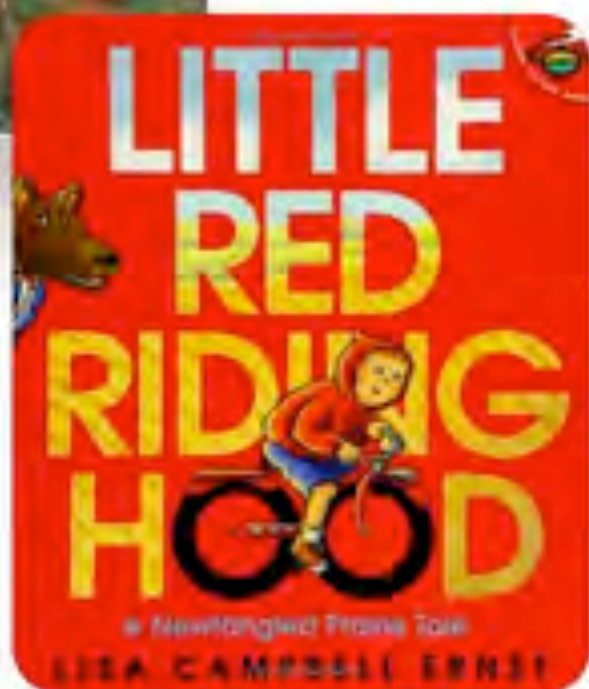


Fractured Fairytales



S.T.E.P.S.
CAMP

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Heather Fisher

II. Introduction

Rationale

Students should know the structure of fairytales in order to assist them in reading and writing in the future. In this unit there are several literary terms taught that will be useful in upper grades. The terms that students will be learning are: exposition, rising action, falling action, climax, archetypes, mood, and character development. All of these terms can be translated to other fiction texts.

Differentiation for Gifted Learning

Content: This unit is beneficial for gifted students because it challenges them to think about fairytales in a different way. Not only are we discussing basic literary concepts, but we are delving deeper into the connections among literary terms across fairytales. These connections will enable students to identify and predict the story structure across fiction texts. Students that are able to identify this structure as readers will be able to identify and utilize this structure as writers. My hope is that students will enjoy writing more because they will understand the internal structure of the story. During Socratic Seminar, students will read about The Grimm Brothers and discuss the similarities between their lives and their fairytales. This will give the student some insight on the concepts of their fairytales, the characters, and the meaning behind the fairytales.

Process: The process that students will use to determine story structure involves a good amount of self-discovery. Students will have the opportunity to explore a multitude fairytales and predict story structure while reading. Students will collaborate with peers to form conclusions or generalizations about characters in the text, as well as characters across texts.

Product: The performance task that students will create is writing their own fairytale using the knowledge they have from the week. Students will be sure to have the literary elements that we have discussed. The characters in their stories will be their choice as well as the structure of their story. Students may choose to write a fractured fairy tale or a traditional fairytale. As the week progresses students are able to edit with partners to improve their stories.

Learning Environment: Due to the smaller class size, students are able to move around more, complete higher thinking activities, and research more fairytales. Students will receive whole and small group discussion as well as discussion through Socratic Seminar. Socratic Seminar allows students to speak in a protected environment and give opinions on a topic. This increases students' involvement and students have a voice. The seminar also allows students to actively listen. Gifted students are opinionated and have great ideas, however; actively listening may be a struggle for these students. The ability to listen with open up new ideas and encourage critical thinking for these students. Students will also edit their stories with partners, increasing the complexity of the texts in which students are writing. Students will have the choice to choose which

fairytale to write at the end of this unit. This gives students choice and ownership of their own work.

Features of Differentiation: This course definitely requires creativity. Students are able to create their own fairytale based on traditional fairytales or create a fairytale of their own. Even though students are reading fairytales, these fairytales are complex texts that use higher vocabulary and increased content. Using these texts will encourage students to write their own and show examples of higher level thinking in a twist on traditional fairytales. The literary terms used in this unit are higher level thinking concepts and not basic problem and solution concepts. These terms will be able to be used across fiction texts later in the students' school career.

Population of Gifted Children

In my Fractured Fairytale class, I have 10 girls and 3 boys. The boys were placed into my class by default; they did not originally choose this class. The majority of my students are rising fifth graders and the rest are rising fourth graders. When I met the students at Open House, the girls were very excited about participating in this class and even more excited about writing their own fairytale. A few of these students are in HAG programs, however; the rest participate in AG programs in their residential schools.

Most of my students are aware of their cultural backgrounds and their family celebrates their history. They celebrate holidays, eat cultural food and take vacations to the places in which their parents grew up. Most of these students enjoy playing video games. Several of my students enjoy musical instruments and either singing or dancing. Many of their interests also include reading.

