This High Ability Language Arts Unit has been developed to provide equity and supporting materials to help educators successfully implement the Indiana Academic Standards 2014. Use of these resources is optional – teachers should decide which resources will work best in their school for their students. This resource document is a living document and will be frequently updated. Please send any suggested links and report broken links to Cindy Schuler, High Ability Education, Indiana Department of Education, cschuler@doe.in.gov

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Dedication: To the high ability students in Indiana

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INTRODUCTION TO THE PROJECT AND ALL UNITS

Since 2007, Indiana Code has required school corporations in the state to identify and serve students with high ability in the general intellectual and specific academic domains, K-12. With the adoption of new Indiana Academic Standards in 2014, all Indiana school districts need language arts curriculum that both meets the learning needs of high ability learners and is also aligned to the Indiana Academic Standards. To respond to the need for high quality curriculum, the Indiana Department of Education funded a high ability language arts curriculum project wherein the IDOE contracted with Dr. Joyce VanTassel-Baska to lead Indiana teachers in writing these units. Using the National Association for Gifted Students’ Standards for Curriculum and Assessment, the team of teachers worked under Dr. VanTassel-Baska to develop one language arts curriculum unit for each grade level, K-8, that aligns with Indiana Standards. The following is a description of the Indiana Academic Standards, 21st Century Skills, and NAGC Standards alignment that guided the project.

Alignment of the Project with Relevant Standards
The Indiana High Ability Project has deliberately aligned its framework and underlying units of study with three important sets of standards. These are: the Indiana Academic Standards, the National Association for Gifted Children (NAGC) Program Standards (curriculum and assessment), and the 21st Century Skills Project. By so doing, the project is designed to address all aspects of state requirements, differentiation for the gifted, and future needs of students in preparing for the world of the professions.

2014 Indiana Academic Standards
Each unit of study has been aligned with the 2014 Indiana Academic Standards. Within each unit, lesson plans specify the particular standards addressed. The goals and outcomes of the project are also aligned with the Indiana Academic Standards in respect to emphasis. One additional goal has been added to the project that focuses on a macro-concept not addressed in the standards.

NAGC Curriculum and Assessment Standards
These standards represent the professional standards for programs in gifted education across P - 12 levels. More information on the standards can be found at www.nagc.org. The curriculum and assessment standards were used to design the Indiana High Ability Project in respect to:

Curriculum framework development aligned to content standards - The project has defined differentiated goals and outcomes in language arts for gifted learners.
Scope and sequence development - The project has established a set of interrelated units of study for use across K - 8, with a common format, set of goals and outcomes, concepts, and models.

Use of differentiation strategies — The project uses the central differentiation strategies emphasized in the standards including critical and creative thinking, problem-solving, inquiry, research, and concept development.

Use of acceleration techniques including pre-assessment, formative assessment, and pacing — The project uses all of these acceleration strategies as well as advanced literature and other reading selections to ensure the challenge level for the gifted.

Adaptation or replacement of the core curriculum — The project extends the Indiana Academic Standards by ensuring that gifted learners master them and then go beyond them in key ways. Some standards are mastered earlier (e.g. reading and language skills), while others are practiced at higher levels of skill and concept.

Use of culturally sensitive curriculum approaches leading to cultural competency — The project has employed world and multicultural literature to ensure that students have an appreciation for the contributions of different cultures.

Use of research-based materials - The project has included models and techniques found to be highly effective with gifted learners in enhancing critical thinking, literary analysis, and persuasive writing.

Use of information technologies - The project includes the use of visual media, computer technology and multimedia in executing the learning activities developed.

Use of metacognitive strategies - The project focuses students on the use of reflection, planning, monitoring, and assessing their own learning.

Use of community resources — The project includes opportunities for students to learn from experts or to interview a relevant person central to understanding some aspect of their unit of study.

Career development — The project includes biography and autobiography as deliberate tools for students to model on an eminent person. Problem based learning scenarios provide opportunities for students to put themselves in the roles of experts in various fields.

Talent development in areas of aptitude and interest in cognitive, affective and aesthetic domains — The project provides multiple opportunities for students to explore domain-specific interests and communicate in writing, multimedia, and oral expression.
21st Century Skills

The project included a major emphasis on key 21st Century skills in respect to goals and outcomes of the work as well as key activities and assessments employed throughout the units of study. Several of these skill sets overlap with the differentiation emphases discussed above in relation to the gifted standards. The skills receiving major emphases include:

**Collaboration** - Students are encouraged to work in pairs or small groups to carry out many learning activities and projects, to discuss readings, and to plan presentations.

**Communication** - Students are encouraged to develop communication skills in written, oral, visual, and technological modes in a balanced format within each unit of study.

**Critical Thinking** - Students are provided with models of critical thinking that are incorporated into classroom activities, questions, and assignments.

**Creative Thinking** - Students are provided with models of creative thinking that develop skills that support innovative thinking and problem-solving.

**Problem-Solving** — Students are engaged in real world problem-solving in each unit of study and learn the processes involved in such work.

**Technology Literacy** — Students use technology in multiple forms and formats to create generative products.

**Information Media Literacy** — Students use multimedia to express ideas and project learning.

**Cross-Cultural Skills** — Students read and discuss works and events representing the perspectives of different cultures. They have opportunities to analyze different perspectives on issues.

**Social Skills** — Students work in small groups and develop the tools of collaboration, communication, and working effectively with others on a common set of tasks.

Features of the Indiana Units:

In the interest of equity for all districts, as a model of good vertical articulation in curriculum planning, and in keeping with basing curriculum for high ability students upon the needs of high ability learners, each unit addresses the following:

- Individual student growth in accordance with unit goals as demonstrated through the use of pre and post assessments with similar rubrics
- Pre-assessment of prior knowledge for the purposes of planning for differentiation of instruction
- Conceptual focus and activity based upon the work of Hilda Taba (1966)
- Interdisciplinary connections
• Above grade reading skills through the selections of passages from above grade materials or that are more complex or in-depth than those selected for typical learners at a particular grade
• Critical thinking skills through the use of Paul’s Reasoning Model. See www.criticalthinking.org for more information.
• Creative problem solving skills through the selection of real world problems or issues and the through use of the Creative Problem Solving (CPS) model and Problem Based Learning (PBL). For additional information about these models go to www.creativeeducationfoundation.org for CPS or to the Illinois Math and Science Academy Problem Based Learning Network for PBL at http://pbln.imsa.edu/index.html
• Idea organization through the use of various graphic organizers for literature, writing, and vocabulary. For more information on these, go to the College of William & Mary, Center for Gifted Education website, http://education.wm.edu/centers/cfge/curriculum/teachingmodels/index.php
• Analysis skills related to informational text and multiple media formats
• Research process skills appropriate to the level of students with high ability
• Metacognitive skills through peer and self evaluation and the use of rubrics
• Collaboration and communication skills through the use of a variety of assessments as well as Socratic questioning. For more information about Socratic seminars, go to www.socraticseminars.com

In addition to the goals of creating units that aligned with the Indiana Academic Standards, 21st Century Skills, the NAGC Curriculum and Assessment Standards stated above, the IDOE also sought to create units that would be:

• Research based with initial units piloted by the teacher developer in his/her own classroom, data analyzed, revised, field tested by other Indiana teachers, data analyzed, externally reviewed, revised.
• Able to be used in multiple service models, including using many parts of the units with general education students of at least average ability with differentiated reading selections and expectations. Note: If used as a replacement to the core curriculum for students with high ability (recommended), an English Language Arts program will need additional grammar and vocabulary instruction. In this case, consider the work and materials developed by Michael Clay Thompson, published by Royal Fireworks Publishing Co., Inc., www.rfwp.com Instruction in language mechanics and usage will also be necessary.
• Designed to cover approximately 9 weeks, although this time will vary based upon the length of the daily Language Arts instructional period, and the pace of instruction. Field testers reported the units taking 9 – 12 weeks.
• Compatible with the use of the William & Mary English Language Arts units published by Kendall Hunt to provide an additional unit of high quality curriculum for students with high ability.
• Using readings from public domain when possible so that district resource requirements are minimal.
• Available to Indiana educators by download from the Indiana Department of Education.
• Use the Integrated Curriculum Model, developed by Dr. VanTassel-Baska, ensuring that the units would be structurally sound, including alignment of goals and assessments, the use of pre and post assessments, a conceptual focus, specific goals and objectives, and careful attention to using instructional models. This structure also allows them to be compatible with other quality curriculum models that may be used in documentation of general education curriculum at the school district level, e.g. Understanding by Design, developed by Jay McTighe and Grant Wiggins (2011).
• Content and Classroom Management strategies for differentiation for typical learners are included in each unit.

Indiana High Ability Language Arts Project Goal Statements

Goal 1: To analyze and interpret literature

*Students will be able to:*

- Interpret literal and figurative meaning of written, spoken, and multimedia texts
- Identify similarities and differences in meaning in literary selections or multimedia pieces
- Make inferences and draw conclusions based on information in given passages or multimedia pieces
- Demonstrate understanding of important structural elements and their application to different types of literature including multimedia pieces.
- Create an objective summary of text or media including the central idea.
- Determine theme and its relationship to setting, character, and plot.

Goal 2: To synthesize and evaluate informational text

*Students will be able to:*

- Evaluate and apply understanding of text or multimedia features for a specified purpose and audience.
- Synthesize info from multiple sources to defend a point of view or explain historical events or scientific ideas.
- Judge reliability and validity of informational text sources including, but not limited to, internet, periodicals, and other print resources.
- Compare and contrast the most important points and key details presented in two sources on the same topic.

Goal 3: To become persuasive, informational, and narrative writers

*Students will be able to:*

- Write for multiple purposes and audiences using various media.
- Develop a written persuasive essay, letter, editorial, etc., given a topic.
- Generate a variety of informational pieces.
• Create a number of narrative pieces.
• Write a research paper on a given topic.
• Respond to a prompt (e.g. text, art, map, media, etc.) using evidence.
• Complete various pieces using the writing process.
• Assess writing and multimedia communication of self and others.

Goal 4: To develop linguistic competency
Students will be able to:
• Apply knowledge of parts of speech to understand how words function in multiple contexts.
• Develop and use vocabulary at a level in alignment with reading.
• Use correct grammar and syntax in multiple contexts.
• Evaluate effective use of words, sentences, and paragraphs in context.
• Analyze and interpret text containing figurative language and utilize figurative language to convey meaning effectively in written, oral, and technological communication.

Goal 5: To become effective communicators
Students will be able to...
• Discriminate between informative and persuasive messages.
• Evaluate an oral persuasive message according to main idea and arguments cited to support it.
• Evaluate a multimedia message according to main idea and elements of persuasion or reasoning.
• Initiate and participate in a range of collaborative discussions including giving and receiving constructive feedback. Organize oral and multimedia presentations based on predetermined criteria.
• Utilize appropriate technology and multimedia to effectively communicate.
• Evaluate writing, speaking, and multimedia communication of self and others.

Goal 6: To develop and apply critical and creative thinking (problem solving)
Students will be able to...
• Study, compare, contrast, and utilize a variety of thinking, reasoning, and problem solving models (e.g. Paul’s Reasoning, Bloom’s Taxonomy).
• Identify purpose of written, spoken, and multimedia communication of self and others.
• Identify problems, ask significant questions, research to find related facts, generate ideas, consider alternatives, and find solutions.
• Acknowledge and consider more than one perspective.
• Evaluate the validity of a claim or source based on evidence or criteria.
• Support a claim or a thesis statement with relevant data or evidence.
• Collaborate on critical and creative thinking (problem solving) activities or products.
Goal 7: To understand the concept of _

Units 1 - 3: Concept of Connections

Students will be able to...

• Judge relationships among objects, places, ideas, and people.
• Formulate original relationships among objects, places, ideas, and people.
• Categorize connections as intellectual, physical, emotional, and/or social.
• Identify and provide evidence of how and why connections change or stay the same over time.

Units 4 - 6: Concept of Change

Students will be able to...

• Recognize that change permeates the universe.
• Classify change in literature according to time.
• Evaluate the positive and negative connotations of the change in a character within the text.
• Evaluate the type of change in the specified event within a given text.
• Evaluate whether a specified change is natural, manmade, or a combination thereof.

Units 7 - 9: Concept of Power

Students will be able to:

• Using multiple texts and media, analyze why individuals or groups apply or suppress their own power.
• Based on multiple perspectives, evaluate the use of power as being good or evil.
• Demonstrate how power provides freedom of choice.
• Evaluate the cause and effects of situations where power is sustained, transferred, or uprooted.

NOTE: If your school is required to use a research-based core reading program, be aware that these units, while research based, are NOT designed to be a “core reading program.” They may be used to supplement a core reading program.

Grading and Assessment

Each unit contains a set of pre and post assessments that may be used to determine student growth in some of the major areas of language arts during the implementation of the unit. These assessments are performance-based in orientation, requiring students to engage in an elaborated response to the prompts provided. These assessments provide teacher data on growth of high ability learners in concept development, in nonfiction text analysis, in persuasive writing, and in grammar. Rubrics are provided. NOTE: These were the assessments used in the research phase and may be the same within a band of grade levels. If your district is using the units at multiple grade levels, you will want to review these in advance with the teachers in the adjacent grades to determine if changes need to be made so students are not repeating the assessments.
Pre-Post Concept Assessment: This assessment demonstrates student growth in understanding key generalizations about the concept studied throughout the unit. It asks students to cite examples, categorize, and make generalizations about the concept.

Pre-Post Informational Text Assessment: This assessment requires students to use higher level critical reading skills to interpret a preselected nonfiction reading, grounded in subjects beyond the language arts. They are asked to summarize the passage and make inferences.

Pre-Post Persuasive Writing Assessment: This assessment requires students to write a persuasive essay based on a prompt. They must be able to handle data, claim, and warrant elements in their writing. Prompts vary by grade level clusters of K-2, 3-5, and 6-8.

Pre-Post Grammar and Usage Assessments: This assessment requires students to work with the grammatical principles of form (parts of speech), function (use of parts of speech in sentences), and selective combination (use of differing sentence patterns). It also probes their knowledge of usage principles such as subject-verb agreement, punctuation, and capitalization.

Products developed, based on research and problem-solving activities, are also evaluated by teachers, using well-constructed rubrics. Key activities are also employed to judge student progress in the unit. Teachers may decide how and if they wish to weight certain goals in the unit over others, what pieces of data they want to include for grading students within the unit, how they wish to grade oral participation, etc. From the data collected across assessments, teachers may also derive a grade for unit work. The teacher can control how the pre-post assessment results or learning activities within the unit contribute to a student’s grade in the unit.

It is recommended that BOTH the unit work samples and the assessments be used in assigning a grade to students for the work in the unit. Between the two approaches, both formative and summative data are available for teachers to make decisions. The use of the forms allow teachers to have communications with students and their parents about their growth during and at the end of the unit. It should also provide data to the teacher about which standards, goals, or lessons should have additional emphasis during the remainder of the year for the class or for individual students or in future years when using the unit with other groups of learners.

**Student Grouping and Differentiation**

Students with high ability should be grouped for instruction with others of similar ability and/or readiness. The greatest gains in student achievement have been found when students are grouped for instruction on a daily basis, when curriculum and instruction are accelerated.
and differentiated, and when students have opportunity for investigations of their own interest (Rogers, 2007).

As previously mentioned, Indiana requires students identified with high ability in core academic domains to be provided with appropriately differentiated curriculum and instruction. While the particular service model may vary, most schools in Indiana group students for instruction at least part of the time. A cluster grouping model is commonly utilized which puts identified students together in one classroom at the grade level, along with a restricted instructional range of learners making up the remainder of the class. The Indiana High Ability Language Arts Units are designed for use with a group of students with high ability in language arts, but the units can be used successfully in mixed ability classrooms as long as the range of learners does not include those with below grade level skills. This can be done in two ways. Two groups can operate independent of one another, with the high ability students having this unit. Or, the unit can be used for all students with the reading selections and some of the other elements made more accessible as needed for more typical learners in the class. This will vary according to local circumstances and decision. All units need differentiation to accommodate individual levels of readiness, even with a population of students all of whom have been identified as having high ability in language arts. The units were piloted and field tested with demonstrated student gains in a variety of classroom types and school district demographic characteristics.

**Organization of the Indiana Units**
Units are organized in a similar format from grade to grade based upon categories outlined in an article in *Gifted Child Quarterly* (2002) and the NAGC Curriculum Network Rubric.

**High Ability Curriculum Project Glossary**

**Differentiation** — The deliberate adaptation and modification of the curriculum, instructional processes, and assessments to respond to the needs of gifted learners (Van Tassel-Baska, 2009).

**High Ability Learners** — Students who give evidence of high performance capability in such areas as intellectual/academic, creative, or artistic capacity and who require accelerated or differentiated curriculum programs in order to develop those capabilities fully (Elementary and Secondary Education Act, 1972).

**Metacognition** — The process of understanding one’s own thinking abilities, and understanding what one does and does not know, as well as reflecting on learning plans and strategies, and monitoring interpretations, perceptions, decisions and behaviors (Costa, 2003).

**Critical Thinking** — Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action (Paul, 1987).
Creative Thinking — Involves creating something new or original. It involves the skills of flexibility, originality, fluency, elaboration, brainstorming, modification, imagery, associative thinking, attribute listing, metaphorical thinking, forced relationships. The aim of creative thinking is to stimulate curiosity and promote divergence (Bloom, 1956).

Scaffolding — The support structures provided by teachers and others in supporting the learner's development and content mastery (Vygotsky, 1987). For purposes of the High Ability Project, scaffolding refers to the deliberate use of graphic organizers for purposes of organizing information on relevant concepts, problems or ideas.

Problem Based Learning (PBL) — A form of discovery learning where teachers give students a real world problem that they must work through by reflecting on what they know, what they need to know and then using appropriate resources to find out. Students learn about the subject area as they work toward the problem's resolution (Stepien & Gallagher, 1997).

Content Acceleration — The process of advancing students more rapidly through material to reach a higher level of performance and/or work at a deeper level than their same age peers. Typically subject areas may be advanced by one to two years for gifted learners (Stanley, 1972).

Performance-Based Assessment — Forms of assessment that require students to demonstrate skills and understanding by active means, including written elaborated responses, physical manipulation, oral reports and presentations, and products of various types.

Portfolios — The process of collecting student work in either paper or digital form in order to see evidence of student growth over time on specific dimensions of learning. Use of portfolios in language arts may include samples of student writing, research papers, analysis of literature, and vocabulary study. Portfolios may also include graded rubrics from performance-based assessments.


References


INTRODUCTION FOR UNIT 3

OVERVIEW
The Changing Faces of Story begins with a genre exploration of myth, legend, tall tale, fable, and fairy tale. Students will read the stories, develop genre definitions, and compare similarities and differences between the genres. This is background information for exploring the elements of story through a Zulu folk tale and writing an original story before going into a study of Frank Baum’s classic tale of The Wizard of Oz. Students will learn that Mr. Baum wrote his Oz series as a set of fairy tales for children who were modern for their times. To more completely delve into The Wizard of Oz, students will be asked to research World War II and The Great Depression. This research will prepare the children for discussing The Wizard of Oz as an allegory and to place the book into its historical context. Students will be asked to read a biography or autobiography of a writer or statesman/stateswoman who lived through the 1930s and 1940s to further deepen their understanding of Frank Baum’s stories. The unit ends with a student-planned costume party. Costumes, games, and even refreshments must be linked to change. Students will present their costumes, play their games, and share their refreshments with an explanation that links everything to the definition or generalizations associated with change.

Note on Vocabulary and Grammar: Direct instruction and practice is needed in the areas of grammar and vocabulary development throughout these units. The use of the Michael Clay Thompson’s materials was previously cited as an example of material appropriate for use with high ability learners. The publisher of those materials suggests Caesar’s English be used for vocabulary development in upper elementary. Because of the attention to classical civilizations in the 6th grade Indiana Academic Standards for Social Studies, the school district may wish to consider the integration of Caesar’s English in both 5th and 6th grades. This would be a local decision based upon readiness and grouping of students for instruction. Such use would still allow articulation with Word Within the Word for grades 7, 8, and 9.

Notes on Instruction: Many lessons contain specific tips for grouping and alternate content selections that will assist teachers in differentiation for a range of learners in the classroom. One difference teachers should be aware of for instruction with students with high ability in language arts is the expectation that students are doing the reading of their literature texts on a continuing basis throughout the unit outside of class. Daily lessons might have a different focus, sometimes touching the reading and sometimes not, but the student reading continues “in the background.” The reading itself occurs simultaneously with other language arts activities, e.g. informational text dissection, research, vocabulary study, etc. This allows more in-depth study of language arts for these capable learners.
CONCEPT AND GENERALIZATIONS

The Concept of Change

Generalizations:

- Change is everywhere
- Change can be viewed as positive or negative.
- Change occurs at different rates of time.
- Change can be systematic or random.
- Change can be caused naturally or by humans

The Concept of Change - by Joyce Van Tassel-Baska

The concept of change is one of the most studied concepts in several areas of learning. It also has a literature in its own right that relates to the process of making change in any area of endeavor. Change theories abound in education, organizational leadership, and business. Yet the concept of change also has deep meaning for other disciplines as well. In this project, we use the concept to help students understand the related disciplines of the language arts: literature, language, and writing. Thus the first applications will be to those areas. Further applications of the concept will be made to science, mathematics, social organizations, and philosophy.

Applications to Language Arts

Perhaps no concept is a better one to use in studying the different strands of the language arts than the concept of change. In all great literature, there is a protagonist who changes over time, either through positive developmental growth or regression. The social cultural backdrop of great literature also changes as the plot develops and the protagonist moves from one setting to another. Writers like Dickens and Tolstoy and Kafka all use change as a major variable in plot structure and character development. For Shakespeare, it was the critical idea that haunted all of his plays, especially the tragedies: the Hamlet who changes his mind, the Othello who changes his heart, and the Lear who changes his will and thus his future. In writing, change is a function of the writing process in respect to the product and the writer. Both change as new ideas emerge and revisions to the original draft are made. In language study, vocabulary is the study of word changes from one language to another. Almost 75% of English words of three syllables or more come from Latin, retaining the original meaning in stems but changed in respect to the overall form of the word and its evolved meaning. While grammatical structures do not change, usage of those structures does, especially in oral language. Communication changes at a broader scale as well. Once reliant on only writing and speech, we now have video and other electronic tools at our disposal to communicate. These changes have been dramatic in heightening the capacity to communicate quickly, especially across great distances, and to capture moments in real time although across the world. We can also suggest that thinking has changed as well. No longer are we reliant on specific thinking abilities to understand the
process. We now can observe thinking in action through argument, whether in debate or in written editorializing. The elements of thought such as concepts, assumptions, inferences, data and evidence, and implications can be given a name and used as a basis for further discussion and argument about the world of ideas. We can see the dynamic of change at work then in discussion as people change opinions, based on new data, or draw new inferences based on new information. Implications of problems change as we see the problem from another perspective or point of view.

**Application to Science**

Patterns of change is one of the six macro-concepts used to explain what is really important to teach in science at K-12 levels in science (Rutherford & Algren, 1991). It is central to understanding all the domains of science from biology to geology to chemistry to physics. Change is the process by which experiments in science are conducted as the scientist manipulates some variables and holds others constant to see what will happen. Cycles in nature, the weather, and chemical change all dominate our understanding of science. While the idea of a cycle is constant, the stages of the cycle represent predictable change. Thus seasons change yearly; the tides change daily; and the life and death cycle is ever present in plants and animals, including humans.

In chemistry, change takes the form of matter redistributed or reconstituted. Formation of compound, in which a new substance is produced with different properties, is a chemical change. Many such changes are also observed in daily life. For example, burning of wood produces ash, and rusting of iron in the atmosphere produces iron oxide (i.e. scaling). If wood is used in making furniture, it can be converted into beautiful articles. Different shapes can be given to iron (lump of metal) such as sheets, wires, rods, instruments, automobile spare parts etc. When water freezes, it is converted into ice and when it boils, it is converted into steam. In these changes no new substance is formed but state, shape etc. of matter may change. These changes are different from chemical changes and are known as physical changes. Chemical changes, however, may be accompanied by physical changes. A variety of chemical reactions or changes occur naturally in the universe or can be carried out in industries and laboratories.

Physical changes occur when objects move, experience force, and encounter resistance. In physical change only physical properties of substances such as state, volume, density, elasticity, malleability, ductility, porosity, etc. may change. Common examples observed in daily life, are dissolution of sugar and common salt in water, transformation of ice into water, water into steam etc. Energy can be transferred and matter can be changed; however the sum of the matter and energy in systems remains the same. Properties of matter change. Objects can change in different ways (size, shape, weight, color, and movement). Change causes differences in the objects under consideration (e.g. size, weight, color, and movement).

Studies in the past decade have added significantly to understanding the mechanisms and complexity of population and climate interactions. In addition to the growth of total population size, research shows that changes in population composition (i.e. age, urban or rural residence,
and household structure) generate substantial effects on the climate system. Moreover, studies
on the impact, vulnerability and adaptation of communities also reveal that population dynamics
are critical in the near term for building climate change resilience and adaptation strategies. For
example, global population dynamics affect carbon emissions and climate systems, and recent
demographic trends matter to worldwide efforts to adapt to climate change.

Kuhn (1992) in his classic book on how science changes, suggests that it occurs through a
revolution of ideas that causes a paradigm shift in thinking about a theory in science. Such
changes then are confirmed by scientists doing normal science to verify the new theory. Other
writers believe that science changes incrementally as new data contribute to a deeper
understanding of a phenomenon.

Applications to Mathematics

Measurement is a way of detecting change. Time is the measurement of years divided into
seconds, minutes, hours, days, weeks, months, decades, and even centuries. Linear measurement
is the distance between two points. Volume is the measurement of space an object occupies. Area
measures the surface of an object. As changes in objects and distances occur, they can be
measured to reflect the nature and extent of that change. Studying trends in different fields is a
process of analyzing how variables of interest have changed over time.

Calculus is considered as one of the most important areas within mathematics, as it makes it
possible to understand natural phenomena using equations which model them. If students want
to be successful in the study of calculus, they need to engage in variation thinking. Rate of change
involves the variation of magnitudes which can be measured and compared. These activities are
performed by students as natural processes related to different knowledge situations or areas,
such as geometry, administration, natural sciences, etc., which make the teaching of change a
useful tool to prepare students for studying calculus, which has been a basic goal of school
mathematics.

Applications to Psychology

In the study of psychology, most human constructs are thought to be malleable and therefore
subject to positive change. Concepts like motivation, self concept, and attitude are seen to be
susceptible to input, whether in the form of therapy or more informal intervention, over time.
Underlying such work is a view that human beings can be better tomorrow than they are today
in certain ways if problems are addressed in a systematic way. Influenced by biology, the concept
of adaptation has been at the heart of psychological modeling since its origin in psychological
adaptation. It is defined as the process of unceasing interaction between Man and the ever-
changing world within which he evolves. It is a complex dynamic that articulates the different
actions of the subject, as well as the different processes that enable the emergence of
transformation. These are updated by information processing and decision making, to act
recursively on the internal organization of the subject and giving it the ability to adapt to new situations.

**Application to Business**

Conceptual change is of particular relevance in business and professional communities. Companies often restructure, changing their business strategies and processes to remain competitive and responsive to the needs of their customers. The advancement of technology has also initiated a trend in the restructuring of industrialization. Technological innovation, globalization, and industrial relocation are leaving only two general types of paid work in advanced industrialized countries: technical jobs, which center on problem-solving, and interpersonal jobs, which require human interaction.

The contemporary work force can be divided into three categories. The first is "highly skilled and highly paid technicians [and] providers of interpersonal services". The second group consists of "lower paid technicians and lower paid providers of interpersonal services". The third group comprises workers "without the education, skills or connections needed to become technicians or interpersonal workers" (Lansky, 2000). Due to this trend toward "upskilling," the first and second groups benefit from the changes in industry; the third group faces the possibility of unemployment.

**Application to Philosophy**

Every famous philosopher in the history of philosophy wanted to provide a solution to the prevailing problems of his time. Aristotle wanted to correct the problems involving the metaphysical speculations of the philosophers before him, even that of his teacher Plato. Aristotle thought that the previous philosophers, including Plato, grossly failed to appreciate the nature of reality in saying that there is no change and neither is there motion. Plato, on the other hand, was particularly interested in the difference between what is real and what is not real. He thought that change did not exist nor that it was real. For something to be real, it must have the qualities of permanence and immutability (Cohen, 2004). Thus his views of reality were constrained by his view of change. Later philosophers, of course, saw change as central to human existence.

To activate Kant's categorical imperative implied a change in moral behavior that put the good of others above one's own self interest. To accept Këkegaard's idea of self determination required an acceptance of the power of change, not unlike the assumptions that underlay a splinter field of clinical psychology that created a cottage industry of talk therapy as a route to personal change.

**Applications to Social Studies**

Studying demographic change is a crucial 21st Century task for social demographers as planning for such social change is necessary as a prelude for planning in other areas. Strong evidence exists showing that demographic change is closely associated with greenhouse gas
emissions, and that future trends in population dynamics will play a key role in attempts to mitigate and adapt to the effects of changes in the climate system. It is clear, in addition to population size, that analyzing the compositional change of populations, specifically the age composition, the distribution of people in urban and rural areas, and household size and composition, is very important for understanding future needs and potential for mitigating carbon emissions and climate change.

Understanding future population change and demographic factors, including fertility, population growth rates, urbanization, and movement of people to marginal areas, is also crucial for the world to adapt to the actual or expected climate change and cope with subsequent adverse impacts. Population policies and programs that promote universal access to voluntary contraception and education, gender equity, that address demographic factors such as age structure, urbanization and aging, in addition to promoting broader development goals, will help lead to a more sustainable demographic future and help prevent such human tragedies as famine.

**Conclusion**

Change is all around us and everywhere operating to establish new trends and benchmarks for our behavior and our interactions with the natural world around us. The speed of technological change has shortened the concept of generations in innovation and dizzied our senses about keeping up. As change now occurs in any field, it is linked to related changes in another as seen by the population example noted. The study of change allows for a deeper understanding and appreciation for how the concept works across fields of inquiry as well as within them.


## UNIT OVERVIEW BY LESSON

<table>
<thead>
<tr>
<th>Lesson Number</th>
<th>Lesson Title and Brief Description</th>
<th>Readings/Resources Used</th>
<th>Unit Goals</th>
<th>Indiana Academic Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pre-Assessments: Administer the pre-assessments to establish baseline knowledge.</td>
<td>The grammar pre-assessment</td>
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<td></td>
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<td>The concept pre-assessment</td>
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<td>The writing pre-assessment</td>
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<td>The informational text pre-assessment</td>
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<td>2</td>
<td>Concept Introduction: Students will generate examples and non-examples of change to create generalizations about change</td>
<td></td>
<td>3, 7</td>
<td>3.W.1, 3.W.2.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.RV.1</td>
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<tr>
<td>3</td>
<td>Look to the Stars: The Genre of Myth Students will read and share myths from different cultures in order to construct a definition for the myth genre. These myths are in the Public Domain and are included within the unit.</td>
<td>&quot;The Building of the Wall&quot; (Norse Myth) &quot;Iduna and her Apples: How Loki put the Gods in Danger&quot; (Norse Myth) &quot;King Midas of the Golden Touch&quot; (Greek Myth) &quot;The Story of the First Butterflies&quot; (Native American Myth) &quot;The Story of the First Woodpecker&quot; (Native American Myth) &quot;Why the Raven's Feathers are Black&quot; (Native American Myth) &quot;How Fire was Brought to the Indians&quot; (Native American Myth)</td>
<td>1, 3, 4, 5, 7</td>
<td>3.RV.1, 3.RL.1, 3.RL.2.1, 3.RL.2.2, 3.RL.2.3, 3.W.1, 3.W.2.1, 3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 33.SL.3.1, 3.SL.4.1</td>
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<tr>
<td>4</td>
<td>Myths and Legends: Grammar Students will highlight nouns based on person, place, thing, or idea. Students will dissect and label parts of a sentence. The lesson will close with writing a simple sentence and discussing its structure.</td>
<td></td>
<td>4</td>
<td>3.W.6.1, 3.RV.1</td>
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<tr>
<td>Week</td>
<td>Activity</td>
<td>Text</td>
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<td>5</td>
<td>Legends and Tall Tales: The students will listen to a tall tale version of <em>Johnny Appleseed</em>. They will discuss and determine the differences between tall tales and myths. After specifically looking at exaggeration as an element of tall tales, students will read the true story of Johnny Appleseed and discuss how a true story might become a tall tale.</td>
<td>A tall tale version of Johnny Appleseed (This can be found in the library. Steven Kellogg has a clever picture book retelling the tall tale.) Public domain stories included in the unit: &quot;Billy Beg and His Bull&quot; &quot;Hans and the Four Big Giants&quot; &quot;Johnny Appleseed: The Ragged Old Hero: A True Story&quot;</td>
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<td>6</td>
<td>Tall Tales: Grammar Lesson Students will highlight nouns, verbs, and pronouns in a given reading passage from a tall tale. Pronouns and referents will be discussed based on the results of the highlighting.</td>
<td>Selected passages from tall tales or fairy tales (Included)</td>
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<td>7</td>
<td>A Modern Legend: Students will listen to and then read the words to “The Wreck of the Edmund Fitzgerald.” Interpretive drawings will be made after a discussion of color, mood, and tone. Students will then listen to Gordon Lightfoot’s, “The Wreck of the Edmund Fitzgerald” and discuss story as aural and visual.</td>
<td>Words and soundtrack for “The Wreck of the Edmund Fitzgerald.” See lesson for details.</td>
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<td>8</td>
<td>Fables as Genre: Students will read, discuss, and use a literature map with the first of three fables. The children will work in pairs to analyze the second fable with a literature map. A third fable will be independently analyzed with a literature map.</td>
<td>&quot;The Ants and the Grasshopper&quot;  &quot;The Lion and the Mouse&quot;  &quot;The Jay and the Peacock&quot;  Public domain; included in unit  1, 4, 5, 8, 7</td>
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<td>9</td>
<td>Grammar and Fables: Students will highlight and discuss nouns, verbs, adverbs, and adjectives found in the reading.</td>
<td>&quot;The Lion and the Mouse&quot;  4  3.RV.1  3.W.6.1  3.W.6.2</td>
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<td>10</td>
<td>Fairy Tales: Discuss common fairy tales and what is already known about the genre; read fairy tales that are not known; create a story map for an assigned fairy tale; construct a genre definition.</td>
<td>Public domain; included in the unit:  &quot;East of the Sun and West of the Moon&quot;  &quot;Aladdin and the Wonderful Lamp&quot;  &quot;The Story of Three Wonderful Beggars&quot;  &quot;The Fisherman and His Wife&quot;  &quot;The Miser in the Bush&quot;  &quot;The Golden Goose&quot;  1, 5, 6, 7</td>
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<td>11</td>
<td>Fairy Tales: Grammar Students will find and list verbs from a fairy tale. Verbs will be translated from past to present to future tense; irregular verbs will be identified and discussed</td>
<td>An assortment of fairy tales  4  3.W.6.1  3.SL.2.1  3.SL.2.2  3.SL.2.3</td>
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<td>12</td>
<td>&quot;The Pied Piper of Hamelin&quot; Poetry or Prose? Students will begin with an anticipatory set. They will hear the poem and analyze the story behind each verse. The prose version of the story will be compared to the poem.</td>
<td>Public domain selections included:  &quot;The Pied Piper of Hamelin&quot; by Robert Browning  &quot;The Pied Piper of Hamelin&quot; in prose  1, 7  3.RF.1  3.RF.4.2  3.RF.4.4  3.RF.4.5  3.RF.4.6  3.RL.1  3.RL.2.1  3.RL.2.2  3.RL.2.3  3.RL.3.1  3.RL.4.2  3.RV.1</td>
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<tr>
<td></td>
<td>Topic</td>
<td>Students Activity</td>
<td>Reference</td>
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</table>
| 13 | “The Pied Piper of Hamelin”                                           | Grammar Students will begin by looking at the topic (rats) and verbs of Stanza 2. Following instruction, students will construct the rules of subject-verb agreement based on what happens to the verbs when the subject is changed from singular to plural. | 3.RV.2.1  
3.W.1  
3.RV.3.1  
3.SL.1 |
|    |                                                                     | “The Pied Piper of Hamelin” by Robert Browning                                      | 4, 7      | 3.W.6.1  
3.W.6.2 |
| 14 | Creative Problem Solving Lesson:                                     | After reading and discussing “The Emperor's New Suit”, students will list issues related to cheating, create a problem statement, and write a solution statement. | 3.RF.1    
3.RF.4.2  
3.RF.4.4  
3.RF.4.5  
3.RF.4.6  
3.RL.1  
3.W.1  
3.Wl6.1  
3.W.6.2  
3.SL.1  
3.SL.2.1  
3.SL.2.2  
3.SL.2.2  
3.SL.2.4  
3.SL.2.5  
3.SL.4.1 |
|    |                                                                     | Public domain selection included:                                                 | 4, 5      | 6, 7 |
| 15 | Paul’s Reasoning Lesson:                                              | Students will read multiple versions of “Cinderella”. They will analyze the tales for cultural differences and come to recognize the universality of fairy tales. | 3.RF.1    
3.RF.4.2  
3.RF.4.4  
3.RF.4.5  
3.RF.4.6  
3.RL.1  
3.RL.2.1  
3.RL.2.2  
3.RL.2.2  
3.RL.2.3  
3.RL.3.2  
3.RL.4.2  
3.RV.1  
3.RV.2.1  
3.SL.1  
3.SL.2.2  
3.SL.2.3  
3.SL.2.4  
3.SL.2.5 |
|    |                                                                     | Multiple versions of “Cinderella” (not included)                                  | 1, 5      | 6, 7 |
| 16 | From Oral to Written: The History of our Story-telling Traditions | “Where Stories Come from: A Traditional Zulu Tale” Selection included. | 1, 5, 6, 7 |
| 17 | Using Story Elements to Write a Story: Students will follow teacher directions to produce a story that integrates character, setting, and conflict. | | 3, 4, 5, 7 |
| 18 | Bloom-based Genre Lessons: Students will explore the differences and similarities among the folkloric genres | An assortment of myths, tall tales, legends, fables, and fairy tales | 1, 3, 6, 7 |
|   | **Grammar: Dialogue and Quotation Marks** Students will work with partners to develop a dialogue between two characters from different fairy tales |   | 3.RL.2.1  
3.RL.2.2  
3.RL.2.3  
3.RL.3.1  
3.RL.4.2  
3.RV.1  
3.RV.2.1  
3.W.1  
3.W.2.1  
3.W.3.2  
3.W.4  
3.W.6.1  
3.W.6.2  
3.SL.1  
3.SL.2.1  
3.SL.2.2  
3.SL.2.3  
3.SL.2.4  
3.SL.2.5  
3.SL.4.2 |
|---|---|---|---|
| **20** | **Guest Speaker: A Storyteller** Students will see/hear a storyteller ply his/her craft. Students will then discuss the differences between reading, hearing, and performing stories. |   | 3.W.1  
3.W.2.1  
3.W.3.3  
3.W.4  
3.W.6.1  
3.W.6.2  
3.SL.1  
3.SL.2.1  
3.SL.2.2  
3.SL.2.3  
3.SL.2.4  
3.SL.2.5  
3.SL.3.1  
3.SL.3.2 |
| **21** | **PBL Lessons: Students will use a "Need to Know Board" to write questions and search for answers about World War II. Additional information will be presented to help students answer questions. Students will be guided to find more information before proceeding through the research writing process.** | World War II literature and access to World War II websites | 3.RF.1  
3.RF.4.2  
3.RF.4.4  
3.RF.4.5  
3.RF.4.6  
3.RN.1  
3.RN.2.1  
3.RN.2.2  
3.RN.2.3  
3.RN.3.1  
3.RN.4.2  
3.RV.1  
3.RV.2.1  
3.RV.2.5  
3.RV.3.2  
3.W.1  
3.W.2.1 |
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</thead>
<tbody>
<tr>
<td><strong>22</strong></td>
<td><strong>Concept Mid-Point Lesson:</strong> Students will review the definition and generalizations of change. They will complete a web connecting academic content to generalizations about change.</td>
<td></td>
<td><strong>3, 6, 7</strong></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>Metaphor:</strong> Students will read all but the final stanza of “Wynken, Blynken, and Nod”. They will construct literal interpretations of the words. In a teacher guided discussion, the students will look at other meanings for the words. The final stanza will reveal the metaphor. Students will go on to analyze two other metaphorical poems.</td>
<td>Public domain poems provided in the unit.</td>
<td><strong>1, 4, 7</strong></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><strong>Wizard of Oz - Describing a Character:</strong> Descriptive Writing: Students interview each other to write a descriptive paragraph. Paragraphs are read anonymously and classmates guess the identity of the classmate being described.</td>
<td></td>
<td><strong>3, 5, 7</strong></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>Wizard of Oz - Describing a Character:</strong> Students will segue from the descriptive writing into a discussion of character traits that define the main characters of the book. These character traits will be discussed and analyzed throughout the book. Final projects will consist of a character trait paragraph, a story map that integrated character, setting, and plot, and a literature map.</td>
<td><em>The Wizard of Oz</em> by Frank Baum Public domain and included.</td>
<td><strong>1, 5, 7</strong></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td><strong>Wizard of Oz - Discussion:</strong> The students will analyze the story through discussion questions.</td>
<td></td>
<td><strong>1, 5, 7</strong></td>
</tr>
<tr>
<td>27</td>
<td><strong>Wizard of Oz - Persuasive Writing:</strong> Students will begin by making a class list of themes from <em>The Wizard of Oz</em>. They will go on to analyze Winston Churchill’s speech delivered on May 13, 1940 using the hamburger model of writing. A persuasive paragraph built on the hamburger framework will name and justify a theme from <em>The Wizard of Oz</em>.</td>
<td><strong>Winston Churchill’s speech delivered on May 13, 1940 (abridged and included)</strong></td>
<td></td>
</tr>
</tbody>
</table>

