ✓ Listening & Speaking		<ul style="list-style-type: none"><li>• <i>I Have A Sister, My Sister Is Deaf</i>  By Jeanne Whitehouse Peterson</li><li>• <i>I'm Deaf and It's Okay</i>  By Aseltine, Mueller, Tait</li><li>• <i>Dad And Me In The Morning</i>  By Pat Lakin</li><li>• Writing &amp; Drawing Paper</li><li>• Board</li></ul>

## Lesson Summary

In this lesson, children listen to a story about a girl who is deaf. They will think about what it would be like to be deaf and not hear. The activities will also lend themselves to making a positive difference.

## Deaf Culture Lesson (Grades 2 - 5)

### Literary Piece and Synopsis:

- *I Have a Sister, My Sister is Deaf* is about two sisters who understand each other without words.
- One example is when they were playing in a grassy lot pretending they were stalking deer. The deaf sister watched for quick movements in the grass. The older sister listened for small sounds. It becomes apparent that the deaf sister uses her other senses more strongly.

**Read** the text out loud, either shared reading, or independent reading.

### Ask questions about the text

- *How did the girls communicate with each other?*
- *Which senses became stronger for the younger sister?*
- *What games would be difficult to play without hearing?*
- *Which games would stay the same?*
- *How do you think it would feel to be deaf?*

**Tell** the students you will have a brief moment to help understand hearing and identifying sounds.

**Turn out** the lights and ask students to be silent.

**Instruct** them to listen to all the sounds.

After a minute or two, **have them write** down on paper all the sounds that they heard.

**Share** the list as a class.

- Use a web design for this.

Now **do the same exercise again**, but this time look at everything possible.

**Make** a list with the web design. Discuss in class what items they saw this time.

- These activities can be done outside while adding smell and touch

**Write** the word HEARING on the board.

**Have** the students think of ways it is useful and write down ways in which hearing is important.

- For example, alarm clocks, sirens. Also let them use examples of music and pleasurable sounds.

**If there is a deaf child, parent, or teacher in your school building, see** if they would be willing to share their thoughts with the students.

- This would, of course, be done ahead of time at the comfort of the person.

**Take** a field trip within your school building.

- Look for adaptations for all special needs students.
- Have students make a list as you do a walk through.

**Discuss** what you found back in the classroom.

- Make a list of other additions or recommendations from the students.
- Present this to the school board.

**Additional Resources:**

- *Some Kids Are Deaf*, by Lola Schaefer
- *I'm Deaf and It's Okay*, by Aseltine, Mueller, Tait
- *Dad And Me In The Morning*, by Pat Lakin

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## Lesson Plan for Family and Personal Stories

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 5: ✓ Writing Applications Standard 7: ✓ Listening & Speaking	Donald Davis, Bill Harley, Carmen Agra Deedy, Bob Sander	<ul style="list-style-type: none"><li>• <i>Telling Your Own Stories</i> by Donald Davis</li><li>• 8 ½ x 14 or 11 x 17 Paper Pencils</li></ul>

### Lesson Summary

Students create a map or floor plan of an important place in their lives and develop stories about that place.

### Important Place Lesson (Grades 2 - 12)

 Adapted from *Telling Your Own Stories*, by Donald Davis

**Explain** the activity:

- *Remembering places can be a good way to remember stories.*
- *Think of a place where you had a lot of family get-togethers. Where were you: at your house, your grandma's, a restaurant?*
- *Draw a floor plan of that place. Include the outdoors if you like.*
- *Make notes of important events and incidents that happened in that place and in certain rooms. If your important place is large, such as a neighborhood or family farm, you may draw a map.*

**Show** example on display medium.

Point out rooms you've labeled (K=kitchen, DR=dining room, etc.) and notes about happenings. Describe standard mapping conventions for directions and scale.

**Provide** 8-1/2 X 14 or 11 X 17 paper and 10 to 20 minutes for drawing.

- Have students work in landscape format and leave four inches of blank space along the right edge for additional notes. Encourage light sketching with pencils.
- Have students title the floor plan at the top, mark the rooms, add notes, and write their names on their papers.

**Share**

- Let students share their floor plans with the class or in small groups, naming a couple of important things that happened there.

- Let peers ask questions.
- Allow time for students to add further notes to their floor plans.

**Take Home**

- Let students take the floor plans home and ask their families about what happened there (perhaps over the weekend).

**Develop Story Ideas:** The next day, post one or more prompts.

Give students two minutes to use their floor plan and jot notes on an index card in response. Encourage students to use all five senses.

- Can you think of a time when somebody got hurt, or you broke something, or you got in trouble here?
- Can you take us to your special place for a memorable holiday meal?
- Was there a time when a “stranger” came to this place?
- Was there something you got to do at this place that you couldn’t have done at home?

