

Folklore and Fairytales: The Art of Storytelling

Third Grade Folklore Unit

Folklore and Fairytales: The Art of Storytelling

BACKGROUND

“Stories are powerful. They are a journey and a joining. In a tale we meet new places, new people, new ideas. And they become our places, our people, our ideas.”

Jane Yolen

This is a unit designed to help students explore folklore and fairytales as an act of storytelling and communicating societal norms and cultural mores. Students will explore these ideas as professionals in the field of Folkloristics. Acting as scholarly folklorists, dynamic storytellers, and creators of literary tales, students will experience a variety of folktales while practicing reading skills and strategies, reinforcing narrative elements, and writing for various purposes.

Through this unit, students are encouraged to become more empathic thinkers as they recognize the universality of people, places, and motifs in folktales. Students will experience the power of folktales that foster compassion for others’ misfortunes and celebration of their triumphs. Students will also see the limitations of tales that sometimes promote stereotypes and superficiality.

Students will demonstrate their learning in a culminating class project—a Folklore Festival. After exploring three professions stemming from an interest in folklore, each student will choose the one that most interests them and suits their learning preferences. As a class, they will plan and execute a festival for an appropriate audience.

OBJECTIVES

This unit is designed to be consistent with common state third-grade reading and writing standards, and national standards outlined by the National Council of Teachers of English (NCTE). This unit addresses the following objectives:

Students will know:

- Receptive terms used in the field of folkloristics
- Literary terms used in the context of folktales
- Different categories of folklore
- Structural pattern and formulaic elements in folklore
- Folktales are not authored—they are collected from the people
- Folktales change when they are written down

Students will know the following terms:

Folkloristics terms:

Oral folklore is cultural information communicated from person to person and from generation to generation by word of mouth and through personal demonstration.

Folk are the regular people of a society.

Folktale is a form of oral narrative.

Fairy tale/wondertale/magic tales are a complex type of folktale.

Fables are a simple type of folktale with an explicit moral.

Variants are different versions of one folktale as recorded by different people and/or in different countries.

Types are numbers assigned by folklorists to tales with a dominant motif.

Type-indexes catalog folktales using different criteria.

The Aarne-Thompson-Uther (ATU) system was created by prominent folklorists (and altered over a span of many years) to universally categorize folktales by number.

Folklorists are scholars who study folklore, customs, traditions, art, and stories of a culture.

Culture is the collective way of life of a people, passed down by generations.

Literary folktale is a fictional story written by an author imitating the traditional fairy or “magic” tales of folklore, also called “art fairy tales.”

Literary terms (in the context of folktales):

Purpose is the author’s reason for writing—to entertain or to instruct.

Setting is the time and place of a story; in folktales, they are imaginary and often in the unspecified distant past. In legends, these are real places.

Characters are the people (and animals!) in stories; in folktales they are *usually* simple **types**.

Plot is the sequence of events that tell a story.

Motif is a narrative element used in constructing a story; motifs are found repeatedly in folktales.

Stereotypes are formulaic, oversimplified characters or conceptions.

Empathy is the feeling people have toward characters in stories when they have experienced something similar.

Adjectives describe nouns (such as settings or characters) and can be **limiting** or **evocative**.

Students will understand the following big ideas about folklore, fairy tales, and fables:

- Oral folklore is a literary genre that includes a variety of traditional tales, including folktales, fairytales, myths, legends, and fables.
- Folktales have different purposes: to instruct and/or to entertain.
- Folktales can help us feel empathy for others.
- Folktales have recognizable, formulaic elements.
- One folktale can be found all over the world in many different cultures.
- Variants are different versions of one folktale that are recorded by different people and/or in different countries.
- Folktales aren't authored; they are collected from "the people."
- Types are numbers assigned by folklorists to tales with a dominant motif.
- Storytellers are revered in cultures around the world and throughout history
- Storytellers deliver tales with specific audiences in mind and choose their words accordingly.
- Characters in folktales are usually stereotypes with set descriptions.
- Characters in folktales are usually described using a single adjective.
- Storytellers use adjectives that are evocative (not limiting) so the listeners can form a picture in their minds.
- Folktales have stock or set openings and closings to help people remember them.
- Folktales change when they are written down.
- Retellers change folktales from the original source—sometimes slightly, sometimes dramatically.
- When a folktale is altered and embellished, it becomes a literary folktale, and is usually more stylishly written than traditional folktales.
- Some folklorists are not retellers but literary tellers who create brand-new tales.
- Folklorists work as professional colleagues to create, share, and distribute folktales.