<p>| 3.RF.4.6 | 3.RL.1 |
| 3.RL.2.1 | 3.RL.2.2 |
| 3.RL.2.3 | 3.RL.3.1 |
| 3.RL.4.1 | 3.RV.1 |
| 3.RV.2.1 | 3.RV.3.5 |
| 3.W.1 | 3.W.2.1 |
| 3.W.3.2 | 3.W.4 |
| 3.SL.2.1 | 3.SL.2.2 |
| 3.SL.2.3 | 3.SL.2.4 |
| 3.SL.2.5 | 3.RF.1 |
| 3.RF.4.2 | 3.RF.4.4 |
| 3.RF.4.5 | 3.RF.4.6 |
| 3.RL.2.1 | 3.RL.2.3 |
| 3.RN.1 | 3.RN.2.1 |
| 3.RN.2.2 | 3.RN.3.1 |
| 3.RN.3.2 | 3.RN.4.1 |
| 3.RV.1 | 3.RV.2.1 |
| 3.RV.3.2 | 3.W.1 |
| 3.W.2.1 | 3.W.3.1 |
| 3.W.4 | 3.W.6.1 |
| 3.W.6.2 | 3.SL.1 |
| 3.SL.2.1 | 3.SL.2.2 |
| 3.SL.2.3 | 3.SL.2.4 |</p>
<table>
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<tr>
<th>Page</th>
<th>Description</th>
<th>Standards</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 28   | Background Information - The Great Depression Research: Students will engage in an observation/inference activity using Depression era photographs. After a brief discussion on the Great Depression, students will engage in a research project on the same topic. | 3.SL.2.5  
3.RF.1  
3.RF.4.2  
3.RF.4.4  
3.RF.4.5  
3.RF.4.6  
3.RN.1  
3.RN.2.1  
3.RN.2.2  
3.RN.4.2  
3.RV.1  
3.RV.2.1  
3.W.1  
3.W.2.1  
3.W.3.3  
3.W.4  
3.W.5  
3.W.6.1  
3.W.6.2  
3.SL.1  
3.SL.2.3  
3.SL.2.4  
3.SL.3.1  
3.SL.3.2  
3.SL.4.1  
3.ML.1  
3.ML.2 | Depression era photographs available in the public domain are Included. 2, 3, 6, 7 |
| 29   | FDR and the Wizard: An allegory? Students will hear and discuss the thinking of scholars that would claim *The Wizard of Oz* is an allegory. | 3.RL.2.3  
3.RV.1  
3.RV.3.1  
3.ML.1  
3.ML.2 | 1, 4, 7 |
| 30   | Debate Lessons: Students will be divided into teams to debate argument for or against naming *The Wizard of Oz* an allegory. The teacher will direct the students through the process of debate. | 3.RL.1  
3.RL.2.1  
3.RL.2.3  
3.RL.3.1  
3.RL.3.2  
3.RV.1  
3.RV.3.5  
3.RV.3.1  
3.W.1  
3.W.2.1  
3.W.3.1  
3.W.4  
3.W.6.1  
3.W.6.2  
3.SL.1  
3.SL.2.1  
3.SL.2.2 | 1, 5, 6, 7 |
<table>
<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Skills Covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Biography: The People Behind the Stories: This lesson begins with a discussion of how others have changed the world. The class will then examine the life of Hans Christian Andersen through the lens of change. Students will then be assigned to read the biography of a writer or statesman who lived in the 1930s and 1940s, create a product, and prepare a presentation based on that person.</td>
<td>3.SL.2.3, 3.SL.2.4, 3.SL.2.5, 3.SL.3.1, 3.SL.3.2, 3.SL.4.2</td>
</tr>
<tr>
<td>32</td>
<td>Culminating Activity and Final Concept Examination: Students will plan and prepare a costume party. All bits of the party must have a link to change. After costume presentations, students will complete the unit by completing two matrices and an essay question.</td>
<td>3.W.1, 3.W.2.1, 3.W.3.1, 3.W.3.2, 3.W.4, 3.W.6.1, 3.W.6.2, 3.SL.3.1, 3.SL.4.2, 3.ML.1, 3.ML.2</td>
</tr>
<tr>
<td>33</td>
<td>Post-Assessments: Administer the post assessments corresponding to administered to The grammar post-assessment The concept post-</td>
<td>N/A</td>
</tr>
</tbody>
</table>
MATERIALS NEEDED FOR UNIT 3

<table>
<thead>
<tr>
<th>Unit</th>
<th>Lesson</th>
<th>Materials Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>5</td>
<td>A tall tale version of Johnny Appleseed. Just one copy; this can be found in most libraries. Steven Kellogg has a clever picture book retelling the tall tale.</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>Words and soundtrack for “The Wreck of the Edmund Fitzgerald.” Available online; see lesson for details.</td>
</tr>
<tr>
<td>3</td>
<td>15</td>
<td>Multiple versions of &quot;Cinderella&quot; to analyze for cultural differences</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>One copy of “The Wizard of Oz” by Frank Baum, illustrated by W.W. Denslow from Perma-Bound books. The ISBN is 978-0-345-33590-6. This version contains original illustrations. Original illustrations will be important if a teacher wants to look at the Gore Vidal interpretations of the books.</td>
</tr>
</tbody>
</table>

INDIANA ACADEMIC STANDARDS ALIGNMENT SUMMARY

Unit Number: 3  Unit Title: Changing Faces of Story
Date of Alignment: 6/16/2014

Standards that are well-covered within the unit and will need only practice and reinforcement in the remainder of the school year.

- 3.RF.1: Apply foundational reading skills to build reading fluency and comprehension.
- 3.RF.4.2: Understand the six major syllable patterns (CVC, CVr, V, VV, VCe, Cle) to aid in decoding unknown words.
- 3.RF.4.4: Read grade-appropriate words that have blends (e.g., walk, play) and common spelling patterns (e.g., qu; doubling the consonant and adding –ing, such as cut/cutting; changing the ending of a word from –y to –ies to make a plural).
- 3.RF.4.5: Know and use more difficult word families when reading unfamiliar words (e.g., -ight).
- 3.RF.4.6: Read multi-syllabic words composed of roots and related prefixes and suffixes; read irregular contractions (e.g., will not = won’t) and possessives (e.g., children’s, Dennis’s). 
- 3.RL.1: Read and comprehend a variety of literature within a range of complexity appropriate for grades 2-3. By the end of grade 3, students interact with texts proficiently and independently. 
- 3.RL.2.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
• **3.RL.2.2**: Retell folktales, fables, and tall tales from diverse cultures; identify the themes in these works.

• **3.RL.2.3**: Describe characters in a story (e.g., *their traits, motivations, or feelings*) and explain how their actions contribute to the plot.

• **3.RN.1**: Read and comprehend a variety of nonfiction within a range of complexity appropriate for grades 2-3. By the end of grade 3, students interact with texts proficiently and independently.

• **3.RN.2.1**: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

• **3.RN.2.2**: Determine the main idea of a text; recount the key details and explain how they support the main idea.

• **3.RN.3.2**: Identify how a nonfiction text can be structured to indicate a problem and solution or to put events in chronological order.

• **3.RV.1**: Build and use accurately conversational, general academic, and content-specific words and phrases.

• **3.RV.2.1**: Apply context clues (e.g., *word, phrase, and sentence clues*) and text features (e.g., *maps, illustrations, charts*) to determine the meanings of unknown words.

• **3.W.1**: Write routinely over a variety of time frames and for a range of discipline-specific tasks, purposes, and audiences; apply reading standards to write in response to literature and nonfiction texts.

• **3.W.2.1**: Write legibly in print or cursive, leaving space between letters in a word, words, in a sentence, and words and the edges of the paper.

• **3.W.3.1**: Write persuasive compositions in a variety of forms that –
  o State the opinion in an introductory statement or section.
  o Support the opinion with reasons in an organized way
  o Connect opinion and reasons using words and phrases.

• **3.W.3.2**: Write informative compositions on a variety of topics that –
  o State the topic, develop a main idea for the introductory paragraph, and group related information together.
  o Develop the topic with facts and details.
  o Connect ideas within categories of information using words and phrases.
  o Use text features (e.g., *pictures, graphics*) when useful to aid comprehension.
  o Provide a concluding statement or section.

• **3.W.4**: Apply the writing process to –
  o Generate a draft by developing, selecting and organizing ideas relevant to topic, purpose, and genre; revise to improve writing, using appropriate reference materials (e.g., *quality of ideas, organization, sentence fluency, word choice*); and edit writing for format and conventions (e.g., *spelling, capitalization, usage, punctuation*).
  o Use technology to interact and collaborate with others to publish legible documents.

• **3.SL.1**: Listen actively and adjust the use of spoken language (e.g., *conventions, style, vocabulary*) to communicate effectively with a variety of audiences and for different purposes.
• **3.SL.2.1**: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others’ ideas and expressing personal ideas clearly.

• **3.SL.2.2**: Explore ideas under discussion by drawing on readings and other information.

• **3.SL.2.3**: Demonstrate knowledge and use of agreed-upon rules for discussions and identify and serve in roles for small group discussions or projects.

• **3.SL.2.4**: Ask questions to check understanding of information presented, stay on topic, and link comments to the remarks of others.

• **3.SL.2.5**: Explain personal ideas and understanding in reference to the discussion.

• **3.SL.3.1**: Retell, paraphrase, and explain the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively (e.g., charts and graphs), and orally.

• **3.SL.3.2**: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

• **3.SL.4.1**: Using appropriate language, report on a topic or text, or provide a narrative that organizes ideas chronologically or around major points of information, with appropriate facts and relevant, descriptive details, speaking at an understandable pace, in a clear, concise manner.

• **3.SL.4.2**: Create oral presentations that maintain a clear focus, using various media when appropriate to emphasize or enhance certain facts or details.

Standards that are covered but which will need additional focus in other units.

• **3.RF.5**: Orally read grade-level appropriate or higher texts smoothly and accurately, with expression that connotes comprehension at the independent level.

• **3.RL.3.1**: Use terms such as chapter, scene, and stanza to refer to the parts of stories, plays, and poems; describe how each successive part builds on earlier sections.

• **3.RL.3.2**: Distinguish personal point of view from that of the narrator or those of the characters.

• **3.RL.4.1**: Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., *create mood, emphasize aspects of a character or setting*).

• **3.RL.4.2**: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., *in books from a series*).

• **3.RN.2.3**: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in processes or procedures in a text, using words such as first, next, finally, because, problem, solution, same, and different.

• **3.RN.3.1**: Apply knowledge of text features to locate information and gain meaning from a text (e.g., *maps, illustrations, charts, font/format*).

• **3.RN.4.1**: Distinguish between fact and opinion; explain how an author uses reasons and facts to support specific points in a text.

• **3.RN.4.2**: Compare and contrast the most important points and key details presented in two texts on the same topic.

• **3.RV.3.5**: Consult reference materials, both print and digital (e.g., *dictionary*), to determine or clarify the meanings of words and phrases.
• **3.RV.3.1**: Determine how the author uses words and phrases to provide meaning to works of literature, distinguishing literal from nonliteral language, including figurative language (e.g., *similes*).

• **3.RV.3.2**: Determine the meanings of general academic and content-specific words and phrases in a nonfiction text relevant to a third grade topic or subject area.

• **3.W.3.2**: Write informative compositions on a variety of topics that –
  o State the topic, develop a main idea for the introductory paragraph, and group related information together.
  o Develop the topic with facts and details.
  o Connect ideas within categories of information using words and phrases.
  o Use text features (e.g., *pictures, graphics*) when useful to aid comprehension.
  o Provide a concluding statement or section.

• **3.W.5**: Conduct short research on a topic.
  o Identify a specific topic or question of interest (e.g., *where did Benjamin Harrison grow up?*).
  o Locate information in reference texts, electronic resources, or through interviews.
  o Recognize that some sources may be more reliable than others.
  o Record relevant information in their own words.
  o Present the information, choosing from a variety of formats.

• **3.W.6.1**: Demonstrate command of English grammar and usage, focusing on:
  o **3.W.6.1a**: Nouns/Pronouns
  o **3.W.6.1b**: Verbs
  o **3.W.6.1c**: Adjectives/Adverbs
  o **3.W.6.1e**: Usage

• **3.W.6.2**: Demonstrate command of capitalization, punctuation, and spelling, focusing on:
  o **3.W.6.2a**: Capitalization
  o **3.W.6.2b**: Punctuation
  o **3.W.6.2d**: Spelling

• **3.ML.1**: Recognize the role of the media in informing, persuading, entertaining, or transmitting culture.

• **3.ML.2.1**: Distinguish among the purposes of various media messages, including for information, entertainment, persuasion, interpretation of events, or transmission of culture.

**Standards that have not been addressed or that will need some specific focus in other units.**

• **3.RN.3.3**: Distinguish one’s own perspective from that of the author of the text.

• **3.RV.2.2**: Identify relationships among words, including synonyms, antonyms, homographs, homonyms, and multiple-meaning words (e.g., *puzzle, fire*).

• **3.RV.2.4**: Use a known word as a clue to the meaning of an unknown word with the same root, and identify when an affix is added to a known root word.

• **3.RV.3.3**: Recognize the meanings of idioms in context.
LESSON 1: PRE-ASSESSMENT

I. OVERVIEW OF THE LESSON
- In the first lesson, administer the pre-assessments to establish baseline knowledge. It is important that these be administered prior to any instruction.
  - The grammar pre-assessment
  - The informational text pre-assessment
  - The concept pre-assessment
  - The writing pre-assessment
- When these are complete, an initial discussion of the Concept of Connections will begin.
  Note to the Teacher: This Grammar Assessment is the one used in the original field testing of the unit and contains some of the same elements as the assessment used an adjacent grade. If you plan to use this assessment with your students, you may want to check with the adjacent grade high ability teacher(s) to see if modifications to this example are needed so it will accurately reflect student learning.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
- To establish baseline knowledge for later assessment of growth
- To guide instruction and grouping of students

III. INDIANA ACADEMIC STANDARDS

IV. INSTRUCTIONAL TIME NEEDED
- 90 - 120 minutes

V. GROUPING ARRANGEMENTS
- Students take these individually

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
- Pre-assessments included here

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
- Teacher should grade pre-assessments with the rubric provided and retain for comparison after post test is given at the end of the unit.

VIII. HOMEWORK
IX. **INTERDISCIPLINARY CONNECTIONS, ENRICHMENT, OR RESOURCES**

X. **LESSON HANDOUTS OR ASSESSMENTS ATTACHED**
- Handout 3:1.1 and 3:1.2 Grammar pre-assessment and Rubric
- Handout 3:1.3 and 3:1.4 Informational Text pre-assessment and Rubric
- Handout 3:1.5 and 3:1.6 Concept pre-assessment and Rubric
- Handout 2_3: 1.7 and 2_3:1.8 Writing pre-assessment and Rubric

XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**
- Teacher option: If some students are capable of participating in pre-assessments, use the suggested pre-assessments; for students not likely to fully participate in the suggested curriculum, use alternate pre-assessments of teacher's choice.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**
- While high ability students are taking pre-tests, other students might be engaged in small group reading or math activities that the high ability students do not need to do.
Handout 3:1.1 Pre-Assessment for Grammar Unit 3

Student Name__________________________________________ Pre______ Date Given__________

Directions to the teacher: Provide 30-45 minutes for the administration of the grammar test, both pre and post. Be sure to give the pretest prior to any lessons on teaching grammar in your unit.

1. Create as many statements as you can out of the following list of words in the next 15 minutes. The list includes all types of words in the English language.
   - Make at least 3 compound and complex sentences in addition to simple ones.
   - Use at least two nouns, a verb, a prepositional phrase, and an adjective or adverb in each statement.
   - If needed, add “a, an, and the” and “s” and/or change tense to make your statements meaningful.

   and  stories  seem  by  since  leave
   while  talk  chariot  through  until  clearly
   so  believe  butterfly  toward  part  of
   she  capture  grievous  from  lovely  serious
   happily  small  wait  lure  spider  quickly
   look  silly  make  create  teacher  question
   sentinel  enjoy  are  analyze  song  strangely
   astounding  funny  consider  boy  Charles  artist

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

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__________________________________________________________________________

__________________________________________________________________________
2. Correct the grammar and usage mistakes in the paragraph below.

Talent development are a difficult enterprise to undertaken. Its means spending long hour focusing an area of interest and one that you are quite good at. It also means not done other things as there was only much time in the day. Since others are playing outside, you may be practicing on your flute. While other are going to a movie, you may be writing a story. While others are socialize at the mall, you are doing science experiments. Such dedication but commitment to your talent should also require continue work into years in increasingly more challenging tasks, including competition, team or ensemble participation, and work on more difficult problems in your area. Only consistently learning and practice has improve your skills and make her the best person they can be in your area of talent. Are you ready to develop your potential now that you know your ability and interest will only take you so far?

3. Identify the parts of speech and how they are used for all underlined words in the following paragraph.

We always wanted to be writers. Even as small children, we would walk around the dining room table reciting poetry and telling the stories we had written down earlier in the day. My brother was the most talented and could think up the most interesting characters and places. My sister was the artist in the family who could illustrate her
stories very well. I was the one who worried about words, their meaning, and their order in my writing. I always wanted my stories to be perfect so that readers could see the visual images I was describing. I learned to use my own experiences as a child in my books, changing names, places, and actual events but keeping the contexts quite real. I believe all great novelists and poets rework their experience in this way. Dear reader, I always was a writer from the age of five, even though I did not know it.

Adapted from the life of Charlotte Bronte, author of Jane Eyre
Handout 3:1.2 Rubric for Grammar Assessment (pre and post) Unit 3

<table>
<thead>
<tr>
<th>Dimension</th>
<th>4 = exemplary</th>
<th>3 = good</th>
<th>2 = limited</th>
<th>1 = poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction of meaningful sentences according to criteria</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Usage corrections</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Word sort by part of speech</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Answers:

- The teacher analyzed and the spider waited. (compound)
- While the sentinel talked, she created a song. (complex)
- Quickly she captured the small silly spider. (simple)
- Enjoy the song. (imperative)
- Consider the question, Charles. (imperative)
- The small by seemed so funny, (simple)

Prompt #2

- line 1 is to undertake It
- line 2 hours on . and one
- line 3 doing
- line 4 is (was) insert “so” When
- line 5 are (may be) others
- line 6 are (may be) socializing
- line 7 and (but)
- line 8 continued over the...
- line 9 none
- line 10 none
- line 11 consistent delete "hers"
- line 12 improves makes you you
- line 13 none
- line 14 none

Prompt #3

- always—adverb
- small—adjective
- walk—verb
- earlier—adverb
- talented—adjective
- characters—noun
- sister—noun
- illustrate—verb
- meaning—noun
- perfect—adjective
- visual—adjective
- in—preposition
- dear—adjective
- age—noun
- know—verb
Deep below the ocean’s surface is a mysterious world. It takes up most of the Earth’s living space. It is very, very deep. But the deep sea has not seen many explorers yet.

If you dive way down deep, you will notice that light starts fading very fast. Dive even deeper and it gets a lot colder. Very deep under the ocean, the temperature is near freezing, and there’s no sunlight at all. But there is life; there is a large variety of creatures that would surprise you. Scientists found a creature with eight arms that makes its own light. It glows. Many of the animals that live in the deep ocean glow. Scientists find strange marks in the sea floor and do not know what animals made most of those tracks. Some were made by animals that are something like worms.

You can’t dive to the deep ocean on your own, of course. It is too deep for a person to go even with SCUBA tanks. But scientists now have new ways to explore this deep part of the ocean. What they’re finding will amaze you. There are thousands of underwater mountains with peaks far below the surface. Most of these underwater sea mountains are volcanoes that no longer erupt. Only a few of these have been explored. The ocean is a new place to explore.

Adapted from: http://ocean.si.edu/ocean-science/deep-ocean-exploration/deep-ocean-cool-stuff

Questions:

1. Write a one or two sentence summary of the reading.

2. After reading the selection, state and explain an important idea.
3. In your own words, explain what is meant by "Deep below the ocean's surface is a mysterious world."

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. What does the passage tell us about change? Support your response with details from the reading.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________
### Handout 3:1.4 Informational Text Assessment Scoring Rubric

<table>
<thead>
<tr>
<th>Points</th>
<th>Question</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Synthesis</strong></td>
<td>Very effectively interprets selection in a concise way.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Effectively summarizes selection in a fairly concise way.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Somewhat effective summary but is not concise.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Gives a response that is not summative of the passage.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td><strong>Inference</strong></td>
<td>Idea drawn is highly appropriate and well described.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Idea drawn is appropriate and fairly well described.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Idea drawn is not among the most important or the idea is not well explained.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Idea drawn from passage is not important and the idea is not well explained.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td><strong>Analysis</strong></td>
<td>Very effective analysis of selected quote.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Effective analysis of selected quote with salient details from reading.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Analysis is not well supported with details from the reading.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Analysis is vague; lacks support from the reading.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td><strong>Conceptual Understanding</strong></td>
<td>Statement about concept is very insightful and well supported from selection.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Statement about concept is insightful and supported from the selection.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Analysis is not well supported with details from the reading.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Analysis is vague; lacks support from the reading.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
<tr>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Provides no response or response is inappropriate to the task demand.</td>
</tr>
</tbody>
</table>

**Total Score**
Handout 3:1.5 Pre-Assessment for Concept of Change

Student Name___________________________________________________ Pre _____ Post _____ Date Given_____

Notes to the teacher: Please allow students 20 minutes to complete the pre assessment for the concept of change before you begin the unit. Some students may feel uncomfortable doing the pre-assessment as no instruction has occurred. Reassure them that their scores won't count toward a grade, that you merely want to know their entry level understanding of the concept. After all students complete it and papers have been collected, discuss possible answers as a basis for implementing the first anchor lesson on change in your unit.

Students:
1. Give as many examples as you can of things that change. (Spend no more than 5 minutes on this question.)

2. Draw a diagram or picture of an example of change, showing before and after the change. Label the key elements in your picture and provide as many details as you can.

<table>
<thead>
<tr>
<th>Before</th>
<th>After</th>
</tr>
</thead>
</table>

46
3. **Identify three ways that a character could change in a story or novel.**

4. **What are three things you can say about all change?**

   All change __________________________________________________________________________._

   All change __________________________________________________________________________._

   All change __________________________________________________________________________._
Handout 3: 1.5 Assessment for Change Concept: Grading Rubric

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>3 - 4</th>
<th>1 - 2</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Examples of the Concept</strong></td>
<td>At least 8 appropriate examples are given.</td>
<td>At least 5 appropriate examples are given.</td>
<td>At least 1 appropriate examples are given.</td>
<td>No examples are given.</td>
</tr>
<tr>
<td><strong>Drawing of Before-After</strong></td>
<td>The drawing contains at least four changed elements depicting a before-after situation.</td>
<td>The drawing contains 2-3 changed elements depicting a before-after situation.</td>
<td>The drawing contains only one picture element that shows a before-after relationship.</td>
<td>The drawing contains no elements.</td>
</tr>
<tr>
<td><strong>Types of Change</strong></td>
<td>Four different types of changes are identified.</td>
<td>Two or three different types of changes are identified.</td>
<td>One type of change is identified.</td>
<td>No type of change is identified.</td>
</tr>
<tr>
<td><strong>Generalizations</strong></td>
<td>Reflects three appropriate generalizations about change.</td>
<td>Reflects two appropriate generalizations about change.</td>
<td>Reflects one statement about change.</td>
<td>No statements or generalizations about change are provided.</td>
</tr>
</tbody>
</table>

**Total Points** __/20
Handout 3:1.7 Writing Pre-Assessment

Name_____________________________________________________________Date________________

Teacher Directions: May allow up to 30 minutes for responses.

Write a paragraph to answer the following question:

Do you think all students in your grade should do a research project on the same topic?

Be sure to include a topic sentence. Give at least three reasons that explain what you think. Write a conclusion.

Plan your writing here (write on the next page):
Do you think all students in your grade should do a research project on the same topic?
Handout 3.1.8 Elementary Writing Rubric for Indiana High Ability Curriculum Units

Name___________________________________________________________________________________________

Name or Date of Assignment_______________________________________________________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exceeds Expectations 4 Points</th>
<th>Meets Expectations 3 Points</th>
<th>Some Evidence 2 Points</th>
<th>Little or No Evidence 1 or 0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opening Statement/Opinion (x1)</strong></td>
<td>I wrote a very clear statement about my opinion or topic of my writing with some supporting reasons.</td>
<td>I wrote a very clear statement about my opinion or topic.</td>
<td>I gave a short sentence but no detail.</td>
<td>I did not give an opening statement about my opinion or topic.</td>
</tr>
<tr>
<td><strong>Reasons (x2)</strong></td>
<td>I wrote 4 or more good reasons.</td>
<td>I wrote 3 good reasons.</td>
<td>I wrote 1 or 2 reasons.</td>
<td>I did not give reasons.</td>
</tr>
<tr>
<td><strong>Elaboration (x2)</strong></td>
<td>My reasons were explained very well.</td>
<td>Some of my reasons were explained.</td>
<td>I explained at least one reason.</td>
<td>I did not explain my reasons.</td>
</tr>
<tr>
<td><strong>Conclusion (x1)</strong></td>
<td>I wrote a strong conclusion that restated my position or my summary.</td>
<td>I just restated my first opinion or topic.</td>
<td>My conclusion did not match my first statement.</td>
<td>I did not give a conclusion.</td>
</tr>
<tr>
<td><strong>Grammar and Mechanics (weighting to be determined by the teacher)</strong></td>
<td>I used correct grammar, spelling, and mechanics of English</td>
<td>I made 1 or 2 misspellings or other errors.</td>
<td>I made 2 - 4 misspellings or errors.</td>
<td>I made 5 or more errors.</td>
</tr>
</tbody>
</table>
LESSON 2: INTRODUCTORY CONCEPT LESSON

I. OVERVIEW OF THE LESSON
   • Concept Introduction: Students will generate examples and non-examples of change to create generalizations about change

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To introduce the conceptual idea of change

III. INDIANA ACADEMIC STANDARDS
   3.W.1, 3.W.2.1
   3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4
   3.RV.1

IV. INSTRUCTIONAL TIME NEEDED
   • 45 minutes.

V. GROUPING ARRANGEMENTS
   • Students will work independently, in pairs, small groups, and as a whole class.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • 1 sheet of chart paper for each pair of students
   • Markers in an assortment of colors
   • Dictionaries, encyclopedias, or other reference materials
   • Concept web (one per student and the teacher)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
1. Discuss the word change with the purpose of developing a definition.
   • What is change?
   • How do you know when something is changing or has changed?
   • Develop a class definition for the word change.
2. Ask students to independently brainstorm examples of change and list their thoughts on a large sheet of chart paper.
   • What words come into your mind when you think of change?
   • What are some things that change?
3. Pair students and ask them to share their examples with each other. After sharing, students will add to their change example lists.
4. After students have had enough time to generate additional examples of change, instruct them to group their examples into categories. Categories should be listed on the chart paper. Examples that are grouped together must be connected in some way to each other.
   - How could your words or ideas put into groups?
   - What is it that connects the words or ideas together?
   - Are there any ideas that fall into one or more groups? What are those ideas?

5. After grouping examples into categories, students are to label each category with a title that includes or describes every example in the category.
   - What title would you give each group? Why?
   - Is there a different way to organize your categories? What would that be?
   - Which way of grouping do you prefer? Why?

6. Ask pairs to share their work with the class and justify category labels and idea placement. After each group shares, discuss:
   - What do you think?
   - Are there any challenges to this work? Does anyone want to offer suggestions?

7. Instruct partners to generate a list of non-examples. Encourage them to use available resources (dictionaries, encyclopedias, etc.) if they have a hard time with this step.
   - How do you know that it never changes?

8. Group three sets of pairs together. Have them share their non-examples.

9. Refocus to a whole class discussion.
   - Ask students to share a great non-example another person in their group shared.
   - Lead students to make generalizations:
     - What statement can you make about change based on the examples and non-examples?
     - What can you say about change itself that might be true most of the time?

10. Have students work in pairs to complete a rudimentary concept web. Encourage students to try to come up with at least three examples to fit each generalization. Have groups share responses.

VIII. HOMEWORK
   - Have students write a paragraph arguing that one of the generalizations is true. The paragraph must include at least three reasons to support the topic statement.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
   - Handout 3:2.1 Change Generalizations Graphic
XI. Content Differentiation Suggestions for Mixed Ability Classrooms

- Average and above average learners should be able to brainstorm examples of change. When the high-ability students break into small groups for brainstorming non-examples and developing generalizations, other students might be engaged in creating collages that depict change. Expect students to share collages. Engage in whole group discussion that brings in the generalizations about change.
- Students might also look through non-fiction books to find and list examples of change.

XII. Suggestions for Facilitating Grouping

- When high-ability students break out into small groups to brainstorm non-examples and develop generalizations, other students might work independently or in pairs to create collages depicting change.
Handout 3:2.1 Change Generalizations

Change is everywhere.

Change occurs at different rates of time.

Change can be viewed as positive or negative.

Change can be systematic or random.

Change can be caused naturally or by humans.
LESSON 3: LOOK TO THE STARS - THE GENRE OF MYTH

I. OVERVIEW OF THE LESSON

- Students will read and share myths from different cultures in order to construct a definition for the myth genre.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To introduce and define the genre of myth

III. INDIANA ACADEMIC STANDARDS

3.RL.1, 3.RL.2.1, 3.RL.2.2
3.RV.1
3.W.1, 3.W.2.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.3.1, 3.SL.4.1

IV. INSTRUCTIONAL TIME NEEDED

- 1-2 lesson periods, 45 - 60 minutes each

V. GROUPING ARRANGEMENTS

- Whole class discussion, partners, and small groups

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- A collection of myths from the public library, personal collections, readily available stories in school books, or obtained from online resources
- Public Domain Materials (All included in Appendices to this Unit):
  o "The Building of the Wall" (Norse Myth)
  o "Iduna and her Apples: How Loki put the Gods in Danger" (Norse Myth)
  o "King Midas of the Golden Touch" (Greek Myth)
  o "The Story of the First Butterflies" (Native American Myth)
  o "The Story of the First Woodpecker" (Native American Myth)
  o "Why the Raven’s Feathers are Black" (Native American Myth)
  o "How Fire was Brought to the Indians (Native American Myth)
- Re-telling maps (Included)
- Blank vocabulary maps (2 per student) (Included)
- Peer evaluation forms for storytellers (Included)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

1. Journal Response: "Aim for the stars; if you fall short, you will land on the moon." -Unknown author (Ask students to respond to the quote in their journals and then share the responses.)
2. Ask students to close their eyes and imagine themselves lying on the top of a grassy hill looking at the night sky. The grass is soft and green. The air smells sweet with flowers and grass. A gentle breeze blows through the grasses and whispers over their bodies. Look up. The sky is a deep blue black with thousands of pinpricks of light twinkling and sparkling. If you watch carefully enough, you might be lucky and see a star shooting across the night.