**Try Out Stories**

- Let students tell their stories in small groups, answer questions, and accept compliments.
- Allow time for making more notes.
- Let students repeat this process until they are ready to begin writing.

**Draft and Revise Stories**

- Let students write stories down, read them to a partner, answer questions, accept compliments and suggestions, and revise.
- Repeat this process until final draft is complete.

**Adaptations**

Let younger students choose a room from their floor plan or area of their map to illustrate.	Let older students interview parents and grandparents and write their stories of this special place or other family memories.	A self-directed lesson for students gr. 4 and up on <a href="#">collecting family stories</a> is available at Story Arts Online.
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**Additional Resources:**

- Davis, Donald. *Writing as a Second Language*. Offers detailed coaching on how to use storytelling in the classroom to generate exciting student writing.
- Harris, Sandra. *Getting Started in Storytelling*, see Ch. 4 on life stories.
- Winston, Linda. *Keepsakes: Using Family Stories in Elementary Classroom*

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## Lesson Plan for Greek Myths

State Standards	Festival Tellers	Lesson Resources & Materials
Literature Standards 10.3.1: ✓ “Analyze the purposes and the characteristics of different forms of dramatic literature (including comedy, tragedy, and dramatic monologue;” ✓ 12.3.6: “Evaluate the way in which authors have used archetypes (models or patterns) drawn from myth and tradition in literature... ✓ 12.3.7: “Analyze recognized works of world literature from a variety of authors that contract the major literary forms, techniques, and characteristics from different major literary periods, such as Homeric Greece....”		<ul style="list-style-type: none"> <li>• <i>Mythology</i> "How the World and Mankind Were Created" by Edith Hamilton</li> <li>• <i>Bible</i>, Any Edition               <ul style="list-style-type: none"> <li>• "Genesis," 1 - 3</li> </ul> </li> </ul>

### Lesson Objective

Understanding *motif* in literature: A recurrent thematic element in an artistic or literary work.

### Lesson Summary

Because the Creation *motif* (a large, overriding theme) occurs in many cultures, not just our own students will compare the *motif* of Creation, as contained in Greek Mythology and the Book of Genesis in the Bible.

### Greek Myths Lesson (Grades 10-12)

Before beginning, students need to understand the concept of *motif* (defined above) and its importance in literature. For this lesson, students will read “Genesis” as literature, not as religion. Just as Greek mythology is the story of a culture of people, so is the Bible the story of a culture of people, and both groups of people believe(d) in a higher power who controlled both the earth and the creatures on it—the Creation *motif*. This *motif* exists in many cultures, but for the purpose of this lesson, we will study only two: Judeo-Christian and ancient Greek.

**Introduce** the lesson:

- Before beginning discussion, students must have read both assignments listed in “Lesson Resources.” Since the Hamilton reading is fairly long, students should be given the reading assignments a week in advance of discussion so they have time to prepare.
- **Provide** students with the following chart when you make the reading assignment, and explain that you want them to read for the following elements of the story and fill in the chart as they read:

Title	Setting	Main Characters	Problem(s)	Solution(s)	Main Idea(s)
<u>Mythology</u>					
“Genesis”					

Similarities in the Creation <i>motif</i> ?					
Differences in the Creation <i>motif</i> ?					

Title	Setting	Characters	Problems(s)	Solution(s)	Main Idea(s)

**Follow-up storytelling:**

- Divide the class into groups of four or five students each—no more than five students per group and no fewer than four. Make sure that the group is balanced as to gender and ethnicity.

**Ask**

- *Each group to discuss whether any of the characters in the Creation story in Greek mythology have counterparts in Genesis.*
- *Students to determine three other motifs, or overriding themes, that they have encountered in other literature/stories that they have read. (Tell them that the Cinderella story, for example, is a motif that occurs in many cultures: poor but lovely girl, wicked stepmother, girl succeeds against all odds because of her goodness and frequently because of the intervention of a being/person who comes to her aid.)*
- *Each group of students to present a brief story based on one of the motifs discussed.*

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# Lesson Plan for Native American Stories

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 3: ✓ Literary Response & Analysis Standard 5: ✓ Writing Applications Standard 7: ✓ Listening & Speaking		<ul style="list-style-type: none"><li>• <i>Annie And The Old One</i> 📖 By Miska Miles</li><li>• <a href="#">Venn diagram</a> handout</li><li>• Comparison Chart – made out ahead of time</li><li>• Supplies for making bulletin board – markers, construction paper, feathers, beads, string, pipe cleaners</li><li>• Other Native American Books</li></ul>

## Lesson Summary

Students will compare Annie’s lifestyle with that of their own through a Venn diagram, graphs, and art work.

## Native American Lesson

### Synopsis

- Annie, a Native American child, resorts to extremes in trying to prevent her grandmother from dying.
- The old one has said she will return to the earth when she has finished helping Annie and Annie’s Mother weave their new rug.
- Annie does everything she can to stop the project.