Students will be able to:

Reading:

- Read a wide range of literature to build an understanding of human experience.
- Apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- Apply knowledge of language structures, language conventions, and genres to create, critique, and discuss print and non-print texts.
- Develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
- Participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

- Apply knowledge of language structures, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genres to create, critique, and discuss print and non-print texts.

Writing:

- Employ a wide range of strategies as they write to communicate with different audiences for a variety of purposes.
- Adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

Listening/Speaking:

- Use spoken language to accomplish their literary purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).
- Participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

UNIT OVERVIEW:

Lessons	Sequence	Materials
Lesson 1	Welcome to Fairytales, Fables, and Folklore!	
	<ul style="list-style-type: none"> · Distribute <u>Folklorist Journals</u> · Unit <u>Pre-Assessment</u> · Read-aloud: <i>Why Possum Has a Bare Tail</i> · Word-work: folk, lore · Activity: flow chart with <u>Folkloristics Concept Map</u> · Close/<u>Exit Slip</u>: Compound words 	<ul style="list-style-type: none"> – <u>Folklorist Journals</u> – <u>Pre-assessment</u> (in Introduction resources) – Read-aloud teacher copy: <i>Why Possum Has a Bare Tail</i> – <u>Folktale Recording Chart</u> – <u>Folkloristics Concept Map</u> – Oral folklore examples (fable, fairytale, legend, myth, riddle) – <u>Word Wall cards</u> (fable, fairytale, riddle, legend, myth, folktale, folklorist, lore) – <u>Exit Slip</u>
Lesson 2	Folktales—What and Why?	
	<ul style="list-style-type: none"> · Warm-up/Review <u>Exit Slip</u> · Read-aloud: <i>Boys and the Frogs</i> · Discussion: purpose, moral · Read-aloud: <i>Rapunzel</i> · Discussion: plot, Fables vs. Folktales · Close/Assess: <u>Formative Assessment 1</u> 	<ul style="list-style-type: none"> – Read-aloud teacher and student copies: <i>Boys and the Frogs</i> and <i>Rapunzel</i> – <u>Folktale Recording Chart</u> – <u>Folkloristics Concept Map</u> – <u>Word Wall cards</u> (purpose, moral, plot, setting, summarize) – <u>Formative Assessment 1</u>
Lesson 3	Magic Tales	
	<ul style="list-style-type: none"> · Warm-up · Read-aloud: <i>Snow White and Rose Red</i> · Journal response · Word-work (empathy vs. sympathy) · <u>Fairytale Word Splash</u> · Discussion: types of folktale, fairytale · Close/Exit Slip (empathy vs. sympathy) 	<ul style="list-style-type: none"> – Read-aloud teacher copy: <i>Snow White and Rose Red</i> – <u>Early-Finishers Word Work Card: pathos</u> – <u>Folklorist Journals</u> – <u>Fairytale Word Splash</u> handout – <u>Fairytale Timeline</u> – <u>Word Wall cards</u> (character, universal, empathy, sympathy) – <u>Exit Slip</u>
Lesson 4	“Once upon a time...”	
	<ul style="list-style-type: none"> · Warm-up/Review <u>Exit Slip</u> · Activity: fairytale openings/settings · Activity: character types · Discussion: stereotype · Close/Journal response 	<ul style="list-style-type: none"> – <u>Once Upon a Time Openings</u> cut into strips – Index cards – <u>Jane Yolen Once Upon a Time Quote</u> – <u>Character Types</u> – <u>Word Wall card</u> (stereotype) – <u>Folklorist Journals</u>
Lesson 5	Understanding Culture	
	<ul style="list-style-type: none"> · Read aloud: <i>The Ant and the Grasshopper, Father of Indian Corn</i> · Discussion: culture · Journal response 	<ul style="list-style-type: none"> – Read-aloud teacher copy: <i>The Ant and the Grasshopper, Father of Indian Corn</i> – <u>Folklorist Journals</u>