- Discuss: What did you see? How did it all make you feel to see nothing but sky above you?
- Think about the stars and the sky and the earth: How did it all come to be? (Students will probably share the creation story. This is encouraged—it was a story from the earliest Jewish traditions to explain the beginning of the world as we know it. Respect the students’ convictions and feelings.)
- Encourage students to share other stories with which they might be familiar, by asking if anyone knows any other beginning times stories.
- Re-tell a creation story from another culture. This story comes from a time before we kept time and a place far away called Babylon.
  - Once, before light and land existed, there was nothing but darkness and water. In the water lived all sorts of frightening creatures. Some creatures had wings. Some creatures had two or more heads. Other creatures looked like humans with the legs and horns of goats. Yet others had the top of a human and the bottom of a horse. The shapes of the animals were all mixed up and scary to see. To make matters even more fearsome, all of these creatures could shapeshift.
  - Over this darkness ruled a queen named Thalassa and a king named Belus. One day the queen angered the king so much that he cut her in two. One part of her became the earth; the other part of her became the heavens. When the queen was cut in two, the creatures of the water were also destroyed. They were broken apart and remade into the shapes we know today.
  - Belus, seeing what had happened, divided the day and the night. He set the planets in their orbits and ordered the stars and the moon to light the night.
  - The sons and daughters of Thalassa and Belus were angered by the actions of the king. They came and cut off the head of Belus. The head of Belus was held high over the land. Where his blood fell, men and women grew from the earth.
  - This is the tale told to the ancient children of Babylonia to explain how the universe and our earth began.

- Tell the students that all people everywhere have their own ways to think about the beginning of the universe. This lesson is not to argue about whether or not these stories are true, it is to look at the stories themselves.

3. Introduce mythology books or use the stories found in Appendix A. Pair students and have them read together. Discuss:
- What does your story explain or tell about?
- What is the original culture of your story?
- Instruct pairs to practice re-telling the story.

4. Separate pairs and create groups of four, five, or six students. Ask the students to re-tell their stories to each other.
5. Bring groups together and discuss:
   - What did you learn about myths and legends as you listened to your classmates re-tell their stories?
   - How are all of the myths or legends alike? Different?
   - What is the purpose of a myth? Of a legend?
   - How do these stories tie into the idea of change?
     - Are the stories about change? Why or why not?
     - What changes do you see happening in the stories?
     - Identify generalizations about change that might be linked to the stories heard in this lesson.
   - Create a class definition for the myth genre.
     - Myth: A traditional story about the early history of a people. It explains natural or social phenomenon and usually involves supernatural beings or events.
     - Begin to create a vocabulary map for the word "myth"
   - Create a class definition for the legend genre.
   - Legend: A traditional story that many believe to be true, but it cannot be proven.
   - Discuss the difference between a myth and a legend.

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
   - Extend to a science lesson about the stars.
   - Extend to research about the early peoples from whence the myths and legends originated.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
   - Handout 3:3.1 Vocabulary Map
   - Handout 3:3.2 Retelling Story Map
   - Handout 3:3.3 Storytelling Rubric

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
   - While high ability students are reading their myths in pairs and small groups, average and above average students might read the myths included in the adopted reading series.
   - Create an anchor chart for the definition of myth. Ask students to create individual web graphics for the genre of myth. Analyze the myths read above by aligning its structure to the definition of the word *myth*. 
XII. SUGGESTIONS FOR FACILITATING GROUPING

- Use leveled reading groups for this lesson. If students read different myths, have them share their timelines in jig-sawed groups, and point out the sequential structure of myths.
Handout 3:3.1 Vocabulary Map
### Handout 3: 3.2 Retelling Story Map

Name: __________________________ Date: ______________

#### Retelling Story Map

**Title of the story:** __________________________________________

**Story's Origin:** ____________________________________________

<table>
<thead>
<tr>
<th>Describe the problem</th>
<th>Describe the solution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**What happened first? (Initiating Event)**

**How was the problem solved? Write the steps in order. (Plot sequence)**

**What happened last? (Conclusion)**
Handout 3: 3.3 Storytelling Rubric

Name: _______________________________ Date: ________________

Name of person re-telling the story: ____________________________________________

<table>
<thead>
<tr>
<th>Needs Improvement</th>
<th>Satisfactory</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>I could tell what problem the characters were trying to solve.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I could tell how the problem was solved.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The story began with an introduction of characters and problem.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The story was logical and made sense.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The story had a conclusion or ending.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I understand what happened in the story.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What the storyteller did well:

Something the storyteller can do to improve:
LESSON 4: MYTHS AND LEGENDS - GRAMMAR

I. OVERVIEW OF THE LESSON

• The lesson will highlight nouns based on person, place, thing, or idea. Students will dissect and label parts of a sentence. The lesson will close with writing a simple sentence and discussing its structure.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To guide students to see that nouns serve many different jobs in a sentence.

III. INDIANA ACADEMIC STANDARDS

3.RV.1
3.W.6.1

IV. INSTRUCTIONAL TIME NEEDED

• 20 - 30 minutes

V. GROUPING ARRANGEMENTS

• Whole class instruction interspersed with independent work.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Highlighters
• Noun chart (One is for in-class work and a second one is for homework.)
• Copies of "Iduna and Her Apples: How Loki put the Gods in Danger" (public domain material included in Appendix)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

1. Ask students to define noun: A noun is a word that names a person, place, thing, or idea.
2. Distribute copies of the myth, "Iduna and her Apples." Instruct students to explore the myth’s text with a highlighter. They are to highlight words that name people with yellow, words that name places with green, words that name things with blue, and words that name ideas with pink. Discuss findings:
   • Are all of the nouns subject nouns? Do they all serve as the subject of the sentence?
     o Do some sentences have more than one noun? Are you able to describe the purpose of the nouns in the sentence?
     o Write the following truncated sentence on the board:
       ✴ "The Gods searched for Iduna."
       ✴ Diagram and label the sentence:
         – Who or what is doing something? The Gods = Subject noun (SN)
         – What is being said about the Gods? The Gods searched; searched = verb (V)
– Searched for whom? Iduna = Object of the preposition (OP)
– "for" = Preposition (P) "The" = Article Adjective (A)
– Identify the two nouns in the sentence as nouns
☆ Nouns can have more than one job. In this sentence a noun serves as the subject of the sentence. It is the subject noun. A noun can also be connected to the sentence by a preposition. This is called the object of the preposition.
☆ Identify the complete subject and the complete predicate.
☆ Draw a vertical line separating the complete subject from the complete predicate (between Gods and searched).
• Distribute the noun charts. Ask students to write the nouns that were highlighted in the story into the appropriate columns on the chart. Discuss:
  o Are all of the nouns singular nouns? How do you know?
  o Are all of the nouns common? How do you know?

VIII. **HOMEWORK**
• Homework is the handout (3:4.2)

IX. **INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES**
• Extend to writing: Choose a noun from the list of people.
• Brainstorm a list of verbs that could follow the selected noun.
• Choose one verb. Write a basic sentence using the selected noun and verb.
  o Discuss ways to expand the sentence.
  o Guide students to add adjectives, adverbs, and/or prepositional phrases.
  o Discuss the reasons for expanding a sentence:
    ☆ What would happen if all sentences were written as two or three words only?
    ☆ How much detail would a writer be able to include in a story if he/she were unable to use adjectives, adverbs, and prepositional phrases?

X. **LESSON HANDOUTS OR ASSESSMENTS ATTACHED**
• Handout 3:4.1 Noun Chart
• Handout 3:4.2 Noun Chart Homework

XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**
• Grammar component: If average students cannot successfully complete this lesson, ask them to brainstorm a list of nouns and categorize those nouns into four columns: person, place, thing, and idea. Ask students to write simple sentences by adding strong verbs to some of the nouns. Highlight nouns and verbs using different colored highlighters.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**
• If using the suggested high ability grammar lesson, have other students work in small groups; after instruction, the suggested alternate lesson could be used as a center activity.
Handout 3:4.1 Noun Chart

Name: ___________________ Date: ______________

**Directions:** Place the nouns in the correct column.

<table>
<thead>
<tr>
<th>Person</th>
<th>Place</th>
<th>Thing</th>
<th>Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Handout 3:4.2 Noun Chart Homework

Name: ___________________________  Date: ____________

**Directions:** Use the story below to find and categorize nouns.

- Highlight words that name people with **yellow**.
- Highlight words that name places with **green**.
- Highlight words that name things with **blue**.
- Highlight words that name ideas with **pink**.

Where was Iduna, whose apples would give back youth and strength and beauty to the Dwellers in Asgard? The Gods had searched for her through the World of Men. No trace of her did they find. But now Odin, searching through his wisdom, saw a means to get knowledge of where Iduna was hidden.
LESSON 5: LEGENDS AND TALL TALES

I. OVERVIEW OF THE LESSON
   • The students will listen to a tall tale version of *Johnny Appleseed*. They will discuss and determine the differences between tall tales and myths. After specifically looking at exaggeration as an element of tall tales, students will read the true story of Johnny Appleseed and discuss how a true story might become a tall tale.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To introduce the genres of legends and tall tales

III. INDIANA ACADEMIC STANDARDS
   3.RL.1, 3.RL.2.2, 3.RL.2.3
   3.RN.1
   3.RV.1, 3.RV.2.1, 3.RV.3.1
   3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5, 3.SL.3.1, 3.SL.4.1
   3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED
   • Part 1: 60 minutes; this may spill over into a second class period if students are unable to complete the reading in one class period.
   • Part 2: 20-30 minutes

V. GROUPING ARRANGEMENTS
   • Whole class, small group

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Blank vocabulary maps-1 per student (Included)
   • An assortment of legends and tall tales available from the library or personal collections. There should be enough books for each pair of students to share one story from each genre.
   • Story-retelling maps (Included)
   • A tall tale version of Johnny Appleseed (This can be found in the library. Steven Kellogg has a clever picture book retelling the tall tale.)
   • "Billy Beg and His Bull" (public domain story included - check the Appendices of the unit)
   • "Hans and the Four Big Giants" (public domain story included)
   • "Johnny Appleseed: The Ragged Old Hero: A True Story" (public domain story included in Appendix)
   • Stories are available online
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Part 1:

1. Review the class definitions of myth and legend. Tie the definitions to specific stories that were read in the last class session. Add to the Vocabulary maps if the opportunity presents itself.
2. Orally read a tall tale about Johnny Appleseed to the students.
3. Discuss genre:
   - How is this story different from the myths we talked about yesterday?
   - Would this story fit under the definition of a legend? Why or why not?
   - Begin to frame a definition for the tall tale genre.
     - A tall tale is an exaggerated, usually unreliable story.
     - Begin to create a vocabulary map using the phrase, "tall tale".
4. Divide students into small groups. Distribute a set of assorted tall tales, myths, or legends to the students in each group. Ask the students to read one of the stories independently (or in pairs within the group). When the reading is completed, have students complete a story retelling map, determine genre, link the genre determination to the text with proof, and then share their stories with their groups. Group discussion:
   - What makes a tall tale, legend, or myth different from each other?
   - What makes the stories the same?
   - What is it called when someone makes a claim that is bigger than life itself? (exaggeration)
5. Again, divide the students into an equal number of groups. To half of the groups, distribute copies of "Billy Beg and His Bull"; to the other half of the groups, distribute copies of "Hans and the Four Big Giants".
   - Instruct students to read the stories.
   - Discuss whether or not the stories are tall tales, legends, or myths. (No, they are not)
   - Instruct students to look through the stories and highlight examples of exaggeration—descriptions of things that are bigger than life.
   - Discuss: If tall tales use exaggeration and these tales use exaggeration, what makes them different?
6. Group assignment: a three-way Venn diagram to compare and contrast myths or legends, tall tales, and the third, as-yet-unnamed genre. (If the students name the third genre as fairy tale, go with the label.) Share.
7. Discuss the concept of change:
   - How do our definitions reflect change?
   - How do the stories show change?
   - What change generalizations match the stories and ideas we have discussed today? Justify your answer.

Part 2:

1. Before continuing the genre study, ask students how they think the story of an old man (meaning Johnny Appleseed) became the tall tale we now know and love.
• Discuss the oral traditions and tell how stories change over time. (This can be extended to a research question if desired.)
• Add to the vocabulary maps if the discussion leads to ideas that fit with the requirements of the maps.
• What change generalizations match the stories and ideas we have discussed today? Justify your answer.

VIII. HOMEWORK
• Students are to read “Old Johnny Appleseed: The Ragged Old Hero: A True Story.”

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
• Make available an assortment of tall tales. Encourage the students to read and discuss them for enjoyment. (This could be extended to a literature circle examination of different tall tales.)
• Assign students to write a tall tale. You will be looking specifically for the element of exaggeration.
• Recommend students read How I Spent My Summer Vacation by Mark Teague.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• Handout 3:5.1 Vocabulary Map
• Handout 3:5.2 Story Re-Telling Map

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Add a separate lesson for the genre of legend; discuss the differences between myth and legend; ask students to complete a Venn diagram comparing myths and legends.
• Create an anchor chart for the definition of legend. After discussion tall tales, create another anchor chart for tall tale. Ask students to create individual web graphics for legends and tall tales. Discuss similarities and differences between the three genres. Read and align legends, myths, and tall tales to the definitions of each genre.
• Use the tall tale in the adopted reading series; read and discuss the tale in small reading groups; teach hyperbole and ask students to create and illustrate their own statements using hyperbole. Be sure students understand that hyperbole is a defining characteristic of tall tales. Create a center activity using RAFT (Role, Audience, Format, Topic); ask students to choose one element from each RAFT column and develop a group tall tale. Each group must be able to explain the use of hyperbole in the tall tale.

XII. SUGGESTIONS FOR FACILITATING GROUPING
• Use leveled reading groups for defining a tall tale and reading a story; mixed ability groups can be used for center activities
Handout 3:5.1

Vocabulary Map

Source Sentence

Definition

Synonyms

Antonyms

Word

Analysis

Part of Speech

Stems, Word Families

Origin

Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company
Handout 3: 5.2 Retelling Story Map

Name: ___________________________ Date: _____________

**Retelling Story Map**

Title of the story: ___________________________

Story's Origin: ___________________________

<table>
<thead>
<tr>
<th>Describe the problem</th>
<th>Describe the solution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What happened first? (Initiating Event)

How was the problem solved? Write the steps in order. (Plot sequence)

What happened last? (Conclusion)

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LESSON 6: TALL TALES - GRAMMAR

I. OVERVIEW OF THE LESSON
• Students will highlight nouns, verbs, and pronouns in a given reading passage from a tall tale. Pronouns and referents will be discussed based on the results of the highlighting.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
• To review nouns and action verbs; to introduce pronouns and pronoun referents

III. INDIANA ACADEMIC STANDARDS
3.RV.1
3.W.6.1

IV. INSTRUCTIONAL TIME NEEDED
• 20 - 30 minutes

V. GROUPING ARRANGEMENTS
• Whole group with interspersed independent work

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
• 2 different tall tale portions for each student. The first portion will be completed in class; the second selection will be completed for homework or independently in class. (Included)
• Highlighters (yellow, pink, and green)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
• Distribute a reading selection to the students.
  o Highlight all nouns from the first selection with yellow
    ✭ Name the nouns and define a noun as a word that names a person, place, thing, or idea.
    Double-check the highlighted nouns to be sure they name a person, place, thing, or idea.
  o Discuss:
    ✭ Are there any words that refer back to the nouns?
    ✭ Are there any words that substitute or take the place of the nouns?
    ✭ Define pronouns as words that take the place of nouns. If needed, make a list of common pronouns on the board.
    ✭ Highlight pronouns in the first selection with a pink marker. Go back and determine the noun referents. (What noun does each pronoun take the place of?)
    ✭ Draw an arrow from a pronoun back to the noun whose place it is taking.
  o Highlight all action verbs in the first reading selection with green.
Define (for review) an action verb as a word that describes or tells about an action. Double check the highlighted verbs as a class to be sure they name actions.

VIII. HOMEWORK

- Ask students to do the second reading selection independently. Instruct students to highlight nouns in yellow, pronouns in pink, and verbs in green. Students will then draw arrows from the pronoun that point to the nouns represented by the pronouns. This is a comprehension and application assignment to check for understanding.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

- Make available an assortment of tall tales. Encourage the students to read and discuss them for enjoyment. (This could be extended to a literature circle examination of different tall tales.)
- Assign students to write a tall tale. You will be looking specifically for the element of exaggeration.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 3:6.1 Noun-Pronoun Handout

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Grammar Component: Review nouns and verbs; introduce pronouns; if students are able to understand referents, briefly mention the idea of pronoun referents.

XII. SUGGESTIONS FOR FACILITATING GROUPING

- If using the suggested high ability grammar lesson, have other students work in small groups under teacher direction or in centers.
Hans was wild with delight and, turning, hastened to the palace. The very next day he started on his journey to the North Sea. He walked and walked along the way until he was very tired. At length, just ahead of him, he saw a big giant rushing along in the strangest fashion.

The first day, he drove the six cows, six horses, six donkeys, and six goats to pasture, and sat down by them. About noon, he heard a kind of raging sound from the woods, and out rushed a giant with two heads, spitting fire out of his two mouths.
LESSON 7: A MODERN LEGEND

I. OVERVIEW OF THE LESSON

- Students will listen to and then read the words to “The Wreck of the Edmund Fitzgerald.” Interpretive drawings will be made after a discussion of color, mood, and tone. Students will then listen to Gordon Lightfoot’s, “The Wreck of the Edmund Fitzgerald” and discuss story as aural and visual.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To introduce students to the genre of a ballad

III. INDIANA ACADEMIC STANDARDS

3.RN.2.2, 3.RN.2.3
3.RL.4.1
3.RV.1, 3.RV.2.1, 3.RV.2.5, 3.RV.3.1, 3.RV.3.2
3.W.5
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.4, 3.SL.2.5, 3.SL.3.1, 3.SL.4.1
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED

- 2 45-60 minute periods

V. GROUPING ARRANGEMENTS

- Whole group with independent work time

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Lyrics from "The Wreck of the Edmund Fitzgerald"
  (These lyrics are copyrighted and could not be re-printed, but are available online at http://gordonlightfoot.com/wreckoftheedmundfitzgerald.shtml).
- 12 X 18 white drawing paper
- Crayons or colored pencils
- Quiet music to play during worktime
- A recording of Gordon Lightfoot’s "The Wreck of the Edmund Fitzgerald"
- Highlighters (yellow, pink, and green)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day 1

- Read the poem aloud. Discuss mood. Discuss colors that might determine mood in a piece of art.
Read the poem again more slowly. Ask the students to visualize the story as they hear it (a video that plays in their brains)
Distribute 12 X 18 paper. Ask the students to sketch the story based on what was heard. Allow about 10 minutes.
Re-read the ballad. Have students add details as the ballad is read again.
Students are to color the page so that all white is covered. Remind them to try to use colors that would reflect the sadness of the story. While students are coloring, play quiet music that also reflects a quiet sadness.
Ask students to share their pictures in small groups.
Ask: If this ballad were put to music, what kind of sounds would you expect to hear?
Play Gordon Lightfoot’s version of the ballad.
Ask: Did the music match what you expected to hear? Why or why not?
In what genre would you place this story? Why?
What does all of our discussion and drawing tell you about music, art, and language?
How have your understandings of music, art, and language changed?
What generalizations are you able to match to the song, the ballad, your artwork, or our discussion? Justify your response.

Day 2 Problem Based Learning
Divide the students into groups of 4-5. Tell them they are going to be put into the role of a professional and asked to solve a problem related to the Edmund Fitzgerald.

Although the sinking of the SS Edmund Fitzgerald in Lake Superior on November 10, 1975, with the loss of the entire 29-man crew, occurred many years ago, it remains a story of interest, especially to those who live in the Great Lakes Region. A new museum and memorial is to be built to honor those who went down with the ship. The newly appointed curator wants to be certain this is a tribute to those who lost their lives. The Chairman of the Board of Trustees for the Museum wants to name the facility “The Legend of the Edmund Fitzgerald.” The curator has contacted you because of your reputation as a respected etymologist. He is not certain the term of “legend” would be properly used if he takes the suggestion of the Chairman. Can you provide him with a recommendation?

Provide students with the handout and work sheet.
After they are coming to a solution, tell them:
Oh, by the way, he also wants to know if you will relay your opinion directly to the Chairman.

VIII. Homework

None

IX. Interdisciplinary Connections, Enrichment Possibilities, OR Resources

Scan student artwork into a power point presentation accompanied by Gordon Lightfoot’s rendition of “The Wreck of the Edmund Fitzgerald.” Present to parents at an openhouse.
X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 3:7.1

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Frontload instruction: Do a separate lesson to expose the differences between poetry and prose. Explore rhyme scheme and the story structure of “The Ballad of the Edmund Fitzgerald” before doing the interpretive lesson as written for high ability students.

XII. SUGGESTIONS FOR FACILITATING GROUPING

- Complete the text structure lesson in small groups of students who need the front-loading of the poem before doing the suggested high-ability lesson.
Problem Statement and Need to Know Organizer

Although the sinking of the SS Edmund Fitzgerald in Lake Superior on November 10, 1975, with the loss of the entire 29-man crew, occurred many years ago, it remains a story of interest, especially to those who live in the Great Lakes Region. A new museum and memorial is to be built to honor those who went down with the ship. The newly appointed curator wants to be certain this is a tribute to those who lost their lives. The Chairman of the Board of Trustees for the Museum wants to name the facility “The Legend of the Edmund Fitzgerald.” The curator has contacted you because of your reputation as a respected etymologist. He is not certain the term of “legend” would be properly used if he takes the suggestion of the Chairman. Can you provide him with a recommendation?

Use the back of your paper when you need more space.

<table>
<thead>
<tr>
<th>What do we know?</th>
<th>What do we need to know?</th>
<th>How can we find out?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LESSON 8: FABLES AS GENRE

I. OVERVIEW OF THE LESSON

• Students will read and analyze two fables. A reading analyzer will be introduced and modeled for students before an assignment is made.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To explore the fable genre
• To learn to use a Reading Analyzer as a cognitive tool

III. INDIANA ACADEMIC STANDARDS

3.RL.1, 3.RL.2.2
3.RV.1, 3.RV.2.1
3.W.1, 3.W.3.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.4, 3.SL.2.5

IV. INSTRUCTIONAL TIME NEEDED

• Session One: 45-60 minutes
• Homework Review: 15 minutes

V. GROUPING ARRANGEMENTS

• Independent work time, whole group discussion, partners

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Copies of "The Ants and the Grasshopper", "The Lion and the Mouse", and "The Jay and the Peacock" (1 copy per student)(public domain)
• Reading Analyzers (1 per student plus one teacher example) (Included)
• Vocabulary map

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

1. Distribute copies of "The Ants and the Grasshopper." Ask students to read the story silently.
2. Students are to discuss the story in groups of four. Post the following group discussion questions or commands in a visible place.
   • What is the story about? Summarize the story.
   • What ideas does the story contain?
   • What is the evidence that these ideas are important to understanding the meaning?
   • How does the story reflect the concept of change? Which generalizations apply?
   • What conclusion can you make based on your discussion?
3. Bring students together. Discuss conclusions as a class.
4. Begin a vocabulary map for the word fable:
   • Name the genre of this little story as "fable."
   • Define fable as a short story that often uses animals as characters. Fables often have a special message or moral.

5. Introduce the reading analyzer as a tool for constructing meaning. When good readers read, they construct meaning, or make the words mean something to them.
   • In the center of the map, write the title (and author or storyteller if the name is known).
   • What is the structure or genre of this piece of literature? (fable; short story with a message). Write "fable" into the "Structure" box.
   • What is the fable's message? (work hard, play some, etc.) Write the message into the "Ideas" box.
   • What are the most important words in the story? What words or phrases give away the ideas? ("treasure up food", "leisure", "dance supperless") Write these words into the "Key Words" box on the analyzer.
   • What feelings does this story cause in the reader? (Sadness for the grasshopper's foolishness; gladness for the ant's foresight). Add these thoughts to the "Feelings" box.
   • What images or symbols does the writer include to make the story more vivid or the meaning more clear? ("fine winter's day", "ants drying grain", "perishing with famine", etc.) Write these words into the "Images/Structures" box.

6. Discuss:
   • When you talked about the story in your small groups, would this analyzer have helped you to better focus your discussion?
   • How do you see yourself using this analyzer to better understand text?
   • How would this analyzer help you with a harder book?
   • How does the reading analyzer change your understanding of the story?

7. Working in dyads, have students read "The Lion and the Mouse" and complete a reading analyzer together. Require at least two responses in each box. A third response will be required by the end of the discussion.

8. Bring students together as a class and discuss responses.
   • Summarize the story.
   • Go over box responses.
   • Did having the web help with understanding the story? Why or why not?
   • Instruct students to add another response to each box on the reading analyzer.

9. Look through the lens of change:
   • What was the change in our discussion of literature today?
   • What change did you find in the stories?
   • What generalizations match today's lesson?
   • How are the genre definitions changing? Who is making the changes?

VIII. HOMEWORK
   • Students are to read "The Jay and the Peacock" and complete a reading analyzer. They are to be prepared to share the analyzer with classmates.
• Homework Review
  o Ask pairs of students to compare the reading analyzer based on the fable, "The Jay and the Peacock." After comparing the analyzer, pairs are to add at least one additional element to each box. Every box must contain at least three responses.
  o Discuss:
    ✧ What did you find when you compared your analyzers?
    ✧ Did the two of you come up with about the same response? Why do you think so? Why do you think not?
  o In-class writing: Use your reading analyzer to write a paragraph explaining the meaning of "The Jay and the Peacock." Use words from the analyzer to explain your thinking.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
• Introduce proverbs. Ask students to write a fable explaining the origin of an existingproverb.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• Handout 3:8.1: Aesop's Fables "The Ants and the Grasshopper"
• Handout 3:8.2: Aesop's Fables "The Lion and the Mouse"
• Handout 3:8.3: Aesop's Fables "The Jay and the Peacock"
• Handout 3:8.4: Reading Analyzer Example for Teacher
• Handout 3: 98.5: Reading Analyzer

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Teach this lesson in teacher directed small groups. Ask students to complete a story map (included below) for a teacher-selected fable. Use the map as a jumping off point to discuss how the story leads to the moral. When discussing the moral, ask students to find an example of the moral in their own lives.
Lesson 5: Fable Story Structure Map

Directions: In each box draw what happened in the beginning, the middle, and the end. Write what happened in the beginning, the middle, and the end on the lines below each picture.

<table>
<thead>
<tr>
<th>Beginning...</th>
<th>Middle...</th>
<th>End...</th>
</tr>
</thead>
</table>

- Moral:
• To extend this lesson, invite small groups of students to select and act out a fable for others in the class. Instruct the audience to “find” the moral or lesson of the story.
• Create an anchor chart for the fable genre. Ask students to complete individual webs for the word fable. Discuss fables in terms of fable characteristics.
• Discuss likenesses and differences between the genres thus far discussed.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**

• Students will work together in leveled reading groups to discuss fables. Small groups (pairs, trios, and quads) work together to act out fables.
THE ANTS were spending a fine winter's day drying grain collected in the summertime. A Grasshopper, perishing with famine, passed by and earnestly begged for a little food. The Ants inquired of him, "Why did you not treasure up food during the summer?" He replied, "I had not leisure enough. I passed the days in singing." They then said in derision: "If you were foolish enough to sing all the summer, you must dance supperless to bed in the winter."

Aesop's Fables are in the Public Domain. Retrieved May 9, 2013 from:
http://www.literature.org/authors/aesop/fables/

Clipart images are public domain. Retrieved June 1, 2016 from:
http://www.wpclipart.com
A LION was awakened from sleep by a Mouse running over his face. Rising up angrily, he caught him and was about to kill him, when the Mouse piteously entreated, saying: "If you would only spare my life, I would be sure to repay your kindness." The Lion laughed and let him go. It happened shortly after this that the Lion was caught by some hunters, who bound him by stout ropes to the ground. The Mouse, recognizing his roar, came, gnawed the rope with his teeth, and set him free, exclaiming

"You ridiculed the idea of my ever being able to help you, expecting to receive from me no repayment of your favor; now you know that it is possible for even a Mouse to benefit a Lion."

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Clipart images are public domain. Retrieved June 1, 2016 from: http://www.wpclipart.com
Handout 3:8.3

Aesop's Fables

A Jay venturing into a yard where Peacocks used to walk, found there a number of feathers which had fallen from the Peacocks when they were moulting. He tied them all to his tail and strutted down towards the Peacocks. When he came near them they soon discovered the cheat, and striding up to him pecked at him and plucked away his borrowed plumes. So the Jay could do no better than go back to the other Jays, who had watched his behaviour from a distance; but they were equally annoyed with him, and told him:

"It is not only fine feathers that make fine birds."

Clipart images are public domain. Retrieved June 1, 2016 from: http://www.wpclipart.com
**Handout 3:8.4 Teacher Example**

**Reading Analyzer**
Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company

<table>
<thead>
<tr>
<th>Key Words</th>
<th>Feelings</th>
<th>Description/Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>striding</td>
<td>Delight with getting all dressed up; shame for pretending to be something he was not</td>
<td>Fallen peacock feathers</td>
</tr>
<tr>
<td>moulting</td>
<td></td>
<td>Tied the feathers to his own tail</td>
</tr>
<tr>
<td>plucked</td>
<td></td>
<td>The other jays were annoyed</td>
</tr>
<tr>
<td>plucked</td>
<td></td>
<td></td>
</tr>
<tr>
<td>borrowed plumes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>annoyed</td>
<td></td>
<td></td>
</tr>
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<td></td>
<td>?</td>
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</tr>
</tbody>
</table>

**Ideas**

Be yourself. Don’t try to be someone or something you are not.

You are a fine person just the way you are.

**Story:**
The Jay and the Peacock

Re-told by George F. Townsend

**Structure**
Fable
Chronological re-telling
Handout 3:8.4

Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company
LESSON 9: FABLES - GRAMMAR THE LION AND THE MOUSE

I. OVERVIEW OF THE LESSON
   • Students will highlight and discuss nouns, verbs, adverbs, and adjectives.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To review the function of nouns, verbs, adjectives, and adverbs
   • To explore sentence structures

III. INDIANA ACADEMIC STANDARDS

   3.RV.1

IV. INSTRUCTIONAL TIME NEEDED
   • 20 - 30 minutes

V. GROUPING ARRANGEMENTS
   • Whole class instruction with interspersed independent work

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Copies of "The Lion and the Mouse" (1 per student) (public domain material included)
   • Highlighters-yellow, green, and pink

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
1. Distribute copies of “The Lion and the Mouse.”
2. Have students highlight nouns with yellow and action verbs with green. Go over responses together.
3. Next, ask the students to highlight adjectives in pink. At the beginning of the year, the students may need to be reminded that an adjective describes or tells about a noun. Go over responses together.
4. Ask students to read through the sentences of the story to find a simple sentence:
   • A simple sentence has a noun and a verb.
   • A simple sentence makes complete sense.
   • A simple sentence will be structured so that the noun is first and the verb follows.
5. Use "The lion laughed and let him go."
   • Break the sentence down to, "The lion laughed."
   • Label/diagram the sentence and identify its parts:
     o Who laughed? - Lion = Subject Noun (SN)
     o What is being said about lion? - Lion laughed (V)
     o The - Article Adjective (A)
Determine whether or not this is a complete sentence. It is because it has a noun and a verb; it makes complete sense; it has an end mark and begins with a capital letter.

Ask the question, "How did the lion laugh?" Generate a list of adverbs to answer this question. Choose one to extend the sentence. Ask the students to identify the part of speech that labels the word you added behind the word "laughed" (adverb).
- An adverb describes a verb.
- An adverb answers the questions that begin with how, when, or where.
- Label the adverb (Adv)

Add an adjective: The adjective will describe the lion and answer the question, "What kind of lion?" or "What color lion?" or "How many lions?" Label the adjective (Adj).

Go back to the story and look at sentence structures.
- Are all of the sentences written as simple (SN-V/Pattern 1) sentences? Why not?
- What would happen if all of the sentences were written as simple sentences?

Discuss: How does this activity change your understanding of words and the ways they are used?

VIII. HOMEWORK
- None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
- Have students cut apart the sentences of the story and categorize them according to their own rules of classification. (Cut-able story follows.)
  - How did you group the sentences? Why?
  - Are you able to group the sentences in a different way? How?
  - What do you notice about how sentences are built? (Elicit a response pertaining to a variety of sentence structures makes writing more interesting.)

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
- Handout 3:9.1: Aesop's Fables "The Lion and the Mouse"

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
- Grammar Component: Most students should be able to complete the first part of the grammar lesson. Ask average students to categorize a teacher made set of complete sentences and fragments.

XII. SUGGESTIONS FOR FACILITATING GROUPING
Handout 3:9.1

The Lion and the Mouse

A LION was awakened from sleep by a Mouse running over his face.

Rising up angrily, he caught him and was about to kill him, when the Mouse piteously entreated, saying: "If you would only spare my life, I would be sure to repay your kindness."

The Lion laughed and let him go.

It happened shortly after this that the Lion was caught by some hunters, who bound him by stout ropes to the ground.

The Mouse, recognizing his roar, came, gnawed the rope with his teeth, and set him free, exclaiming,

"You ridiculed the idea of my ever being able to help you, expecting to receive from me no repayment of your favor; now you know that it is possible for even a Mouse to benefit a Lion."

Aesop's Fables are a part of the Public Domain. This version was translated by George Fyler Townsend and was retrieved May 9, 2013 from: http://ancienthistory.about.com/library/bl/bl_aesop_lion_mouse.htm
LESSON 10: FAIRY TALES

I. OVERVIEW OF THE LESSON
- Discuss common fairy tales and what is already known about the genre; read fairy tales that are not known; create a story map for an assigned fairy tale; construct a genre definition.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
- To introduce the fairy tale genre

III. INDIANA ACADEMIC STANDARDS
3.RL.1, 3.RL.2.1, 3.RL.2.2
3.RV.1, 3.RV.2.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.5, 3.SL.3.1
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED
- Three 45-60 minute sessions

V. GROUPING ARRANGEMENTS
- Whole class instruction, partners, small group

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
- Vocabulary Maps
- Multiple copies of the same fairy tale, if available. This lesson will be most effective if the teacher avoids common, well-known tales. Public domain tales are included:
  - "East of the Sun and West of the Moon"
  - "Aladdin and the Wonderful Lamp"
  - "The Story of Three Wonderful Beggars"
  - "The Fisherman and His Wife"
  - "The Miser in the Bush"
  - "The Golden Goose"
  - Website: http://www.gutenberg.org/files/2591/2591-h.htm
- OR An assortment of fairy tales gathered from the school or public library
- OR Readily available fairy tales found in school readers
- Chart paper
- Colorful markers
- Blank Reading Analyzers (2 per student)
- Fairy Tale Matrix

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
1. Begin by asking students to name some common fairy tales. Then ask what they already know about fairy tales. Consider discussing how they came to know these stories. If possible, craft a class definition of the genre. (A fairy tale is a story with magical beings, events, places, or things).
   - Refer back to "Billy Beg and His Bull" and "Hans and the Four Big Giants." Could these stories have been fairy tales? How do you know? What elements of our fairy tale description are present in these tales?
2. Read an unfamiliar fairy tale together.
3. Discuss:
   - How does this tale compare to other fairy tales you know?
   - What common elements does this fairy tale share with other fairy tales? (List the elements)
4. Partner read an unfamiliar fairy tale. Every pair should use a different fairy tale.
   - After reading, partners discuss:
     o How does this fairy tale match the definition we’ve written as a class? How does it not match the definition?
     o What elements does this story share with the fairy tales we’ve already discussed in class? Are there any new/different elements?
   - Ask partners to complete a literature web for the story.
   - Put three sets of two together to create small groups of six. Discuss:
     o Partners will briefly share their own fairy tales and talk about the elements of their own tales.
     o Group product:
       ✗ Modify the class definition of a fairy tale to create a more complete definition
       ✗ Find commonalities and differences between the fairy tales.
     o Determine a way to share/show those differences on chart paper. (A matrix or three-way Venn diagram might be suggested if the students have a difficult time determining product. Only make a suggestion as a last resort.)
   - Ask groups to share their products.
5. Whole class discussion/debrief:
   - Create a class matrix on chart paper. List fairy tale elements across the top of the matrix. (Magic, Things Happening in Threes, A Quest, "Once Upon a Time", beginning, "Happily ever after", ending, personification)
   - Combine group generated definitions to create a more complete class definition of a fairy tale and begin a Reading Analyzer for "fairy tale".

VIII. Homework

- Read an unfamiliar fairy tale (either found online, provided by the teacher, or found at the library); identify the fairy tale elements found in the story; add the story to the class matrix; complete a literature map using the story.
- Discuss the matrix before going on to the next lesson.
- Discuss change as it relates to this lesson.
  o Where do we find change in the stories?
  o How have the genre definitions changed?
  o How do our generalizations match the lesson and/or the stories?
IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

- Extend a study of Fractured Fairy Tales followed by a novel study of Ella Enchanted

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 3:10.1 Vocabulary Map
- Handout 3:10.2 Reading Analyzer

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Read and discuss the fairy tale(s) included in the adopted text book; or use a teacher-selected fairy tale. Discuss story structure (usually chronological) and create a timeline or story map for the tale. Ask students to add components of their fairy tales to the matrix used to define fairy tale characteristics created by the high ability group.
- Create an anchor chart for the fairy tale genre. Ask students to complete individual webs for the fairy tale genre. Discuss all fairy tales in relation to the definition of the fairy tale genre.
- OR use the alternate fairy tale lessons and handouts, as written here:

Using Fairy Tales to Learn About Literary Elements
Content differentiation for Lessons 10, 12, 14, 15, and 16 as needed.