**Read** *Annie and the Old One* to your class.

**Discuss** the following questions:

- *How did the Grandmother convince Annie to stop undoing the weaving?*
- *How did the Grandmother know she was about to die?*
- *Was Annie right or wrong to try and get her Grandmother to stop?*
- *What else could Annie have done?*
- *How do you feel when someone close to you goes away?*
- *What things can you do to feel better?*

**Using** the Venn diagram on the board, have the students brainstorm how their lives are the same as Annie’s, and how they are different.

- Discuss the similarities as well as the differences.

**Pass** out to the students a graph so they can chart the differences. (This can be done in art or in writing!)

**Draw** or write about the differences in housing, chores, animal care, family, school, food, and anything else you would like to add.

**Have** the students share these in small groups and then post them on the wall.

**Research** different types of Native American dwellings.

- Use children's literature for this.

**Let** the students choose their favorite and design it on your classroom bulletin board.

- Label each dwelling type and the Native America tribe that occupied that particular housing style.
- Use the variety of materials to make it fun and interesting for them.

**Invite** another class over to share in their learning.

**Additional Resources:**

- *Crazy Horse's Vision* by Joseph Bruchac
- *How Chipmunk got his Stripe* by Joseph Bruchac
- *Our Journey* by Lyz Jaakola
- *Grandfather Stories of the Navajos* by Sydney Callaway and Gary Witherspoon
- *The Desert is Theirs* by Byrd Baylor

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## Lesson Plan for Story Songs

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 5: ✓ Writing Applications Standard 7: ✓ Listening & Speaking	Bill Harley	Listen to the <i>Ballad of Dirty Joe</i> or one of his many story songs. <a href="http://www.billharley.com/Product_Level3.asp?ProductID=93">http://www.billharley.com/Product_Level3.asp?ProductID=93</a>

### Lesson Summary

Students listen to Bill Harley's *Ballad of Dirty Joe* and collaborate to write a story song of their own.

### Writing a Story Song Lesson (Grades 3 - 12)

**Ask students** to give their definition of a story song (a song that tells a story or a story in which a special song plays a key and recurring role).

**Play** the song, *Ballad of Dirty Joe*

### The Ballad of Dirty Joe

By Bill Harley

Out upon the briny deep where the wild and wet winds blow,  
There sailed a cruel and evil man, the pirate Dirty Joe.  
He sailed upon the scummiest craft that ever left the docks  
He roamed the world and seven seas in search of dirty socks.

He wore a scratchy, scraggly beard, he had but one good eye,  
And with a tattered piece of sail, his oily hair he'd tie.  
Hook for an arm? Yes, that too - he found it very handy  
For picking in between his teeth to get out sticky candy.

His one good eye surveyed the seas, searching for some ship  
And when he spied a boat out there, he'd sneer and lick his lips  
"All hands on deck," he'd order, "there's treasure to be had!"  
He'd shake his one fist in the air and laugh like he were mad.

He'd fire a cannon 'cross their bow, and board the other craft  
Then make the crew take off their shoes, and with a horrid laugh

He tied the sailors all up tight, and robbed them of their socks  
Then left their ship a-floundering to run up on the rocks.

The socks he took from other ships, you'll be surprised to learn  
He tied upon his rigging lines that stretched from bow to stern  
They flapped and fluttered in the breeze, five hundred little flags -  
And the smell that those old socks gave off was enough to make you gag.

From China to the Ivory Coast, Australia up to Spain,  
The pirate did his dirty work across the bounding Main -  
You could always tell a boat Joe robbed by looking at the crew -  
Fear was deep within their eyes, and all their toes were blue.

Till one day as he sailed his ship somewhere near Mandalay  
His lookout spied another boat beating 'cross the bay  
"Ah ha!" said Joe, "let's get that boat, we'll catch it now, by thunder,  
For sure as I am Dirty Joe, there's socks there we can plunder."

The pirates cheered and set their sails to catch up with their prey  
They sharpened up their knives and swords, their boat danced in the spray.  
But suddenly the cheering stopped, the wind it gave a moan,  
For on the other ship there flew a flag of skull and bones.

And from bow to stern, from mast to mast, flying everywhere  
There flapped and snapped five hundred pairs of pilfered underwear -  
Boxers big and boxers small, with stripes and polka dots  
And tighty-whities hung there too, like the ones your grandpa's got.

And lined up on that other deck, armed with swords and knives  
Was a sight that made the men all shake and fear for their own lives  
One hundred pirate women waved their daggers and their swords  
And the woman pirate captain yelled "Girls, let's climb aboard!"

"It's Stinky Annie" someone said, "and her band of smelly varmints.  
She captures every boat she can and takes their undergarments."  
"Then all is lost," another said, "we don't have a chance  
You can't be a pirate if you don't have underpants."