Goals and Outcomes

Content Goal-The content goal that I would like students to understand is story structure, archetypes of characters, and literary concepts such as: rising action, falling action, climax, archetypes, mood, and character development. The standards that will be addressed in this unit are:

Reading Standards:

RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics

RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Speaking and Listening Standards

SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL. 4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

- Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussion and carry out assigned roles.
- Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Writing Standards

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- b.** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- e.** Provide a conclusion that follows from the narrated experiences or events.

W.4.4 PRODUCE clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Use dialogue and description to develop experiences and events or show the responses of characters to situations.

Use a variety of transitional words and phrases to manage the sequence of events.

Use concrete words and phrases and sensory details to convey experiences and events precisely. Provide a conclusion that follows from the narrated experiences or events.

Process Goal-The final process goal that I would like students to do is create their own fairytale. There are other process skills that I would like addressed in this unit as well. These skills are:

- make generalizations and predictions based on content knowledge
- Students will be able to use research skills to gain knowledge
- Students will analyze content to determine relationships
- work collaboratively
- compare and contrast fairytales
- generalize information to form an argument
- Use figurative language, dialogue and story structure to create a unique fractured fairytale
- Use planning strategies to produce a fractured fairytale
- Use editing strategies to create a fractured fairytale.
- Work cooperatively together to independently create a fractured fairytale

Concept Goal- The concept goal that I would like students to understand is that structure informs prediction. Each fairytale that we read, including fractured fairytales, follows a certain structure. This structure can be used across fiction texts. As a reader, we make predictions while we read, knowing the structure of these texts can help us to generate predictions.

IV. Assessment Plan

The formative assessment that I will be utilizing day to day is a multitude of instruments. I will be analyzing class discussions, daily student work, partner discussions, and Socratic seminars. Some specific examples of formative assessment that students will use is:

- Writing on sticky notes to determine if the wolf in the story portrays the archetype or disproves the archetype

- Taking notes on the exposition of each fairytale to inform their exposition of their story
- Determining archetypes for each character
- Notes taken on Socratic seminar for the inner and outer circle
- Planning their stories on graphic organizers

These tools will give me insight into whether students are understanding and engaging in content day to day. This will inform my instruction for the next day. Based on this information, I will also be able to determine if my students need to be challenged more. With this being my first time working with AIG students, I need to be sure that my content is challenging my students. Based on formative assessments, I will decide how I can alter my instruction.

The culminating activity that students will complete is writing their own fractured fairytale. The prompt that students will receive to increase engagement is:

Jon Scieszka, the author of The Real Story of the Three Little Pigs, is coming to Winston Salem and is selecting one middle school student to create a fractured fairytale for his upcoming book. He requires creativity and unique point of view twists and perspectives. Create a fairytale intertwining at least 2 classic tales to present to Scieszka.

This summative assessment will give me feedback on whether students understand the story structure of fairytales. If students are able to write fairytales following this structure, then they will be able to transfer this knowledge to other stories. My hope is that students will create deeper expositions, rising action, climax, falling action and resolutions in order to produce a higher-level story.

V. Lesson Plans

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MODEL	CONTENT AREA	GRADE LEVEL
Questioning	Language Arts	4
CONCEPTUAL LENS	LESSON TOPIC	
Structure	Fractured Fairytales	
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>Reading:</p> <p>RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</p> <p>RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p> <p>RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>		
<i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
Structure informs prediction		How does structure inform prediction?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>	PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>	
<ul style="list-style-type: none"> • archetypes • story arc • story structure • students will know the story structure of previously learned fairytales 	Students will be able to <ul style="list-style-type: none"> • make generalizations and predictions based on content knowledge • Students will be able to use research skills to gain knowledge • Students will analyze content to determine relationships • work collaboratively • compare and contrast fairytales 	
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<i>What character traits do these characters portray?</i> <i>What feelings do these characters make you feel?</i> <i>What actions may these characters exude?</i>	Explain the story structure of a fairytale. Describe the purpose of a villain in a fairytale? In your opinion, do all fairytales need to have a villain? Explain the relationships between all fairytales. Explain the relationship between the mood in this	<i>What is the relationship between this fairytale and other fairytales that you have read?</i> <i>What is the relationship between the wolf in this story and the wolf in other fairytales?</i> <i>How would you compare the villains in</i>