	<ul style="list-style-type: none"> · Review: characters, adjectives, tales/elements · Close/Assess: <u>Formative Assessment 2</u> 	<ul style="list-style-type: none"> – <u>Folktale Recording Chart</u> – <u>Adjective Word Cards</u> – <u>Character Type Cards</u> – <u>Tale Cards</u> – <u>Word Wall card (culture)</u> – <u>Formative Assessment 2</u>
Lesson 6	Variants	
	<ul style="list-style-type: none"> · Read-aloud: <i>Ashpet, Cinderella</i> (Grimm) · Pre-assess/journal response: abstract vs. complex cognition · Activity: folktales are universal · Activity: <u>Can You Guess the Tale?</u> · Word work: word-roots and suffixes · Close/Journal response 	<ul style="list-style-type: none"> – World map for class – Thumbtacks/post-it tabs – Read-aloud teacher copies: <i>Ashpet, Cinderella</i> (Grimm) – Tales written in original language (<i>Cendrillon</i> and <i>Aschenputtel</i>) – <u>Can You Guess the Tale?</u> (student copies and answer key) – <u>Jane Yolen Thumbprints of History Quote</u> – <u>Folklorist Journals</u> – <u>Word Wall card (variant)</u>
Lesson 7	Collectors of Tales	
	<ul style="list-style-type: none"> · Read-aloud: <i>Hank and Ginger Go Snipe Hunting</i> · Journal response: connections between <i>Ashpet</i> and <i>Hank and Ginger Go Snipe Hunting</i> · Discussion: folklorists as collectors · Anticipation guide · Discuss/Close 	<ul style="list-style-type: none"> – Read-aloud teacher copy: <i>Hank and Ginger Go Snipe Hunting</i> – <u>Fairytales Timeline</u> – <u>Anticipation Guides</u> – <u>Biographies</u> (Grimm, Charles Perrault, Andrew Lang) – <u>Folklorist Journals</u>
Lesson 8	Type-Index	
	<ul style="list-style-type: none"> · Warm-up: say something · Read-aloud: <i>How Bears Came to Be</i> · Activity: story events/introduce types · Word work: motif · Activity: Type-index · Close/Journal response 	<ul style="list-style-type: none"> – Variety-leveled <i>Sealskin</i> variants (student copies) – Read-aloud teacher copy: <i>How Bears Came to Be</i> – Additional <i>Sealskin</i> stories – <u>ATU typing index</u> – <u>Fairytales list with ATU Types</u> – Index cards – <u>Word Wall cards (type, motif, ATU System)</u> – <u>Folklorist Journals</u>
Lesson 9	Storytellers Carry Culture	
	<ul style="list-style-type: none"> · Warm-up/discussion: quote on culture · Read-aloud: <i>Possum and Snake</i> · Word work: culture · Activity: get that culture off my back · Introduction: topic bags—storytellers · Word work: spelling bonus “–ance”/“–ence” · Close/Journal response 	<ul style="list-style-type: none"> – <i>Possum and Snake</i> – <u>Culture Cards</u> – <u>Storyteller Articles</u> – Brown paper bags (for <u>Culture Topic Bags</u>) – <u>Storyteller Topic Bags</u> – <u>Folklorist Journals</u>
Lesson 10	Delivering Stories	
	<ul style="list-style-type: none"> · Activity: share topic bags 	<ul style="list-style-type: none"> – <u>Jane Yolen Blind Beggar Quote</u>

	<ul style="list-style-type: none"> · Read aloud: <i>Little Red Cap</i> · Word work: context clues/multiple meanings · Activity (optional): telling jokes/ghost stories · Journal response: appetite for stories · Close 	<ul style="list-style-type: none"> – Read-aloud teacher copy: <i>Little Red Cap</i> – <u>Culture Topic Bags</u> – Jokes/ghost stories (optional) – <u>Word Wall card (delivery)</u> – <u>Folkloristics Concept Map</u> (optional) – <u>Folklorist Journals</u>
Lesson 11	Storytellers	
	<ul style="list-style-type: none"> · Warm up/journal response: story openers · Read aloud: <i>The Little Mermaid</i> · Activity: limiting vs. evocative adjectives · Assessment: character descriptions · Close/homework: adjectives practice · Activity: telling a group story · Close/assess: <u>Formative Assessment 3</u> 	<ul style="list-style-type: none"> – Read-aloud copies: <i>The Little Mermaid</i> (opening paragraphs), <i>Snow White and Rose Red</i>, <i>Rapunzel</i> – Markers/crayons, white paper – Storytelling word choice handouts (leveled) – <u>Word Wall cards (adjective, storyteller)</u> – <u>Formative Assessment 3</u> – <u>Folklorist Journals</u> – <u>Once Upon a Time Openings</u> (from Lesson 4—optional) – <u>Folktale Recording Chart</u>
Lesson 12	Storytellers Mini Product	
	<ul style="list-style-type: none"> · Warm up/Discussion: what does storytelling look like? · Assess: personal goals · Activity: group story telling-practice and perform · Discussion: Analyze performance · Close/<u>Exit Slip</u> (assess preferences) 	<ul style="list-style-type: none"> – <u>How to Tell a Story</u> handouts – <u>Word Wall card (audience)</u> – <u>Exit Slip</u>
Lesson 13	Retellers	
	<ul style="list-style-type: none"> · Read aloud: <i>Molly and Blunderbore</i>; <i>The Golden Goose</i> · Activity: story diagramming · Discussion: influential story re-tellers · Close/Journal response 	<ul style="list-style-type: none"> – Read-aloud teacher copies: <i>Molly and Blunderbore</i>; <i>The Golden Goose</i> – <u>Word Wall card (influential)</u> – <u>Folklorist Journals</u>
Lesson 14	Literary Tellers	
	<ul style="list-style-type: none"> · Journal response: review · Read aloud: <i>Sleeping Beauty</i> (Lang) · Word work: word choice/word continuum · Discuss: fairytale structure · Optional activity: class story/Mad Libs · Pre-writing: writing own narrative · Optional Assignment: <i>The Little Mermaid</i> 	<ul style="list-style-type: none"> – Read-aloud teacher copies: <i>Sleeping Beauty</i> (Lang and Grimm) and <i>The Little Mermaid</i> (Andersen) – <u>Word Continuum Cards</u> – <u>Fairytale Patterns</u> sheet – <u>Word Wall card (literary teller)</u> – Thesaurus (optional) – <u>Folktale Recording Chart</u> – <u>Folklorist Journals</u>
Lesson 15	Literary Tellers	
	<ul style="list-style-type: none"> · Warm up: questions for guest speaker · Read aloud: guest speaker · Write tale: writing own narrative 	<ul style="list-style-type: none"> – <u>Parent Letter</u> – <u>How to Plan a Storytelling Program</u> checklist