"You lily-livered lunks of lard," lashed out Dirty Joe  
"What kind of pirates are you lads? That's what I want to know  
We'll show them, we'll take their ship, we'll tie them up!" he roared  
"We'll take their socks and sneakers, too, and throw them overboard!"

The pirates there with Dirty Joe screamed and cheered and yelled,  
Someone blew a whistle someone rang the bell.  
Stinky Annie's ship drew close, the pirates cursed and muttered  
While a thousand pairs of underwear and socks all flapped and fluttered.

And as their ships came closer still, Joe's men all could see  
That Stinky Annie was as scary looking as could be  
Her mouth was twisted in a sneer, one arm was but a hook  
And with her one good evil eye she gave a withering look.

Finally the two ships met, on the waves they rocked  
"Get them now boys," Joe cried out, "Take off all their socks"  
But even as the men attacked the women waiting there  
Stinky Ann called to her crew "Girls - get their underwear!"

It was an awful battle, a loud and raucous fray -  
At first it seemed that Dirty Joe would win and have his way  
Until Joe's first mate noticed that Stinky Annie's crew  
All were fighting barefoot, they had no socks and shoes.

"What's the point?" a man called out "Why make all this fuss?  
If they're not wearing socks and shoes, what's in it for us?"  
"No!" screamed Joe, "don't give up now!" but spoke the words too late  
And Stinky Annie and her crew quickly sealed their fate.

Stinky Annie came aboard and cornered Dirty Joe  
She said "I want your boxers now, in case you didn't know.  
And Dirty Joe looked up and said "Before you have your fun  
Your face looks quite familiar, you remind me of someone."

Stinky Annie let down her sword, they peered at one another  
"Wait," she said, "I see it now, you're Joe my little brother."  
"That's right" said Joe, "you're sister Ann, you bounced me on your knee.  
Put down your sword, give up this fight, please don't do this to me!"

Stinky Annie gave a smile, a tear came to her eye  
All her crew looked on in awe, they'd never seen her cry.  
"Little Joey how are you?" she asked, "How have you been?  
"I'm just fine, dear sister Ann," he said and gave a grin.

"Good," said Annie, "that's great news." Her one eye shone and danced.  
"Now do just what I say, you squirt. I want your underpants."

"But Annie, you're my sister," Joe blubbered and he whined  
"Can it, Joey," Annie said, "I haven't got the time."

"Just because we're family, it doesn't mean I care  
I'm a pirate - that's my job - I want your underwear."  
So Dirty Joe surrendered and did what his sister said  
And when he did, it's safe to say, more than his face was red.

Stinky Annie sailed away and still she roams the seas  
With her brother's boxers tied above, flapping in the breeze  
And Dirty Joe, he sailed home, close to the Bay of Fundy  
He's not a pirate anymore, because he has no undies.

That's the finish of this tale, it's stupid and it's done  
But there's a lesson here that I'd impart to everyone.  
If you've got an older sister, then I feel bad for you  
Cause as long as she's alive, she'll tell you what to do.

by Bill Harley

**Discuss** the song lyrics:

- *Who is the main character?*
- *Where does the story take place?*
- *Discuss the main plot points?*

**Explain** the story song assignment.

*Ever since Mary had a little lamb and took it to school, people have been writing story songs about school. Now is your chance to write a story song about a time something funny happened in school, and it doesn't even have to be true. First we'll make a list of ideas together. Record student ideas on a whiteboard. What would happen if...*

<b>A _____ came to school (a hippo, a bee, a three-legged tree)</b>	<b>Sally threw a _____ at Johnny? (a frog, her peas, a shoe)</b>	<b>The teacher sat on a _____ (snail, cactus, balloon)</b>
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**Choose** two or three popular ideas that lend themselves to verses that could involve every student in the class

- A food fight
- A hippo in the room
- Other ideas

**Have** the students vote on which idea they will develop into a song.

**Record** student ideas for a simple well-known melody that all students will know to accompany their story song lyrics.

- The Ants Went Marching
- On Top of Old Smokey
- Hokey-Pokey
- Jingle Bells
- A song from music class
- Other songs

**Ask** for volunteers to try out the first line with one or two melodies and see what fits.

- Suggest different melodies and wording to try if needed.
- Choose a simple melody that seems to fit and has a refrain.

**Write** the first line clearly on the board.

**Brainstorm** rhyming words that might fit with the last word in the first line.

- Write these on the whiteboard.

**Ask** for ideas for the remaining lines in the first verse.

- *What might happen after Sally throws her peas at Johnny?*
- Write on a white board. Edit to fit the melody.

**Sing** the first verse together!

**Divide** the class into teams or pairs and assign each team a verse to write that carries out the idea of the song.

- Encourage teams to use the names of every team member in their verse.
- Have rhyming dictionaries available.