<p><i>What fears do these characters bring to life?</i></p> <p><i>How might the story structure develop these characters' hidden attributes?</i></p> <p><i>What mood or tone do these characters convey?</i></p>	<p>story and the mood in Little Red Riding Hood.</p> <p>Explain the point of view in this fairytale compared to the point of view in Little Red Riding Hood.</p> <p>As you are reading, what predictions can you make that you can generally make while reading fairytales?</p> <p>How does the wolf in the story portray the archetypes we discussed?</p> <p>How does the wolf disprove the archetype we discussed?</p>	<p><i>this story to the villains in another story?</i></p> <p><i>What is the relationship between the plot of this story and the plot of a related fairytale?</i></p> <p><i>Do the characters fulfill the archetypes which you predicted?</i></p> <p><i>How do the characters fulfill the archetypes that you predicted?</i></p>
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DIFFERENTIATION

(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.)

Content	Process	Product	Learning Environment
	<p>Students will be grouped and will have the choice to select a fairytale to analyze relationships.</p>		

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

The teacher will have pictures of different characters from fairytales.

The pictures will include: evil stepmother, prince, princess, wolf, a caring mother, fairy godmother

http://prezi.com/qb9fsfuwnskk/?utm_campaign=share&utm_medium=copy&rc=ex0share

Students will have to answer questions based on the pictures:

What character traits do these characters portray?

What feelings do these characters make you feel?

What actions may these characters exude?

What fears do these characters bring to life?

How might the story structure develop these characters' hidden attributes?

What mood or tone do these characters convey?

Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Before reading the Wolf and the Seven Little Kids the teacher will ask the following questions:

<https://www.cs.cmu.edu/~spok/grimtmp/004.txt>

Summary: A mother goat leaves her seven children behind. A wolf comes along and eats all of them except one. When the mother comes back, the last child tells her where the other goats are and she cuts open the wolf's stomach as he is sleeping and places rocks inside of his stomach to create an illusion that he is full. The children then escape from his stomach.

Explain the story structure of a fairytale.

Describe the purpose of a villain in a fairytale?

In your opinion, do all fairytales need to have a villain?

Explain the relationships between all fairytales.

As you are reading, what predictions can you make that you can generally make while reading fairytales?

What is the archetype of the wolf in this story?

What mood or tone does the wolf convey?

The students will then begin reading the story with a partner, stopping to look for relationships between this fairytale and other fairytales. Students should notice relationships between this story and Little Red Riding Hood.

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

The teacher will have the students stop reading and discuss relationships they notice while reading. The teacher will guide students with the following questions:

What is the relationship between this fairytale and other fairytales that you have read?

What is the relationship between the wolf in this story and the wolf in other fairytales?

How would you compare the villains in this story to the villains in another story?

What is the relationship between the plot of this story and the plot of a related fairytale?

Do the characters fulfill the archetypes which you predicted?

How do the characters fulfill the archetypes that you predicted?

The students will then finish the Wolf and the Seven Goats, students will compare the ending of this fairytale to another fairytale.

Students may choose from the following fairytales:

The Fox and the Horse

<https://www.cs.cmu.edu/~spok/grimtmp/181.txt>

Summary: A fox tricks a lion into tying his legs to a horse's tail and then delivering the lion to a master to take the old horse's place.

The Straw, The Coal and The Bean

<https://www.cs.cmu.edu/~spok/grimtmp/152.txt>

Summary: A piece of straw, a coal and a bean are trying to cross a brook. All of them are unable to cross except the bean. The bean laughed so hard at the others that he exploded and had to be stitched up and this is why he is called a black bean.

Explain how the structure of this fairytale is similar and different from the structure of another fairytale.

Explain the relationship between the seven wolves in this character to other characters in fairytales.

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

The teacher will then have the students to rotate to books to determine if the wolf in the story portrays the archetypes discussed or disproves the archetypes discussed. The students will write these responses on sticky notes. The following books will be used for rotations:

Who's Afraid of the Big Bad Wolf

Little Red Riding Hood

Dear Little Lamb

Lon Po Po

The Three Little Wolves and The Big Bad Pig

Yo, Hungry Wolf

True Story of the Three Little Pigs

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Students will answer the post lesson questions to determine if they understood the content.