	<ul style="list-style-type: none"> · Preview next week: parent letter · Close: quote, audience of one 	<ul style="list-style-type: none"> – <u>Master Writer Checklist</u> – Jane Yolen quote (ending) – <u>Word Wall cards (salon, society, workshop)</u> – <u>Folklorist Journals</u>
Lesson 16	Festival Pre-work	
	<ul style="list-style-type: none"> · Warm up/journal response: fakelore · Student rotation: folklorist society, literary teller salon, storyteller workshop · Product discussion · Planning cards 	<ul style="list-style-type: none"> – <u>Class Rotation Chart</u> (sample provided) – Index cards with student name – Project file folders – <u>How to Choose a Story</u> handout – <u>How to Learn a Story</u> handout – <u>How to Tell the Story</u> handout – <u>Word Wall card (fakelore)</u> – <u>Folklorist Journals</u> – <u>Folktale Recording Chart</u>
Lesson 17	Festival Pre-work/Seminars	
	<ul style="list-style-type: none"> · Warm up: folklorist vs. storytellers · Student rotation: folklorist society, literary tellers salon, storytelling workshop · Planning cards 	<ul style="list-style-type: none"> – George Douglas quote (beginning) – <u>Folklorist Journals</u> and folder – <u>Folklore Performance Rubric</u> – Index cards with student name – <u>Class Rotation Chart</u>
Lesson 18	Festival Pre-Work/Final Preparation	
	<ul style="list-style-type: none"> · Journal response: setting goals for the day · Student rotation: folklorist society, literary teller salon, storyteller workshop · Review rubrics · Final products/extra tasks · Planning cards 	<ul style="list-style-type: none"> – Index cards with student names – <u>Folklore Performance Rubric</u> – <u>Class Rotation Chart</u>
Lesson 19 & 20	Festival/Formal Summative Assessment	
	<ul style="list-style-type: none"> · Activity: Festival · Formal summative assessment 	<ul style="list-style-type: none"> – <u>Student Anthology</u> (for distribution) – <u>Festival Programs</u> – <u>Folktale Performance Rubric</u> – Festival equipment – Formal summative assessment

PREPARING TO TEACH THE UNIT

Beginning at the End

The unit culminates in a Folklore Festival. The Folklore Festival can be as simple as sharing stories within your classroom or as grand as hosting the festival after school hours and inviting people from the community. Depending on the time of year and your school, you may invite pre-K or kindergarten classes, other classes from your grade-level, parents, principals, or classes from a neighboring school.

These logistics should be considered far before offering the choices to the students in Lesson 15, to reserve a location (auditorium, library) and to coordinate with other teachers' schedules. However, teachers should be ready to scale up or back based on the children's final selection of product. If you don't have any storytellers, you will have a quiet festival. If you have 10, you'll need a longer program!

Routines

Each lesson opens with a **read-aloud** opportunity. It is crucial that teachers model **fluency** on a daily basis, just as it is crucial students have an opportunity to **reread for fluency** at some point in the lesson.

Although it would be ideal for children to discover the big ideas of the unit, out of respect for the teacher's time and deadlines, **direct instruction** is also used to impart some concepts. Whenever possible, however, the goal of the classroom is for children to construct their own knowledge.