**Let** teams sing their verses for the class.

**Type** the lyrics and make copies for the next day.



**Practice** singing the song as a class, and then perform it for other classes.

### **Adaptations**

<p>Let older students listen to the songs from Harley's CD, <i>I'm Gonna Let it Shine: A Gathering of Voices for Freedom</i></p> <ul style="list-style-type: none"><li>• Have students research a specific aspect of the Civil Rights Era and write a song about that story.</li></ul>	
<p>Let older students go to <a href="#">History Happens</a> and click "On the Underground Railroad," to hear this story song about famous figures in the freedom movement (to a hip hop beat). Let students write their own story song about an individual character in the Underground Railroad. Story songs on other historical periods are available at this page.</p>	<p>Let students surf <a href="#">Corridos sin Fronteras</a>, a Smithsonian Web site celebrating Hispanic-American narrative songs called corridos. Students can hear songs, read lyrics, find the history behind the song, then write and record their own corridos.</p>

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## Lesson Plan for Tall Tales

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 3: ✓ Literary Response & Analysis Standard 7: ✓ Listening & Speaking		<ul style="list-style-type: none"> <li>• <i>In the Forest, A Treasury of Asian Stories &amp; Activities for Schools &amp; Libraries</i>   By Cathy Spagnoli</li> <li>• “Wiley, His Mama, and the Hairy Man.”  <i>The People Could Fly: American Black Folktales.</i>   By Virginia Hamilton</li> </ul>

### Lesson Summary

Students read one Tall Tale from Malaysia and one African-American Tall Tale and compare the two stories to find similarities and differences.

### Tall Tales Lesson (Grades 2 - 5)

**Introduce** the lesson

- Explain to students that a “tall tale” is an improbable (unusual or incredible or fanciful) story.
- Many tall tales involve friends and family who band together to defeat a monster of some kind, and these stories cross multi-cultural boundaries.
- As you listen to the stories, try to determine what these two stories have in common.
- Also listen for differences, including differences in how the language is spoken.

**Show** students the following column headings and explain that you want them to listen for the following elements of the story:

Title	Setting	Main Characters	Problem(s)	Solution(s)	Main Idea(s)
“In the Forest”	The forest of Sarawak, Malaysia.	<ul style="list-style-type: none"> <li>• Gayah</li> <li>• The Old Woman</li> <li>• The crocodile</li> <li>• Five girlfriends of Gayah</li> </ul>	How to escape from the Old Woman, who is really a witch.	Gayah, “the most clever of the girls,” plots a way to escape from the witch and enlists the aid of the crocodile in saving herself and her friends.	<ul style="list-style-type: none"> <li>• Be careful about whom you trust.</li> <li>• Believe your instincts</li> <li>• Clever and smart can save the day.</li> <li>• Be loyal to and take care of your</li> </ul>

					<ul style="list-style-type: none"> <li>friends.</li> <li>• Good triumphs over evil.</li> </ul>
“Wiley, His Mama, and the Hairy Man”	Somewhere in the American South	<ul style="list-style-type: none"> <li>• Wiley, a young boy</li> <li>• Wiley’s mother—a clever woman who is a conjurer</li> <li>• The Hairy Man—a monster who lives in the swamp and wants to capture Wiley</li> </ul>	The Hairy Man wants to capture Wiley, but before Wiley can be safe, he must fool the Hairy Man three times.	Wiley, with the help of his mother, DOES fool the Hairy Man three times, and he is safe.	<ul style="list-style-type: none"> <li>• Listen to your mother.</li> <li>• Believe your instincts.</li> <li>• Clever and smart can save the day.</li> <li>• Good triumphs over evil.</li> </ul>
Similarities					
Differences					

**Read** “In the Forest” to the students.

- Make sure students understand the concept of *setting, problem, solution, main idea (theme)* and who the main characters are. Students should be able to tell you why the story is an “improbable (unusual or incredible or fanciful) story.

**Display** the above chart (without the answers), and have students fill in the answers in the appropriate slots.

**Read** “Wiley, His Mama, and the Hairy Man” aloud to the class.

**Discuss** the elements of the story and have students fill in the answers on the chart.

- Students should be able to tell you why the story is an “improbable (unusual or incredible or fanciful) story.

**Divide** students into two groups after the two stories have been read and discussed.


- Have each group choose a scribe. One group should find all the similarities between the two stories. The other group should make a list of all the differences. After a short time, bring both groups back together in the class and have each group report.

**Follow-up storytelling:**

- Divide the class into groups of four or five students each—no more than five students per group and no fewer than four. Make sure that the group is balanced as to gender and ethnicity.
- Ask each group to develop a tall tale involving no more than four characters.
  - They should write the story as much as possible and then the group should tell their story to the class.
  - They should remember that a tall tale is a story that really can't be true (i.e., animals don't talk in real life).
  - The tall tale can be serious or funny.