Students will begin planning their own fractured fairytales

TEACHER NAME		Lesson #
Heather Fisher		2
MODEL	CONTENT AREA	GRADE LEVEL
Socratic Seminar	Language Arts	4
CONCEPTUAL LENS	LESSON TOPIC	
Structure	Fractured Fairytales	
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>Reading:</p> <p>RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</p> <p>RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p> <p>RL.4.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p>SL. 4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</p> <ul style="list-style-type: none"> • Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. • Follow agreed-upon rules for discussion and carry out assigned roles. • Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others. • Review the key ideas expressed and explain their own ideas and understanding in light of the discussion. <p>SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p>		
<i>(What is the overarching idea students will understand as a result of this lesson?)</i>	THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>	
Structure informs prediction	How does structure inform prediction?	
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>	PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>	

<ul style="list-style-type: none"> • Brother's Grimm history 	<p>Students will be able to</p> <ul style="list-style-type: none"> • make generalizations and predictions based on content knowledge • Students will be able to use research skills to gain knowledge • work collaboratively • generalize information to form an argument
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GUIDING QUESTIONS
What questions will be asked to support instruction?
Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<p>How do the descriptions of the Grimm brothers influence your understanding of their motivation and structure of their lives and stories?</p>	<p>Explain how the structure of Grimm's stories was consistent across fairytales. What does it matter that these stories came from a variety of places.</p> <p>Due to the fact that they came from a variety of places, how might this affect the structure of the story?</p> <p>Why did mostly women deliver the stories to the Grimm brothers? In today's world, what might the occupations of the Grimm brothers be? Why do you think this?</p> <p>Think of the structure of gifted program, in today's world, would the Grimm brothers be considered gifted?</p> <p>How did the upbringing or structure of the Grimm brothers influence their story collecting as well as writing?</p>	<p>How does structure inform prediction?</p> <p>How do you feel you performed in the inside circle?</p> <p>How do you think you performed in the outside circle?</p> <p>What difficulties did you face in the inner circle?</p> <p>What difficulties did you face in the outer circle?</p>

DIFFERENTIATION
(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

The teacher will have students sit in a circle and the teacher will whisper a secret to the students and they will have to whisper it to the next student (telephone). At the end, the teacher will ask the students what they heard (most likely it will be mixed up). The teacher will then explain that when everyone is talking at the same time, it is difficult to hear. This will lead into the expectations of Socratic seminar.

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

The students will read a biography of the Grimm Brothers. Before reading, the teacher will ask them to think about a few things while reading.:
Circle words that you do not know
Underline or highlight sentence or phrases that seem important to you
Summarize ideas in the margin
Write open ended questions in the margin that pique your curiosity

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

The teacher will then explain the expectations to students. The teacher will also review suggested responses during collaboration. The teacher will show students the chart with the inner and outer circle students. The students in the inner circle will first speak while the students in the outer circle observe the conversation. These students will take notes as the inner circle is speaking in order to discuss afterwards. After a few minutes, the circle will switch and the conversation will begin with the inner circle. The students may start with the original posed question or continue with discussion from their thoughts while listening.

Elaborate — *Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

The students will share their notes and collaborate with their partners based on the interaction during the seminar.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

The students will write an evaluation/ reflection of themselves and the seminar.

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MODEL	CONTENT AREA	GRADE LEVEL
	Language Arts	4
CONCEPTUAL LENS		LESSON TOPIC
Structure		Fractured Fairytales
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>Language Arts</p> <p>RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics</p> <p>RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p>RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p> <p>W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</p> <p>e. Provide a conclusion that follows from the narrated experiences or events.</p>		
<i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
Structure informs prediction		How does structure inform prediction?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
<ul style="list-style-type: none"> • Theme • Conflict • Climax • Exposition • Rising action • Falling Action • Story structure 		<ul style="list-style-type: none"> • Combine fairytales to create a fractured fairytale • Use figurative language, dialogue and story structure to create a unique fractured fairytale • Use planning strategies to produce a fractured fairytale • Use editing strategies to create a fractured fairytale. • Work cooperatively together to independently create a fractured fairytale

GUIDING QUESTIONS

What questions will be asked to support instruction?

Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<p>As a reader, how can you predict what may happen next in a fairytale?</p> <p>Why do you think fairytales lend themselves so well to prediction?</p> <p>What generalizations can you make about the structure of fairytales?</p> <p>What conclusions can you make about the character development in fairytales?</p>	<p>Are the conflicts similar? Explain how.</p> <p>Is the character development similar? Explain how.</p> <p>Are the themes similar? Explain how.</p> <p>Explain the similarities and differences in the rising and falling action.</p> <p>How does the author use rising action to hook you as a reader?</p> <p>How can you use rising action in your story to hook your reader?</p>	<p>Explain how your setting will be different from the original fairytale.</p> <p>How will your setting hook the reader?</p> <p>Explain your alterations to the characters and how this will make your story more interesting and unique.</p> <p>Can you assess the value or importance of the conflict in each book and how this will influence the way you utilize conflict in your story?</p> <p>What could be done to maximize the traits of the characters in the text?</p> <p>Can you propose an alternative resolution, setting, character, or conflict?</p> <p>How would you adapt one of the characters in the fairytale to create a different plot?</p> <p>How does structure inform prediction?</p>

DIFFERENTIATION

(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.)