Objectives:
- Students will explore the characteristics of fairy tales by reading and analyzing similarities and differences in common fairy tales.
- Students will define the chronological, problem/solution basis of fairy tale story structure.
- Students will analyze the impact of characterization on plot through writing and discussion.

Materials:
- A selection of fairy tales gathered from online resources, libraries, teacher collections, or a bookstore
- Text sets of several common fairy tales in varying reading levels
- Chart paper
- Story Elements worksheet (included)
- Problem/Solution worksheet (included)
- Character Analysis worksheet (included)
- Tic Tac Toe Grid and rubrics (included)

Groupings:
- Whole group, small group, and individuals

Lessons:

Session One: Fairy Tale Structure
- Whole class discussion to access prior knowledge:
  - Discuss:
What do you know about fairy tales?

How do you think a fairy tale is the same as a fable, myth, legend, or tall tale?

How do you think it is different? Why do you think so?

Make a class list of common fairy tales.

Select a common fairy tale from the class list. Engage students in a round robin re-telling of the story.

- Student one begins with the first sentence.
- Student two adds the next sentence.
- Continue until the story is finished.

As the story is re-told, irregularities will surface. Discuss possible reasons for those irregularities. Briefly remind students of the oral tradition heritage of folklore.

- The Brothers Grimm wandered around Europe and collected the stories nannies told their charges. These stories were written down and turned into a collection of fairy tales.
- Hans Christian Anderson made up his stories out of his head.
- Disney re-told and changed stories to fit his cinematic needs.

Early exploration:

- Lay out several fairy tale text sets. Divide students into temporary exploration groups. Have students wander from text set to text set. Allow only a minute or two with each book. After all of the children have seen all of the books, group the students according to interest. In their interest groups:
  - Students are to read the fairy tale and identify story elements. (See included worksheet)
  - Students are to practice a group re-telling of the story. Encourage students to use the worksheet as a helper. The re-telling should take no more than three minutes.

Break

Whole group sharing and discussion:

- Ask each group to re-tell their particular story.
- Discuss:
  - What is the same in all of the stories? (Make a class list.)
  - What is different about all of the stories? (Make a class list.)
  - Based on the lists, what would we expect to be true about most fairy tales we read? (Make a list.)
  - Develop a definition for the fairy tale genre.
- Discuss the problems:
  - Quickly reiterate the problems identified in each fairy tale.
  - What did you notice? (The problem is usually a very big problem and often involves death)
  - Guide students to understand that the solution is usually a way to avoid death; a way out of the problem.
  - Is the solution to the problem the same as the ending? (No; the ending is usually “happily ever after.”)
  - Guide students to see that the problem is usually solved in sequential steps.

Re-group students:

- Ask each group to read a new fairy tale.
After reading the story, groups will work together to identify the problem and the solution. (Worksheet included) Each group must be prepared to share their problems and solutions.

- Whole group discussion:
  - Ask each group to share their problem and solution analysis:
    - Were the problems BIG problems?
    - Were the problems too big for a little kid to handle alone?
    - Did the problems involve death?
    - Did the main character follow a set of steps—in order—to solve the problem?
    - What statements can you make about fairy tales based on what we have seen in the problem and solution discussion?
  - Return to the list of fairy tale characteristics made at the beginning of the lesson. On the board turn the list into a matrix. Place characteristics as column headers across the top of the matrix. Write fairy tale titles down the side. Quickly discuss each fairy tale in relation to the characteristics of a fairy tale. Check characteristics found in each fairy tale beside the appropriate title. Discuss:
    - Are there any other characteristics we need to add to our matrix? (Add anything that is blatantly missing.)
    - Do all fairy tales have all fairy tale characteristics?

- Assessment:
  - Discuss:
    - What surprised you about our fairy tales?
    - What was new about fairy tales?
    - How are fairy tales different than myths, legends, tall tales, and fables?
  - Exit cards: Ask students to write one thing they:
    - ...found interesting
    - ...learned
    - ...would like to know more about
  - If desired, assign students to read a different fairy tale and complete a problem/solution analysis sheet independently.
Session Two: Fairy Tale Characters

- **Access Prior Knowledge Discussion:**
  - Make a class list of “good guys” from recently read fairy tales. Discuss:
    - How do you know these are all “good guys”?
      - Appearance?
      - Actions?
      - Words?
    - Ask students to go back into the stories to find proof that these characters are “good guys.”
    - Ask: Is the inside of a person the same as the outside of a person?
      - If I wear a blue shirt, does that mean my inside is blue?
      - If I wear sandals, does that mean my insides have holes?

- **Exploration:**
  - Read a fairy tale with which most of the children are familiar.
  - Ask students to draw a picture of the main character. Discuss:
    - Why did you draw the picture the way you did? How do you know the character looks like this?
  - Create a two column chart on the board. Head the left column, “Appearances;” head the right column, “Insides.”
    - Complete the ”appearances” column first. With each suggestion made by a child, ask, “How do you know?” Model going back into the text to prove the response correct.
    - Ask students to use pictures as well as words when they justify their responses.
    - Challenge students to help you complete the “insides” column.
      - Make a list of words that might describe the character on the inside. (Brave, sad, happy, fearful, cowardly...)
      - Choose a word agreed upon by most of the children.
      - Go back into the story to find actions to prove the existence of the characteristic.
      - Go back into the story to find words to prove the existence of the characteristic.
  - Send students back into original fairy tale groups to re-examine the first fairy tale read as a group in session one. Ask students to complete a character analysis worksheet as a group.

Break
• Whole group discussion:
  o Ask students to share their character analysis sheets. Challenge them to prove and strengthen weak points.
  o How do the character’s insides—or character traits—help the character get through his/her problem?
  o If we made the character’s insides different, would that change how the character handled the problem? In what way?
  o Draw a conclusion: Is it safe to say that a character’s insides help a character solve his or her problem? Give examples from other stories to prove your point.

• Put it all together (Assessment Activity):
  o Send students back to work in pairs or independently.
    ▪ Students will read a new fairy tale.
    ▪ Students will complete a Problem and Solution analysis sheet.
    ▪ Students will complete a Character analysis sheet.
    ▪ Students will write a paragraph explaining how the character's traits helped him/her solve the problem.

Session 3: Students will work on a tic tac toe grid to extend their understanding of fairy tales. Students are expected to complete one activity in each row of the grid. The grid and rubrics are included.
### Story Title:

Author or Story-teller:

### Setting (Time and Place)

### Characters (Put a smiley face beside the “good” guy; put a frowning face beside the “bad” guy):

The big problem the main character faces:

What will happen if the main character does not solve the problem?

List, in order, the steps the main character takes to solve the problem.

How is the problem solved?

How does the story end?
Problem and Solution Analysis

Main Character

Problem faced by the main character:

Does the problem involve death?

List the steps the character takes to solve the problem:

How is the problem finally solved?
Name: __________________________
Date: ________________________

Character Analysis

Story Title: ______________________________
Name of character: ________________________

<table>
<thead>
<tr>
<th>What does the character look like? Use words and drawings from the story.</th>
<th>Trait word(s) to tell about the character's inside or personality</th>
<th>Actions to prove the trait word is true</th>
<th>Words to prove the trait word is true</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Tic Tac Toe**

Directions: Choose one activity from each row. Complete each activity you have selected. Use a different fairy tale for each activity. You may work with a teacher approved partner. Do not work with the same partner for all three activities.

<table>
<thead>
<tr>
<th>Draw a Venn diagram to compare the good guys and the bad guys from two different fairy tales. Illustrate your diagram.</th>
<th>Pretend a fairy tale character has been sent to summer camp. Write a letter home from that character describing his/her summer camp adventures.</th>
<th>Decorate a pumpkin to look like your favorite fairy tale character. Write a brief description of the character on an index card.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Draw a map of a fairy tale. Show where the story begins and ends. Show important places in the middle of the story. When you are finished, your map will look a lot like a treasure map.</td>
<td>Change the setting of a fairy tale. Draw a picture of the new setting. Write about how the story would change in the new setting.</td>
<td>Make a mobile to show the important places in a fairy tale. Include the setting, the characters, and the plot.</td>
</tr>
<tr>
<td>Write and present a puppet show to re-tell a fairy tale.</td>
<td>Create a flow chart to re-tell a fairy tale.</td>
<td>Make a paper chain. On each link of the chain write an important event in a fairy tale. Be sure story events are in the proper order.</td>
</tr>
</tbody>
</table>

Before turning in your work:
- Add the title of the fairy tale
- Write your name
- Explain why you like your work
Name: __________________________
Date: __________________________

**Tic Tac Toe Product Grading Guides**

<table>
<thead>
<tr>
<th>Venn Diagram</th>
<th>Letter Home</th>
<th>Decorated Pumpkin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes 2 “good guys”</td>
<td>Correct letter format</td>
<td>Pumpkin matches written story descriptions</td>
</tr>
<tr>
<td>Includes “2 bad guys”</td>
<td>Written in first person</td>
<td>Index card includes character traits</td>
</tr>
<tr>
<td>Includes 3 similarities</td>
<td>Matches character traits</td>
<td></td>
</tr>
<tr>
<td>Includes 3 differences</td>
<td>Includes a camp adventure</td>
<td></td>
</tr>
<tr>
<td>Includes illustration</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Story Map</th>
<th>Setting Change</th>
<th>Mobile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes beginning, middle, end events in sequence</td>
<td>Detailed drawing of new setting</td>
<td>Includes characters</td>
</tr>
<tr>
<td>Matches story’s setting description</td>
<td>Includes written piece about how story would change based on the new setting</td>
<td>Includes setting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Includes major plot events in order</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Includes illustrations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Puppet Show</th>
<th>Flow Chart</th>
<th>Paper Chain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes correct characters</td>
<td>Includes characters</td>
<td>Includes characters</td>
</tr>
<tr>
<td>Includes evidence of characterization</td>
<td>Includes setting</td>
<td>Includes setting</td>
</tr>
<tr>
<td>Includes correct setting</td>
<td>Includes problem</td>
<td>Includes problem</td>
</tr>
<tr>
<td>Includes problem</td>
<td>Includes logical sequence of events to solve the problem</td>
<td>Includes logical sequence of events to solve the problem</td>
</tr>
<tr>
<td>Includes logical sequence of events to solve the problem</td>
<td>Includes solution</td>
<td>Includes solution</td>
</tr>
<tr>
<td>Includes solution</td>
<td>Includes ending</td>
<td>Includes ending</td>
</tr>
<tr>
<td>Includes ending</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evidence of practice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy to hear and understand</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All work must...
- ...be neat
- ...include title of story
- ...include child’s name
- ...be legible
- ...show personal best work

**XII. SUGGESTIONS FOR FACILITATING GROUPING**

- Students will work together in leveled reading groups to read a fairy tale.
Handout 3:10.1

Vocabulary Map

Name ________________________________

Definition

Synonyms

Antonyms

Part of Speech

Syllables

Source Sentence

Student Sentence

Word Families

Analysis

Word

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Reading Analyzer

**Key Words**
What were new words for you? What were some interesting words?

**Feelings**
What feelings did you have while reading this story? What feelings did the characters have? How did you know?

**Description/ Images**
What kind of description was included? What did that make you think of?

**Ideas**
What was the main idea? Were there other ideas? What was the author trying to say about those ideas?

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LESSON 11: FAIRY TALES - GRAMMAR

I. Overview of the Lesson
• Students will find and list verbs from a fairy tale. Verbs will be translated from past to present to future tense; irregular verbs will be identified and discussed.

II. Student Learning Outcome or Objective
• To introduce simple verb tense; to introduce irregular verb tenses

III. Indiana Academic Standards
3.W.6.1
3.SL.2.1, 3.SL.2.2, 3.SL.2.3

IV. Instructional Time Needed
• 20 - 30 minutes

V. Grouping Arrangements
• Whole group instruction, independent and partner work

VI. Reading Selections, Websites, Materials, and Equipment Needed
• An assortment of fairy tale books (It will be best if students use stories with which they are somewhat familiar.)
• Verb charts (1 copy per student plus a teacher example included)

VII. Lesson, Student Activities, Guiding Questions
1. Send students on an action verb hunt through one or more fairy tale books. Allow 3-5 minutes. The goal is for each student to generate a list of at least ten action verbs.
• Students are to list their "found" verbs on scratch paper.
• Pair students. Have the students check each other’s work for accuracy. A tried and true check is to ask if the word describes an action and then act out the action. If an action cannot be acted out, the word is probably not an action verb.
• Instruct students to make sure they have ten verbs with which to work. If they do not have ten verbs, they may add verbs during their partner work/check time.
2. Distribute verb charts.
• Ask students to translate each verb from their lists into past tense. Write past tense verbs into the past tense column on the verb chart.
• Discuss how the verbs will change to write them to present tense. Instruct students to write their verbs in present tense in the center column of the verb chart.
• Discuss how the verbs will change to show tomorrow’s plans (future tense). Ask students to
write future tense verbs in the third column.

- Discuss:
  - What do you notice about the verbs?
  - Do any verbs change core spelling when they change tense?
  - Introduce the idea of regular and irregular verbs if appropriate.
    - Ask students to highlight irregular verbs.
    - Ask students to underline the vowel change.
  - Use the verb charts to write simple sentences.
    - Choose one verb.
    - Write a sentence in past, present, and future tense using the same verb.
    - Discuss observations.
      - If students do not bring up the idea of helping verbs, introduce that idea here. It is not
        the focus of the lesson, but the terminology must be used to increase familiarity with
        the ideas.
  - Discuss the importance of verb tense:
    - Why does verb tense matter?
    - What does verb tense show?
    - Verbs help the reader place a story or piece of writing in the context of time. Verb tense
      is expected to be consistent throughout a piece of writing. (Ask students to review the
      fairy tale from which they took verbs and check for verb tense consistency.)
    - What changes does verb tense show?

VIII. Homework
- None

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources
- None

X. Lesson Handouts or Assessments Attached
- Handout 3:11.1 Fairy Tale Verbs Teacher Example
- Handout 3:11.2 Fairy Tale Verbs

XI. Content Differentiation Suggestions for Mixed Ability Classrooms
- With whole group instructions and teacher direction, more typical learners should be able to
  reach the verb skills.

XII. Suggestions for Facilitating Grouping
- Small groups may be necessary for some students to complete the chart and sentences.
Handout 3: 11.1 Fairy Tale Verbs Teacher Example

**Fairy Tale Verbs**

<table>
<thead>
<tr>
<th>Past Tense Verbs</th>
<th>Present Tense Verbs</th>
<th>Future Tense Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>scattered</td>
<td>scatter</td>
<td>will scatter</td>
</tr>
<tr>
<td>flew</td>
<td>fly</td>
<td>will fly</td>
</tr>
</tbody>
</table>

Write sentences in the space below:

**Past Tense:**

I scattered seeds over the soil.
I flew across the Atlantic Ocean.

**Present Tense:**

I scatter seeds in my garden.
I fly my kite high in the sky.

**Future Tense:**

I will scatter seeds tomorrow.
I will fly to Minneapolis next week.
### Handout 3: 11.2 Fairy Tale Verbs

**Fairy Tale Verbs**

<table>
<thead>
<tr>
<th>Past Tense Verbs</th>
<th>Present Tense Verbs</th>
<th>Future Tense Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Write sentences on the lines below:**

**Past Tense:**

__________________________

__________________________

__________________________

**Present Tense:**

__________________________

__________________________

__________________________

**Future Tense:**

__________________________

__________________________

__________________________
LESSON 12: THE PIED PIPER OF HAMELIN - PROSE OR POETRY?

I. OVERVIEW OF THE LESSON
   • Students will begin with an anticipatory set. They will hear the poem and analyze the story behind each verse. The prose version of the story will be compared to the poem.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To discern the difference between prose and poetry

III. INDIANA ACADEMIC STANDARDS
   3.RL.1, 3.RL.2.1, 3.RL.2.3, 3.RL.3.1, 3.RL.4.2
   3.RV.1, 3.RV.2.1, 3.RV.3.1
   3.W.1
   3.SL.1
   3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED
   • 60 - 120 minutes

V. GROUPING ARRANGEMENTS
   • Whole group with independent or partner work

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Written anticipatory set that can be projected onto a screen
   • "The Pied Piper of Hamelin" by Robert Browning (1 copy per student). Use the non-illustrated version to start. Share the illustrated version after the lesson)(public domain poetry)
   • "The Pied Piper of Hamelin" prose version
   • Exit cards (Included)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
1. Introduce the story with a true-false anticipatory set written out on chart paper or posted where the students will be able to see it throughout the lesson:
   • Once upon a time, there was a town named Hamelin. Hamelin was infested with rats. True or False? (True)
   • The mayor of Hamelin was as poor as the day is long. True or False? (False)
   • The people of Hamelin bugged the mayor about getting rid of the rats. True or False? (True)
• The mayor worked ever so hard, but he could not rid the town of the rats. True or False? (False)
• A man came forward and promised to get rid of the rats for free. True or False? (False)
• The man pulled forth a pipe and played wondrous songs. The rats followed the man and drowned themselves in the River Weser. True or False? (True)
• The man left town and was never heard from again. True or False? (False)
• The people of Hamelin town lived happily ever after. True or False? (False)

   • Distribute copies of the poem.
     o Ask the students what comparisons they are able to make between this story and others they have read? How is it similar? How is it different?
   • Read the poem aloud. (You will need to practice beforehand.) As you read, ask the students to keep in mind the anticipatory set questions we answered at the beginning of this session.
   • After the reading, re-visit the anticipatory set and make corrections. Justify all corrections by connecting back to the story.
   • Explore poetry structure. Suggested discussion questions are as follows. Do not feel you must use all of the questions. Select those that best meet the instructional needs of your students:
     o What is the mood of the poem? How does it make you feel?
     o What colors would you use if you were drawing a picture to match the poem?
     o Who is the speaker of the poem? Who seems to be telling the poem? How do you think the speaker feels about the story he is telling?
     o Rhyme pattern
       ✬ Which words rhyme?
       ✬ Does this poem have a specific rhyme pattern?
     o What words make pictures in your head?
     o What is it that makes this particular grouping of words a poem?
       ✬ Discuss line and stanza
   • Divide the class into singles and pairs. Assign each single or pair a stanza with which to work.
     o Instruct students to practice reading the assigned stanzas aloud. Remind students that poetry is an art form meant to be heard as well as seen. They are to practice for expression and smoothness. (In other words, read like an actor and don’t trip over any words.)
       ✬ Share the poem again, in proper stanza order.
       ✬ Ask: Did you form a new understanding of your stanza by learning to say it out loud? Allow affirmative answers to share what was gained.
       ✬ Ask: What did you like/dislike about this particular poem?

   • Ask: What is the difference between Robert Browning's version of the story and the prose version of the story?
   • Which version did you like better? Why?
4. Determine genre:
   • Does the story have a message or moral? What is it? (Keep promises; Pay what is owed)
     o How do you know?
     o What is in the story to point back to the moral?
     o What is the evidence in the story to support your ideas? Explain.
   • Is The Pied Piper of Hamelin a poem or a story? Ask students to justify all responses.

5. Under what genre would you classify The Pied Piper of Hamelin: fable, myth, legend, fairy tale, tall tale? Ask students to justify all responses based on what they know about the different genres.

6. Provide story background:
   • There is much historical evidence to say that this tale is loosely based on something that might have happened long ago. Several sources tell the story as Robert Browning told it: There was a plague of rats, a selfish mayor, and a piper who lured the rats out of town. When the mayor refused to pay the piper, the piper lured the children out of town. This story was said to have happened around the year 1284.
   • Our sources modify the story. One source brings rats to a German town that previously had no rats. A rat-catcher "placed something in the mill" and the rats disappeared. No mention is made of the children. This story supposedly happened in 1607.
   • Another story, purported to have happened in 1646, included the rats, the mayor, the piper, and the children. When the mayor would not pay the piper, the piper led the town children aboard a ship. The ship is said to have sailed for Constantinople where the children were sold as slaves.

7. Closing discussion:
   • How does this lesson change the way you look at story? At poetry?
   • What changes happened in the story?
   • Who caused the changes?
   • What generalizations about change that we are studying in this unit apply to this story?
   • How do these ideas apply?

8. Exit cards (Included on the next page)

VIII. HOMEWORK
   • None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
   • None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
   • Handout 3:12.1 Exit Card
XI.  **Content Differentiation Suggestions for Mixed Ability Classrooms**

- Provide students with a prose version of “The Pied Piper of Hamelin.” Ask students to use the fairy tale matrix to determine whether or not “The Pied Piper of Hamelin” is a fairy tale. Ask the high ability students to read Robert Browning’s version of “The Pied Piper” for the entire class. Discuss the differences between poetry and prose. Remind students about “The Ballad of the Edmund Fitzgerald.” Guide them to see that poems can tell stories too.
- Ask students to create a Venn diagram comparing the poem and the prose versions of “The Pied Piper of Hamelin.”
- See also “Using Fairy Tales to Learn About Literary Elements” – alternate lessons in Lesson 10.

XII.  **Suggestions for Facilitating Grouping**

- Students will work together in two cluster groups; the high ability group will complete the lesson as written; the remainder of the class will read a prose version of “The Pied Piper of Hamelin” together.
The Pied Piper of Hamelin

Exit Card

1. Think about the idea of change. How did the people of Hamelin town change?

2. How has your thinking about poetry and folklore changed?

3. What have you learned that you did not know when you woke up this morning?
LESSON 13: THE PIED PIPER OF HAMELIN - GRAMMAR

I. OVERVIEW OF THE LESSON
   • Students will begin by looking at the topic (rats) and verbs of Stanza 2. Following instruction, students will construct the rules of subject-verb agreement based on what happens to the verbs when the subject is changed from singular to plural.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To make students aware of subject-verb agreement rules

III. INDIANA ACADEMIC STANDARDS

IV. INSTRUCTIONAL TIME NEEDED
   • 20 - 30 minutes

V. GROUPING ARRANGEMENTS
   • Whole class instruction with interspersed independent work

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Student copies of "The Pied Piper of Hamelin" by Robert Browning (public domain poetry)
   • OR 1 copy of the second stanza projected onto a screen

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
   1. Direct student’s attention to the second stanza. Ask the students to identify the topic of the stanza. (Rats)
      Rats!
      They fought the dogs and killed the cats,
      And bit the babies in the cradles,
      And ate the cheeses out of the vats,
      And licked the soup from the cooks' own ladles,
      Split open the kegs of salted sprats,
      Made nests inside men's Sunday hats,
      And even spoiled the women's chats,
      By drowning their speaking
      With shrieking and squeaking
      In fifty different sharps and flats.
2. Begin a list of verbs on the board:

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rats</td>
<td>Fought, Bit, Ate, Licked, Split, Made, Spoiled</td>
</tr>
</tbody>
</table>

Together, re-write the verbs in the present tense:

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rats</td>
<td>Fight, Bite, Eat, Lick, Split, Make, Spoil</td>
</tr>
</tbody>
</table>

3. Ask students to predict what will happen when you make the plural rats into one rat.

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rat</td>
<td>Fights, Bites, Eats, Licks, Splits, Makes, Spoils</td>
</tr>
</tbody>
</table>

4. Compare the two lists of verbs: What happens to the verb when the noun is plural? What happens to the verb when the noun is singular? Guide students to see that singular verbs are written with an -s on the end. Plural verbs have no -s on the end.

5. Instruct students to construct a blank noun and verb T-chart.
   - Brainstorm a list of singular nouns. Ask the students to be certain the nouns are living things or fantasy-based living things. Allow one or two minutes.
   - At the end of the allotted time, ask students to select the noun they like best and circle it. The circled noun will be the noun used for the next directive.
   - Brainstorm a list of verbs to go with the selected noun.
   - Go back to be sure that all verbs are written in present tense. Students can check each other’s work at this point.
   - Ask students to make a second list of the same verbs that would be used if the nouns were made plural.
• Reiterate the rules: Singular nouns use verbs with an \textit{s} on the end. Plural nouns use verbs without an \textit{s} on the end.

6. Extend the lesson to writing:
• Instruct students to construct a singular noun and a plural noun sentence using the noun and verb list created in this lesson.
• Encourage students to expand the sentences by adding adjectives and adverbs.
• Diagram and label the parts of speech in each sentence.

VIII. HOMEWORK
• None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
• None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• None

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• More direct instruction may be needed for the Grammar Component of this lesson.

XII. SUGGESTIONS FOR FACILITATING GROUPING
LESSON 14: CREATIVE PROBLEM SOLVING

I. OVERVIEW OF THE LESSON

- After reading and discussing “The Emperor’s New Suit”, students will list issues related to cheating, create a problem statement, and write a solution statement.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop and apply critical and creative thinking

III. INDIANA ACADEMIC STANDARDS

3.RL.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5, 3.SL.4.1
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED

- 60 minutes

V. GROUPING ARRANGEMENTS

- Whole class, triads

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Chart paper (one piece for each group)
- Colorful markers
- A copy of “The Emperor’s New Suit” (Public Domain)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Note to teacher: Students need to have read “The Emperor’s New Suit.” Review brainstorming as a process of generating ideas without making judgments. All ideas are to be written down.

1. Creative Problem Solving

- Stage One: Find a problem
  - In triads, ask students to brainstorm issues related to cheating. Share lists with the class.
  - Instruct small groups to choose the three most important issues on their lists. Narrow those three issues to the most important issue having to do with cheating.
  - Ask: What kind of thinking were you doing when you came up with your list of issues?

- Stage Two: Make a problem statement
  - Ask triads to turn the most important cheating issue into a problem statement or question about cheating. The final statement must be written as a complete sentence.
When groups have had their statements checked by the teacher for grammatical correctness, the statement is to be written on the group’s piece of chart paper.

- Share questions or statements with the whole class.
- Ask: What kind of thinking were you doing when you wrote your problem statement?

**Stage Three: Find a solution**

- In triads, students are to brainstorm all possible solutions or answers to the problem statement. Share solution lists with the class.
- Instruct small groups to choose the three most effective ideas/solutions on their lists. Narrow those three ideas/solutions to the best solution of the three.
- Share solutions with the group.
- Ask: Did you use the same kind of thinking here that you used in Step One? Or was it different?

**Stage Four: Writing a solution statement**

- Ask students to turn the solution into a complete sentence. Once the sentence is approved by the teacher for grammatical correctness, the students are to write the solution sentence on the chart paper below the problem statement.
- Discuss how this activity applies to the children in this class and in the entire school:
  - How does cheating impact the cheater?
  - How does cheating impact others?
  - How can cheating bring about change?
  - Would change caused by cheating be positive or negative? Why do you think so?

2. Refer to "The Emperor’s New Suit". Discuss
   - What happened in the story?
   - How does the issue of cheating apply to this story?
   - How would the story change if we forced the weavers to follow the rules?
   - What does this tell us about fairy tales? (Desired response: Fairy tales are universal because the main problem is a main problem across time)

**VIII. Homework**

- None

**IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources**

- None

**X. Lesson Handouts or Assessments Attached**

- Handout 3:14.1 Creative Problem Solving

**XI. Content Differentiation Suggestions for Mixed Ability Classrooms**

- Suggested alternative lessons are included in Lesson 10

**XII. Suggestions for Facilitating Grouping**
• Students will work in two cluster groups: the high ability group and the remainder of the class. This lesson may be conducted at reading time when the children are working in small groups. It may also be conducted when the non-high ability cluster students are working independently.
Handout 3: 14.1

Name: ___________________________ Date: ________________

Creative Problem Solving

Step a

- Brainstorm a list of problems related to cheating. Think of examples and illustrations.
- No wrong answers! Stay open to all ideas.

Step b

- Narrow the problem to determine the best three.
- From those three, find the very best challenge that affects cheating and redefine the problem using a statement or question that encompasses your best problem.

Step c

- Brainstorm many possible solutions to the problem of cheating.
- Think about flexibility in your solutions.
- Avoid solutions that may cause harm to others.

Step d

- Create a comprehensive solution, given your ideas for overcoming cheating.
- Consider "Four I's" when creating a plan of action:
  - Interest: Is your team interested in this best solution?
  - Impact: Does this solution have an impact on the overall topic?
  - Influence: Will the solution have a significant influence on the topic?
  - Imagination: Is your imagination sparked by this plan?

Step e

- Develop an original plan that will be convincing enough to "sell" your best solution.
- Explain what the solution will do to address the problem; who will make it happen; how will it be carried out; and why will the solution work.
- Consider the impact the solution will have on the problem and how it will address the needs of the people.
- Elaborate your plan. Create a short presentation in a format that can be shared with others: letter; multi-media presentation; committee report; email; newspaper article, etc.
LESSON 15: PAUL’S MODEL OF REASONING

I. OVERVIEW OF THE LESSON
   • Students will read multiple versions of “Cinderella”. They will analyze the tales for cultural
differences and come to recognize the universality of fairy tales.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To compare and contrast fairy tales from different countries

III. INDIANA ACADEMIC STANDARDS
   3.RL.1, 3.RL.2.1, 3.RL.2.2, 3.RL.2.3, 3.RL.3.2, 3.RL.4.2
   3.RV.1, 3.RV.2.1
   3.SL.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5
   3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED
   • 120 minutes

V. GROUPING ARRANGEMENTS
   • Independent work followed by whole class discussion

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Multiple copies of assorted versions of "Cinderella"

Note: Even though "Cinderella" is a common fairy tale, students are asked to use it because many
cultural versions of the tale are available and easy to find. The purpose of the lesson is to look at
multi-cultural elements rather than fairy tale elements.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Note: These activities can be completed as a center assignment.
1. Independently, or in groups, have students read several versions of the same fairy tale. Ask
students to pay close attention to the changes that have been made in the setting, character, or
plot and to think about why those changes might have been made.
2. Instruct students to complete an illustrated Venn diagram comparing the Anglicized version of
the fairy tale to one of the culturally altered versions of the same tale.
3. When all students have completed the reading assignments, bring the students together for a
discussion.
4. Questions for discussion:
   • (Purpose) What is the purpose of changing a fairy tale to match the culture or traditions of
another country?

• (Evidence/Data) What proof are you able to find that stories have been changed to match a culture's traditions or ways of thinking?
• (Inferences) What conclusions are you able to draw about a culture based on the changes made in a familiar fairy tale?
• (Inferences) What conclusions are you able to make about a fairy tale when you see that it has been changed to match the traditions of many different cultures?
  o Ask questions to point students toward the idea of universality of theme in fairytales
• (Point of View) What would happen to a fairy tale if it were retold from the perspective of the antagonist or another character?
• (Point of View) What changes would be made if this tale were retold from the perspective of a schoolyard bully?

VIII. HOMEWORK

• None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

• Read a story from two of the following cultures and compare them in a Venn diagram: Chinese, African, Mexican/South American, Native American, and/or Grecian. What purpose do these stories provide for the culture from which they come? What inferences do you draw about a culture from these stories?

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

• Handout 3:15.1 Paul's Reasoning Wheel

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

• Suggested alternative lessons are included in Lesson 10

XII. SUGGESTIONS FOR FACILITATING GROUPING

• High ability cluster group works independent of the whole class. This can be completed while other students are working at centers or reading independently.
Handout 3: 15.1 Paul’s Reasoning Wheel

LESSON 16: FROM ORAL TO WRITTEN - THE HISTORY OF OUR STORYTELLING TRADITIONS

I. OVERVIEW OF THE LESSON

• Students will discuss the ideas contained within "Where Stories Come From: A Traditional Zulu Tale." They will discuss how stories have changed over time before examining the elements of story that have remained constant over time.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To explore change in story over time; to find the importance of story elements

III. INDIANA ACADEMIC STANDARDS

3.RL.1, 3.RL.2.1, 3.RL.2.3
3.RV.1, 3.RV.2.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED

• 60 minutes

V. GROUPING ARRANGEMENTS

• Whole class, small group

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• "Where Stories Come From: A Traditional Zulu Tale" (Included Public Domain material – this story can be found in Appendix G)
• Colorful markers
• Butcher paper prepared with questions-1 paper for each group of four or five students. (Write the questions in different sections of the paper so that students working in groups can rotate around the paper):
  o Why is plot important?
  o Do character choices matter? Why or why not?
  o Does a story need a purpose? Why or why not?
  o What is the importance of setting to a story?
  o Why does a story need a conflict?
• "Whole to Part Thinking Map" (Included)
• “Hamburger Writing Map” (Included)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

125
1. Read aloud "Where Stories Come From (A Traditional Zulu Tale)"
2. Discuss: Where do stories come from? How did story-telling get started?
3. Discuss whether or not the stories we’ve been studying are the same as the stories that the children of today read. Ask students to justify responses.
4. Discuss the change in story structure over time: How are the genres different from each other? How are the stories different from our modern stories like Harry Potter? Or The Witches?
   - How did stories come to change?
   - What does not seem to be changing across all of the stories? (character, setting, problem, solution)
5. Ask students to think more deeply about story elements. Divide students into groups of four and five.
   - Distribute prepared butcher paper (See materials list).
     o Ask each member of the group to sit in front of a question.
     o Go over all questions.
     o Allow each student about 30-60 seconds to answer the first question.
     o Rotate group members around the butcher paper so that every member is sitting in front of a new question. Again allow 30-60 seconds for each student to write a response. Continue in like manner until all students have had a chance to answer every question.
   - Ask students to read and discuss responses. This is the time to argue, debate, and defend responses.
   - Whole class discussion: What elements are common across stories? Compare the stories in respect to character, plot, and setting. What do you notice?
6. Do "Whole to Part" thinking map (see next page) independently. Put students in groups. Have students share their answers with each other. Responses may be amended to show new learning.
   - Within their groups, ask students to determine the importance of story elements for the telling or sharing of a story.
7. Close with a re-reading of "Where Stories Come From (A Traditional Zulu Tale)"
   - Discuss what would have happened to this particular tale if the protagonist had not had a purpose for her journey. (Plot)
   - How would the story be different if we removed any reference to a setting?
   - What would happen to the story if the characters were removed?
8. Look for elements of change:
   - What changes happened in the story?
   - Who or what caused the changes?
   - Were the changes positive or negative? Why do you think so?
   - What generalizations about change apply to this lesson? Explain and defend your ideas.

VIII. Homework

- None
IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
  • None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
  • Handout 3:16.1 Whole to part thinking map
  • Handout 3:16.2 Hamburger Writing Map

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
  • Suggested alternative lessons are included in Lesson 10

XII. SUGGESTIONS FOR FACILITATING GROUPING
  • As with the previous two lessons, the high ability students will be clustered out for this lesson. The other children might be working in small reading groups, at centers, or on seatwork.
Handout 3: 16.1 Whole to part thinking map

Name: ___________________________ Date: _____________

In the boxes below, list some of the parts that make up a story.

What would happen if a part were removed from a story?

Why is that story element important to the telling of the story? Write your response on another sheet of paper.
LESSON 17: USING STORY ELEMENTS TO WRITE A STORY

I. OVERVIEW OF THE LESSON
• Students will follow teacher directions to produce a story that integrates character, setting, and conflict.

II. **STUDENT LEARNING OUTCOME OR OBJECTIVE**

• To apply student knowledge of story structure to their own writing

III. **INDIANA ACADEMIC STANDARDS**

3.RL.1, 3.RL.2.1, 3.RL.2.3
3.RV.1, 3.RV.2.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. **INSTRUCTIONAL TIME NEEDED**

• Four to six 60 minute sessions

V. **GROUPING ARRANGEMENTS**

• Whole group discussion, independent work, and partner sharing

VI. **READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED**

• Story Writing Brainstorming Map – 1 map per student (Included)
• Character maps-2 maps per student (These may be copied back-to-back) (Included)
• Baby Name Book to help students select character names on their own
• Conflict Map -1 per student (Included)
• Mapping a Setting - 1 per student (Included)
• Peer Evaluation Form - 1 per student (Included)

VII. **LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS**

**NOTE:** Students are to keep all planning sheets and rough drafts. Planning sheets and rough drafts will be turned in with the final draft.

**Part 1:**

1. Review the pieces and parts (story elements) of story. (Plot, Setting, Character, Conflict, Purpose)
2. Begin to "find" a story:
   • Give students a few minutes to brainstorm ideas for each column. Remind students that brainstorming involves accepting every idea that comes out of the brain. No judgments are to be made at this time.
   • Model the brainstorming by projecting teacher work onto a screen. (Modeling helps students when they "get stuck".)
3. In small groups (trios and/or quads)
   - Invite students to share their ideas. As students share, encourage them to add more ideas to their brainstorming lists or to cross out ideas they do not like.
   - Next focus on the characters:
     - Are there any characters that especially tickle your imagination?
     - Are there any characters that would easily have a problem because of the type of beast they might represent?
     - Do you have characters that suggest good guy (protagonist) or bad guy (antagonist) right away?
     - If students answered "yes" to any of the above questions, they should probably focus on those characters.