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# Lesson Plan for World Folktales

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 3: ✓ Literary Response & Analysis Standard 5: ✓ Writing Applications Standard 7: ✓ Listening & Speaking	Carol Birch  Lou Ann Homan	<ul style="list-style-type: none"> <li>• <i>Boots &amp; the Glass Mountain.</i>   By Claire Martin</li> <li>• <i>A Weave of Words.</i>   By Robert San Souci</li> <li>• Note cards and optional <a href="#">Venn diagram</a> handout</li> </ul>

## Lesson Summary

Students read or hear two stories, compare the elements of each, and write their own parallel stories.

## Parallel Story/Comparison Lesson (Grades K - 8)

**Introduce** the lesson.

- *How do fairy tales always end? (And they lived...)*
- *Each of these stories is about a young man who travel very different paths to living happily ever after: Boots & the Glass Mountain and A Weave of Words.*

**Read aloud** to younger students, one story per day.

For older students, rotate the books among small groups so each group reads one per day.

**Discuss** common and different elements using a [Venn diagram](#).

<i>How are these two stories similar?</i>	<i>How are these two stories different?</i>
<ul style="list-style-type: none"> <li>♦ They both have a hero, a princess, and her father.</li> <li>♦ They both have magical creatures: trolls and a dev</li> <li>♦ Prince Vachagan and Boots both have to pass two tests: a test of courage and survival and a test to win true love.</li> <li>♦ Anait and The Princess of the</li> </ul>	<ul style="list-style-type: none"> <li>♦ Boots starts out a simple peasant who proves courageous and capable; Prince Vachagan starts out spoiled noble and learns the simple joy of working and learning.</li> <li>♦ Likewise, Anait starts out a simple weaver and becomes a queen who saves her king; The Princess of the Glass Mountain is a kind-hearted royal who falls in love with a peasant.</li> <li>♦ The princesses' fathers are opposite: Anait's is wise; the other's is foolish.</li> <li>♦ Boots' story ends with marrying his true love. Prince Vachagan</li> </ul>

<p>Glass Mountain are both kind and good, unconcerned with status.</p> <ul style="list-style-type: none"> <li>♦ Everyone lives happily ever after.</li> </ul>	<p>must pass a test of survival and be rescued by his love before he lives happily ever after.</p> <ul style="list-style-type: none"> <li>♦ Boot's passes his test of survival with the help of his mother's advice. Prince Vachagan passes his test of survival with the skill of his hands.</li> <li>♦ Boots' wins the princess with the help of magic. Prince Vachagan wins Anait through hard work, patience, and sincerity.</li> </ul>
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**Vote** on which story the students like best and why.

**Discuss** which story seemed more like a traditional fairy tale and why.

- *Does either of these stories remind you of other fairy tales?*
  - *Boots & the Glass Mountain* follows the rags-to-riches pattern of Cinderella; the princess falls in love with someone who at first seems unsuitable, as in *Beauty and the Beast*; her true love saves her from her terrible fate, and they live happily ever after as in *Sleeping Beauty*.
  - In a *Weave of Words*, it is the prince who is rescued by Anait, first from his own selfishness and then from the dev.

**Explain** the parallel story assignment.

- *Now (or tomorrow), you'll have chance to write a parallel story.*
  - *Choose the story you like best and tell a modern-day version, set in your own school or neighborhood.*
  - *Use note cards to jot down the important events in the story.*
  - *Then tell your story to your partner and revise.*
  - *When you are finished, you may tell your story to the class.*
  - *After that you may draft your story, revise it, and create the final draft.*

**Pair up students**

- Pass out note cards and allow 10 minutes for note-making and 10 minutes for partners to share stories.
- Repeat this process as necessary.

**Share stories** with the entire class.

**Write stories**, revising as needed.

**Additional Resources**

- Brett, Jan. *Beauty and the Beast*.
- Doyle, Malachy. *Tales from Old Ireland*. Includes “Fair, Brown, and Trembling,” an Irish Cinderella story.
- Heyer, Marilee. *The Weaving of a Dream*, a good son, bad son story.
- Mayer, Marianna. *The Black Horse*. Poor prince and magic horse win princess.

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## Lesson Plan for Asian Stories

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 3: ✓ Literary Response & Analysis  Standard 7: ✓ Listening & Speaking		<i>The Warrior and the Wise Man</i> by David Wisniewski  Sample Kamishibai cards, playing cards, or other game cards with pictures  Two drumsticks, large pencils, or chopsticks  Markers, colored pencils, crayons  9 X 12 or 18 X 24 construction paper or similar

### Lesson Summary

Students make Kamishibai storytelling cards for a Japanese story and use them to retell the story to their classmates or younger students.