Content	Process	Product	Learning Environment
	Students may choose which plan they wish to use when organizing their story.	Students will have a choice of which fairytales they will intertwine.	Students will be able to move around the room to different fairytale, therefore; engaging those students that need to move around.

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

The teacher will show a video clip of "Into the Woods" in which several fairytales are intertwined. The teacher will have the students discuss the different fairytales they see in the movie.

<https://www.youtube.com/watch?v=kgvRNRQccV8>

The teacher will ask:

What fairytales do you see intertwined in this movie?

How does the author intertwine the fairytales?

How does the structure of the intertwined fairytales hook you as a reader?

What relationships do you notice between the fairytales?

What predictions can you make as a reader about the structure of the story?

Hook-Students will come in the room and there will be several fractured fairy tales scattered across the room, some titles include:

http://www.readwritethink.org/files/resources/lesson_images/lesson853/FracturedFairyTalesBooklist.pdf

Students may also use computers to explore Brother's Grimm fairy tales from the following site:

<https://www.cs.cmu.edu/~spok/grimtmp/>

Students will be allowed to start at one place and rotate in a circle to another place to explore fairytales. The fairytales students will explore are:

Beauty and The Beast

Dimity Dumpty

Cinderella Penguin

Cindy Ellen

Goldilocks Returns

Los Tres Pequeños Jabalies

Swamp Angel

Josefina Javelina

Before reading the teacher will ask the following questions:

As a reader, how can you predict what may happen next in a fairytale?
Why do you think fairytales lend themselves so well to prediction?
What generalizations can you make about the structure of fairytales?
What conclusions can you make about the character development in fairytales?

Explore - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

As students read, they will write observations on a sticky note:

- If characters are static or dynamic-character development
- Differences between this fairytale and the traditional fairytale
- Theme
- Conflict
- Climax
- Exposition
- Rising action
- Falling Action
- Predictions while reading
- storyarc

Explain - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

The students will then place these sticky notes on charts around the room and analyze the conflicts, characters, settings, differences

Are the conflicts similar? Explain how.

Is the character development similar? Explain how.

Are the themes similar? Explain how.

Explain the similarities and differences in the rising and falling action.

How does the author use rising action to hook you as a reader?

How can you use rising action in your story to hook your reader?

Elaborate —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

Students will then choose which fairy tale they would like to alter to a fractured fairytale. They must alter the traditional fairy tale by changing the conflict, resolution, character or setting.

In groups students will discuss the following questions:

Explain how your setting will be different from the original fairytale.

How will your setting hook the reader?

Explain your alterations to the characters and how this will make your story more interesting and unique.

Can you assess the value or importance of the conflict in each book and how this will influence the way you utilize conflict in your story?.

What could be done to maximize the traits of the characters in the text?

Can you propose an alternative resolution, setting, character, or conflict?

How would you adapt one of the characters in the fairytale to create a different plot?

How does structure inform prediction?

Students may use <http://www.readwritethink.org/files/resources/interactives/storymap/index.html> a story map to assist in creating their plan.

Students can also use character maps to plan their story's characters

http://www.readwritethink.org/files/resources/lesson_images/lesson853/CharacterMap.pdf

Setting maps

http://www.readwritethink.org/files/resources/lesson_images/lesson853/SettingMap.pdf

Conflict Maps

http://www.readwritethink.org/files/resources/lesson_images/lesson853/ConflictMap.pdf

Resolution maps

http://www.readwritethink.org/files/resources/lesson_images/lesson853/ResolutionMap.pdf

Students may also use this plot diagram and literary elements map to help plan their story

<http://www.readwritethink.org/files/resources/interactives/lit-elements/>

<http://www.readwritethink.org/files/resources/interactives/plot-diagram/>

Students may also peer edit with each other as well as edit with myself and Emily to be sure their story is on the right track and meets the expectations of the performance tasks. The teacher and assistant will be sure that the story has a structure relatable to the story arc.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Students will create their own fractured fairytale. Students will be evaluated based on the rubric.

http://www.readwritethink.org/files/resources/lesson_images/lesson853/FracturedRubric.pdf