4. Independent work:
   - Distribute character trait maps:
     - Consider either the protagonist (good guy) or antagonist (bad guy) first.
     - Ask students to close their eyes and visualize (like a TV or Video screen) a character that could be the star of the show. Encourage great detail in this visualization exercise.
     - After visualizing, students are to draw a picture of the character in the appropriate spot and then use words to describe the character - because writing is about using words to make mind pictures. Before going on, ask students to visualize the character again, with the intention of finding something else to add to the written and artistic descriptions on the Character Trait Map.
     - Ask students to provide character behaviors that explain why they have cited strengths and weaknesses for them.
     - Ask students to keep the visualization in the front of their eyes and think about the character’s behaviors:
       - How does the character walk? Does the character have a limp? Move gracefully? Trip over his/her own feet?
       - How does your character talk? Is there a lisp or an accent? Does your character have an unusual voice? Is your character loud or soft-spoken? Does your character even talk? Does your character have any pet phrases that might be repeated over and over again?
       - Does your character have any particular behaviors that might be annoying? Does your character always clear his/her throat? Sniffle constantly? Pick a nose? Run people down?
       - What motivates your character? What does he/she value in life? Why?
       - Consider a character’s strengths: What is your character really good at? Skateboarding? Being compassionate? Understanding why people behave the way they do? School? Annoying others?
       - Consider a character’s weaknesses: What is your character not so good at? School? Swimming? Understanding why others behave as they do? Being polite, kind, or generous?
       - What actions does your character engage in that accounts for your assigning certain traits?
Part 2:

1. The next step is to consider the conflict. What conflict will your character face
   - Review the character descriptions. Consider what conflicts on your Brainstorming map fit the character you've described.
   - Choose a conflict for your character. Decide if the conflict will be conflict with another character, self, nature, society, or a machine.
   - Instruct students to complete the conflict map.
     - Briefly name the conflict
     - Briefly describe an event that could cause the conflict to emerge
     - Go to the solution: How would this conflict be resolved? Encourage students to find more than one solution.
     - Describe the events in the middle that lead from the problem statement to the problem resolution.
     - Encourage the students to stretch themselves and think of a second conflict the character might face.
     - When the conflict maps are completed, ask students to select the conflict that they will have their character face. (If a second character is involved, ask students to go back and create the second character.)

2. Identify story elements that students have completed:
   - They have defined character.
   - They have created a problem.
   - They have outlined a plot.

3. The next element to consider is setting. Ask students to review character, conflict, and plot. They will need to choose a setting that will fit into the plot with some ease.
   - The last map to create is a setting map. Ask students to visualize the setting in much the same way they visualized the character.
   - Ask students to complete the Mapping a Setting writing planner.
   - When the map is completed, ask students to determine where on the map each event in the plot will occur. Write the events in using numbers or symbols.

Part 3:

1. Put the pieces together to write the story.
   - Instruct students to review the character description.
   - The next step is to begin a second paragraph that names and perhaps even describes the
setting.
• Once the setting is established, the conflict must be begun.
  o Identify the antagonist, if there is one.
  o Allow the conflict to emerge from the coming together of setting and character.
  o Continue writing sentences that describe what is happening as the protagonist makes his/her way toward the resolution.
• When the sequence of events is written in, go back and insert references to the setting. These references will help your reader better "see" how the story is progressing.
• When writing an ending, encourage the students to try two different word arrangements. If they push themselves to play with word arrangement, they may find a better ending than they first expected to find.
• Finally, remind students to add a title. The title should be a few words that describe the main idea, the conflict, or the character. Titles are summaries of the story.

Part 4:

Note: The next steps are perhaps the hardest of steps for third graders.

Encourage, prod, and nudge as needed. (Know also when to stop pushing. The purpose is to excite students about writing and to help them to grow as writers, not to "turn them off.")

1. Ask the students to re-read their own work to themselves. Instruct them to go ahead and make any changes they feel might be needed at this point. (Spelling, word choice, grammar, punctuation, etc.).
2. Pair students for a peer evaluation of content. Ask students to complete a peer evaluation form for their partner's story.
3. Instruct students to carefully look at the peer evaluation forms.
   • Ask questions of your evaluator.
   • Make changes as you see fit.
4. At this point, share the grading rubric with students. Encourage the students to make any additional changes to bump the grade up a bit.
5. Final draft: Students become disillusioned and impatient with writing if they must laboriously copy or type their work yet again. Ask parent volunteers to come in and type the students' stories verbatim. Seat the student beside the typist. If the student wants to make changes during typing, he/she may do so. These changes constitute another form of revision.
6. When the parent has finished typing, the student should be invited to review the story and make changes. Those changes might include, but are not limited to:
   • Content
     o Adding character traits and the basis for them
     o Elaborating on the conflict the character encounters
     o Providing more detail on the setting
     o Adding a plot twist or additional element to the story
   • Mechanics
     o Grammar
     o Spelling
     o Punctuation
7. If possible - without stretching the students’ patience too thin – ask the students to insert pictures, page breaks, and a title page.
8. Share the final copies.
9. De-brief:
   • How have you become a better writer?
   • What have you learned about yourself as a writer?
   • What have you learned from writing this story about creating narrative?
   • How has your writing changed as we worked our way through the writing of a story?
   • How will you improve your writing the next time you write a story?

VIII. HOMEWORK
   • None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
   • None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
   • Handout 3:17.1 Story Writing Brainstorming Page
   • Handout 3:17.2 Character Trait Map
   • Handout 3:17.3 Conflict Map
   • Handout 3:17.4 Setting Map
   • Handout 3:17.5 Peer Evaluation Form
   • Handout 3:17.6 Grading Rubric

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
   • Use writing lessons that have been successful in the past. Average students may not be able to write with the same detail expected in the high ability lesson.

XII. SUGGESTIONS FOR FACILITATING GROUPING
   • After initial instruction, the classroom will look like organized chaos. Students will proceed through the writing process at different rates of speed. Use a writer’s workshop format to include students of all abilities.
**Handout 3: 17.1**

Name: ____________________________

Date: _________________

**Story Writing Brainstorming Page**

<table>
<thead>
<tr>
<th>Setting; Places; Times; Important Parts; Mood</th>
<th>Characters: Proper and Common Nouns</th>
<th>Conflicts to Write About</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Character Trait Map**

<table>
<thead>
<tr>
<th>Draw your character. Use detail.</th>
<th>Use words to describe your character’s appearance.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behaviors or habits your character might exhibit</td>
<td>Things your character is really good at (Strengths)</td>
</tr>
<tr>
<td>Things your character is really bad at (Weaknesses)</td>
<td>Anything else you think about:</td>
</tr>
<tr>
<td>What the character does to reveal traits and motivations</td>
<td></td>
</tr>
</tbody>
</table>
### Conflict Map

<table>
<thead>
<tr>
<th>Conflict Idea 1</th>
<th>Conflict Idea 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name the Conflict:</td>
<td>Name the Conflict:</td>
</tr>
<tr>
<td>What event starts the problem?</td>
<td>What event starts the problem?</td>
</tr>
<tr>
<td>What steps are taken to solve the problem?</td>
<td>What steps are taken to solve the problem?</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>Solution: How is the conflict/problem settled?</td>
<td>Solution: How is the conflict/problem settled?</td>
</tr>
</tbody>
</table>
Handout 3: 17.4

Name:_________________________ Date:____________________

Mapping out a Setting

Name the setting you have chosen to describe: ____________________________

In the space below, draw the setting with as much detail as possible:

Look carefully at your setting. What would you be able to see, hear, smell, taste, or touch? Brainstorm your ideas and write them into the chart below.

<table>
<thead>
<tr>
<th>See</th>
<th>Hear</th>
<th>Smell</th>
<th>Taste</th>
<th>Touch</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Handout 3: 17.5
Name: ____________________________

Date: ____________________________

**Peer Evaluation for Story**

Name of Author: ____________________________

Title of Story: ____________________________

<table>
<thead>
<tr>
<th></th>
<th>Needs Improvement</th>
<th>Satisfactory</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Character Description:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can you “see” the character?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Setting:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is the setting visible in the story?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is the setting a part of the story?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Conflict Statement:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are you able to identify the story’s conflict? Did you identify the story’s conflict early in the story?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Plot:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Were the steps from the conflict statement to the problem resolution clear? Did they make sense?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Conclusion:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the conclusion complete the story? Did the conclusion make sense of the problem?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What did you like best about the story?

What suggestions would you give the author?

**Handout 3: 17.6**
# Grading Rubric

<table>
<thead>
<tr>
<th>Character (X 2)</th>
<th>WOW!!! 4 Points</th>
<th>Great! 3 Points</th>
<th>Good! 2 Points</th>
<th>Not so good. 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can see the character in my mind</td>
<td>If I add a detail or two, I will be able to see the character in my mind</td>
<td>The character is a little unclear, but I get the idea</td>
<td>I am not able to see anything about the character in my mind</td>
<td></td>
</tr>
</tbody>
</table>

| Setting (X 2) | Wonderful descriptions; I can see the setting in my mind; the setting is well integrated with the plot and the character | I am almost able to see the setting in my mind; you've tried to integrate the setting with plot and character | The setting is a little unclear, but I get the idea; the setting may or may not be separate from the story | The setting is not defined; the setting is separate from the story |

| Conflict Statement (X 1) | The conflict is clearly stated; it matches the setting and the character's personality | The conflict is stated, but could be a bit more clear | The conflict is a little unclear | The conflict is not clear at all; I had to guess at the problem |

| Plot (X 3) | The plot flows smoothly from the conflict statement to the resolution; there are at least three steps to solve the problem; I feel like I am reading a story by a professional author | The plot is clearly outlined and well written; there are at least three steps to solve the problem | The plot includes three steps to solve the problem; the story steps are a little choppy | The plot includes less than three steps to solve the problem; the steps are not logical; the story is difficult to understand |

| Conclusion (X 1) | Wonderful ending! I was surprised, but it made sense with the rest of the story | Great ending; it made sense with the rest of the story | The story has been ended logically | Missing, unclear, or illogical ending |

| Spelling and Grammar (X 1) | Minimal errors | Errors made are typical of a third grade writer | Several errors; errors should have been corrected in the revision | Errors interfere with comprehension |

| Total Points: | | | | |

40 – 34 Points = A  
33 - 26 Points = B  
25 - 16 Points = C  
15 – 8 Points = D
LESSON 18: BLOOM-BASED GENRE LESSON

I. OVERVIEW OF THE LESSON
• Students will explore the differences and similarities among the folkloric genres.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
• To identify and compare genres

III. INDIANA ACADEMIC STANDARDS
3.RL.1, 3.RL.2.1, 3.RL.2.2, 3.RL.2.3, 3.RL.3.1, 3.RL.4.2
3.RV.1, 3.RV.2.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5, 3.SL.4.2
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED
• Two 60 minute sessions

V. GROUPING ARRANGEMENTS
• Students will begin work in small groups to read a story and prepare a presentation. At the end of small group work, a whole class discussion and written activity will take place. Students will then work independently to complete a writing assignment.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
• Five to six copies of an assortment of: fairy tales, fables, tall tales, myths, and legends.
• Genre matrix (one per student and teacher)
• Art materials for creating story maps of the physical setting
• Literature webs
• Students will need completed vocabulary webs that define the different genres we have thus far studied
• Access to Kidspiration (a webbing program for children)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
Part 1:
1. Setting the Stage: Small groups will read from one of the following genres: fairy tales, myths, tall tales, fables, and legends.
2. (Knowledge and Comprehension): Small groups will create story maps and complete literature webs as tools to share the story read by the group. Groups will prepare and practice a presentation. Students will use literature webs and story maps to help them prepare the
presentation. Presentations must address:

- Character
- Plot
- Setting
- Elements that make the genre distinct from other genres
- (Note: This activity can take place in the computer lab using Kidspiration)

**Part 2:**

1. (Application and Analysis): Present story maps and discuss presentations
   - What are the strengths of each presentation?
   - What stays the same across the genres?
   - What is different across the genres?
   - What is it that changes to make each genre distinct from the other genres?

2. Distribute individual matrices. Students will complete a matrix while the teacher completes a matrix using the document camera.

<table>
<thead>
<tr>
<th></th>
<th>Characters</th>
<th>Plot</th>
<th>Setting</th>
<th>Ideas/Morals</th>
<th>How It Illustrates Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairy Tales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Myths</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tall Tales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fables</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Legends</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This should involve both analysis and evaluation. It also requires students to be metacognitive.

3. (Synthesis and Creation) Independent writing assignment about genre based on presentations and matrix:
   - Students will write a three paragraph essay.
     - The first paragraph explains similarities between the genres.
     - The second paragraph outlines differences between the genres.
     - A third paragraph addresses the concept of change: What is the change that makes
each genre different from the other?
  o Remind students that paragraphs are to be indented.

4. Which change generalizations fit what you have learned/discovered about these genres? What are they? How do they fit?

VIII. HOMEWORK

• None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

• None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

• Handout 3:18.1 Reading Analyzer
• Handout 3:18.2 Genre Matrix for Teachers (example)
• Handout 3:18.3 Genre Matrix for Students
• Handout 3:18.4 Change in Genre Writing Rubric

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

• Average students should be able to participate in the suggested lesson through the writing section.
• To add movement to the lesson, include a game. Write the titles of pieces read throughout the lesson on an index card. Tape a titled card to the back of each child. Students are to guess the title on their cards and name the genre by asking only yes-or-no questions.
• After the game, discuss the questions under application and analysis. Encourage students to use their webs.
• Instead of writing an essay, ask students to create a Venn diagram comparing two genres at a time. Then ask the students to write one or two sentences about how the genres are alike and how they are different.

XII. SUGGESTIONS FOR FACILITATING GROUPING

• Most students should be able to participate in the reading and presenting of tales completed in small groups. If the game is used, that would be a whole group activity. Discussions can occur as a whole group or in small groups. The final products will be completed independently or with a partner.
### Handout 3:18.1  Reading Analyzer

<table>
<thead>
<tr>
<th>Key Words</th>
<th>Feelings</th>
<th>Description/ Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>What were new words for you? What were some interesting words?</td>
<td>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</td>
<td>What kind of description was included? What did that make you think of?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>What was the main idea? Were there other ideas? What was the author trying to say about those ideas?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title or Chapter:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author:</td>
</tr>
<tr>
<td>Structure:</td>
</tr>
<tr>
<td>What type of writing is this? How did the author use elements like rhyme or metaphor? How was this effective?</td>
</tr>
</tbody>
</table>

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Handout 3: 18.2

Teacher example

**Genre Matrix for Students**

<table>
<thead>
<tr>
<th>Genre</th>
<th>Characters</th>
<th>Plot</th>
<th>Setting</th>
<th>Ideas/Morals</th>
<th>How It Illustrates Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairy Tales</td>
<td>Magical Static</td>
<td>Usually involves a quest or journey</td>
<td>Forest Castle Journey type setting</td>
<td>Told to teach a lesson</td>
<td>Purpose is to induce a change in thinking or behavior</td>
</tr>
<tr>
<td>Myths</td>
<td>Gods Demi-gods Mortals</td>
<td>Usually involves a conflict between gods of gods and humans</td>
<td>Heaven, earth, underworld</td>
<td>Told to explain; morals not always present</td>
<td>Purpose to explain how/why things came to be from nothing to something</td>
</tr>
<tr>
<td>Tall Tales</td>
<td>Real people with super-human abilities</td>
<td>Chronicles feats of super-human strength</td>
<td>Earthly setting</td>
<td>Told to entertain; no moral</td>
<td>Shows how character impacts and changes the environment</td>
</tr>
<tr>
<td>Fables</td>
<td>Talking animals</td>
<td>Quick, short story</td>
<td>Short peek at a habitat like setting</td>
<td>Told to teach a lesson</td>
<td>Intention is to provoke a behavioral or thinking change in the listener.</td>
</tr>
<tr>
<td>Legends</td>
<td>Humans Talking animals</td>
<td>Chronological story that explains how something came to be</td>
<td>Anywhere on earth</td>
<td>Told to explain something</td>
<td>Shows how something came from nothing</td>
</tr>
</tbody>
</table>
Handout 3: 18.3

Genre Matrix for Students

<table>
<thead>
<tr>
<th></th>
<th>Characters</th>
<th>Plot</th>
<th>Setting</th>
<th>Ideas/ Morals</th>
<th>How It Illustrates Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairy Tales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Myths</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tall Tales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fables</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Legends</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Handout 3:18.4

Name: ___________________________ Date: ___________________

**Change in Genre Writing Rubric**

<table>
<thead>
<tr>
<th></th>
<th>Magnificent! 4 Points</th>
<th>Fine Work! 3 Points</th>
<th>Doing Okay 2 Points</th>
<th>Not good enough 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Followed Directions (X 1)</td>
<td>Three or more paragraphs organized as requested; paragraphs are all indented</td>
<td>Three paragraphs; order may be different; paragraphs are indented</td>
<td>Three or fewer paragraphs; order is different; paragraphs are not indented</td>
<td>Student did not follow directions</td>
</tr>
<tr>
<td>Genre Similarities (X 2)</td>
<td>Three or more similarities noted; no repetition of ideas; similarities are justified</td>
<td>At least three similarities noted; no repetition of ideas; justification is weak</td>
<td>Three or fewer similarities noted; some repetition may be evident; justification does not match the point</td>
<td>Less than three similarities noted; repetition of ideas</td>
</tr>
<tr>
<td>Genre Differences (X 2)</td>
<td>Three or more differences noted; no repetition of ideas; differences are justified</td>
<td>At least three differences noted; no repetition of ideas; justification is weak</td>
<td>Three or fewer differences noted; some repetition may be evident; justification does not match the point</td>
<td>Less than three differences noted; repetition of ideas</td>
</tr>
<tr>
<td>Change and Genre (X 2)</td>
<td>Change is defined; three generalizations are addressed; ideas are well supported and integrated</td>
<td>Change is defined; two generalizations are addressed; ideas are supported and integrated</td>
<td>Change may or may not be defined; one generalization is addressed; no integration of ideas</td>
<td>Change is not defined; one generalization may or may not be addressed; support is non-existent</td>
</tr>
<tr>
<td>Spelling and Grammar (X 1)</td>
<td>Nearly perfect</td>
<td>Errors reflect the normal error rate of a third grade student</td>
<td>Errors are made that should have been corrected (those errors are noted)</td>
<td>Errors interfere with comprehension</td>
</tr>
</tbody>
</table>

**Total Points:**

- 32 – 27 Points = A
- 26 - 19 Points = B
- 18 - 11 Points = C
- 10 – 8 Points = D
LESSON 19: GRAMMAR - DIALOGUE AND QUOTATION MARKS

I. OVERVIEW OF THE LESSON
   • Students will work with partners to develop a dialogue between two characters from
different fairy tales.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To introduce the use of commas and quotation marks in dialogue

III. INDIANA ACADEMIC STANDARDS

IV. INSTRUCTIONAL TIME NEEDED
   • 30 - 45 minutes

V. GROUPING ARRANGEMENTS
   • Whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • None

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Part 1:
1. Brainstorm a list of characters we have met in our fairy tales, tall tales, myths, and legends.
2. Pose the question: What would happen if two characters from two different stories were to
meet each other?
   • What would they have to talk about?
   • What would they say to each other?
3. Pair students. Assign each pair to choose two characters. Each character must come from a
different story than the other character.
   • Brainstorm topics of conversation for the two characters. Choose a topic that might
   involve a conflict. The dialogue will tell a story.
   • Instruct students to begin writing dialogue in the format of a script. Write the speaker's
   name followed by a colon and the words spoken by the speaker.
   • The first lines of dialogue need to name the characters. After the characters are named, a
   conflict must be introduced, solutions proposed, and a solution settled upon or
developed.
   • The dialogue must allow each character to speak at least five times. (Ten lines of
dialogue)
4. Ask students to share their dialogues with other students for content revision.
   - What is the purpose of dialogue?
   - What do characters reveal about themselves through what they say?
   - What important ideas are transmitted through your dialogue?
   - Revise your dialogues as needed, based on the questions provided.

5. Teach quotations and commas:
   - Direct students to surround words spoken by a character in quotation marks.
   - Insert a word such as "said" behind each character’s name. Put a comma behind the word "said".

6. Discuss correct format of quotation marks and commas:
   - Instruct students to review a story to see how the author punctuated dialogue. Discuss similarities and differences between the published stories.
   - Compare the published stories’ use of dialogue punctuation to the way the students were instructed to punctuate their dialogue.

7. Generate a class list of dialogue punctuation. Post the list on chart paper. Be sure to include the following:
   - Put quotation marks around the speaker’s words.
   - Separate the speaker’s words from the author’s words with a comma.

VIII. HOMEWORK
   - None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
   - None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
   - None

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
   - Average students should be able to participate in the suggested lesson.

XII. SUGGESTIONS FOR FACILITATING GROUPING
LESSON 20: GUEST SPEAKER - A STORYTELLER

I. OVERVIEW OF THE LESSON
   • Students will see/hear a storyteller ply his/her craft. Students will then discuss the differences between reading, hearing, and performing stories.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To hear and see story as presented by a professional storyteller

III. INDIANA ACADEMIC STANDARDS
   3.W.2.1
   3.SL.3.1, 3.SL.3.2

IV. INSTRUCTIONAL TIME NEEDED
   • 45 - 60 minutes

V. GROUPING ARRANGEMENTS
   • Whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Listening Map (included)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
   Note: Well before teaching this lesson, invite a storyteller to the classroom. This storyteller might be found by contacting the local library or a nearby university. If you have a local theater company, a storyteller might be found in their ranks too. A county or community historian may also work as a storyteller.

1. Before your invited guest arrives:
   • Work with the students to develop a list of questions to be asked of the storyteller or folklorist. (How do you know which stories to tell? How do you learn your stories? How do you find your stories? How did storytelling come to be? How did you become a storyteller?)
   • Review appropriate audience behaviors.
     o Listen with your ears, eyes, and mind.
     o Do not speak unless you are asked to speak.
     o Wait for the question-and-answer time to raise your hand and ask a question.

2. During the presentation:
   • Make note of stories that were told and identify the genre of each.
   • Make note of how the storyteller uses voice, body language, and props to re-tell a story.
• Ask students to complete a Listening Map.

3. After your guest has gone:
   • Discuss the presentation based on notes made while the storyteller was telling stories.
   • Ask:
     o Did the stories fit our genre definitions? In what ways?
     o What did you like about the presentation?
     o What would you have done differently?
     o What did you learn about story?

VIII. HOMEWORK
   • None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
   • None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
   • Handout 3:20.1 Listening Map

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
   • Use this lesson as written. Teacher expectations of students’ written work may need to be adjusted to meet the individual needs of each child.

XII. SUGGESTIONS FOR FACILITATING GROUPING
   • Whole group lesson and presentation; individual written responses
Handout 3:20.1

Name: ____________________________

Date: ____________________________

**Listening Map**

<table>
<thead>
<tr>
<th>Story Title</th>
<th>Characters</th>
<th>Setting</th>
<th>Special Props</th>
<th>Main Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
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</tr>
</tbody>
</table>

Something I want to remember:

Something I especially liked:

Something I would choose to do differently:
LESSON 21: ISSUE-BASED LEARNING - AN INTRODUCTION TO INFORMATIONAL RESEARCH

I. OVERVIEW OF THE LESSON

• Students will use a "Need to Know Board" to write questions and search for answers about World War II. Additional information will be presented to help students answer questions. Students will be guided to find more information before proceeding through the research writing process.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To develop problem solving and question asking skills
• To teach informational research writing
• To provide background knowledge about World War II

III. INDIANA ACADEMIC STANDARDS

3.RN.1, 3.RN.2.1, 3.RN.2.2, 3.RN.2.3, 3.RN.3.1, 3.RN.4.2
3.RV.1, 3.RV.2.1, 3.RV.2.5, 3.RV.3.2
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.3.1, 3.SL.3.2
3.ML.1, 3.ML.2
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED

• Part One: 30 Minutes
• Part Two: 45-60 Minutes
• Part Three: 30-45 Minutes
• Part Four: 30-45 Minutes
• Part Five: 40-60 Minutes

V. GROUPING ARRANGEMENTS

• Whole class and independent work

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Copies of the "Need to Know Board" handout (one per student)
• Assorted literature about WWII
• Website access to WWII sites
• Self-evaluation for writing form (included) (one per student)
• Peer-evaluation for writing form (included) (one per student)
• Grading rubric (included) (one per student)
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Part 1:

1. Bring students together in a circle to discuss War.
   - What do they know about it?
   - What more would they like to know about war?
   - Identify any experts in the group.
2. Discuss World War II specifically.
   - What do you know about it?
   - What questions do you have about World War II?
   - What current issues do you associate with World War II? What did the war not resolve?
   - How might you find out about these issues? What questions can you ask about them?
3. Distribute "Need to Know" Handouts
4. Direct students to complete the first column independently. Ask them to list what they already know about World War II. After about 2-3 minutes, tell the students to turn to an "elbow partner" and share lists.
5. Take a minute or two to ask a few students to share one thing from the list of what is already known about World War II.
6. Ask the students to work in pairs to write questions about World War II.
   - Questions should grow out of what you know as well as what more you want to know.
   - What question words would lead to answers that are interesting? (What, Who, When, Where, Why, and How?)
   - Decide whether or not the questions are "fluff" questions or "hard" questions.
   - Decide whether or not the questions are yes and no questions. Yes and no questions do not always lead to good learning.
   - Decide whether or not the questions would lead to good learning or more school learning.
   - Add or subtract from the list of questions
   - As a whole class, discuss the final column: "How can we find the answers to our questions?" As the discussion proceeds, address the issues of resource validity and reliability.
   - Discuss:
     - How might this be used to design a research project?
     - How might learning more about World War II match our big idea of change?
     - Tomorrow's lesson will begin to find answers for the questions.

Part 2: Issue-Based Learning - Learning More

1. As a class, explore the following web sites (Project these sites onto a screen):
   - http://www.woodlands-junior.kentsch.uk/Homework/war/ (This site provides a kid-
friendly overview of WWII.)

- http://www.bbc.co.uk/schools/primaryhistory/world_war2/ (This site is very readable. It breaks the war down to basic facts for easy understanding. Vocabulary is highlighted and defined. Links to additional resources are provided.)

2. As students view and discuss the web links, direct them to keep their "Need to Know" questions in the backs of their minds. As questions are answered through the presentation, the answers should be written into the third column of the "Need to Know" board.
   - Discuss questions that have been answered. Write answers to those questions.
   - Discuss questions that have been raised as a result of wandering through the websites. Instruct students to add any questions to the middle of their "Need to Know" Boards.

3. Direct the students to read one or more of the following WWII resources (A trip to the library might serve well for this segment of the lesson):
   - Read books borrowed from the library.
   - Use magazines from the library
   - Have Social Studies’ texts that discuss WWII available
   - Conduct an Internet search
   - Any other resources you or your library personnel are able to find
   - http://wars.pppst.com/ww2.html This site provides more in depth information that students have thus far been exposed to.
   - Return to the "Need to Know Boards"
     - Ask students to look at their questions in the center column. Check off all questions that now have an answer. Discuss those questions and answers.
     - Together, make a list of new questions that might have been generated through the additional research because the students were thinking about what they were reading.
     - Tie into the concept of change by matching what has been learned to generalizations about change.

Part 3: Issue-Based Learning Research: The Writing Process

1. Instruct students to review the information they have gathered about WWII. Tell them that they will be writing an expository essay to share their learning.

2. Distribute Tree Charts. Ask:
   - What was the topic of our research? (WWII)
   - Does anyone have a different way to name the topic? (Did someone focus on one particular aspect of the war?)
   - Instruct students to Label the topic as World War II (or another focus).

3. Tree Charts: Second row:
   - Instruct students to look at their questions. Choose three questions for which they found much information. Narrow each question down to one or two nouns to describe the topic of the question.
   - The question topic becomes a sub-topic for the essay. Instruct students to enter three
subtopics in the appropriate boxes.

- Circulate around the room to be sure students are completing this graphic correctly and are making good choices for writing content.

4. Tree Charts: Important Points (Note: If students are unable to break down answers to three points, it may be necessary to settle on a one paragraph essay rather than a five-paragraph essay. Some students will be ready for the longer essay; others will not).

- Instruct students to look at the answers to their questions.
- As with the questions, students are to analyze question answers and break them down to no more than a five word phrase.
- Phrases are to be written as bullet points under each subtopic.
- If students do not have at least three bullet points for each subtopic, they will need to do a bit more research to find the additional points.
- Ask students to look at their important points and be certain all of the points match the subtopic and are somehow related to each other.

5. Tree Charts: Order the subtopics and important points

- Instruct students to determine the best order for describing or explaining their information to someone who knows nothing at all about the war.
- Put a "1" beside the subtopic that ought to be discussed first, a "2" beside the subtopic that should follow, and a "3" beside the subtopic that would be last.
  - Subtopics can be ordered chronologically, by topic, or by cause and effect. (If a mini-lesson is needed here, be sure to teach it.)
  - Subtopics can be ordered chronologically, by topic, or by cause and effect. (If a mini-lesson is needed here, be sure to teach it.)

Part 4: Putting it Down on Paper

1. Instruct students to write each paragraph on its own sheet of paper.

- Skip lines while writing. (This allows for easier revision work.)
- Don’t worry about spelling yet: Write the sounds you hear and circle the word. The circle will remind the writer to come back and check the spelling.
- Instruct students to avoid using the words "you", or "I". This is a simple way to keep the writing formal (in third person).

2. Begin by writing the three body paragraphs:

- Topic sentence names the sub-topic and its connection to WWII
- Three body sentences explain the three information points.
- Closing sentence either "wraps up" the paragraph or provides a transition to the next paragraph.

3. The topic paragraph names the topic of the entire essay. It should begin with a sentence that will grab the attention of the reader. The next sentence(s) quickly name the subtopics. The final sentence provides a transition to the first informational paragraph.

4. The closing paragraph wraps up the essay with a restatement of the topic, renaming the subtopics, and a closing sentence. The closing sentence can express an observation or an
opinion that ties everything together.

Part 5: Problem Based Research: Revising, Editing, and Publishing

1. Discuss the peer revision and editing process.
   • Read each paragraph (one at a time) to make sure it makes sense
   • Read to make sure sentences are in the best possible order
   • Read to make sure paragraphs are in the best possible order

2. Have students work in pairs to read each other's work.
   • Each reader is to give each writer at least one compliment and one suggestion to improve their own writing.
   • Students are expected to make at least one change to every paragraph. The change can be a word change, a deletion, an addition, or an order change.

3. After students have revised work for content, ask them to edit work for mechanics.
   • Are all sentences complete sentences?
     o Complete thought
     o Subject
     o Verb/predicate
     o End mark
     o Capitalization at the beginning
   • Look at spelling. Use dictionaries, each other, and additional resources to make spelling changes.
   • Ask students to practice reading their writing aloud. This is preparation for sharing. It will also serve to find additional errors.

4. Publish: If possible, have students type their work on a word processing program. Have students run spelling and grammar checks. (A reliable parent can be brought in to do this. Be sure the parent understands that the spelling and grammar of the piece must be respected. A typist may not edit.)
   • Students might also be encouraged to choose one piece of art to include with the writing as an illustration. The artwork must match the content of the writing.

5. Sharing: Put students into groups of four, five, or six. Have them share their work in their small groups. As students read their own work, listeners will be completing a peer evaluation form.
   • Remind students that they must read well enough to be heard and understood by other members of the group.
   • Encourage group members to ask questions and discuss the research. The goal is for everyone to learn a bit more about WWII.
   • After each presentation, share something good about the other person's writing. Also talk about areas for improvement.

VIII. Homework

• None
IX. **Interdisciplinary Connections, Enrichment Possibilities, or Resources**

- None

X. **Lesson Handouts or Assessments Attached**

- Handout 3:21.1 Tree Chart
- Handout 3:21.2 Self-evaluation for writing form
- Handout 3:21.3 Peer-evaluation for writing form
- Handout 3:21.4 Grading rubric
- Handout 3:21.5 Need to Know Board

XI. **Content Differentiation Suggestions for Mixed Ability Classrooms**

- Students will need to know a little bit about WWII. Direct students in a close reading lesson of age appropriate material about WWII. Such material could be found online, at a library, or in a student periodical (*Scholastic News, Social Studies Weekly, Time for Kids...*).
- Create a guided reading lesson using the online resources. Send students to the computers with questions about content. Ask students to answer all questions and then create one question of their own based on what they learn from today's lesson.
- Bring all students together to discuss what was learned about WWII as a result of this day's work.
- Adjust expectations to meet students' needs. Some students will be able to write a multi-paragraph essay; other students will be able to write one sentence. Adjust instruction accordingly.
- Students may use their information to write and illustrate (independently or in pairs) mini books or flip books about WWII.

XII. **Suggestions for Facilitating Grouping**

- Group students according to ability and need. This lesson might be completed during reading block while other children are working in centers or reading independently. Additional support might be provided while the class is engaged in seatwork.
- Students will be working in small groups and partnerships. Provide group instruction to specific groups. Oversee partner work at the computers. Bring all students together to discuss content. The writing portion may be conducted in writer's workshop format.
Handout 3:21.1

Name: _____________________________
Date: ____________________________

**Tree Chart**

<table>
<thead>
<tr>
<th>Topic:</th>
<th>Subtopic:</th>
<th>Subtopic:</th>
<th>Subtopic:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subtopic:</td>
<td>Important points:</td>
<td>Important points:</td>
<td>Important points:</td>
</tr>
<tr>
<td>Important points:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Student Self-Evaluation of Writing

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Making Progress</th>
<th>I Need to Improve</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Statement/Opinion (x1)</td>
<td>I wrote a very clear statement about my opinion or topic of my writing with some supporting reasons.</td>
<td>I wrote a very clear statement about my opinion or topic.</td>
<td>I gave a short sentence but no detail, or I did not give a statement.</td>
</tr>
<tr>
<td>Reasons (x2)</td>
<td>I wrote 4 or more good reasons.</td>
<td>I wrote 3 good reasons.</td>
<td>I wrote 1 or no reasons.</td>
</tr>
<tr>
<td>Elaboration (x2)</td>
<td>My reasons were explained very well.</td>
<td>Some of my reasons were explained.</td>
<td>I explained just one reason or I did not explain at all.</td>
</tr>
<tr>
<td>Grammar and Mechanics</td>
<td>I have used correct grammar, spelling, and mechanics of English with no errors.</td>
<td>I made a few errors.</td>
<td>I made more than 3 errors.</td>
</tr>
<tr>
<td>Conclusion (x1)</td>
<td>I wrote a strong conclusion that restated my position or my summary.</td>
<td>I just restated my first opinion or topic.</td>
<td>My conclusion did not match my first statement.</td>
</tr>
<tr>
<td>Grammar and Mechanics (weighting to be determined by the teacher)</td>
<td>I used correct grammar, spelling, and mechanics of English</td>
<td>I made 1 or 2 misspellings or other errors.</td>
<td>I made 2 - 4 misspellings or errors.</td>
</tr>
</tbody>
</table>

My writing is good because:
I would like help with:

**Handout 3:21.3**

Name of Student Completing this Form: __________________________
Date: __________

**Peer Evaluation of Writing**

Name of Student Being Evaluated: __________________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Making Progress</th>
<th>Needs to Improve</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opening Statement/Opinion</strong> (x1)</td>
<td>There was a very clear statement about the opinion or topic with some supporting reasons.</td>
<td>There was a very clear statement about the opinion or topic.</td>
<td>There was a short sentence but no detail, or no statement.</td>
</tr>
<tr>
<td><strong>Reasons</strong> (x2)</td>
<td>There were 4 or more good reasons.</td>
<td>There were 3 good reasons.</td>
<td>There was 1 or no reason.</td>
</tr>
<tr>
<td><strong>Elaboration</strong> (x2)</td>
<td>The reasons were explained very well.</td>
<td>Some reasons were explained.</td>
<td>One reason was explained or none were.</td>
</tr>
<tr>
<td><strong>Grammar and Mechanics</strong></td>
<td>There was correct grammar, spelling, and mechanics of English with no errors.</td>
<td>There were a few errors.</td>
<td>There were more than 3 errors.</td>
</tr>
<tr>
<td><strong>Conclusion</strong> (x1)</td>
<td>There was a strong conclusion that restated the position or summary.</td>
<td>Just the first opinion or topic was restated.</td>
<td>The conclusion did not match the first statement.</td>
</tr>
<tr>
<td><strong>Grammar and Mechanics</strong> (weighting to be determined by the teacher)</td>
<td>The grammar, spelling, and mechanics of English were free of errors</td>
<td>There were 1 or 2 misspellings or other errors.</td>
<td>There were 2 - 4 misspellings or errors.</td>
</tr>
</tbody>
</table>

The best part of this student’s work was:

Something I learned from this student:
A suggestion for improvement is:
**Handout 3:21.4**

Name: ___________________________ Date: __________________

**Elementary Writing Rubric**

<table>
<thead>
<tr>
<th>Clear topic statement (X 2)</th>
<th>WOW! 4 Points</th>
<th>Got It! 3 Points</th>
<th>Getting There! 2 Points</th>
<th>Not Quite Right 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clear topic statement supported with details linked to the body of the essay</td>
<td>Clear topic statement; weak connections to the body of the essay</td>
<td>Clear topic statement; limited connection to the body of the essay</td>
<td>Unclear topic statement; little or no connection to the body of the essay</td>
<td></td>
</tr>
</tbody>
</table>

| Strong, supportive details (X 3) | Details clearly linked to topic and closing; details are supported by at least three points of information; transitions between paragraphs may be present | Supportive details included, but may not be strongly linked to the topic or closing; may have less than three points of information | Minimal supportive detail included; some details may not fit the sub-topic statements; less than three points of information | Limited support of details; noncohesive; difficult to understand |

| Clear closing (X 2) | Clear closing statement; linked closely to body and topic; neatly ties all parts of the essay together | Closing statement is present and linked to the body and topic of the essay | Closing statement is weak; connection to topic and body is hazy at best | Closing statement may be absent or irrelevant; unclear ending |

| Mechanics and Grammar (X 2) | No errors in grammar, usage, or spelling | Minimal errors in grammar, usage, or spelling | 75% or better error rate in grammar, usage, or spelling | Errors interfere with understanding |

| Neatness (X 1) | Neater than expected | As neat as can be expected for third grade | Careless handwriting; cross-outs and erasures abound; can be understood with some difficulty | Sloppiness interferes with comprehension |

| **Total Score:** | | | | |
|----------------|----------------|----------------|----------------|
| **A** = 34-40 points | **B** = 27-33 points | **C** = 20-26 Points | **D** = 13-19 points |
Handout 3: 21.5

Name:_________________________ Date: ________________

Need to Know Board

<table>
<thead>
<tr>
<th>What do we know?</th>
<th>What do we need to know?</th>
<th>How can we find out?</th>
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</tbody>
</table>
LESSON 22: MID-POINT CONCEPT LESSON

I. OVERVIEW OF THE LESSON

• Students will review the definition and generalizations of change. They will complete a web connecting academic content to generalizations about change.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To apply the generalizations of change to our unit understanding

III. INDIANA ACADEMIC STANDARDS

3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.3.1

IV. INSTRUCTIONAL TIME NEEDED

• 45 - 60 minutes

V. GROUPING ARRANGEMENTS

• Students will work independently

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Blank webs (one per student) (Blow this up to fit on 12 X 18 paper)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

1. Whole class discussion and independent web completion:
   • Using a blank web, have students write the name of the concept into the center of the web.
   • Discuss:
     o What is the definition of change?
     o How would you describe change?
   • Ask students to state generalizations about change. As the generalizations are stated, write them into the first ring of bubbles (hexagons).
     o What are generalizations? (Generalizations are broad statements that are true most of the time.)
   • Connect generalizations to the curriculum.
     o What are some examples from recent studies that prove our generalizations to be true?
     o Academically based generalization examples are to be written in the second ring of bubbles from the center (squares with indented corners).
   • Go beyond: Instruct students to independently add at least one example to prove the truth
of each generalization from a source beyond the classroom. These examples are to be written into the third ring of bubbles (diamond).