### Kamishibai Lesson (Gr. 2-6)

INTRODUCE the lesson: *Long ago in Japan, street storytellers, called kamishibai (kah-ME-she-bi) men traveled through villages and neighborhoods. The show started with the teller clapping two sticks together (try clapping drumsticks, pencils, or chopsticks). This was the signal for all the children to gather round him for the kamishibai performance. (Hold up your stack of cards). First he would sell candy, and buyers would get to sit closest to him. Then the teller got out his kamishibai cards, each with picture from the story on the front and a few key words on the back. Holding the cards in a stack facing the children, he began to tell the story:*

TELL a 15-second story with home-made kamishibai cards, playing cards, or Old Maid cards, showing how the teller moved the first card to the back of the stack to reveal the next card. You could tell this story with playing cards:

<i>Once upon a time, there was a princess...</i>	(Show red queen card.)
<i>... who loved the black prince</i>	(Show black jack.)
<i>But her father, the king...</i>	(Show black king.)
<i>... had already promised her to the red prince</i>	(Show red jack.)

*The princess was very sad.  
One day, she was crying in the garden  
when the court jester came by singing and dancing.  
“What is wrong, princess?” he asked.* (Show joker.)

*The princess sighed.* (Show red queen again.)

*“My heart belongs to Prince Black...”* (Show black jack again.)

*“... but the King has promised me...”* (Show black king again.)

*... to Prince Red.”* (Show red jack again.)

*“Princess, I cannot bear your sorrow,” said the  
joker. “Follow my instructions carefully and you  
will marry your true love..”* (Show joker again.)

EXPLAIN the some stories were serial. *Just when the story got to the most exciting part, the teller might stop and tell the children he would be back in a day or two to finish the story. Then he would come back, sell more candy, and finish the story.*

READ or TELL *The Warrior and the Wise Man.*

DISCUSS the author’s note at the back of the book.

*What is a samurai and which character had samurai characteristics?*

*Who is the wise man and how does his approach to the contest differ?*

*How can you tell by the picture that this takes place in Japan long ago (as opposed to America or Europe)?* Students may notice hairstyles, dress, long fingernails, the five elements of Shinto and five demons of Buddhism, and the flower and tree decorations in the palace scenes.

EXPLAIN the making of Kamishibai cards. *We will make our own Kamishibai cards for this story, then use them to retell this story to another class.*

PASS OUT HANDOUT, p. 27

HELP STUDENTS DRAFT the story on the Story Cards handout by writing brief descriptions of the important events: “emperor with two sons,” “contest of five elements,” etc. Encourage students to combine events so that they can fit their story on 8-12 cards.

PAIR UP STUDENTS, let them tell the story to each other, and revise their story cards handout

HAVE STUDENTS FOLD 9 X 12 paper in fourths or (or 18 X 24 in eighths). Students will need 8-12 cards (there are 14 illustrations, but some may be combined). Have students number the “cards” in the upper left corner.

LET STUDENTS DRAW a picture of each event in their draft on the numbered side of the cards in sequence. Remind students to include designs that show the story takes place in Japan. Allow some time over 4-5 days for this.

## Kamishibai Lesson - Continued

HAVE STUDENTS REWRITE their drafts on the back of each card. The words for card 1 go on the back of the last card, words for card 2 go on the back of card 1, words for card 3 go on the back of card 2, and so on.

LET STUDENTS TELL their stories to each other or students from other classes.

DISCUSS the kamishibai experience. *What did you like about making and using the cards? Do you think kamishibai storytelling is popular in Japan today? Why? (It died out in the late fifties with the advent of TV.) What other stories do you know that would make good Kamishibai stories?*

**Adaptations:** 1) Let students work in pairs or groups to complete their cards. Have part of the group work on the story background (setting) and part work on the foreground (characters and props for each the scene) to create the 3-D look of the book's illustrations, then cut out and paste the foreground on the background. For retelling as a group, students may be assigned as narrator, character 1, 2, or 3, etc., and take turns holding and turning the cards. 2) Let students chose their own stories to retell from library sources or from [Folktales from Japan](#). 3) For a more in-depth kamishibai experience, use the lesson plans at [Integrating Japanese Folktales](#) into the Classroom Experience, the [Teacher's Guide to Kamishibai](#), or [Japanese Folktales](#). 4) The [National Clearinghouse for U. S.-Japan Studies](#) has online games, lesson plans, and other resources for studying Japanese culture. 5) Order kamishibai cards from [Kamishibai for Kids](#).

## Additional Resources

Recommended alternative stories include “The Boy Who Drew Cats,” an [online story](#) from Japan by Aaron Shephard, “The Dancing Kettle,” also known as “The Magic Teakettle,” and “Jewels of the Sea,” found in the following anthologies:

- ♦ Sakade, Florence. *Japanese Children's Favorite Stories*.
- ♦ Sakade, Florence. *Little One Inch and Other Japanese Children's Favorite Stories*.
- ♦ Seki, Keigo. *Folktales of Japan*.