TEACHER NAME		Lesson #
Heather Fisher		4
MODEL	CONTENT AREA	GRADE LEVEL
Kohlberg Moral Education Model	English Language Arts	4
CONCEPTUAL LENS		LESSON TOPIC
Structure		Moral Dilemma
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p>Grade Four-Goal</p> <p>RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from a text.</p> <p>RL.4.3 Describe in depth a character, setting or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</p> <p>L.4.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being</p> <p>W.4.4 PRODUCE clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</p> <p>Use dialogue and description to develop experiences and events or show the responses of characters to situations.</p> <p>Use a variety of transitional words and phrases to manage the sequence of events.</p> <p>Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>Provide a conclusion that follows from the narrated experiences or events.</p>		
<i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
Structure informs prediction		How does structure inform prediction?
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
Every fairytale has a structure Every fairytale has a structure that lends itself to good vs. evil What is a dilemma?		Analyze a situation from another point of view Give reasoning for a decision based on characters actions and behaviors work collaboratively Form generalizations and conclusions about fairytales

GUIDING QUESTIONS

What questions will be asked to support instruction?

Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<p>Who do you think the Three Little Men are?</p> <p>Could the Three Little Men be related to another fairytale? Which fairytale? How might they be related?</p> <p>What moral dilemmas do you predict that these characters may have to make?</p> <p>What do you value in your life?</p> <p>How does this affect your judgment in your everyday decisions?</p> <p>What may be some of the dilemmas or problems that that characters may encounter?</p>	<p>What is the dilemma that the ugly daughter faced upon meeting the Three Little Men?</p> <p>What is the dilemma that the prettier daughter faced upon meeting the Three Little Men?</p> <p>Justify the choice the mother made when meeting the king.</p> <p>Judge the dilemma the pretty girl faced when she was forced to go into the woods.</p> <p>Critique the decision the ugly daughter made when she chose to go into the woods to find what they pretty daughter found.</p> <p>Evaluate the decision the Three Little Men had to make when they saw the pretty daughter and when they saw the ugly daughter.</p> <p>Analyze your predictions before reading, were your predictions correct? How were they different, how were they the same?</p> <p>How did the evil mother compare to the character you encountered when you came in the room this morning?</p> <p>Did the 20 questions help you form a concrete representation of the villain in the story? Why or why not?</p>	<p>What do you think are the ethics of each character based on his or her actions?</p> <p>How can you compare and contrast the values of each character?</p> <p>What clues were given to you as a reader that helped you form predictions while reading?</p> <p>How does structure inform prediction?</p>

DIFFERENTIATION

(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

Content	Process	Product	Learning Environment
	<p>Students will have the opportunity to argue and justify decisions based on story structure and character development. These answers may vary, however; the rationales may be the same.</p>	<p>Students may choose which dilemma to change and how the characters react to the dilemma. They may also change the characters that face that dilemma.</p>	

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

The teacher will be dressed as an evil villain and students will come in and will ask the teacher 20 questions as a class to determine who she is. The answers should lead them to the conclusion of an evil stepmother. Students must guess which fairytale she may be from, however; it may be tricky because not many students have heard of "The Three Little Men in the Wood" by Grimm's Fairytales.

<https://www.cs.cmu.edu/~spok/grimmtmp/010.txt>

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

The teacher will ask students to make predictions of how this evil woman may play a role in "The Three Little Men in the Wood." As students make predictions, the teacher will have them write those predictions down. Before reading, the teacher will also have the students make predictions as to what moral decisions may have to be made in this fairytale. Of course the students have not read this story, but based on the title and the evil woman, students will make predictions.

What may be some of the dilemmas or problems that that characters may encounter?

Who do you think the Three Little Men are?

Could the Three Little Men be related to another fairytale? Which fairytale? How might they be related?

What dilemmas do you predict that these characters may have to make?

What do you value in your life?

How does this affect your judgments?

Before reading, the teacher will explain to the students that moral dilemmas are the choice between right and wrong and why those choices are made. Students can share some examples of decisions they have made and why they made those decisions. Students will begin reading "The Three Little Men" and while they are reading, they will highlight moral dilemmas that they see in the text.

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

After students have read, the teacher will ask them to discuss, in groups, the moral dilemmas they encountered. There are several characters that face dilemmas.

What is the dilemma that the ugly daughter faced upon meeting the Three Little Men?

What is the dilemma that the prettier daughter faced upon meeting the Three Little Men?

Justify the choice the mother made when meeting the king.

Judge the dilemma the pretty girl faced when she was forced to go into the woods.

Critique the decision the ugly daughter made when she chose to go into the woods to find what they pretty daughter found.

Evaluate the decision the Three Little Men had to make when they saw the pretty daughter and when they saw the ugly daughter.

Analyze your predictions before reading, were your predictions correct? How were they different, how were they the same?

How did the evil mother compare to the character you encountered when you came in the room this morning?

Did the 20 questions help you form a concrete representation of the villain in the story? Why or why not?