- Go beyond: Instruct students to independently add at least one example to prove the truth of each generalization from a source beyond the classroom. These examples are to be written into the third ring of bubbles (diamond).
  - How has your understanding of these generalizations grown?
  - Do any of your examples fit under more than one generalization? How? Why?
  - How do you think you might link examples to one or more of the generalizations?

VIII. HOMEWORK

- Write a paragraph explaining how your understanding of one of the generalizations about change has grown and developed since the beginning of the school year. Remind students to use a hamburger as a model.
  - Like the top bun, the topic sentence is first.
  - Your ideas to prove or explain your points belong under the topic sentence—where the meat and condiments would go.
  - Your closing statement is like the bottom bun.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

_Hamburger Model_ Center for Gifted Education. Copyright © Kendall Hunt Publishing Company

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 3:22.1 Concept Web
- Handout 3:22.2 Primary Hamburger Model

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Ask students to create a collage about change. Each collage should focus on a generalization about change. Each collage should reflect—in some small way—literary folkloric genres and/or something about WWII. Have students share their collages and then write a paragraph about their collages. The paragraph must tie the collage to change, literature, and/or WWII.

XII. SUGGESTIONS FOR FACILITATING GROUPING

- Provide instructions for the collages first. While most of the class is working on their collages, bring the high ability cluster together for their discussion of change.
Hamburger Model for Persuasive Writing

Introduction
(Give your opinion or point of view)

Reason

Reason

Reason

Conclusion
LESSON 23: METAPHOR - A WAY TO THINK ABOUT WORDS AND IDEAS

I. OVERVIEW OF THE LESSON
   • Students will read all but the final stanza of “Wynken, Blynken, and Nod”. They will construct literal interpretations of the words. In a teacher guided discussion, the students will look at other meanings for the words. The final stanza will reveal the metaphor. Students will go on to analyze two other metaphorical poems.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To introduce the idea of metaphor as used in poetry

III. INDIANA ACADEMIC STANDARDS
   3.RL.1, 3.RL.2.1, 3.RL.3.1
   3.RV.1, 3.RV.2.1, 3.RV.3.1
   3.W.1, 3.W.2.1

IV. INSTRUCTIONAL TIME NEEDED
   • 30 - 45 minutes

V. GROUPING ARRANGEMENTS
   • Whole class instruction, small group work, and independent work

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • "Wynken, Blynken, and Nod" by Eugene Fields (Public domain material included)
   • "The Moon is Tired" by Christina Rossetti (Public domain material included)
   • "Fog" by Carl Sandburg (Public domain material included)
   • Vocabulary Maps (1 per student)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
   1. Project the poem "Wynken, Blynken, and Nod" onto a screen, one stanza at a time. (Poem is on pages immediately following this lesson.)
      • Set up a scenario: "A mother is rocking her children to sleep at night. As she rocks, she sings this song."
      • Read all but the last stanza. Discuss the story the mother tells. Ask students to tell what is fun about the poem.
      • Then interpret the poem literally:
         o How can children sail away in a shoe?
         o How can they sail on light? Do not people usually sail on water?
How can one fish for stars with silver and gold nets? Aren’t stars large and isn’t gold soft?
Does the moon really talk?
How can the shoe come down from the skies when it is sailing on the sea?

Explore optional meanings: Might these words mean something else? Brainstorm possibilities.

Reveal the final stanza. Compare students’ interpretation to the author’s explanation.

Define metaphor as a literary device (tool) to link two or more unrelated ideas together. Another way to think of metaphor is to think of name-calling. In the poem the eyes were called Wynken and Blynken; the bed was renamed as a shoe; sleep is the misty sea.

Fill in a vocabulary map for the word “metaphor”.

2. Distribute copies of “Is the Moon Tired,” by Christina Rosetti, to small groups of students. Ask the students to read the poem:
   - First to enjoy
   - Second to find meaning
   - Third to search out metaphor.
     - What ideas are being linked?
     - In what ways are they being linked?

3. Bring class together. Ask groups to share their interpretations of “Is the Moon Tired”.
   - In this poem, the moon is being compared to a person who is unwell.
   - Mini-extension to personification: When animals or inanimate objects are given human characteristics it is called personification. So the poem exhibits both metaphor and personification.

4. Close the lesson:
   - How does knowing about metaphor change the way we look at poetry?
   - How might it change the way we use language?

VIII. HOMEWORK

Create a metaphor poem using “Fog” as a model.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

- None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 3:23.1 “Wynken, Blynken, and Nod”
- Handout 3:23.2 “Is the Moon Tired”
- Handout 3:23.3 “Fog”
- Handout 3:23.4 Vocabulary Map
- Handout 3:23.5 Metaphor Development
XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**
   - Include average students in the initial lesson. Extend the lesson into simile and metaphor activities in centers.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**
   - The initial lesson begins with the whole group; center activities can be small group or individual activities.
WYNKEN, BLYNKEN, AND NOD

Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe-
Sailed on a river of crystal light,
Into a sea of dew.
"Where are you going, and what do you wish?"
The old moon asked the three.
"We have come to fish for the herring fish
That live in this beautiful sea;
Nets of silver and gold have we?"
Said Wynken,
Blynken,
And Nod.

The old moon laughed and sang a song,
As they rocked in the wooden shoe,
And the wind that sped them all night long
Ruffled the waves of dew.
The little stars were the herring fish
That lived in that beautiful sea-
"Now cast your nets wherever you wish-
Never afeard are we";
So cried the stars to the fishermen three:
Wynken,
Blynken,
And Nod.

All night long their nets they threw
To the stars in the twinkling foam-
Then down from the skies came the wooden shoe,
Bringing the fishermen home;
'Twas all so pretty a sail it seemed
As if it could not be,
And some folks thought 'twas a dream they'd dreamed
Of sailing that beautiful sea-
But I shall name you the fishermen three:
Wynken,
Blynken,
And Nod.
Wynken and Blynken are two little eyes,
   And Nod is a little head,
And the wooden shoe that sailed the skies
   Is the wee one's trundle-bed.
So shut your eyes while mother sings
   Of wonderful sights that be,
And you shall see the beautiful things
   As you rock in the misty sea,
Where the old shoe rocked the fishermen three:
   Wynken,
   Blynken,
   And Nod.

— Eugene Field
1850-1895

A poem in the Public Domain, retrieved May 9, 2013 from:
Is The Moon Tired?

Is the moon tired? she looks so pale
   Within her misty veil:
She scales the sky from east to west,
   And takes no rest.
Before the coming of the night
The moon shows papery white;
Before the dawning of the day
   She fades away.

— Christina Rossetti

This poem is a part of a collection called *Sing-Song* by Christina Rossetti, date 1893, now in the public domain and was retrieved May 9, 2013 from http://digital.library.upenn.edu/women/rossetti/singsong/singsong.html
Handout 3: 23.3

**Fog**

The fog comes
on little cat feet.
It sits looking
over harbor and city
on silent haunches
and then moves on.

— Carl Sandburg

A poem in the Public Domain, retrieved May 9, 2013 from:
[http://poetry.eserver.org/chicago-poems.txt](http://poetry.eserver.org/chicago-poems.txt)
Vocabulary Map

Handout 3:23.4

Name ________________________________

Word

Definition

Synonyms

Antonyms

Analysis

Part of Speech

Syllables

Word Families

Source Sentence

Student Sentence

Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company
Handout 3:23.5

Name: ___________________________ Date: ___________________________

Metaphor Development

1. Select three of the following objects or animals:

| ___ Table | ___ Cat | ___ Spoon | ___ Dog |
| ___ Chair | ___ Horse | ___ Machine | ___ Goat |
| ___ Computer | ___ Elephant | ___ School | ___ Chimpanzee |

2. Create a list of adjectives that best describe your objects or animals.

<table>
<thead>
<tr>
<th>Object/Animal:</th>
<th>Adjectives:</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>

3. Now, select a stem starter below and add an object or animal with an appropriate description. (Example: I am an elephant, always putting my nose in other people's business. Example: I am a lumpy chair, comfortable in my skin.)

I am __________________________

My brother is __________________________

My sister is __________________________

My mother is __________________________

My father is __________________________

4. Finally think about the concept of change and the generalizations about it that you have studied. Create a metaphor about change that uses the characteristics of the object or animal to describe it.
LESSON 24: WIZARD OF OZ – DESCRIBING A CHARACTER

I. OVERVIEW OF THE LESSON
   • Students will interview each other to write a descriptive paragraph. Paragraphs will be read anonymously and classmates will guess the identity of the classmate being described.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To introduce the vocabulary of characterization through writing

III. INDIANA ACADEMIC STANDARDS

IV. INSTRUCTIONAL TIME NEEDED
    • 30 - 45 minutes

V. GROUPING ARRANGEMENTS
    • Students will work in pairs, independently, and then as a class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
    • Paper and Pencil

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
    1. Opening Activity: Describe each other
       • Instruct and practice interview techniques:
         o Discuss what questions a person would ask another person if they wanted to write about that person. Make a list of questions on the board or on chart paper.
           ★ Remind children to use question asking words that will elicit more than a simple "yes" or "no".
           ★ Encourage children to create questions that might dig for unusual kinds of information (without invading privacy).
           ★ Instruct students to choose five questions from the class list to ask their "subject."
         • Pair students. They are to interview each other with the end goal of writing a descriptive paragraph about the subject. Students may ask clarifying questions.
         • Instruct students to write descriptive paragraphs. They are not to name the person anywhere in the paragraph. They are not to write anything negative about the person.
• Share the paragraphs anonymously and ask classmates to guess the person who was described.

2. De-brief:
   • Which essays were the clearest descriptions?
   • What made those essays clear?
   • What words did the authors use to help you visualize the person being described?
   • What questions were most effective in eliciting important information? Why?
   • What questions were not helpful or interesting?
   • What questions would you change when you do another interview?

VIII. Homework
• Create a list of 10 questions to ask if you were interviewing the President.

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources
• None

X. Lesson Handouts or Assessments Attached
• None

XI. Content Differentiation Suggestions for Mixed Ability Classrooms
• Include all capable students in this lesson.

XII. Suggestions for Facilitating Grouping
• Opening instruction is given to the entire class; interviews are conducted in pairs, and letters are written independently. Guessing the subject of the letter is a whole class activity.
LESSON 25: WIZARD OF OZ – DESCRIBING A CHARACTER

I. OVERVIEW OF THE LESSON

• Students will segue from the descriptive writing into a discussion of character traits that define the main characters of the book. These character traits will be discussed and analyzed throughout the book. Final projects will consist of a character trait paragraph, a story map that integrated character, setting, and plot, and a literature map.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To introduce the language of characterization

III. INDIANA ACADEMIC STANDARDS

3.RL.2.3
3.RV.1, 3.RV.3.2
3.SL.2.1

IV. INSTRUCTIONAL TIME NEEDED

• 45 - 60 minutes

V. GROUPING ARRANGEMENTS

• Whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Character trait worksheets (Included)
• The Wizard of Oz by Frank Baum (included)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Note: This Lesson is based on Words, Words, Words: Teaching Vocabulary in Grades 4-12 by Janet Allen. Stenhouse Publishers. York, Maine. 1999.

1. Brainstorm words that describe character ("nice" and "good" are not allowed!) List the words on chart paper or on the board.
   • Book search: How do authors describe characters?
   • Distribute and discuss "Understanding Characters by Understanding Traits"
     o Ask students to describe the traits they identified and the evidence for citing that trait from the reading.
     o Quickly read through the list of trait words.
     o Ask the students to lightly star words they think they know.
     o Pair students to discuss starred words. What do they know about the words?
Whole class, fast-paced discussion to verify the meaning of the words students already known. Students are to highlight the words they know.

How would your description of your classmate change if you had used any of the words we just discussed?

* (Revise quickly by crossing out words and using editorial symbols)

2. Introduce the book
   - Name the characters students are to write as column titles on the worksheet: Dorothy, Scarecrow, Tin Man, and Lion.
     - What do you know about the book we are to read based on the names of the characters?
     - What do you know about the characters, setting, or plot?
     - How do they know these things?
     - Challenge students’ understanding of the book. Tell them that some say this is actually a story about an American president and the America he led into war.
   - Preview the book by looking through it. (The book can be used in hard copy or online. This is a public domain story that is included as an appendix to this unit.)
   - Begin reading the book.

VIII. Homework
   - Read to the end of Chapter 6 before the next book discussion.

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

X. Lesson Handouts or Assessments Attached
   - Handout 3:25.1 Character Trait Worksheet

XI. Content Differentiation Suggestions for Mixed Ability Classrooms
   - Introduce *The Wizard of Oz* by asking students to look through it. Ask about setting, character, and plot. Ask students to predict possible story lines.

XII. Suggestions for Facilitating Grouping
   - Introduce the book in reading groups.
Handout 3: 25.1

Name: ________________________________ Date: ______________

Understanding Characters by Understanding Traits

<table>
<thead>
<tr>
<th>Trait Words</th>
<th>Evidence to support that trait from the reading</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Be a detective: find the clues in the story.</td>
</tr>
<tr>
<td>Courageous</td>
<td></td>
</tr>
<tr>
<td>Wise</td>
<td></td>
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<tr>
<td>Cowardly</td>
<td></td>
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<td>Gentle</td>
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<tr>
<td>Aggressive</td>
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<tr>
<td>Compassionate</td>
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<td>Industrious</td>
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<td>Sympathetic</td>
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<td>Honest</td>
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<tr>
<td>Intelligent</td>
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<tr>
<td>Persevering</td>
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<td>Responsible</td>
<td></td>
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<tr>
<td>Respectful</td>
<td></td>
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<tr>
<td>Bossy</td>
<td></td>
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<tr>
<td>Dependable</td>
<td></td>
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</tbody>
</table>
LESSON 26: WIZARD OF OZ – DISCUSSION

I. OVERVIEW OF THE LESSON

- *Wizard of Oz* - Discussion: The students will analyze the story through discussion questions.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To introduce the language of characterization

III. INDIANA ACADEMIC STANDARDS

3.RL.1, 3.RL.2.1, 3.RL.2.2, 3.RL.2.3, 3.RL.3.1, 3.RL.4.3.RV.1, 3.RV.2.1, 3.RV.3.2
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED

- Part One: 60 Minutes
- Part Two: 60 Minutes
- Part 3: 45-60 Minutes
- Part 4: 30-45 Minutes

V. GROUPING ARRANGEMENTS

- Whole group and small group

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Character trait worksheets (Included)
- *The Wizard of Oz* by Frank Baum (included)
- Reading Analyzer

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Note to the Teacher: You may wish to shorten this lesson by eliminating some of the repetitive activities like retelling the story or vary it by adding new questions of interest. You will want to retain the use of the reading analyzer, the emphasis on the concept of change, and the writing and illustration activities.

During the days leading up to this discussion, character trait words are to be defined in context or by example. This can be done as simply as a simple comment or question asked at odd moments during the day.
Part 1: Discussion of Chapters 1 to 6

1. Begin by reviewing the character trait vocabulary sheet. Ask the students if they now know the meaning of any more character trait words. Briefly discuss those words and highlight them. Add instruction on one or two more words.

2. Instruct students to note events or places in the story where the character displays the characteristic listed on the character trait vocabulary sheet. Students are to continue using the character trait sheet as they read the book. They will need to note page numbers and events so that they can connect back to the text in a writing assignment.

3. Have students do a Reading Analyzer for these first few chapters of the book the night before as homework.
   - What words did you find of interest? Why?
   - What ideas were introduced in the book?
   - How did you feel about what happened in the book in these opening chapters?
   - What images did Baum use that were interesting to you? What symbols did he employ? For what purpose?
   - What aspects of Baum's writing do you most enjoy? His development of character? His story line? His settings? What else do you like?

4. Whole class discussion:
   - Chapters 1-6 introduce character, setting, and conflict.
     - Who are the characters? What does each character want?
     - What are the conflicts?
       - (Mini-lesson: Conflict can be self-to-self, self-to-others, or self-to-nature)
     - How is conflict related to character traits?
     - How is the idea of change driving the story?
   - Describe the setting where the story begins. (It is gray and desolate, with no sign of life; it is dull).
     - Dorothy is torn out of this dull setting and put into a setting that is vivid with color.
     - Why do you think the author emphasized this contrast in setting?
     - As you read, consider how the setting impacts the story.

5. Before continuing, assign the drawing of setting:
   - Students will create a map that shows the setting. (This map is like a road map.)
   - Important events are to be shown or written into the map.
   - Events must be in proper order (sequence).
   - Events shown/written on the map must be a result of a previous event, or a cause to some future event. Events must be linked together by the story.
   - Remind students to use appropriate color to show mood or tone.

6. Invite students to roughly sketch a map that shows Chapters 1-6. (This rough draft is a prerequisite for completion of the finished product.)

Part 2: Discussion of Chapters 7 to 11

1. In small groups, ask students to share map sketches to this point. (This is a way for them to
re-tell the story.) Group members are to discuss (Post questions in a visible place):
- Did every map include the most important events of the story so far?
- Did every map accurately reflect the setting?
- What symbols might be added to more completely depict the story?
  - Encourage students to begin to sketch in symbols that would be used to clarify or re-tell the story.

2. Whole class discussion:
- Review character traits; add information to character trait worksheets.
  - How do each character’s traits help the whole group?
  - Do you find any clues to prove that the Scarecrow is already wise? The Tin Man already has a heart? The Lion is already brave?
    - Justify responses: What are the clues?
    - Why would the author have these characters ask for traits they already possess?
  - What general statements are you able to make about each character based on your study of character traits and what each character wants from the Wizard?
  - What might the author be saying to us about what our wants might be?
- Why do you think Oz appeared differently to each of the four main characters?
- Continue to look at change as a driving force behind this story. (How is change moving the story forward?)

3. Reading Response/ Journal Writing Prompt:
- Think about the wants of each character. What are you able to say about each character’s wants based on what you have written on the Character Traits worksheet? What might the author be saying about things we want?

Part 3: Discussion of Chapters 12 to 17

Journal Prompt: How does confidence change a person’s view of him or herself?

1. Place students in small groups of four or five. Students will provide a written round robin re-telling of the story today.
- Every student begins with a sheet of lined paper and a pencil.
- Each student will write about the first event that started the reading for today then pass the paper to the right.
- The next reader will read the opening sentence, write the next sentence to re-tell the story, and pass the paper to the right.
- Provide a time limit to this activity. Remind the students that a re-telling or summary includes only the bare bones facts of the story. Bare bones facts include characters, setting, and plot events.
- At the end of the time, have each student read the paper they themselves originated.
  - Mini-lesson extension: Importance of topic sentence for directing the flow of the writing.
  - If desired, have students briefly compare map sketches to summaries.
2. Whole class discussion:
• Look at character traits sheets: How do the characters continue to use courage, intelligence, and compassion as they seek the Wicked Witch of the West?
• The Wizard tells the Scarecrow that he does not need any brains because he is learning something every day. "Experience is the only thing that brings knowledge, and the longer you are on earth the more experience you are sure to get," says the Wizard.
• Do you agree with the Wizard? Is experience what a person needs to become smart?
• Is confidence the same as courage? Why do you (not) think so?
• The Wizard tells us that hearts make people unhappy? Do you agree or disagree with that statement? Why?
  o Has the Tin Man's compassion made him unhappy during the course of the story?
• What is a humbug? According to the Wizard, being a humbug is when people make him "do things that everybody knows can't be done? It was easy to make the Scarecrow and the Lion and the Woodman happy, because they imagined I could do anything."
  o What do you think the author is saying about belief in others? In oneself?
• In what way did the characters change after the Wizard gave his gifts? (They gained confidence, or belief in themselves.)
• Is change an important part of the story? Why or why not?

Part 4: Discussion of Chapters 18 to 24

1. In small groups ask the students to complete an oral round robin re-telling of the story for today. As with the first Oz discussion, one student begins with a first sentence. The story is re-told one student and one sentence at a time until the stopping point is reached. Allow the students no more than 2 or 3 minutes for this re-telling. (Judge the class well: if a bit more time is needed, allow the time.)
• Whole class discussion:
  o Define the word (concept) "home".
    ✪ What is home?
    ✪ What makes up a home?
    ✪ How could Dorothy have had "home" when she was in the Land of Oz?
    ✪ The little china princess did not want to leave her home country. She tells Dorothy: "You see, here in our own country we live contentedly, and can talk and move around as we please. But whenever any of us are taken away our joints at once stiffen, and we can only stand straight and look pretty. Of course that is all that is expected of us when we are on mantel-shelves and cabinets and drawing-room tables, but our lives are much pleasanter her in our own country."
    ✪ What is the author saying about "home"?
  o What did you think when the Wizard could not keep his promise to Dorothy?
    ✪ The author writes: "Oz had not kept the promise he made to her, but he had done his best, so she forgave him."
    ✪ How do you feel when someone tries, but cannot keep a promise to you? Explain or provide an example.
How do you feel when you cannot keep a promise to another? Explain or provide an example.

Was Dorothy right to forgive the Wizard? Why or why not?
- When the author has the Scarecrow say "There are worse things in the world than being a scarecrow," what do you think he was telling his readers? (To be satisfied with your lot; to find contentment with life as it is.)

VIII. HOMEWORK
- None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
- Discuss Reading Analyzers in pairs before asking students to turn them in. Encourage students to make additions. No erasing is allowed.
- Assign Character Traits paragraph. Students are to write a paragraph telling about a self-selected character from the book. The paragraph must include:
  - What the character wanted
  - What traits the character possessed and how you as an author and reader know that the character possesses these traits
  - How the character ended up getting what he/she wanted by using traits he/she already had
- Character traits writing structure:
  - Topic sentence: name the character
  - Body: Justify your character trait descriptions by connecting back to the text; explain how the character ended up with what he/she wanted
  - Conclusion: Answer the question: How did the character display the trait he/she wanted most?
- The Wonderful Wizard of Oz by Frank L. Baum [http://www.gutenberg.org/ebooks/55](http://www.gutenberg.org/ebooks/55)

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
- Handout 3:26.1 Story Map Assignment Sheet
- Handout 3:26.2 Character Traits Writing Assignment
- Handout 3:26.3 Story Map Grading Rubric
- Handout 3:26.4 Character Traits Grading Rubric
- Handout 3:26.5 Character Trait Planning Sheet
- Handout 3:26.6 Reading Analyzer

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
- Students follow the text while a fluent reader reads aloud from The Wizard of Oz by Frank Baum. Students then discuss and define the character traits of courage, intelligence, and compassion.
• Students make a flip book to define character trait words and apply those words to themselves, characters from The Wizard of Oz, and to characters from other stories.

• Writing extension: Students determine whether or not The Wizard of Oz is a fairy tale and write a paragraph to support their conclusion.

**Alternate Lessons for The Wizard of Oz**

Objectives:

• Students will listen to The Wizard of Oz.

• Students will demonstrate understanding of characterization in The Wizard of Oz by making flip books.

• Students will apply character trait words to characters.

Materials:

• The Wizard of Oz by Frank Baum (one copy per child)

• A narration of The Wizard of Oz (if desired)

• 12 X 18 paper (2 sheets per child)

• Flip book product guide (included)

Lesson:

• Read aloud The Wizard of Oz by Frank Baum (or have students listen to the story at a listening station). Expect students to follow the text as they listen to the words.
  
  o Discuss the story as it is read aloud.
  
  o Ask students to journal about the story as they listen to it.

• In discussion groups based on one specific character (Scarecrow, Lion, Tin Man), ask students to find places in the story where the character displays courage, intelligence, and compassion. Ask the appropriate question for the group:
  
  o Does the lion already have courage? How do you know?
  
  o Does the scarecrow already have intelligence? How do you know?
  
  o Does the tin man already have compassion? How do you know?
  
  o If each character already has what he wants, why do you think the author is taking him on a journey to find that trait (courage, intelligence, and compassion)? What do you think the author is telling you by making each character search for a trait he already has?

• Instruct students to make flip books:
  
  o Jigsaw character groups into triads so that each character (Lion, Scarecrow, and Tin Man) is represented in the new groups. Have jigsawed groups work together to create individual flip books.
  
  o Guide students through the creation of a flip book:
    
    ▪ Take 2 sheets of paper (12 X 18) and fold them in half long-ways (hot dog fold)
    
    ▪ Draw a vertical line to divide the top 3 pages into thirds (6” boxes)
    
    ▪ Instruct students to cut the top 3 pages along the vertical line. Cut to the fold; do NOT cut beyond the fold. If instructions have been followed, students should have an 18” X 6” booklet divided evenly into 3 sections. To
strengthen the book, have students glue an 18” X 6” piece of tag board or construction paper to the back of the last page.

- Each section of the front page should bear the name and an illustration of the one character (Lion, Scarecrow, or Tin Man)
- Inside the front cover (pages 2 and 3), students are to name and define the character trait word (courage, intelligence, compassion) that best describes the character shown on the top page. Ask students to share, in a sentence or two, how they personally show that characteristic.
- On the next two pages (4 and 5), students are to provide at least two different examples of the character showing the trait defined on pages 2 and 3. Ask students to write page numbers from the book showing the place a teacher can find the suggested example.
- On pages 6 and 7, ask students to name other characters in other stories that display the same trait. Examples of how the characters display the trait are also expected.

- The flip book is an assessment activity for mastery of character trait vocabulary and character analysis.
- Writing Extension:
  - Discuss the definition of a fairy tale.
  - Ask students to decide whether or not The Wizard of Oz is a fairy tale based on the definition and characteristics of a fairy tale.
  - Instruct students through the hamburger model of writing to persuade a reader whether or not the genre of the story is a fairy tale.

### XII. SUGGESTIONS FOR FACILITATING GROUPING

- Teach these lessons in reading groups. Some students will be listening to the story read on tape or by another adult; other students will be discussing the story; others will be completing story mapping activities.
Name: ______________________________
Date: ______________________________

**Character Flip Book**  
**Product Guide Criteria**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directions for constructing the flip book were followed</td>
<td>____/3 points</td>
<td></td>
</tr>
</tbody>
</table>
| Top page  
• Correctly names character  
• Includes recognizable, detailed drawing  
• Includes accurate setting | ____/1 point ____/3 points ____/3 points | |
| Pages 2-3  
• Trait word spelled correctly  
• Trait word defined in student's own words  
• 1-3 personal examples of that trait accurately named | ____/1 point ____/3 points ____/3 points | |
| Pages 4-5  
• Examples are relevant to the trait word  
• 1-3 accurate examples from *The Wizard of Oz* are included  
• Page numbers where examples can be found are included  
• Explanations are written as complete sentences | ____/3 points ____/3 points ____/1 point ____/3 points | |
| Pages 6-7  
• Additional examples are relevant to the trait word  
• 1-3 examples from 1-3 other stories are included  
• Explanations are written as complete sentences | ____/3 points ____/3 points ____/3 points | |
| Go Beyond  
Illustrations for each page  
Additional examples  
Better than expected | ____/2 points ____/2 points ____/2 points | |
| Total Points | ____/36 points | |
Handout 3: 26.1

The Wizard of Oz

Story Map Assignment Sheet

Directions: You are to make a map showing Dorothy’s progress from her home in Kansas, through Oz, and back home again. Your map must include:

1. An accurate depiction of the settings of the story.

2. The most important events in the story:
   a. Important events must be drawn and labeled.
   b. Important events must be integrated with the setting. (In other words, events must show how changes in the setting drive the story forward.)

3. Your map must be visually pleasing:
   a. Colorful: Match the colors to the book and the events.
   b. Clean erasures.
   c. Neatly colored; no white spaces.
Handout 3: 26.2

The Wizard of Oz
Character Traits Writing Assignment

Directions: Using your character traits worksheet as a guide, write a paragraph about one of the four main characters from The Wizard of Oz. You must connect your ideas back to the book.

1. The topic sentence must introduce the character to your reader.

2. The body MUST:
   a. Describe the character using character trait words.
   b. Connect back to the text by using specific examples.
   c. Describe what the character most wanted.
   d. Explain how the character got what he/she wanted.

3. The closing sentence must make a conclusion about the character, bringing together ideas about the character’s traits and what the character wanted.
Handout 3: 26.3

Name: ___________________________ Date: ________________

The Wizard of Oz

Story Map Grading Rubric

<table>
<thead>
<tr>
<th></th>
<th>Fantastic Work 4 points</th>
<th>Great Work 3 points</th>
<th>Satisfactory Work 2 points</th>
<th>Unsatisfactory Work 1 point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting (X 2)</td>
<td>The map is finely detailed and accurate; better than expected</td>
<td>The map accurately reflects the varied settings of the story</td>
<td>Setting is loosely recognizable; setting may be a bit incomplete</td>
<td>Setting is not recognizable as belonging to the story; setting is missing important details</td>
</tr>
<tr>
<td>Events (X 2)</td>
<td>Well-chosen and placed events; well-written and drawn; detailed drawings; events are well integrated into the setting; better than expected</td>
<td>Appropriately selected events; accurately rendered drawings; well-written descriptions; some integration into setting</td>
<td>Selected events are mostly appropriate; drawings and writing lack necessary detail; errors may be present; minimal integration with setting</td>
<td>Chosen events may lack significance; events may be out of sequence; errors in interpretation may be present</td>
</tr>
<tr>
<td>Visual appeal (aesthetics) (X 1)</td>
<td>Carefully crafted; colorful; no white spaces; easy to read and understand</td>
<td>Neatly drawn and written; limited white spaces; easy to read and understand</td>
<td>Could be drawn a bit more carefully; could be a bit neater; more white space than is desirable; may be a bit difficult to read</td>
<td>Carelessness evident in the work; visible erasure lines; sloppy coloring and writing; sloppiness makes the work difficult to read and understand</td>
</tr>
<tr>
<td><strong>Total Points:</strong></td>
<td></td>
<td></td>
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</table>

17-20 points = A  
13-16 points = B  
10-12 points = C  
7-9 points = D
Handout 3: 26.4

Name: __________________________ Date: __________________

*The Wizard of Oz*

**Character Traits Grading Rubric**

<table>
<thead>
<tr>
<th></th>
<th>Magnificent 4 Points</th>
<th>Fine Work 3 Points</th>
<th>Getting There 2 Points</th>
<th>Not quite There Yet 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic (X 2)</strong></td>
<td></td>
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<td></td>
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<tr>
<td></td>
<td>Topic sentence hooks the reader and names the character; topic sentence also tells a little something about the character</td>
<td>Topic sentence clearly names the character; attempts to draw the reader into the text</td>
<td>Topic statement is unclear, but possibly present</td>
<td>Topic statement unclear; the reader is unable to tell if the first sentence is a topic sentence or not</td>
</tr>
<tr>
<td><strong>Body (X 3)</strong></td>
<td></td>
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<tr>
<td></td>
<td>Clearly describes and justifies character traits; examples taken from the text clearly match characteristics; clearly describes what the character wanted and connects the wants to the traits</td>
<td>Describes and loosely justifies character traits; unclear connection between traits and examples; clearly describes what the character wanted; attempts to connect wants to traits</td>
<td>Uses character trait words and attempts to justify them; minimal connection between book and writing; names what the character wanted most; this response is mostly a listed answering of teacher questions</td>
<td>Uses character trait words; minimal or no justification; text connections unclear or missing; may or may not have named what the character wanted; no attempt to connect wants with traits</td>
</tr>
<tr>
<td><strong>Closing (X 2)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clearly draws a conclusion that connects character traits, examples, and wants into a cohesive whole</td>
<td>Conclusion connects traits to wants or examples</td>
<td>Conclusion is present but unclear</td>
<td>Conclusion appears to be missing</td>
</tr>
<tr>
<td><strong>Grammar and Spelling (X 1)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nearly perfect; errors are common to a more mature writer</td>
<td>Errors are common for a third grade writer</td>
<td>Some errors made that should have been caught and corrected</td>
<td>Errors interfere with comprehension</td>
</tr>
<tr>
<td><strong>Total Points:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

32 – 27 Points = A  
26 - 19 Points = B  
18 – 9 Points = C  
10 – 6 Points = D
Handout 3: 26.5

Name: ___________________________ Date: ______________

Character Trait Writing

Planning Sheet

Topic and Describing Words:

<table>
<thead>
<tr>
<th>Trait and Support:</th>
<th>Trait and Support:</th>
<th>Trait and Support:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Conclusion with a zinger (include the word change)
Handout 3:26.6   Reading Analyzer

Name: ________________________

<table>
<thead>
<tr>
<th>Key Words</th>
<th>Feelings</th>
<th>Description/ Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>What were new words for you? What were some interesting words?</td>
<td>What feelings did you have while reading this story? What feelings did the characters have? How did you feel?</td>
<td>What kind of description was included? What did that make you think of?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ideas</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>What was the main idea? Were there other ideas? What was the author trying to say about those ideas?</td>
<td>What type of writing is this? How did the author use elements like rhyme or metaphor? How was this effective?</td>
</tr>
</tbody>
</table>

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LESSON 27: WIZARD OF OZ – PERSUASIVE WRITING

I.  OVERVIEW OF THE LESSON

- Students will begin by making a class list of themes from The Wizard of Oz. They will go on to analyze Winston Churchill’s speech delivered on May 13, 1940, using the hamburger model of writing. A persuasive paragraph built on the hamburger framework will name and justify a theme from The Wizard of Oz.