Word work incorporates structural analysis and vocabulary instruction on content area words students might encounter as professionals in the field. These professional words are not intended to become a part of students' productive vocabulary (words they are expected to use and write)—but their receptive or "listening" vocabulary (words they should recognize and understand when read or heard). Accordingly, these words will be placed on a professional section of the Word Wall, which students will interact with during the unit.

Word work also includes word origins, word roots, prefixes, and suffixes. Spelling words will be tied to an element of word work. **Caution: The spelling in the unit is challenging.** Teachers are encouraged to supplement with words appropriate to their on- and below-level students. Story vocabulary suggestions are supplied, but teachers are also encouraged to select appropriate story vocabulary for their students.

At the end of each lesson, teachers can provide options for **rereading**. Since students should be reading at their independent reading levels, the options for rereading are merely suggestions. Rereading can occur at any point in the day, and teachers are encouraged to try different approaches:

- **Independent reading:** Using a PVC pipe elbow from the hardware store, students can read quietly into a "phone." The "phone" will help students build their storytelling delivery, expression, and fluency in order to build oral reading skills.

- **Choral reading:** Students can read with another fluent adult reader or peer. Selections shouldn't be too long. This is best done with the book you read as a read aloud, so students have already heard it. The adult should begin and read with students until they feel comfortable. Students can also complete this step with a peer.
- **Partner reading:** Students can take turns reading aloud to a partner. These groupings should consist of 1) pairing partners of equal ability, 2) pairing a more fluent reader with a less fluent reader (the stronger reader reads a paragraph or page first, providing a model of fluent reading, providing help with word recognition and encouragement), or 3) pairing partners with similar interests. Teachers can create groups based on student/class needs. If grouping according to ability, prior reading level assessments can aid grouping decisions.
- **Audio-assisted:** Students read along with a fluent reader on a digital recording. Various websites have texts with audio (for example, <http://storynory.com>). For the first reading, the student should follow along with the audio, pointing to each word in her or his book as the reader reads it.

Assessment

A variety of assessment opportunities are provided for teachers to gather information about their students. A **pre-assessment** at the outset of the unit reveals students' prior knowledge of folktales both with a formal and informal assessment. This will help teachers group students appropriately. **Continual formative assessments** occur daily with journal prompts and responses, exit cards, or formative assessments. These allow teachers to track students' understanding of concepts as they unfold. Further, the accumulation of this data of the first several lessons will help teachers guide students into their final product choices.

Materials

Teachers should create a portfolio folder for each child (for example, a file folder in which index cards can be taped to the inside cover as they are collected). This folder provides teachers with a central place to put assessments—both formal and informal—and a place to store data about the students' strengths and weaknesses. Refer to the portfolio during planning conferences with students for their final project. This information will be especially helpful in guiding students toward the best profession for them, if they are unsure. These assessments will also help inform your instruction.

Print Resources

Due to copyright restrictions, the tales provided in blackline form have been rewritten from other sources (either the original tale or a retelling). Some of the texts have been informally leveled—one with simplified vocabulary and narrative, one that approximates the story, and one that uses the antiquated or challenging language of the original. Questionable language and details have been edited from the examples provided.

Teachers can access endless folktales online, including hundreds of variants in their original forms. In many cases, the website gives educators permission to print them.

- One of the most comprehensive sites for popular tales also includes annotated tales, as well as articles and tales from primary sources (e.g., Andrew Lang's fairy book, etc.—not straight from the villagers). Teachers and students have permission to link to the site or print pages for the classroom.

<https://www.surlalunefairytales.com/>

- This site from the Baldwin Project has a multitude of literature from 1880-1922 with a function for reformatting stories in different fonts. Permission to print copies for educators is granted and encouraged.

<https://www.mainlesson.com/>

- These sites offer tales of Hans Christian Andersen and the Grimm brothers in seven languages, so students can compare side by side.

http://www.andersenstories.com/en/andersen_fairy-tales/index

http://www.grimmstories.com/en/grimm_fairy-tales/index

- A credible site is maintained by folklorist D. L. Ashilman and is arranged alphabetically and by ATU type.

<http://www.pitt.edu/~dash/folktexts.html>

TEACHER CAUTIONS

Value of and Debate about Fairytales

Much has been written about gender roles and stereotypes in fairytales. This unit, written for 9-10 year olds, touches upon the idea of folktale characters as stereotypes and the historical context of the tales, but does not dwell on the gender politics (i.e., girls identifying with weak heroines instead of strong male characters, powerful women portrayed as witches or evil characters, etc.). Tales from different cultures are represented, with Appalachian stories and Indo-European tales featured prominently. Teachers should feel free to substitute and supplement the exemplars provided with tales they feel best reflect their student and community needs.