After explaining each of the dilemmas the characters faced, the students will then justify the reasoning for each of the characters' action and decisions. The students will explain why the character may have made this choice.

Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

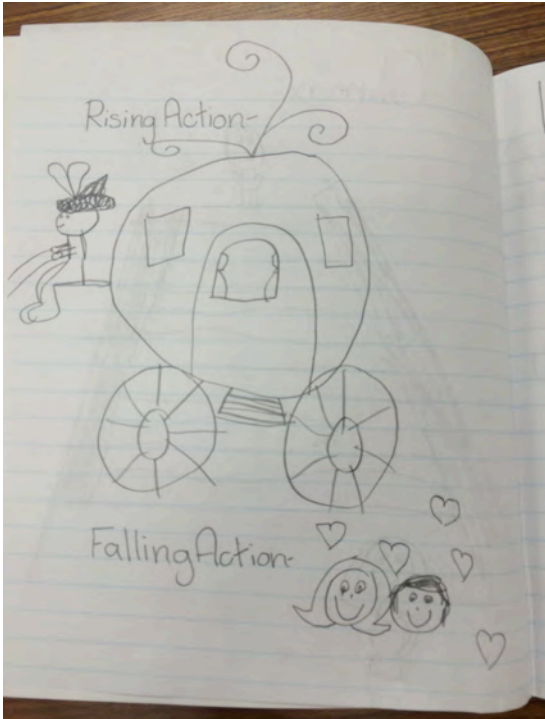
The teacher will then ask the students to use some of the same characters and rewrite the dilemma they may have faced and why they chose the decision that they did. They can mix in characters from other fairytales or continue to use these characters; they may even want to change the dilemma and how they handle it.

Continue working on the fractured fairytale you have created.

Judge the ethics of each character based on his or her actions and thoughts.

Compare and contrast the different levels of each character.

Explain how the values of each of the characters affected his or her judgment.







VI. Unit Resources

Brett, Jan. *Beauty and the Beast*. New York: Clarion Books, 1989. Print.

This retelling of the classic fairy tale will appeal to children because of its mystery, suspense, and romance, and to adults because of its exploration of the duality in human nature.

Child, Lauren. *Who's Afraid of the Big Bad Book?* New York: Hyperion Books for Children, 2003. Print.

After contending with a petulant Goldilocks, a very angry wicked stepmother, and a disappointed Cinderella, all Herb wants to do is find his way off the page. If only he can escape the book, he can make everything happily ever after again... sort of.

Ernst, Lisa C. *Little Red Riding Hood: A Newfangled Prairie Tale*. New York: Simon & Schuster Books for Young Readers, 1995. Print.

It's the story of the girl in the red hood--with an unpredictable plot twist. She pedals over to Grandma's with a tasty treat a hungry wolf wants for himself. But, he soon discovers that broad-shouldered, sharp-eyed, tractor-driving Grandma has no patience for pesky predators.

Ernst, Lisa C. *Goldilocks Returns*. New York, N.Y: Simon & Schuster Books for Young Readers, 2000. Print.

Ever since she snooped around the house of the three bears, Goldilocks (now Goldi) has been feeling guilty. She wants to do something nice for the bears. What if she stops by one day, replaces the icky porridge with Rutabega Breakfast Bars and all her favorite foods, fixes Baby Bear's broken chair, and cleans the house until it gleams? Perfect! When the bears return home, they'll hardly recognize their home! They'll LOVE it! (Or will they?)

Forward, Toby, and Izhar Cohen. *The Wolf's Story: What Really Happened to Little Red Riding Hood*. Cambridge, Mass: Candlewick, 2005. Print.

Everyone knows there are at least two sides to every story, and if you believe in the big-eared, sharp-toothed villain of LITTLE RED RIDING HOOD, there's a logical explanation for everything. As our antihero tells it, it all starts with the helpful wolf doing odd jobs for Grandma (are you sure you don't want to sit a little closer?). How was he to know that he spoiled Little Red would come along and ruin a good working relationship?

Graham, Bob. *Dimity Dumpty: The Story of Humpty's Little Sister*. Cambridge, Mass: Candlewick Press, 2007. Print.

What happened to Humpty Dumpty is the stuff of legend. But how many know of his brave little sister? While the Tumbling Dumpties, the family traveling circus troupe, is doing acts of spectacular daring, Dimity stays far from the spotlight, playing tunes on her tiny flute. But when Humpty falls off the wall where he's writing graffiti, it's Dimity who finds her voice and brings help that even the king's soldiers can't provide.

Grimm, Jacob, Wilhelm Grimm, Felix Hoffmann, and Fritz Eichenberg. *The Wolf and the Seven Little Kids*. New York: Harcourt, Brace, 1959. Print.