II.  STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze a persuasive speech using a hamburger writing model
- To write a persuasive piece using a hamburger model

III.  INDIANA ACADEMIC STANDARDS

3.RL.2.1, 3.RL.2.3
3.RN.1, 3.RN.2.1, 3.RN.2.2, 3.RN.3.1, 3.RN.3.2, 3.RN.4.1
3.RV.1, 3.RV.2.1, 3.RV.3.2
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV.  INSTRUCTIONAL TIME NEEDED

- Allow 60 Minutes; publication and sharing will take a bit more time

V.  GROUPING ARRANGEMENTS

- Whole class, small group, and independent work

VI.  READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Excerpt from Winston Churchill’s speech given May 13, 1940 (public domain)
- Blank copies of the Hamburger Writing Organizer (2 per student) (Included)

VII.  LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

1. As a class, identify and list some of the themes found in the book, The Wizard of Oz:
   - Home is where you are happy.
   - Be satisfied with yourself.
   - You are who you think you are.
2. Introduce the Hamburger writing model
   - Ask students to read with you excerpts from Winston Churchill’s speech, delivered on May 13, 1940.
     o This speech was delivered as an attempt to convince the British government to
accept his proposed model of government.
  o This proposed model of government was needed because Churchill felt that England
    would soon become part of World War II. The government and the people would need
    to present a united front to defeat the German enemy.
- Discuss the speech:
  o What does it mean?
  o What is the purpose of the speech?
  o What is Churchill’s point of view? How do you know?
  o What assumptions does he make about his audience? What ideas does he explore?
  o What inferences do you make from the speech about Churchill’s attitude toward
    Germany and the war?
  o If you had to vote with the British Parliament to accept Winston Churchill’s plan,
    would you have voted yes or no?
- Introduce the Hamburger Model as way to analyze a speech.
  o Explain the sections of the graphic organizer: topic, details to support the topic, and
    conclusion or call to action Complete the Hamburger Model graphic organizer
    together:
      ✺ What is the topic or purpose or position of Mr. Churchill’s speech? What does he
        want? (He wants Parliament to approve his plan for a united government that will
        help England fight the war.)
      ✺ What is the proof Mr. Churchill offers that his plan is needed? (We are already
        fighting the war in Europe as well as in the Mediterranean; we need to fight
        against a bad guy; we will not survive if we do not fight to win.
      ✺ What is Mr. Churchill’s closing? (It is a call to action; he is asking everyone to move
        forward together to meet the enemy.)
3. Distribute fresh copies of the Hamburger Persuasive Writing graphic organizer.
- Instruct students to consider the list of themes from The Wizard of Oz.
- Students are to choose one of the themes from the class list and write a persuasive essay
  organized on the Hamburger model. The purpose of the essay will be to prove or disprove
  the theme.
- Instruct students to select and write the theme they would like to address on the top
  bun. This will become the topic.
- Instruct students to go back through the text and find proof that the book does indeed
  address their chosen theme. Write this proof as three to five word phrases into the small,
  center bubbles.
- Ask students to examine their proof for strength. Is the proof something that truly
  matches the topic statement, or is something that was written down simply to fulfill the
  required directions?
- Instruct students to write their closing thoughts as a phrase or set of phrases.
4. Invite students to share their comments in small groups of students who are working on the
   same theme.
- Listeners must ask questions devised to make a reader’s thinking stronger.
- Listeners may make changes. No erasing is allowed-the changes must be written as
additions. This permits students to reflect on their changes before the writing step.

5. Proceed from the planning step to the writing:
   • The top of the hamburger bun becomes the topic sentence.
   • The filling and condiments become the body of the paragraph.
   • The bottom bun becomes the closing sentence.

6. Re-group students according to theme again. Students are to share their work with each other. Again, ask listeners to pose questions that will help their peers become stronger writers and thinkers.

7. Disband the groups. Ask the students to make changes to their writing based on small group discussion.

8. Publish the writing:
   • Students can re-write the paragraph by hand.
   • Students can type the paragraph using computers.
   • Adult volunteers can type the paragraphs verbatim.

9. Share:
   • Bring students together in small groups so that assortments of themes are represented and no themes are repeated.
   • Ask students to share their writing.
   • Listeners are to offer one compliment to each reader/writer.
   • Listeners are to ask questions to help their peers become better thinkers and writers.

10. Debrief
    • How did your writing improve or change as we went through the writing process?
    • How have you become a better writer and thinker?
    • If you were the teacher, what would you have done differently?

VIII. Homework

   • None

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

   • Hamburger Model from: The William and Mary Center for Gifted Education, Williamsburg, VA, Copyright Kendall Hunt Publishing Company.
   • The History Place. (nd.) Text of Winston Churchill’s speech from May 13, 1940. http://www.historyplace.com/speeches/index.html

X. Lesson Handouts or Assessments Attached

   • Handout 3:27.1 Self-Evaluation: Wizard of Oz Theme
   • Handout 3:27.2 Grading Rubric: Wizard of Oz Theme
   • Handout 3:27.3 Excerpt from Winston Churchill’s Speech of May 13, 1940
   • Handout 3:27.4 Hamburger Model
XI. **Content Differentiation Suggestions for Mixed Ability Classrooms**
- Use a simpler piece of persuasive writing to analyze for structure on the "Hamburger Model" graphic organizer. Above average and average students should be able to address one of the themes of the book in a written paragraph.

XII. **Suggestions for Facilitating Grouping**
- This lesson can be directed during an enrichment time or an RTI time.
Handout 3: 27.1

Self-Evaluation

Wizard of Oz Theme

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have a topic sentence that states the topic and &quot;hooks&quot; the reader.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have three arguments that prove my point.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have stayed on topic.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My closing &quot;wraps up&quot; my thinking.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My spelling and punctuation are correct to the best of my knowledge.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Something I really like about this piece of writing:

Something I would like to have help with:
**Handout 3: 27.2**

Name: ____________________________ Date: ____________________________

---

**Grading Rubric**

*Wizard of Oz Theme*

<table>
<thead>
<tr>
<th>Topic (X 2)</th>
<th>Fantastic! 4 Points</th>
<th>Great Job! 3 Points</th>
<th>You’ve Got the Idea! 2 Points</th>
<th>Not your best work 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot</strong></td>
<td>Wonderful! Opening sentence cleverly &quot;hooks&quot; the reader and invites the reader to read more; opinion is clearly stated</td>
<td>Clearly stated position; opening sentence provides a &quot;hook&quot;</td>
<td>Author’s position could be more clearly stated</td>
<td>Missing topic statement; author’s position is unclear</td>
</tr>
</tbody>
</table>

| Body (X 3)  | At least three arguments support the topic; topic is clearly integrated with the body; arguments all point back to the author’s position; every statement is clearly on the same topic | At least three arguments support the topic; every statement is clearly on the same topic; no arguments are repeated | May be missing one argument; may have repeated an argument; an attempt has been made to stay on topic | Only contains one clearly defined argument; may stray off topic; may have repetitions |

| Closing (X 2) | Fantastic closing sentence! The closing clearly ends the writing with a call to action or a clearly define opinion | Clearly ends the writing, but may have repeated the topic statement | Unclear closing statement | Missing closing statement; the writing simply ends |

| Mechanics and Spelling (X 1) | Better spelling and grammar than is expected for a third grader | Standard errors expected at the third grade level | Careless errors that should not be made in third grade | Errors interfere with understanding |

Total Points: ____________________________

---

32 -26 Points = A  
25 – 18 Points = B  
17 – 10 Points = C  
9 – 5 Points = D
Handout 3: 27.3

Excerpted from Winston’s Churchill’s Speech

Delivered on May 13, 1940

To begin the speech, Winston Churchill outlines his plans to form a unified government. This means that everyone must be in agreement with everyone else and plan to work together for the good of the country.

“...To form an administration of this scale and complexity is a serious undertaking..., but it must be remembered that we are in the preliminary stage of one of the greatest battles in history, that we are in action at many points in Norway and in Holland, that we have to be prepared in the Mediterranean, that the air battle is continuous and that many preparations have to be made here at home. ...

“We have before us an ordeal of the most grievous kind. We have before us many, many long months of struggle and of suffering. You ask What is our policy: I will say: It is to wage war, by sea, land and air, with all our might and will all the strength that God can give us: to wage war against a monstrous tyranny, never surpassed in the dark, lamentable catalogue of human crime. That is our policy. You ask, What is our aim? I can answer in one word: Victory—victory at all costs, victory in spite of all terror, victory, however long and hard the road may be; for without victory, there is no survival. Let that be realized; no survival for the British Empire; no survival for all that the British Empire has stood for, no survival for the urge and impulse of the ages, that mankind will move forward towards its goal. But I take up my task with buoyancy and hope. I feel sure that our cause will not be suffered to fail among men. At this time I feel entitled to claim the aid of all, and I say, ‘Come, then, let us go forward together with our united strength.’”

Hamburger Model for Persuasive Writing

Introduction
(Give your opinion or point of view)

Reason

Reason

Reason

Conclusion

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LESSON 28: BACKGROUND INFORMATION - THE GREAT DEPRESSION

I. OVERVIEW OF THE LESSON
• Students will engage in an observation/inference activity using Depression era photographs. After a brief discussion on the Great Depression, students will engage in a research project on the same topic.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
• To develop an understanding of the depression, using photographic artifacts

III. INDIANA ACADEMIC STANDARDS
3.RN.1, 3.RN.2.1, 3.RN.2.2, 3.RN.4.2
3.RV.1, 3.RV.2.1
3.SL.1, 3.SL.2.3, 3.SL.2.4, 3.SL.3.1, 3.SL.3.2, 3.SL.4.1
3.ML.1, 3.ML.2
3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED
• Allow at least three 60 minutes sessions

V. GROUPING ARRANGEMENTS
• Whole class discussion, independent work, and group sharing

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
• Depression era photograph collection (Included public domain materials)
• Access to research materials that reference the Great Depression era
• Access to computer based research resources
• Kidspiration (A webbing computer program for students)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
1. Select a photograph from the Depression Era Photograph collection included with this lesson. Project the photograph onto a screen.
2. Discuss the photograph:
   • What do you see? (List observations on the board, overhead, or document camera in a column.)
   • What do you think is happening? (Start a second column. List observations on the board, overhead, or document camera.)
   • What is the difference between the content of the two columns? (One column states
specifically what can be seen; the second column states what can be guessed or inferred.) Title the two columns "Observations" and "Inferences".

3. Display a second photograph. Note the year of the photograph. Ask students to make their own list of observations and inferences. 

4. Group students into trios and ask them to share their observations and inferences. 

5. Display two or three (or all) more photographs from the Depression Era Photograph collection. Tell the students that all of these photographs were taken within a span of ten years. 
   - Based on the photographs, what do they think was happening in our country at the time? 
   - Why do they think this way?

6. Introduce the Great Depression. 
   - Drought in the Great Plains: No crops to sell, no money with which to buy food 
   - Banks failed: No more money to lend; people lost their life's savings 
   - Businesses closed so there were no jobs 
   - Family income dropped: There was not as much money for people to spend 
   - Discuss: 
     o With no money, how do you think people's lives changed? 
     o How do you think the people in these pictures felt when they were photographed?

7. Research assignment: Learn a little more about the Great Depression that started in 1929 when the banks and the crops failed. 
   - The assignment: 
     o Write a diary entry about life as a child of the Depression. Write about your home, your family, and who you are. Include something about how the depression has changed your life. 
     o OR create a picture essay using public domain photographs from the Great Depression era. The photo essay must include captions. Your work must show your understanding of the Great Depression and indicate how the tough times impacted and changed the lives of others. 
   - Gather information: Use at least three different resources. One of those resources must be a book. (The resources must be cited correctly on your final product.) Be sure to look for information that will help you focus on the topic. 
   - Organize your information using a Kidspiration web. (The web will be collected along with all other work leading to the final draft.) 
   - Write your diary entry or organize your photo essay. Illustrate your diary entry. 

8. Divide students into small groups. Have students share their work within their groups. 

9. Debrief: 
   - How do the ideas of change match what you have learned about the Great Depression? 
   - Were the changes fast or slow? Explain 
   - Where the changes positive or negative? Explain 
   - Were the changes deliberate/systematic or random/happenstance? Explain 
   - What caused the changes? Nature or people? Explain
VIII. **Homework**
- None

IX. **Interdisciplinary Connections, Enrichment Possibilities, or Resources**
- [http://webtech.kennesaw.edu/jcheek3/depression.htm](http://webtech.kennesaw.edu/jcheek3/depression.htm)
- [http://library.thinkquest.org/J001569/](http://library.thinkquest.org/J001569/)

X. **Lesson Handouts or Assessments Attached**
- Handout 3:28.1 Peer Evaluation Rubric
- Handout 3:28.2 Self-Evaluation
- Handout 3:28.3 Grading Rubric

XI. **Content Differentiation Suggestions for Mixed Ability Classrooms**
- Average and above average students should be able to participate in the photographic part of the lesson. Ask these students to independently select a photograph, make a two column chart, write what they see in one column, what is inferred in the second column, and a sentence or two about the picture.
- Students might also listen to a book or article about The Great Depression. Videos are another source of information about The Great Depression.

XII. **Suggestions for Facilitating Grouping**
- This lesson can be begun in a whole class session. The research assignment should be given to the high ability cluster of students separately. If books or videos are being used to introduce The Great Depression to the rest of the students, directions might be given in small groups.
Handout 3: 28.1

Name: ____________________ Date: ________________

The Great Depression

Peer Evaluation Rubric

Name of Presenter:
__________________________________________________________________________

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>The presentation is organized with a clear beginning, middle, and end</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The presenter gave new and interesting information about the Great Depression</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The presenter clearly understood what he or she was talking about</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The presentation included the idea of change</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The presenter spoke clearly and loudly enough to be heard</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What I liked best about this presentation:

Suggestions for improvement:
Handout 3: 28.2

Name: ___________________________  Date: ________________

The Great Depression

Self Evaluation

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>I used three or more resources. At least one of those resources was a book.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I cited my resources on my final project.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I organized my information with a topic, body, and closing.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I was able to completely answer questions during my presentation.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I did my very best work.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Something I did well:

Something I could have done better:
The Great Depression

Grading Rubric

This student chose to complete a

___ Diary

___ Photo essay

<table>
<thead>
<tr>
<th>Resources (X 2)</th>
<th>Fantastic! 4 Points</th>
<th>Great Job! 3 Points</th>
<th>Good Work 2 Points</th>
<th>Could Be Better 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>More than 3 resources were used; at least one resource was a book; resources are cited properly</td>
<td>3 resources were used; at least one resource was a book; resources are cited properly</td>
<td>3 resources were used; resource citations may contain minimal errors</td>
<td>Less than 3 resources were used; citations may be missing or filled with error</td>
</tr>
<tr>
<td>Content (X 2)</td>
<td>Information is clearly linked to the topic; student shows great understanding of the topic</td>
<td>Information is linked to the topic; student shows understanding of the topic</td>
<td>Information is loosely linked to the topic; student shows some understanding of the topic</td>
<td>Information may not be linked to the topic; there is a divergence between the topic and content</td>
</tr>
<tr>
<td>Organization (X 2)</td>
<td>Information is logically organized; story or pictures are interwoven with content; initial research is included with final project</td>
<td>Information is organized; story or pictures have some weaving with content; initial research is included with the final project</td>
<td>Information is organized; story and content remain separated; initial research may be included or not</td>
<td>Information lacks organization; it may be difficult to understand or follow; initial research is missing</td>
</tr>
<tr>
<td>Quality of Work (X 1)</td>
<td>WOW! Student displays better work than expected; no mistakes</td>
<td>Student work is neat and clean; few mistakes are present</td>
<td>Student work is typical for third grade; some mistakes are evident</td>
<td>Sloppiness of work interferes with understanding.</td>
</tr>
</tbody>
</table>

Total Points:

28 - 23 Points = A  
22 - 17 Points = B  
16 - 12 Points = C  
11 - 7 Points = D
Lesson 29: Franklin Delano Roosevelt and The Wizard of Oz

I. Overview of the Lesson
- Students will hear and discuss the thinking of scholars that would claim The Wizard of Oz is an allegory.

II. Student Learning Outcome or Objective
- To explore The Wizard of Oz as an allegory for The Great Depression

III. Indiana Academic Standards
- 3.RL.2.3
- 3.RV.1, 3.RV.3.1

IV. Instructional Time Needed
- 30 - 45 minutes

V. Grouping Arrangements
- Whole class discussion

VI. Reading Selections, Websites, Materials, and Equipment Needed
- Copies of The Wizard of Oz
- Encyclopedia or other reference material about The Great Depression and Franklin Delano Roosevelt
- Vocabulary Map (1 per child)

VII. Lesson, Student Activities, Guiding Questions

Allegory: A symbolic narrative; representing one event under another form

1. Discuss the genre of The Wizard of Oz
   - Does it have a message or moral? What is the message or moral?
   - What is the genre of The Wizard of Oz? Why do you think so?

2. Background: Frank Baum wrote the Oz series as a new brand of fairy tale for children who were modern at the time. He thought it was time to move beyond the stories that belonged to Europe.

3. But, some adults like to think. Some adults think that The Wizard of Oz means much more than a simple children’s fairy tale:
   - Some say that when Dorothy was ripped out of the Kansas it was like the time when
many people lost money and jobs. During the Great Depression, people lost jobs and money in the blink of eye. One morning they went to work and had money in the bank; the next day they had nothing.

• Dorothy’s Yellow Brick Road meant hope. Dorothy was hoping to go see the Wizard so she could get back home; people who lived through the Depression kept hoping things would get better.

• Each character represented something going on in America during The Great Depression:
  o The Scarecrow represented the farmers. The farmers of the Midwest were in the middle of a terrible drought when the Depression began. Drought = no crops; no crops = nothing to sell or eat; nothing to sell or eat = hunger.
  o The Tin man represented the factory workers who had lost their jobs. One of their arguments about factory owners was that the owners were "heartless".
  o The Lion represented the businessmen who lost their jobs too.
  o Dorothy represented most Americans: she wanted to get home; many Americans wanted their jobs, their homes, and their lives to go back to the way they were before the Depression.
  o The Wizard represents President Franklin Delano Roosevelt. He is the man Americans looked to for answers and solutions. Roosevelt made changes and promised Americans that his changes would give America "a brain, a heart, and courage."

• Some laws had to do with money-giving Americans heart by giving them a reason to hope
• President Roosevelt hired lots of university people-smart people-to help him get the country through tough times. These people were the brains of America.
• The President tried to give the people courage with his words: "We have nothing to fear, but fear itself."

4. Define allegory as a piece of literature that tells a story that represents something else.
   (Begin to construct a vocabulary map for the word "allegory")
   • Do you think The Wizard of Oz could be an allegory? Why or why not?
   • Based on what you know about the Great Depression and World War II, are you able to find any other similarities between the book and what was happening at the time?
   • Compare dates:
     o What is the copyright date of the original story?
     o When was the Great Depression?
     o When was Franklin Delano Roosevelt elected as president of the United States?
   • How else can we find information that might prove or disprove what the thinking adults are saying about the book?
   • I found my information on the internet. Why would you question whether or not it is accurate? (Encourage students to comment on the number of resources - 3 confirmed sources would lend more credence to an argument than two.)
   • How does this kind of thinking extend the meaning or understanding of stories?

• How does this kind of thinking change the way we look at the book?
5. If nobody brings it up, pose the question: How is allegory like metaphor? How is it different?

VIII. HOMEWORK

- None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

- Have students complete a three-way Venn Diagram comparing personification, metaphor, and allegory.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 3:29.1 Vocabulary Map

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- For those students who are unable to understand the idea of allegory, focus on similes and metaphors with characterization. Ask students to write similes and metaphors using one of The Wizard of Oz characters as a subject. The children will then choose a simile or metaphor they particularly like to illustrate.

XII. SUGGESTIONS FOR FACILITATING GROUPING

- Students will work independently, in small groups, and as a class. This lesson might best be completed during seatwork time, enrichment time, or during RTI.
LESSON 30: DEBATING THE ISSUE: IS THE WIZARD OF OZ SIMPLY A FAIRY TALE? OR IS IT AN ALLEGORY?

I. OVERVIEW OF THE LESSON
- Students will be divided into teams to debate argument for or against naming *The Wizard of Oz* an allegory. The teacher will direct the students through the process of debate.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
- To introduce debate as formal argument

III. INDIANA ACADEMIC STANDARDS
3.RL.1, 3.RL.2.1, 3.RL.2.3, 3.RL.3.1, 3.RL.3.2
3.RV.1, 3.RV.2.5, 3.RV.3.1
3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.2.5, 3.SL.3.1, 3.SL.3.2, 3.SL.4.2

IV. INSTRUCTIONAL TIME NEEDED
- 90 - 120 minutes

V. GROUPING ARRANGEMENTS
- An even number of small groups

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
- Copies of The Wizard of Oz
- Hamburger Writing Model Graphic Organizers (1 per student)
- Access to Research materials about FDR and the Great Depression era (if the students will be engaging in research)
- Peer evaluation forms (2 per student) (Included)
- Teacher Observation Form (Included)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
Journal Prompt: "A man never tells you anything until you contradict him."

-George Bernard Shaw (Write, respond, and discuss before beginning the following lesson. Review and revise after the debate.)

1. Teach students the art of debate with the question: Is The Wizard of Oz a fairy tale or an allegory?
• Ask students to vote yes or no to the question. If the class is fairly divided, form two or four teams and tell them that they will be arguing to support their positions.
• If the class is unevenly divided, divide it into two or four fairly equal teams.
  o Assign half of the teams to argue for the case of allegory.
  o Assign the other teams to argue against the case of naming the story an allegory.
• Instruct teams to brainstorm a list of arguments that would support their position for or against naming the story an allegory. On the board or on chart paper, post the first step in debate: Brainstorm all possible arguments.
• Good debate starts with an argumentative speech stating a position. Instruct teams to construct their opening statement using the strongest arguments on their brainstormed lists. As with persuasive writing, the hamburger model is ideal for organizing the thinking.
• Once the argument has been written, students must choose a teammate capable of effectively delivering the argument. On the board or on chart paper, post the second step in debate: Write an opening argument (persuasive paragraph). Write also the third step: Deliver the opening statement.
• After delivering the opening arguments, each team will be allowed to ask the other team three questions. The purpose of the questioning is to find "holes" in the thinking of the opposing team.
  o Instruct teams to consider how the opposing team will argue its point. Teams are to then make a list of at least five questions they would ask the other team. The more questions a team has, the stronger their position will be in this phase of the debate. Questions that are addressed in the opening argument will be crossed off the list so you don't "waste" questions.
  o Remind students yet again that the questions are for the purpose of turning the argument into their favor.
  o On the board, or on chart paper, write the fourth step in debate: Write questions to make the other team think more deeply about your position
• Have students argue through the first steps of the debate: Opening arguments and questioning. (This is a good break point if time becomes an issue.)
2. Once opening arguments have been made and questions have been asked and answered, students are ready for the next phase of debate: The Rebuttal:
• Instruct students to carefully examine everything the other team has said. At this point they are to construct a rebuttal (to give convincing proof that their own arguments are true and correct).
• In a rebuttal:
  o Acknowledge, in a positive way, the position of the other team.
  o Re-state your position, offering new arguments to answer the concerns of the other team.
  o Convince the audience/other team that your argument is the correct argument - that the other side failed to prove their point.
  o Summarize your position with a strong conclusion.
  o On the board, or on chart paper, write the fifth step of debate: Rebuttal
3. After each set of two teams presents their cases, ask the audience to vote for the team that presented the most effective argument. Discuss what made the argument effective.
   - Why/how was one argument more effective than another?
   - When would debate be an appropriate form of argument?
   - When have you seen debate in use?
   - What did you enjoy about debate? What did you not like about it?

VIII. Homework
   - None

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources
   - None

X. Lesson Handouts or Assessments Attached
   - Handout 3:30.1 Peer Evaluation for Debate
   - Handout 3:30.2 Teacher Observation

XI. Content Differentiation Suggestions for Mixed Ability Classrooms
   - For those students who are unable to understand the idea of allegory, focus on similes and metaphors with characterization. Ask students to write similes and metaphors using one of The Wizard of Oz characters as a subject. The children will then choose a simile or metaphor they particularly like to illustrate.

XII. Suggestions for Facilitating Grouping
   - Students will work independently, in small groups, and as a class. This lesson might best be completed during seatwork time, enrichment time, or during RTI.
Handout 3:30.1

Peer Evaluation for Debate

Is the team speaking for or against allegory?

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Argument</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>included clear topic and</td>
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<td>three points of support;</td>
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<td>good closing</td>
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<td>Questions asked were</td>
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<tr>
<td>respectful of the other</td>
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<tr>
<td>team’s point of view and</td>
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<tr>
<td>covered new material</td>
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<td>Questions were answered</td>
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<tr>
<td>respectfully and knowledgeably</td>
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<tr>
<td>Rebuttal included a great</td>
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<tr>
<td>summary of this team’s</td>
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<tr>
<td>position with supporting</td>
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<td></td>
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<tr>
<td>arguments</td>
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</tbody>
</table>

Did you vote in favor of this team? Why or why not?

Something this team did well:

A suggestion for improvement:
### Teacher Observation

<table>
<thead>
<tr>
<th>Student's Names</th>
<th>Opening Argument</th>
<th>Questions Asked</th>
<th>Questions Answered</th>
<th>Rebuttal</th>
<th>Attitude was Respectful</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

**Grading Key:**  
Addition Sign (+) = Fantastic Work  
Check (√) = Satisfactory Work  
Negative Symbol (-) = Needs Improvement

**Opening Argument:** Well organized using the Hamburger Model; 3 Arguments were clearly stated; clearly delivered

**Questions Asked:** Questions covered new territory; questions were cleverly asked to poke holes in the opposing team’s argument

**Questions Answered:** Answers were knowledgeable and clear

**Rebuttal:** Clearly summed up the team's position with supporting arguments

**Attitude:** Respected teammates and the other team's position
LESSON 31: BIOGRAPHY: THE PEOPLE BEHIND THE STORIES

I. OVERVIEW OF THE LESSON
   • This lesson begins with a discussion of how others have changed the world. The class will then examine the life of Hans Christian Andersen through the lens of change. Students will then be assigned to read the biography of a writer or statesman who lived in the 1930s and 1940s, create a product, and prepare a presentation based on that person.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To develop an understanding of the Great Depression from studying biography and autobiography

III. INDIANA ACADEMIC STANDARDS
   3.RN.1, 3.RN.2.1, 3.RN.2.2, 3.RN.2.3, 3.RN.3.1, 3.RN.3.2
   3.RV.1, 3.RV.2.1, 3.RV.2.5, 3.RV.3.2
   3.SL.3.1, 3.SL.4.2
   3.ML.1, 3.ML.2
   3.RF.1, 3.RF.4.2, 3.RF.4.4, 3.RF.4.5, 3.RF.4.6

IV. INSTRUCTIONAL TIME NEEDED
   • 45-60 Minutes (More time will be needed if in-class time is allowed for work time)

V. GROUPING ARRANGEMENTS
   • Whole class instruction with independent work; small group collaboration should be added as needed

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Hans Christian Andersen biographies (web addresses included)
   • Access to biographies and autobiographies from the Great Depression and World War II eras
   • Student Assignment Sheet (Included)
   • Reading Analyzer (Included)
   • 2 Blank Vocabulary maps
   • Peer Evaluation Form
   • Self-evaluation forms
   • Grading Rubrics

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
Begin with a journal writing prompt: If a person wants to make a difference in the world, what character traits would that person need to possess? Why?

1. Share and discuss student responses to the journal prompt.
2. Ask students to read a biography of Hans Christian Andersen. Two online resources are listed below:
3. Discuss the readings:
4. Did Hans Christian Andersen possess the character traits you wrote of in your journals?
5. What character traits did he possess that you did not mention in your journal response?
6. What changes in literature did Hans Christian Andersen bring about during his lifetime?
7. Homework Assignment: Students are to choose a biography or autobiography of a person who lived through the Great Depression or World War II. The book must be teacher and parent approved before the student begins reading.
   - A biography is the story of someone’s life written by another person
   - An autobiography is story of a person’s own life
   - While reading, students must note:
     - What was going on in the world at the time of this person’s life? (If the person mentions the outside world)
     - How did WWII or the Great Depression impact and/or change this person’s life? (If it did)
     - What character traits did this person possess?
     - What changes did this person bring to those around him or her?
     - What changes did this person leave as a legacy to you and me?
   - After reading, students are to create a product for sharing with the class.
     - Brainstorm a class list of possible products from which to choose. The product must:
       - Briefly tell about the person. Include character traits.
       - Tell how the person was impacted by World War II or the Great Depression (if applicable)
       - Identify changes that person caused during his/her lifetime and beyond.
8. Consider allowing some class time as work time. Name a due date based on what the students are capable of doing.
9. Encourage students to take time to practice presentations. Presentations should last no more than two or three minutes.
10. Ask students to make presentations and share their products.
11. Debrief:
   - What did you learn about the people of this time?
   - What did their stories teach you about the times in which they lived?
   - What did their stories teach you about how to live?
   - What character traits did you see time and again? What conclusion can you make about character traits and making a difference in the world?
   - Who would you like to know more about?
VIII. **Homework**

- None

IX. **Interdisciplinary Connections, Enrichment Possibilities, or Resources**

- None

X. **Lesson Handouts or Assessments Attached**

- Handout 3:31.1 Biography/Autobiography Assignment Sheet
- Handout 3:31.2 Peer Evaluation for Biographical Presentations
- Handout 3:31.3 Self-evaluation for Biography/Autobiography presentation
- Handout 3:31.4 Grading Rubric: Biography/Autobiography Project and Presentation

XI. **Content Differentiation Suggestions for Mixed Ability Classrooms**

- Students are to read a WWII era biography or autobiography and create a product to share with the rest of the class. Simplify the product as needed for each child’s success. If necessary, eliminate the addition of WWII information and the link to the concept of change. These latter items can be brought into closing discussions or conferences.

XII. **Suggestions for Facilitating Grouping**

- Teach this lesson during the reading block. Group students according to interest and ability as needed.
Handout 3:31.1

Biography/Autobiography Assignment Sheet

1. Select a biography or Autobiography about a person who lived through the Great Depression or World War II.

2. Ask your parents and teacher to approve the book you have selected before you begin reading.

3. Read your book. As you read, think about the following:
   a. What is going on in the United States or the world at the time of this person's life?
   b. How did World War II and/or The Great Depression cause change or impact this person's life?
   c. What character traits did this person possess?
   d. What changes did this person bring about?
   e. What changes did this person leave as a legacy to you and me?

4. Complete a literature map to help you think more deeply about the subject of your book.

5. Create a product and a presentation to share your person with the rest of the class:
   a. The Product should include:
      i. Information about the person, including character traits
      ii. Tell how the person was impacted by The Great Depression or World War II
      iii. Identify changes that person caused in his/her life and beyond
   b. The Presentation should be:
      i. Well-rehearsed so you make very few mistakes
      ii. Clear and audible
      iii. Limited to 3 minutes
Biographical Presentations

Peer Evaluation Rubric

Name of Presenter: ____________________________________________

Topic: ______________________________________________________

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>The subject was immediately identified</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The presentation was clear and logically organized</td>
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<tr>
<td>The presenter named specific character traits</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The presenter discussed change</td>
<td></td>
<td></td>
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<tr>
<td>The presenter connected his topic to WWII or the Great Depression</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Something I learned from this presentation:

Something good about this presentation:

Something that could be improved:
Handout 3: 31.3

Name: ____________________________    Date: ________________

Biography/Autobiography presentation

Self Evaluation

1. Who did you read and learn about?

2. Name three significant things you learned about your person.

3. What product did you choose to do?

4. What did you do well?

5. What would you do differently next time?
Handout 3: 31.4

Name: ___________________________  Date: ________________

Biography/Autobiography Project and Presentation

Grading Rubric

<table>
<thead>
<tr>
<th>Topic statement and discussion</th>
<th>Fantastic! 4 Points</th>
<th>Well Done! 3 Points</th>
<th>Just Fine! 2 Points</th>
<th>Needs Improvement 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clear topic statement at the beginning; clear connections to outside influences</td>
<td>Clear topic statement</td>
<td>Topic stated at some time during the presentation</td>
<td>Unclear or missing topic statement</td>
<td></td>
</tr>
</tbody>
</table>

| Product | WOW! Went beyond expectations | Well made product; an effort was made to be creative and neat; clearly connected to the topic and presentation | Product is what was expected; minimal sloppiness or error present; product is somewhat connected to the presentation | Product is sloppily made; product may or may not be connected to the topic |

| Presentation | Speaker spoke clearly and loudly; speaker knowledgeably explained the topic and integrated it with the product | Speaker could be easily understood; speaker knew the topic fairly well; speaker integrated topic with product | Speaker could be understood with some difficulty; speaker displayed average understanding of topic; topic and product were loosely integrated | Speaker was difficult to understand; speaker had to be prompted; speaker displayed weak understanding of the topic; topic and product may or may not have been integrated |

| Connection to Change | Speaker clearly stated connections to change; connections were interwoven with presentation | Connections to change stated clearly | Connections to change loosely made | Change connection unclear or absent |

| Total Points: | | | | |

16 - 14 Points = A  13 – 11 Points = B  10 – 7 Points = C  6 – 4 Points = D
LESSON 32: CHANGE UNIT: CULMINATING ACTIVITY AND FINAL CONCEPT LESSON

I. OVERVIEW OF THE LESSON

- Students will plan a party around the idea of change. All costumes, games, and refreshments will reflect one or more change generalizations. Students will complete the lesson by filling out a matrix asking for an identification of change in the literature that was read. (See Note below)

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To examine literature and events through the conceptual lens of change

III. INDIANA ACADEMIC STANDARDS

3.SL.1, 3.SL.2.1, 3.SL.2.2, 3.SL.2.3, 3.SL.2.4, 3.SL.3.1, 3.SL.4.1

IV. INSTRUCTIONAL TIME NEEDED

- Two to three class periods of 60+ minutes

V. GROUPING ARRANGEMENTS

- Whole class and small group

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Parent help
- Party supplies (plates, napkins, cups, etc.)
- Art supplies for game creation
- Costume supplies if needed
- Assignment sheet (Included)
- Change matrices (Included)
- Change essay writing prompt
- Revision Checklist (Included)
- Grading Rubrics (Included)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Note to the teacher: This lesson may be implemented in its totality, complete with the costume party and games OR may be done as an in-class activity in small groups where students complete the matrix on works read and their reflection on the changes noted for literary
elements. The teacher then discusses the completed matrices and asks students to reflect on the generalizations about change that they have studied. What ways do these generalizations relate to their own lives today? To the life of our current society, experiencing another depression of sorts? You may want to do this orally or ask them to write a journal response to the questions posed.

a. Review Definition of Change: to make or become different
b. Review Generalizations about Change:
   • Change is everywhere.
   • Change occurs at different rates of time.
   • Change can be viewed as positive or negative.
   • Change can be systematic or random.
   • Change may be caused naturally and/or by humans.

c. Announce a costume party to celebrate change:
   • Students will dress as a book character, poem character, real person, event, or idea that represents change
   • Costume choice must embody at least two generalizations about change
   • Costume props must include a symbol for change that relates to the costume and/or the character
   • Students must prepare a short monologue/speech to address:
     o Costume and how it represents change
     o Symbol of change
     o Idea or person behind the costume and how they brought about change
   • Costume choice must review what has been learned in the unit or a new idea that is academically appropriate and linked to the concept of change. If a student is unsure about his/her ideas, that student must speak privately to the teacher.
   • Be aware of students who may not be able to afford a costume. Goodwill is a good resource for costume basics. Poster board can be cut to shape or used as a sandwich board to further explain the character. Brown paper bags also work to create costumes. If your school has a drama department, the person in charge may also be able to help a student without a costume devise a great costume.

d. Plan refreshments that match the concept and generalizations of change. Some ideas if students are stuck:
   • Chocolate chip cookies to represent the rock cycle. (Chocolate chips when melted represent igneous rock; when hardened become metamorphic rock; and when crushed become sedimentary rock)
   • Nuts (if no student is allergic) to represent the life cycle of a plant. Nuts, when planted in the soil, germinate to become sprouts, grow to become plants, are pollinated to produce seeds
   • Water-based drinks to represent the water-cycle. Water becomes steam when heat is added; it is condensed to liquid when heat is removed; it becomes a solid when more heat is removed

e. Plan or create games that match or demonstrate the concept of change and its
generalizations.
• Brainstorm game possibilities
• Break students into small groups to create the games. Games must include:
  o A focus on the theme of change
  o An application of at least two generalizations about change
  o Reference to literature or ideas that we have studied in this change unit
  o Reference to an idea outside the unit that proves the generalizations of change
f. Allow time for planning and preparation. Set a party date. Contact parents to help with the party.
g. During the party:
  • Students are to share costumes and symbols in a prepared presentation
h. After the party:
  • Ask students to complete the two change matrices and answer the essay questions.
  • Debrief:
    o What do you understand about change that is different from what you knew before we began this unit?