About Content

Teachers should exercise caution in letting students peruse any of the sites provided as sources for online research. Part of fairytale scholarship delves into the Jungian or psycho/sexual metaphors and motifs in tales. Students could encounter inappropriate content if allowed to freely search the web, including the sites provided for teacher reference. Hence, teachers' safest option is to provide access to anthologies, reviewed printed versions from the Internet and picture books.

In fact, it is crucial for children’s exploration to provide a variety of folktales on a cart in the room. Work with your librarian. Check in libraries from basal programs.

Teachers should also be aware that many tales in their original form are fairly violent and gruesome—hearts being cut out and eaten, children freezing to death, etc. In addition, bear in mind that religious themes and content appear in many tales, especially those of Hans Christian Andersen.

Folkloristics: Where do folktales really come from?

Although students will operate as mini-professionals in the field, their level of operation is greatly simplified. For instance, the history of Folkloristics harbors a long argument about the origin of tales. Our goal at this age is not to walk down that slippery and many-forked path. Instead, we focus on the universality of tales children know and love, stressing simply that variants occur around the world in many cultures. Were we to function solely as folklorists during the unit, we would limit product options and risk squeezing the wonder out of the magical tales.

As for the classification system used (the ATU catalog from *The Types of International Folktales*), the goal is not that the children memorize the numbers or types, only that they understand that types exist—that patterns or repeated motifs/plots occur in folktales from all over the world. Folktales are *universal*. For students, being universal means that people they don’t even know—who lived at a different time or in a different country—have listened to and enjoyed similar stories that engendered similar feelings. Children can learn empathic thinking through this notion.

In order to differentiate for interest and learning style, the unit gives options beyond the folklorist profession. Students also learn to be storytellers and literary folktale writers with the option of pursuing those “professions” in their final product.

Should a particularly advanced or single-minded student express a strong interest in one profession—folklorist, storyteller, or literary teller—teachers should consider a Renzulli-type independent study. For example, a student may take an interest in:

- Tales from their own culture and catalog them
- One specific tale and pursue all the variants (entire dissertations and websites are built around them!)
- The tales of one writer (e.g., Hans Christian Andersen) as an independent folklorist study
- Creating an anthology of their own tales

The CLEAR Curriculum Model

This unit has been designed using the CLEAR Curriculum Model. **The CLEAR** (Challenge Leading to Engagement, Achievement and Results) **Curriculum** incorporates elements from three research-based curriculum models: Differentiation, Depth and Complexity, and The Schoolwide Enrichment Model by Carol Tomlinson, Sandra Kaplan, and Joseph Renzulli, respectively.

These elements are applied to a curriculum framework that is consistent with state and national standards in reading, but build layers of challenge and opportunities for more in-depth study authentic to the work of professionals within a discipline, to better meet the needs of all students.

Differentiation is applied to design various learning opportunities for students who differ in their readiness levels (what they know, understand, and can do in relation to the content), interests, and learning profiles. Principles of differentiation, such as ongoing assessment, appropriate challenge, and flexible grouping, are applied throughout the units.

Depth and Complexity is used to build layers of challenge and meaning onto standards-based learning opportunities. Elements of depth (big ideas, language of the discipline, details, patterns, and rules) and complexity (multiple perspectives, interdisciplinary connections, unanswered questions, ethical issues, and changes over time) are used to help students explore the content.

The Schoolwide Enrichment Model emphasizes opportunities for students to work with the tools and methods of practicing professionals in a field, and for students to engage in long-term, real-world projects in an area of interest. These elements are also incorporated into the curriculum units.

Units within the CLEAR Curriculum are designed around five foundational elements:

- **C**ontinual Formative Assessment
- **C**lear Learning Goals
- **D**ata-Driven Learning **E**xperiences
- **A**uthentic Products
- **R**ich Curriculum

Each of these elements is considered crucial for encouraging engagement, achievement and growth in a variety of gifted learners.

Continual Formative Assessment: CLEAR Curriculum unit activities are informed by and adjusted according to ongoing, formative assessment of students. Assessment data is collected and utilized not only to evaluate student growth, but to provide a profile of student readiness levels, needs, interests, and preferred ways of learning and expressing their learning. Assessment is regarded as an important tool for allowing teachers to get to know students and tailor further instruction to meet their unique needs.

Clear Learning Goals: CLEAR Curriculum units are designed around learning goals that are meaningful, important, and clear. These learning goals reflect state and national standards, but also reflect the key knowledge, skills, and understandings central to the area of study.