A mother goat leaves her seven children behind. A wolf comes along and eats all of them except one. When the mother comes back, the last child tells her where the other goats are and she cuts open the wolf's stomach as he is sleeping and places rocks inside of his stomach to create an illusion that he is full. The children then escape from his stomach.

Isaacs, Anne, and Paul O. Zelinsky. *Swamp Angel*. New York: Dutton Children's Books, 1994. Print.

Swamp Angel can lasso a tornado, and drink an entire lake dry. She single-handedly defeats the fearsome bear known as Thundering Tarnation, wrestling him from the top of the Great Smoky Mountains to the bottom of a deep lake.

Kempter, Christa, Frauke Weldin, and Michelle Maczka. *Dear Little Lamb*. New York: NorthSouth Books, 2006. Print.

When Little Lamb gets a letter from a mysterious friend, it seems innocent enough. But when Mama Sheep gets suspicious and tracks down lamb's pen pal, she puts an end to the letter writing in no uncertain terms! Now, how will this small, tender, fluffy Little Lamb find a friend?

Lowell, Susan, and Bruce W. MacPherson. *Josefina Javelina: A Hairy Tale*. Flagstaff, Ariz: Rising Moon, 2005. Print.

Josefina Javelina longs to be a ballerina. So she packs up her concertina and leaves her favorite little cantina to go to Pasadena to visit her cousin Angelina. From the desert to the city, a wild adventure ensues as Josefina puts some dip in her hip and some slide in her glide on her way to the big time—a long, long way from home. But not even Coyote, with his wily tricks, can get this javelina down.

Lowell, Susan, and Jim Harris. *Los Tres Pequeños Jabalíes*. Flagstaff, AZ: Northland Pub, 1996. Print.

Living in homes built out of tumbleweeds and saguaro ribs (from the fallen giant cacti), the first two javalinas are soon running from the hungry coyote, who had hoped to eat them with red chile sauce. And where do they go for shelter? Why, to their wise sister's house, made strong with adobe bricks.

Lowell, Susan, and Jane Manning. *Cindy Ellen: A Wild Western Cinderella*. New York: HarperCollins Publishers, 2000. Print.

Once upon a time, there was a sweet cowgirl named Cindy Ellen, who lived with the orneriest stepmother west of the Mississippi and two stepsisters who were so nasty, they made rattlesnakes look nice! But when a fast-talkin' fairy godmother teaches Cindy Ellen a little lesson about gumption, Cindy lassos first place at the rodeo and the heart of Joe Prince.

Perlman, Janet. *Cinderella Penguin, Or, the Little Glass Flipper*. New York, NY: Viking, 1992. Print.

Poor Cinderella Penguin is bossed and bullied by her evil penguin stepsisters as they get dolled up for the Penguin Prince's ball. After they have gone, a penguin tear rolls down Cinderella's cheek. "Suddenly, in a glow of bright blue light, the Great Fairy Penguin appeared before her." And the rest is penguin history."

Scieszka, Jon, and Lane Smith. *The True Story of the 3 Little Pigs*. New York, N.Y., U.S.A: Viking Kestrel, 1989. Print.

In this hysterical and clever fracture fairy tale picture book that twists point of view and perspective, young readers will finally hear the other side of the story of "The Three Little Pigs."

Trivizas, Eugenios, and Helen Oxenbury. *The Three Little Wolves and the Big Bad Pig*. New York: Margaret K. McElderry Books, 1993. Print.

When it comes time for the three little wolves to go out into the world and build themselves a house, their mother warns them to beware the big bad pig. But the little wolves' increasingly sturdy dwellings are no match for the persistent porker, who has more up his sleeve than huffing and puffing. It takes a chance encounter with a flamingo pushing a wheelbarrow full of flowers to provide a surprising and satisfying solution to the little wolves' housing crisis.

Voza, David, and Betsy Lewin. *Yo, Hungry Wolf!: A Nursery Rap*. New York, N.Y: Doubleday Book for Young Readers, 1993. Print.

Here is a lively retelling of three classic fairy tales, Little Red Riding Hood, The Three Little Pigs, and The Boy Who Cried Wolf, expressed in an utterly contemporary way -- in fresh, fast, and funny rap.

Young, Ed. *Lon Po Po*. Scholastic Inc, 1989. Print.

Lon Po Po is a Red-Riding Hood story from China. Three young sisters; Shang, Tao and Paotze are left alone while their mother ventures off to visit their grandmother on her birthday. While the mother is away, a wolf, disguised as the grandmother tries to convince the sisters to let him into the house.