Tales from other Asian cultures for kamishibai cards and retelling include:

- ♦ Aruego, Jose. *A Crocodile's Tale*. (Philippine folktale).
- ♦ Birdseye, Tom. *A Song of Stars: An Asian Legend*.
- ♦ Davison, Katherine. *Magic Moon Stories from Asia*.
- ♦ Galdone, Paul. *The Turtle and the Monkeys: A Philippine Tale*.
- ♦ Torre, Betty. *The Luminous Pearl*. (Chinese tale of two brothers).

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*Story Card Handout* ⇒

**Story Card Handout**

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5	6	7	8



# Lesson Plan for Hispanic Stories

State Standards	Festival Tellers	Lesson Resources & Materials
English/Language Arts Standard 5: ✓ Writing Applications  Standard 7: ✓ Listening & Speaking	Carmen Agra Deedy	Gonzalez, Lucia. "The Little Half-Chick," in <i>Señor Cat's Romance and Other Favorite Stories from Latin America</i> or the <a href="#">online version</a> .

## Lesson Summary

Students write a new ending for the story, "The Little Half-Chick," after retelling it as a relay (pass-along) story.

## Relay Story/New Ending Lesson (Gr. K-6)

NOTE: For gr. 7-12 see **Adaptations** on next page.

**INTRODUCE** the story. *This story is a folktale from Spain told in Cuba and other Spanish-speaking countries, called "The Little Half-Chick" or "El Medio Pollito." Like many traditional tales, it has a lesson or moral. After we hear the story, you'll each have a chance to retell it.*

**READ ALOUD** or **TELL** "The Little Half-Chick" with character voices and gestures.

**REVIEW THE STORY SEQUENCE.** *When did you start to suspect that Little Half-Chick was going to end up in trouble? What were the three elements that needed Half-Chick's help? Why did he refuse to help them? How did he come to need their help?*

**EXPLAIN** the relay story: *Now you'll have a chance to help tell this as a relay story. In a relay story, the first person starts the story and then passes it on to the next person, who adds to the story and passes it on to the next person, continuing until the story is finished. I'll start the story and you make this sign (show a hand signal) when you want the story passed to you.*

**RETELL** the story letting volunteers tell a portion of the story. If someone skips a part, don't worry. See if someone else remembers to add that part in later or if the story works without it. Try giving tellers the "T" sign to show it's time to pass the story on or let students use a "talking stick" and pass it on to the next volunteer when they reach a stopping place.

**DISCUSS** what students liked about how the story was told. *Who gave a really good description of a person, place, or feeling? Which tellers used one of their five senses to make a word picture listeners could see in their heads? Who used gestures well or made their voices sound like certain characters?*

**RETELL** a second time with different volunteers.

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*Relay Story/New Ending Continued*⇒

DISCUSS how the story was different, not only in what happened and the sequence of events, but also in the descriptions of places and characters.

DISCUSS THE STORY ENDING. *What did you think of Little Half-Chick? Did you feel sorry for him? Why or why not?*

*What is the moral of the story? Did you like the ending? Why or why not?*

EXPLAIN WRITING A DIFFERENT ENDING: *Now you'll have a chance to write a different ending to the story, starting with Little Half-Chick in the pot. How can Little Half-Chick survive, learn a lesson, and make amends in a different way?*

PAIR UP STUDENTS and let them draft a different ending and retell to each other, revising as need.

LET STUDENTS share their different endings with the class.

**Adaptations:** 1) For shy relay storytellers, write brief phrases on index cards to denote which part of the story each will tell, and pass these out after reading the story aloud. 2) With younger students, try a second relay story or try relaying the same story with smaller and smaller groups until one person can tell the whole story. With older students, read and relay-tell a story from the resources listed below. 3) For students gr. 7-12, use [The Heritage of Puerto Rico and Cuba](#) unit to explore Cuban history, literature, and culture. Scroll to strategies and history for background, then follow Lesson Plans 1 and 2. A shorter alternative is the [Faces of Cuba](#) lesson plan typifying daily Cuban life and culture through profiles of a teacher, doctor, and plantation worker.

**Additional Resources:**

Ada, Alma Flor. *The Rooster Who Went to His Uncle's Wedding*.

Blanco, Alberto. *The Desert Mermaid*, a Mexican tale in Spanish and English.

Delacre, Lulu. *The Bossy Gallito: El Galle de Bodas, A Traditional Cuban Folktale*

Delacre, Lulu. "The Indian Girl," *Golden Tales: Myths, Legends and Folktales from Latin America*.

Hayes, Joe. *Little Gold Star*, a Cinderella cuento in Spanish and English.

Pérez, Elvia. [From the Winds of Manguito](#) and Other Cuban Folktales.

Shute, Linda. *Rabbit Wishes*, a Cuban folktale.

San Souci, Robert. "Sister Fox and Brother Coyote," a Mexican American tale from *Cut from the Same Cloth*.

World Wise Schools – Folktales: [Inter-America and the Caribbean](#)

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