Data-Driven Learning Experiences: Underlying the CLEAR Curriculum are the assumptions that learners 1) vary in their readiness levels, interests, and learning profiles and 2) learn best and most efficiently when their varied needs are met. As such, learning experiences within CLEAR Curriculum units are differentiated to meet the needs of a variety of learners, including the gifted. Continual collection of data through formative assessments allows teachers to assign students to learning experiences appropriate for their needs.







Authentic Products: Also underlying the CLEAR Curriculum is the assumption that learning is made most meaningful when students 1) develop the skills and knowledge needed by professionals in the field of study and 2) apply the knowledge and skills they have acquired in real-world and relevant contexts. CLEAR Curriculum units guide students in developing and carrying out projects on topics of their own choosing using the methods and tools of experts in the field.


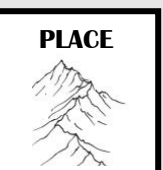
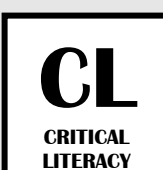


Rich Curriculum: The CLEAR Curriculum is designed to take students beyond mere factual, rote knowledge to deep understandings of the essential knowledge, skills, and big ideas of a unit of study. High-level challenge is built into the units through having students utilize the vocabulary and language of the discipline; investigate the patterns, rules, varied perspectives, unanswered questions, and ethical issues within a unit of study; make connections across disciplines; and understand how unit concepts and ideas have changed over time.


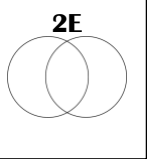



Icons Explained



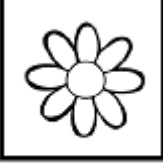
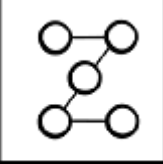
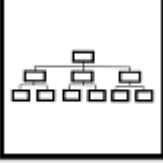


Integrated throughout the lesson plans are a series of icons or symbols intended to draw your attention to the particular content focus, learning objective, or instructional configuration of each learning activity. Some of these icons are derived from Sandra Kaplan’s Depth and Complexity curriculum model, while others have been developed specifically for the CLEAR curriculum model used in these units.



	<p>Tip This symbol is used to indicate an important note for the teacher. The tip might refer to something to watch out for, such as a potential classroom management issue or a particular type of talent potential, during a learning activity.</p>
<p>LESSON ORGANIZATION</p>	

 <p>CLASS</p>	<p>Whole-class Instruction The teacher leads an activity with the entire class together.</p>
 <p>GROUP</p>	<p>Small Group Work Students engage in a learning task in pairs or small groups of 3-5.</p>
 <p>INDEPENDENT</p>	<p>Independent Work Students work on their own in identifying a topic of study, conducting research, and writing or using other modes of expression to present information or demonstrate understanding.</p>
 <p>ANCHOR</p>	<p>Anchor Activity As students work at different paces, there will be times when some students finish a task sooner than others. An anchor activity is a task on which students work (usually independently) after they complete other class work. An anchor activity is meaningfully related to the learning objectives of the lesson or unit, allowing students to explore essential ideas, rather than simply a time-filler. All students will have a chance to work on anchor activities over the course of a unit.</p>
<p>LITERACY FOCUS</p>	
 <p>WORD STUDY</p>	<p>Word Study Students are engaged in learning and practicing how to decode words by breaking them down into their component parts such as sounds, syllables, roots, prefixes, and suffixes. Each student works with words that match his or her own readiness level.</p>
 <p>COMPREHENSION</p>	<p>Reading Comprehension Students are reading for the purpose of understanding, and practicing comprehension strategies.</p>

 <p>WRITING</p>	<p>Writing Students are engaged in one or more stages of the writing process.</p>
 <p>PLACE</p>	<p>Place Students are engaged in tasks that are related to their lived experiences, often by making connections between the class material and their community.</p>
 <p>CL CRITICAL LITERACY</p>	<p>Critical Literacy Students are encouraged to read thoughtfully, in order to better understand the dynamics of human relationships (like power, inequality, and injustice).</p>
<p>FOCUS ON STUDENT DIFFERENCES</p>	
 <p>R READINESS</p>	<p>Differentiation by Readiness Readiness-based differentiation is the process of adjusting learning experiences to match individual students' levels of past achievement and point of development. Readiness refers to what students already know, understand, and can do related to the learning objectives for a particular task, lesson, or unit. A student's level of readiness might vary depending on his or her background knowledge, prior learning experiences, and profile of competencies related to different topics or kinds of activities. When learning tasks are matched to a student's level of readiness (i.e. within the student's zone of proximal development), that student has the opportunity to work at something that is both challenging and rewarding. When a task is too challenging or not challenging enough for a student, learning is unlikely to occur. Thus, it is essential that general lesson plans be adjusted to better attend to differing levels of readiness among the group of students. Students might work in readiness groups or independently on tasks that are differentiated by readiness.</p>
 <p>I INTEREST</p>	<p>Differentiation by Interest Interest-based differentiation refers to the process of adjusting learning experiences to match individual students' interests. When students have the opportunity to work in an area of personal interest to them, they are more likely to become motivated to learn and therefore actively engaged in the learning process. Teachers can attend to students' interests by offering a choice of several materials or topics, by inviting students to suggest their own topics for study, or by allowing students to sometimes work in interest-based groups.</p>

 <p>LP PROFILE</p>	<p>Differentiation by Learning Profile</p> <p>Learning-profile-based differentiation is the process of adjusting learning experiences to match individual students' pattern of strengths, weaknesses, and preferences that determines how he or she takes in, makes sense of, and expresses information. Learning profile is shaped by factors, such as culture, gender, and learning style preferences. Teachers can provide opportunities for students to work in ways that match their learning profile preferences by incorporating multiple modes of expression and ways of working into the life of the classroom.</p>
 <p>2E</p>	<p>Twice Exceptional</p> <p>Twice-exceptional students are intellectually gifted children who have a disability. It is important to cultivate their intellectual abilities while still acknowledging that they may struggle in certain areas of the classroom and providing them with the necessary support to succeed.</p>
 <p>GROWTH</p>	<p>Growth Mindset</p> <p>Mindset is about how students think—if they have a fixed mindset, they believe their intelligence and talents are fixed abilities that cannot be changed. Students with a growth mindset believe their intelligence and talents can be developed. Teachers can encourage a growth mindset by incorporating activities that encourage students to persist through challenges and allow them to learn from mistakes.</p>
<p>DISCIPLINE EXPLORATION</p>	
 <p>BIG IDEA</p>	<p>Big Idea</p> <p>A big idea refers to an essential understanding about a topic or discipline that students should take away from the lesson or unit. It often helps to “unpack” or explain an important <u>concept</u> or the relationship between two or more concepts. Big ideas help students move beyond the facts and skills they are learning to focus on what is fundamentally important, enduring, and transferable about the topic. For example, in the poetry unit, students explore the big idea that <i>poetry helps readers see the extraordinary in the ordinary</i>. This is a big idea that guides the work of contemporary poets as they use concrete, sensory language and specific imagery to add layers of meaning to the description of everyday objects, events, and experiences. The big idea can be explored across different poems, poets, and periods of history. In this way, the big idea is a focal point that holds the unit together; students are gradually guided, through a range of learning activities, to arrive at a deep understanding of the big idea. The term big idea is sometimes used synonymously with principle, generalization, or understanding.</p>
 <p>LANGUAGE</p>	<p>Language of the Discipline</p> <p>The task helps students achieve greater depth of understanding by coming to know and apply the vocabulary of professionals in the academic discipline.</p>

 <p>TOOLS</p>	<p>Tools of the Discipline The task helps students achieve greater depth of understanding by coming to know and apply the ways of thinking and working of professionals in the academic discipline.</p>
 <p>REAL WORLD</p>	<p>Real World Application The task requires students to apply the language and tools of the discipline in an environment or activity similar to what an expert in the field would experience.</p>
<p>SUBJECT ANALYSIS</p>	
 <p>DETAILS</p>	<p>Details The task helps students achieve greater depth of understanding by studying the essential details relevant to what they are learning.</p>
 <p>PATTERNS</p>	<p>Patterns The task helps students achieve greater depth of understanding by analyzing the patterns and trends that can be identified in what they are learning.</p>
 <p>RULES</p>	<p>Rules The task helps students achieve greater depth of understanding by coming to know and apply the principles and rules that govern what they are learning.</p>
 <p>PERSPECTIVES</p>	<p>Perspectives The task helps students achieve a more complex level of understanding by encouraging them to understand the material from multiple perspectives.</p>
 <p>OVER TIME</p>	<p>Over Time The task helps students achieve a more complex level of understanding by guiding them to consider what they are learning from a historical perspective.</p>

 <p>QUESTIONS</p>	<p>Unanswered Questions The task helps students achieve a more complex level of understanding by allowing them to explore unanswered questions about the content they are learning.</p>
 <p>ETHICS</p>	<p>Ethics The task helps students achieve a more complex level of understanding by guiding them to explore ethical issues related to what they are learning.</p>