VIII. HOMEWORK
• None

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
• None

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• Handout 3:32.1 Party Planning Assignment Sheet
• Handout 3:32.2 Costume and Presentation Self-evaluation
• Handout 3:32.3 Change Costume and Presentation Grading Rubric
• Handout 3:32.4 Change Summary Matrix
• Handout 3:32.5 Change Generalizations Matrix
• Handout 3:32.6 Persuasive Essay Handout
• Handout 3:32.7 Hamburger Model
• Handout 3:32.8: Essay Writing Pages
• Handout 3:32.9: Revision Checklist
• Handout 3:32.10: Change Essay Grading Rubric

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Frontload instruction. In small groups, discuss things that change and ideas about change. Ask the children what they could do to show their understanding of change; ask them to share costume, prop, and project ideas within the small group. After the
students seem comfortable with the idea of representing change in a concrete way, assign the project. Eliminate or adjust the matrices as needed.

XII. **Suggestions for Facilitating Grouping**

- Students will work in small groups and in large groups. The initial phases of this lesson can be introduced in small group work time during the reading block.
Handout 3:32.1

Party Planning Assignment Sheet

1. Plan and prepare a costume for our party on ____________. The costume must:
   a. Match a person, event, or idea about change. This person, event, or idea must be one that was studied in our change unit.
   b. If you choose to use a different person, event, or idea, you must seek permission from your teacher.
   c. Include a symbol for change

2. Plan and prepare a presentation for our party on ____________. The presentation must:
   a. Explain the costume and symbol
   b. Tie the costume and symbol to the idea of change
   c. Tie the costume and symbol to at least two change generalizations

3. Help your group prepare a game about change and change generalizations for our party on ____________. The game must:
   a. Include elements of literature or people we studied in our change unit
   b. Introduce at least one new idea or element from science or history to support a change generalization
   c. Include at least two generalizations

4. List game supplies you need to bring for ________________ (name date or day in the blank spot). Remember, you are NOT to go out and buy materials. You must use “found” materials for game construction. Your group will be working on developing your game on this date.
Handout 3: 32.2

Name: ______________________

Date: ________________

Costume and Presentation

Self Evaluation

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
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<tbody>
<tr>
<td>Appropriate choice of costume: I represent a person, idea, or event</td>
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<tr>
<td>My symbol matches my characterization and represents change</td>
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<tr>
<td>I clearly explained how my choices represent two generalizations about change</td>
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<td>I created a great costume</td>
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</table>

Something I did well:

Something I will do differently next time:

Why I will do it differently next time:
Change Costume and Presentation

Grading Rubric

<table>
<thead>
<tr>
<th></th>
<th>Awesome 4 Points</th>
<th>Wonderful 3 Points</th>
<th>Good 2 Points</th>
<th>Could be Better 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matches a person, event, or idea about change (X 2)</td>
<td>Well-integrated choices; clear match to change; “Go Beyond” is clearly evident</td>
<td>Clear match to change generalizations</td>
<td>Linking the ideas to change is a stretch, but plausible</td>
<td>Minimal connection to change</td>
</tr>
<tr>
<td>Symbol for change (X 1)</td>
<td>Symbol is well integrated with words, costume, and the concept of change</td>
<td>Symbol matches costume and represents change</td>
<td>Symbol matches either costume or change concept; connections are plausible at best</td>
<td>Symbol not connected to either costume or change or both</td>
</tr>
<tr>
<td>Costume (X 1)</td>
<td>Phenomenal representation of the person, event, or idea; beyond expectations</td>
<td>Well portrayed representation of the person, event, or idea</td>
<td>Adequate representation of the person, event, or idea; craftsmanship could clearly be better</td>
<td>Inadequate representation of the person, event, or idea; minimal effort went into this work</td>
</tr>
<tr>
<td>Content of Speech (X 2)</td>
<td>Words clearly integrated all components of the project and unit; two or more generalizations included in speech</td>
<td>Some integration of content and unit attempted; two generalizations were included</td>
<td>Words, costume, and symbol explain separately; no integration of elements; one or two generalizations were included</td>
<td>No integration of elements; less than two generalizations were included</td>
</tr>
<tr>
<td>Presentation (X 2)</td>
<td>Extremely well-prepared; audible and understandable; beyond expectations</td>
<td>Well-prepared; audible most of the time; one or two errors</td>
<td>Minimal preparation evident; student needed to be prompted; multiple errors</td>
<td>Unrehearsed and unclear</td>
</tr>
</tbody>
</table>

Total Points: ____________

36 - 27 Points = A  26 – 19 Points = B  18 – 9 Points = C  8 – 6 Points = D
**Handout 3: 32.4**

Name: ___________________________  Date: ______________

**Directions:** Very briefly provide at least one example of character change, plot change, and change within your own thinking for each story, poem, or person. Then briefly tell how a change generalization fits each story, poem, or person.

<table>
<thead>
<tr>
<th></th>
<th>Examples of Character Change</th>
<th>Examples of Plot Changes</th>
<th>Examples of changes in your own thinking as a result studying this story</th>
<th>Apply text to one of the generalizations about change. Justify your response.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Wizard of Oz</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Emperor's New Clothes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Pied Piper of Hamelin”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hans Christian Andersen</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Handout 3: 32.5**

**Name:** ____________________________  **Date:** _______________________

**Directions:** Apply the generalizations about change to each of the stories, persons, or events listed below. Write a very brief description of how the person, event, or story matches the generalization.

<table>
<thead>
<tr>
<th>Change is everywhere</th>
<th>Change occurs at different rates of time</th>
<th>Change can be viewed as positive or negative</th>
<th>Change can be systematic or random</th>
<th>Change may be caused naturally and/or by humans</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Wizard of Oz</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choose a short story; write its title here:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choose a real person; write the name of the person here:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Handout 3: 32.6

Name: ____________________________ Date: ________________

**Directions:** Think about the concept of change and its generalizations. Write a paragraph or essay proving the truth and linking at least two generalizations about change. Refer back to literature and ideas we have studied in this unit. Use the hamburger model to organize your thinking and writing.
Handout 3:32.7

Name: __________________________ Date: ________________

Hamburger Model for Persuasive Writing

Introduction

(Give your opinion or point of view)

Reason

Reason

Reason

Conclusion

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Handout 3: 32.9

Name: ___________________________  Date: ________________

Revision Checklist

Directions: Review your writing. Use the following checklist to find and fix mistakes. Check off each point when you have finished reviewing and revising your work.

_____ I used the Hamburger Model to organize my writing

_____ I have a strong topic statement. It hooks my reader and clearly states the topic.

_____ I have at least three points of proof to support my topic statement.

_____ I have a strong closing statement that either restates my opinion or is a call to action.

_____ I have used correct spelling.

_____ I have checked my work for

       _____ Capitalization

       _____ Punctuation

       _____ Subject-verb agreement

       _____ Same verb tense throughout my writing
**Change Essay**

**Grading Rubric**

<table>
<thead>
<tr>
<th>Adheres to the Hamburger Writing Model (X 2)</th>
<th>Fantastic!!! 4 Points</th>
<th>Great Work! 3 Points</th>
<th>Satisfactory Work 2 Points</th>
<th>Needs Improvement 1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very well organized writing!</td>
<td></td>
<td></td>
<td>An attempt has been made to organize the writing</td>
<td>Minimal effort</td>
</tr>
</tbody>
</table>

| Topic Statement (X 2) | Clear topic statement; sentence states the topic clearly and provides a hook to draw the reader into the writing | Sentence clearly states the topic | Topic is unclear or ambiguous; the reader is able to figure out the topic | Unclear topic sentence; the reader must guess the topic |

| Body (X 3) | Three or more arguments given to support the topic; points clearly support the topic and flow from each other; additional support provided to prove subtopic points | Three arguments or points made to support the topic; points made clearly support the topic | Two or three points made to support the topic; ideas may be repetitious; points provide minimal support to the topic statement | Two or three points made in an attempt to support the topic; repetitious ideas; weak or minimal support for the topic |

| Conclusion (X 2) | Strong conclusion includes a call to action | Concluding statement wraps up the writing | Concluding sentence is unclear, but probably present | Missing or unclear closing sentence; the writing just stops |

| Grammar and Spelling (X 1) | Very few errors | Errors are those that a typical third-grade student would make | One or two errors were made that should have been caught and fixed during revision | Error rate interferes with comprehension |

| Total Points: | | | | |

40 - 34 Points = A  
33 – 26 Points = B  
25 – 16 Points = C  
15 – 8 Points = D
LESSON 33 POST ASSESSMENT

I. OVERVIEW OF THE LESSON

• In the last lesson, administer the post-assessments to establish current knowledge.
  o The grammar post assessment
  o The informational text post assessment
  o The concept post assessment
  o The writing post assessment

Note to the Teacher: This Grammar Assessment is the one used in the original field testing of the unit and contains some of the same elements as the assessment used an adjacent grade. If you plan to use this assessment with your students, you may want to check with the adjacent grade high ability teacher(s) to see if modifications to this example are needed so it will accurately reflect student learning.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To document growth and/or identify need for additional instruction.

III. INDIANA ACADEMIC STANDARDS

IV. INSTRUCTIONAL TIME NEEDED

• 90 - 120 minutes

V. GROUPING ARRANGEMENTS

• Students take these individually

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Post Assessments are included here

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

• Teacher should grade post assessments with the rubric provided and compare with pre-assessments given prior to the unit.

VIII. LESSON HANDOUTS OR ASSESSMENTS

• Handout 3:33.1 and 3:33.2 Grammar post assessment and Rubric
• Handout 3:33.3 and 3:33.4 Informational Text post assessment and Rubric
• Handout 3:33.5 and 3:33.6 Concept post assessment and Rubric
• Handout 3: 33.7 and 3:33.8 Writing post assessment and Rubric
Handout 3: 33.1 Post Assessment for Grammar Unit 3

Student Name_________________________________________ Post_____ Date Given___________

Directions to the teacher: Provide 30-45 minutes for the administration of the grammar test, both pre and post.

1. Create as many statements as you can out of the following list of words in the next 15 minutes. The list includes all types of words in the English language.

   • Make at least 3 compound and complex sentences in addition to simple ones.
   • Use at least two nouns, a verb, a prepositional phrase, and an adjective or adverb in each statement.
   • If needed, add “a, an, and the” and “s” as needed and/or change tense to make your statements meaningful.

   and   stories   seem   by   since   leave
   while   talk   chariot   through   until   clearly
   so   believe   butterfly   toward   part   of
   she   capture   grievous   from   lovely   serious
   happily   small   wait   lure   spider   quickly
   look   silly   make   create   teacher   question
   sentinel   enjoy   are   analyze   song   strangely
   astounding   funny   consider   boy   Charles   artist
   at

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
2. Correct the grammar and usage mistakes in the paragraph below.

Talent development are a difficult enterprise to undertaken. Its means spending long hour focusing an area of interest and one that you are quite good at. It also means not done other things as there was only much time in the day. Since others are playing outside, you may be practicing on your flute. While other are going to a movie, you may be writing a story. While others are socialize at the mall, you are doing science experiments. Such dedication but commitment to your talent should also require continue work into years in increasingly more challenging tasks, including competition, team or ensemble participation, and work on more difficult problems in your area. Only consistently learning and practice has improve your skills and make her the best person they can be in your area of talent. Are you ready to develop your potential now that you know your ability and interest will only take you so far?
3. Identify the parts of speech and how they are used for all underlined words in the following paragraph.

We **always** wanted to be writers. Even as **small** children, we would **walk** around the dining room table reciting poetry and telling the stories we had written down **earlier** in the day. My brother was the most **talented** and could think up the most interesting **characters** and places. My **sister** was the artist in the family who could **illustrate** her stories very well. I was the one who worried about words, their **meaning**, and their order in my writing. I always wanted my stories to be **perfect** so that readers could see the **visual** images I was describing. I learned to use my own experiences as a child in my books, changing names, places, and actual events but keeping the contexts quite real. I believe all great novelists and poets rework their experience in this way. **Dear** reader, I always was a writer from the **age** of five, even though I did not **know** it.

*Adapted from the life of Charlotte Bronte, author of* Jane Eyre
Handout 3: 33.2 Rubric for Grammar Assessment (pre and post) Unit 3

<table>
<thead>
<tr>
<th>Dimension</th>
<th>4 = exemplary</th>
<th>3 = good</th>
<th>2 = limited</th>
<th>1 = poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction of meaningful sentences</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>according to criteria</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Usage corrections</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Word sort by part of speech</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Answers:

Prompt #1 (sample answers)
The teacher analyzed and the spider waited. (compound)
While the sentinel talked, she created a song. (complex)
Quickly she captured the small silly spider. (simple)
Enjoy the song. (imperative)
Consider the question, Charles. (imperative)
The small by seemed so funny, (simple)
**Prompt #2**

line 1 is to undertake It
line 2 hours on and one
line 3 doing
line 4 is (was) insert “so” When (Since)
line 5 are (may be) others
line 6 are (may be) socializing
line 7 and (but)
line 8 continued over the...
line 9 none
line 10 none
line 11 consistent delete “hers”
line 12 improves makes you you
line 13 none
line 14 none

**Prompt #3**

always—adverb
small—adjective
walk—verb
earlier—adverb
talented—adjective
characters—noun
sister—noun
illustrate—verb
meaning—noun
perfect—adjective
visual—adjective
in—preposition
dear—adjective
age—noun know—verb
Frogs

There are many types of frogs. Some kinds of frogs are endangered. Frogs lay eggs in water, like ponds or streams. Many frogs live in or near water. Toads, tree frogs and some other frogs spend almost all of their lives on land. Adult frogs eat insects and are eaten by other, larger animals. They are a part of the cycle of life of the ecosystem.

One kind of frog that is endangered is the red-legged frog. This frog lives in California. It has a reddish coloring on the underside of the legs and belly. Its back and head are red, brown, or gray. The back and top of the legs have small black spots and large dark blotches. The frog is 2-5 inches long. It is the largest frog in the western United States. These red-legged frogs can live 10 years. They like deep ponds, pools and streams. Tall grasses, cattails and shrubs provide shade from the sun. These frogs do not like it to get too hot. The tall grass also helps hide the frogs from birds, raccoons, or snakes that may want to eat them.

One problem happens when new homes or buildings are built on the land that grew the tall grass. Then the frogs that lived there lose their home. This has happened so often that many frogs have died. These frogs are becoming endangered. Other types of frogs are also becoming endangered. There is a nationwide effort to count frogs. This information could help find the causes for changes in frog populations.

Adapted from:

Questions:

5. Write a one or two sentence summary of the reading.

________________________________________________________

________________________________________________________

________________________________________________________

________________________________________________________

________________________________________________________
6. After reading the selection, state and explain an important idea.

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

7. In your own words, explain what is meant by "They are a part of the cycle of life of the ecosystem."

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

8. What does the passage tell us about change? Support your response with details from the reading.

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________
Handout 3: 33.4 Informational Text Assessment Scoring Rubric

Student Name___________________________________________ Post____ Date Given__________

<table>
<thead>
<tr>
<th>Points</th>
<th>Question</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesis</td>
<td>Very effectively interprets selection in a concise way.</td>
<td>Effectively summarizes selection in a fairly concise way.</td>
<td>Somewhat effective summary but is not concise.</td>
<td>Gives a response that is not summative of the passage.</td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inference</td>
<td>Idea drawn is highly appropriate and well described.</td>
<td>Idea drawn is appropriate and fairly well described.</td>
<td>Idea drawn is not among the most important or the idea is not well explained.</td>
<td>Idea drawn from passage is not important and the idea is not well explained.</td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td>Very effective analysis of selected quote.</td>
<td>Effective analysis of selected quote with salient details from reading.</td>
<td>Analysis is not well supported with details from the reading.</td>
<td>Analysis is vague; lacks support from reading.</td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conceptual Understanding</td>
<td>Statement about concept is very insightful and well supported from selection.</td>
<td>Statement about concept is insightful and supported from the selection.</td>
<td>Analysis is not well supported with details from the reading.</td>
<td>Analysis is vague; lacks support from reading.</td>
<td>Provides no response or response is inappropriate to the task demand.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Score
Handout 3:33.5 Post Assessment for Concept of Change

Student Name___________________________________________________Pre_____ Post_____ Date Given______

Notes to the teacher: Please allow students 20 minutes to complete the post assessment for the concept of change.

Students:

1. Give as many examples as you can of things that change. (Spend no more than 5 minutes on this question.)

2. Draw a diagram or picture of an example of change, showing before and after the change. Label the key elements in your picture and provide as many details as you can.

<table>
<thead>
<tr>
<th>Before</th>
<th>After</th>
</tr>
</thead>
</table>

3. Identify three ways that a character could change in a story or novel.
4. What are three things you can say about all change?

All change _____________________________.

All change _____________________________.

All change _____________________________.

All change _____________________________.
Handout 3: 33.5 Assessment for Change Concept: Grading Rubric

**Student Name___________________________________________________ Pre_____ Post_____ Date Given______**

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>3 - 4</th>
<th>1 - 2</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Examples of the Concept</strong></td>
<td>At least 8 appropriate examples are given.</td>
<td>At least 5 appropriate examples are given.</td>
<td>At least 1 appropriate examples are given.</td>
<td>No examples are given.</td>
</tr>
<tr>
<td><strong>Drawing of Before-After</strong></td>
<td>The drawing contains at least four changed elements depicting a before-after situation.</td>
<td>The drawing contains 2-3 changed elements depicting a before-after situation.</td>
<td>The drawing contains only one picture element that shows a before-after relationship.</td>
<td>The drawing contains no elements.</td>
</tr>
<tr>
<td><strong>Types of Change</strong></td>
<td>Four different types of changes are identified.</td>
<td>Two or three different types of changes are identified.</td>
<td>One type of change is identified.</td>
<td>No type of change is identified.</td>
</tr>
<tr>
<td><strong>Generalizations</strong></td>
<td>Reflects three appropriate generalizations about change.</td>
<td>Reflects two appropriate generalizations about change.</td>
<td>Reflects one statement about change.</td>
<td>No statements or generalizations about change are provided.</td>
</tr>
<tr>
<td><strong>Total Points</strong></td>
<td></td>
<td></td>
<td></td>
<td>____/20</td>
</tr>
</tbody>
</table>
Handout 3 :33.7 Writing Post Assessment

Name_____________________________________________________________Date________________

Teacher Directions: May allow up to 30 minutes for responses.

Write a paragraph to answer the following question:

**Do you think students should be allowed to bring video games to school?**

Be sure to include a topic sentence. Give at least three reasons that explain what you think. Write a conclusion.

Plan your writing here (write on the next page):
Do you think students should be allowed to bring video games to school?
Handout 3.1.8 Elementary Writing Rubric for Indiana High Ability Curriculum Units

Name___________________________________________________________________________________________

Name or Date of Assignment_______________________________________________________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exceeds Expectations 4 Points</th>
<th>Meets Expectations 3 Points</th>
<th>Some Evidence 2 Points</th>
<th>Little or No Evidence 1 or 0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Statement/Opinion (x1)</td>
<td>I wrote a very clear statement about my opinion or topic of my writing with some supporting reasons.</td>
<td>I wrote a very clear statement about my opinion or topic.</td>
<td>I gave a short sentence but no detail.</td>
<td>I did not give an opening statement about my opinion or topic.</td>
</tr>
<tr>
<td>Reasons (x2)</td>
<td>I wrote 4 or more good reasons.</td>
<td>I wrote 3 good reasons.</td>
<td>I wrote 1 or 2 reasons.</td>
<td>I did not give reasons.</td>
</tr>
<tr>
<td>Elaboration (x2)</td>
<td>My reasons were explained very well.</td>
<td>Some of my reasons were explained.</td>
<td>I explained at least one reason.</td>
<td>I did not explain my reasons.</td>
</tr>
<tr>
<td>Conclusion (x1)</td>
<td>I wrote a strong conclusion that restated my position or my summary.</td>
<td>I just restated my first opinion or topic.</td>
<td>My conclusion did not match my first statement.</td>
<td>I did not give a conclusion.</td>
</tr>
<tr>
<td>Grammar and Mechanics (weighting to be determined by the teacher)</td>
<td>I used correct grammar, spelling, and mechanics of English</td>
<td>I made 1 or 2 misspellings or other errors.</td>
<td>I made 2 - 4 misspellings or errors.</td>
<td>I made 5 or more errors.</td>
</tr>
</tbody>
</table>
APPENDIX A: MYTHS AND LEGENDS FROM THE PUBLIC DOMAIN

This section contains copies of myths and legends from the Public Domain that are used in this unit.

Myths and Legends from the Public Domain

Norse myths from Project Gutenberg

THE BUILDING OF THE WALL

Always there had been war between the Giants and the Gods—between the Giants who would have destroyed the world and the race of men, and the Gods who would have protected the race of men and would have made the world more beautiful.

There are many stories to be told about the Gods, but the first one that should be told to you is the one about the building of their City.

The Gods had made their way up to the top of a high mountain and there they decided to build a great City for themselves that the Giants could never overthrow. The City they would call "Asgard," which means the Place of the Gods. They would build it on a beautiful plain that was on the top of that high mountain. And they wanted to raise round their City the highest and strongest wall that had ever been built.
Now one day when they were beginning to build their halls and their palaces a strange being came to them. Odin, the Father of the Gods, went and spoke to him. "What dost thou want on the Mountain of the Gods?" he asked the Stranger.

"I know what is in the mind of the Gods," the Stranger said. "They would build a City here. I cannot build palaces, but I can build great walls that can never be overthrown. Let me build the wall round your City."

"How long will it take you to build a wall that will go round our City?" said the Father of the Gods.

"A year, O Odin," said the Stranger.

Now Odin knew that if a great wall could be built around it the Gods would not have to spend all their time defending their City, Asgard, from the Giants, and he knew that if Asgard were protected, he himself could go amongst men and teach them and help them. He thought that no payment the Stranger could ask would be too much for the building of that wall.

That day the Stranger came to the Council of the Gods, and he swore that in a year he would have the great wall built. Then Odin made oath that the Gods would give him what he asked in payment if the wall was finished to the last stone in a year from that day.

The Stranger went away and came back on the morrow. It was the first day of Summer when he started work. He brought no one to help him except a great horse.

Now the Gods thought that this horse would do no more than drag blocks of stone for the building of the wall. But the horse did more than this. He set the stones in their places and mortared them together. And day and night and by light and dark the horse worked, and soon a great wall was rising round the palaces that the Gods themselves were building.

"What reward will the Stranger ask for the work he is doing for us?" the Gods asked one another.

Odin went to the Stranger. "We marvel at the work you and your horse are doing for us," he said. "No one can doubt that the great wall of Asgard will be built up by the first day of Summer. What reward do you claim? We would have it ready for you."

The Stranger turned from the work he was doing, leaving the great horse to pile up the blocks of stone. "O Father of the Gods," he said, "O Odin, the reward I shall ask for my work is the Sun and the Moon, and Freya, who watches over the flowers and grasses, for my wife."

Now when Odin heard this he was terribly angered, for the price the Stranger asked for his work was beyond all prices. He went amongst the other Gods who were then building their shining palaces within the great wall and he told them what reward the Stranger had asked. The Gods said, "Without the Sun and the Moon the world will wither away." And the Goddesses said, "Without Freya all will be gloom in Asgard."
They would have let the wall remain unbuilt rather than let the Stranger have the reward he claimed for building it. But one who was in the company of the Gods spoke. He was Loki, a being who only half belonged to the Gods; his father was the Wind Giant. "Let the Stranger build the wall round Asgard," Loki said, "and I will find a way to make him give up the hard bargain he has made with the Gods. Go to him and tell him that the wall must be finished by the first day of Summer, and that if it is not finished to the last stone on that day the price he asks will not be given to him."

The Gods went to the Stranger and they told him that if the last stone was not laid on the wall on the first day of the Summer not Sol or Mani, the Sun and the Moon, nor Freya would be given him. And now they knew that the Stranger was one of the Giants.

The Giant and his great horse piled up the wall more quickly than before. At night, while the Giant slept, the horse worked on and on, hauling up stones and laying them on the wall with his great forefeet. And day by day the wall around Asgard grew higher and higher.

But the Gods had no joy in seeing that great wall rising higher and higher around their palaces. The Giant and his horse would finish the work by the first day of Summer, and then he would take the Sun and the Moon, Sol and Mani, and Freya away with him.

But Loki was not disturbed. He kept telling the Gods that he would find a way to prevent him from finishing his work, and thus he would make the Giant forfeit the terrible price he had led Odin to promise him.

It was three days to Summer time. All the wall was finished except the gateway. Over the gateway a stone was still to be placed. And the Giant, before he went to sleep, bade his horse haul up a great block of stone so that they might put it above the gateway in the morning, and so finish the work two full days before Summer.

It happened to be a beautiful moonlit night. Svadilfare, the Giant's great horse, was hauling the largest stone he ever hauled when he saw a little mare come galloping toward him. The great horse had never seen so pretty a little mare and he looked at her with surprise.

"Svadilfare, slave," said the little mare to him and went frisking past.

Svadilfare put down the stone he was hauling and called to the little mare. She came back to him. "Why do you call me 'Svadilfare, slave'?" said the great horse.

"Because you have to work night and day for your master," said the little mare. "He keeps you working, working, working, and never lets you enjoy yourself. You dare not leave that stone down and come and play with me."
"Who told you I dare not do it?" said Svadilfare.
"I know you daren't do it," said the little mare, and she kicked up her heels and ran across the moonlit meadow.

Now the truth is that Svadilfare was tired of working day and night. When he saw the little mare go galloping off he became suddenly discontented. He left the stone he was hauling on the ground. He looked round and he saw the little mare looking back at him. He galloped after her.

He did not catch up on the little mare. She went on swiftly before him. On she went over the moonlit meadow, turning and looking back now and again at the great Svadilfare, who came heavily after her. Down the mountainside the mare went, and Svadilfare, who now rejoiced in his liberty and in the freshness of the wind and in the smell of the flowers, still followed her. With the morning's light they came near a cave and the little mare went into it. They went through the cave. Then Svadilfare caught up on the little mare and the two went wandering together, the little mare telling Svadilfare stories of the Dwarfs and the Elves.

They came to a grove and they stayed together in it, the little mare playing so nicely with him that the great horse forgot all about time passing. And while they were in the grove the Giant was going up and down, searching for his great horse.

He had come to the wall in the morning, expecting to put the stone over the gateway and so finish his work. But the stone that was to be lifted up was not near him. He called for Svadilfare, but his great horse did not come. He went to search for him, and he searched all down the mountainside and he searched as far across the earth as the realm of the Giants. But he did not find Svadilfare.

The Gods saw the first day of Summer come and the gateway of the wall stand unfinished. They said to each other that if it were not finished by the evening they need not give Sol and Mani to the Giant, nor the maiden Freya to be his wife. The hours of the summer day went past and the Giant did not raise the stone over the gateway. In the evening he came before them.

"Your work is not finished," Odin said. "You forced us to a hard bargain and now we need not keep it with you. You shall not be given Sol and Mani nor the maiden Freya."

"Only the wall I have built is so strong I would tear it down," said the Giant. He tried to throw down one of the palaces, but the Gods laid hands on him and thrust him outside the wall he had built. "Go, and trouble Asgard no more," Odin commanded.

Then Loki returned to Asgard. He told the Gods how he had transformed himself into a little mare and had led away Svadilfare, the Giant's great horse. And the Gods sat in their golden palaces behind the great wall and rejoiced that their City was now secure, and that no enemy could ever enter it or overthrow it. But Odin, the Father of the Gods, as he sat upon his throne was sad in his heart, sad that the Gods had got their wall built by a trick; that oaths had been broken, and that a blow had been struck in injustice in Asgard.
IDUNA AND HER APPLES:

HOW LOKI PUT THE GODS IN DANGER

In Asgard there was a garden, and in that garden there grew a tree, and on that tree there grew shining apples. Thou knowst, O well-loved one, that every day that passes makes us older and brings us to that day when we will be bent and feeble, gray-headed and weak-eyed. But those shining apples that grew in Asgard—they who ate of them every day grew never a day older, for the eating of the apples kept old age away.

Iduna, the Goddess, tended the tree on which the shining apples grew. None would grow on the tree unless she was there to tend it. No one but Iduna might pluck the shining apples. Each morning she plucked them and left them in her basket and every day the Gods and Goddesses came to her garden that they might eat the shining apples and so stay for ever young.

Iduna never went from her garden. All day and every day she stayed in the garden or in her golden house beside it, and all day and every day she listened to Bragi, her husband, tell a story that never
had an end. Ah, but a time came when Iduna and her apples were lost to Asgard, and the Gods and Goddesses felt old age approach them. How all that happened shall be told thee, O well beloved.

Odin, the Father of the Gods, often went into the land of men to watch over their doings. Once he took Loki with him, Loki, the doer of good and the doer of evil. For a long time they went traveling through the world of men. At last they came near Jötunheim, the realm of the Giants.

It was a bleak and empty region. There were no growing things there, not even trees with berries. There were no birds, there were no animals. As Odin, the Father of the Gods, and Loki, the doer of good and the doer of evil, went through this region hunger came upon them. But in all the land around they saw nothing that they could eat.

Loki, running here and running there, came at last upon a herd of wild cattle. Creeping up on them, he caught hold of a young bull and killed him. Then he cut up the flesh into strips of meat. He lighted a fire and put the meat on spits to roast. While the meat was being cooked, Odin, the Father of the Gods, a little way off, sat thinking on the things he had seen in the world of men.

Loki made himself busy putting more and more logs on the fire. At last he called to Odin, and the Father of the Gods came and sat down near the fire to eat the meal.

But when the meat was taken off the cooking-spits and when Odin went to cut it, he found that it was still raw. He smiled at Loki for thinking the meat was cooked, and Loki, troubled that he had made a mistake, put the meat back, and put more logs upon the fire. Again Loki took the meat off the cooking-spits and called Odin to the meal.

Odin, when he took the meat that Loki brought him, found that it was as raw as if it had never been put upon the fire. "Is this a trick of yours, Loki?" he said.

Loki was so angry at the meat being uncooked that Odin saw he was playing no tricks. In his hunger he raged at the meat and he raged at the fire. Again he put the meat on the cooking-spits and put more logs on the fire. Every hour he would take up the meat, sure that it was now cooked, and every time he took it off Odin would find that the meat was as raw as the first time they took it off the fire.

Now Odin knew that the meat must be under some enchantment by the Giants. He stood up and went on his way, hungry but strong. Loki, however, would not leave the meat that he had put back on the fire. He would make it be cooked, he declared, and he would not leave that place hungry.

The dawn came and he took up the meat again. As he was lifting it off the fire he heard a whirr of wings above his head. Looking up, he saw a mighty eagle, the largest eagle that ever appeared in the sky. The eagle circled round and round and came above Loki’s head. "Canst thou not cook thy food?" the eagle screamed to him.

"I cannot cook it," said Loki.
"I will cook it for thee, if thou wilt give me a share," screamed the eagle.

"Come, then, and cook it for me," said Loki.

The eagle circled round until he was above the fire. Then flapping his great wings over it, he made the fire blaze and blaze. A heat that Loki had never felt before came from the burning logs. In a minute he drew the meat from the spits and found it was well cooked.

"My share, my share, give me my share," the eagle screamed at him. He flew down, and seizing on a large piece of meat instantly devoured it. He seized on another piece. Piece after piece he devoured until it looked as if Loki would be left with no meat for his meal.

As the eagle seized on the last piece Loki became angry indeed. Taking up the spit on which the meat had been cooked, he struck at the eagle. There was a clang as if he had struck some metal. The wood of the spit did not come away. It stuck to the breast of the eagle. But Loki did not let go his hold on the spit. Suddenly the eagle rose up in the air. Loki, who held to the spit that was fastened to the eagle's breast, was drawn up with him.

Before he knew what had happened Loki was miles and miles up in the air and the eagle was flying with him toward Jötunheim, the Realm of the Giants. And the eagle was screaming out, "Loki, friend Loki, I have thee at last. It was thou who didst cheat my brother of his reward for building the wall round Asgard. But, Loki, I have thee at last. Know now that Thiassi the Giant has captured thee, O Loki, most cunning of the dwellers in Asgard."

Thus the eagle screamed as he went flying with Loki toward Jötunheim, the Realm of the Giants. They passed over the river that divides Jötunheim from Midgard, the World of Men. And now Loki saw a terrible place beneath him, a land of ice and rock. Great mountains were there: they were lighted by neither sun nor moon, but by columns of fire thrown up now and again through cracks in the earth or out of the peaks of the mountains.

Over a great iceberg the eagle hovered. Suddenly he shook the spit from his breast and Loki fell down on the ice. The eagle screamed out to him, "Thou art in my power at last, O thou most cunning of all the Dwellers in Asgard." The eagle left Loki there and flew within a crack in the mountain.

Miserable indeed was Loki upon that iceberg. The cold was deadly. He could not die there, for he was one of the Dwellers in Asgard and death might not come to him that way. He might not die, but he felt bound to that iceberg with chains of cold.

After a day his captor came to him, not as an eagle this time, but in his own form, Thiassi the Giant.
"Wouldst thou leave thine iceberg, Loki," he said, "and return to thy pleasant place in Asgard? Thou dost delight in Asgard, although only by one-half dost thou belong to the Gods. Thy father, Loki, was the Wind Giant."

"O that I might leave this iceberg," Loki said, with the tears freezing on his face.

"Thou mayst leave it when thou showest thyself ready to pay thy ransom to me," said Thiassi. "Thou wilt have to get me the shining apples that Iduna keeps in her basket."

"I cannot get Iduna's apples for thee, Thiassi," said Loki.

"Then stay upon the iceberg," said Thiassi the Giant. He went away and left Loki there with the terrible winds buffeting him as with blows of a hammer.

When Thiassi came again and spoke to him about his ransom, Loki said, "There is no way of getting the shining apples from Iduna."

"There must be some way, O cunning Loki," said the Giant.

"Iduna, although she guards well the shining apples, is simple-minded," said Loki. "It may be that I shall be able to get her to go outside the wall of Asgard. If she goes she will bring her shining apples with her, for she never lets them go out of her hand except when she gives them to the Gods and Goddesses to eat."

"Make it so that she will go beyond the wall of Asgard," said the Giant. "If she goes outside of the wall I shall get the apples from her. Swear by the World-Tree that thou wilt lure Iduna beyond the wall of Asgard. Swear it, Loki, and I shall let thee go."

"I swear it by Ygdrassil, the World-Tree, that I will lure Iduna beyond the wall of Asgard if thou wilt take me off this iceberg," said Loki.

Then Thiassi changed himself into a mighty eagle, and taking Loki in his talons, he flew with him over the stream that divides Jötunheim, the Realm of the Giants, from Midgard, the World of Men. He left Loki on the ground of Midgard, and Loki then went on his way to Asgard.

Now Odin had already returned and he had told the Dwellers in Asgard of Loki's attempt to cook the enchanted meat. All laughed to think that Loki had been left hungry for all his cunning. Then when he came into Asgard looking so famished, they thought it was because Loki had had nothing to eat. They laughed at him more and more. But they brought him into the Feast Hall and they gave him the best of food with wine out of Odin's wine cup. When the feast was over the Dwellers in Asgard went to Iduna's garden as was their wont.
There sat Iduna in the golden house that opened on her garden. Had she been in the world of men, every one who saw her would have remembered their own innocence, seeing one who was so fair and good. She had eyes blue as the blue sky, and she smiled as if she were remembering lovely things she had seen or heard. The basket of shining apples was beside her.

To each God and Goddess Iduna gave a shining apple. Each one ate the apple given, rejoicing to think that they would never become a day older. Then Odin, the Father of the Gods, said the runes that were always said in praise of Iduna, and the Dwellers in Asgard went out of Iduna’s garden, each one going to his or her own shining house.

All went except Loki, the doer of good and the doer of evil. Loki sat in the garden, watching fair and simple Iduna. After a while she spoke to him and said, "Why dost thou still stay here, wise Loki?"

"To look well on thine apples," Loki said. "I am wondering if the apples I saw yesterday are really as shining as the apples that are in thy basket."

"There are no apples in the world as shining as mine," said Iduna.

"The apples I saw were more shining," said Loki. "Aye, and they smelled better, Iduna."

Iduna was troubled at what Loki, whom she deemed so wise, told her. Her eyes filled with tears that there might be more shining apples in the world than hers. "O Loki," she said, "it cannot be. No apples are more shining, and none smell so sweet, as the apples I pluck off the tree in my garden."

"Go, then, and see," said Loki. "Just outside Asgard is the tree that has the apples I saw. Thou, Iduna, dost never leave thy garden, and so thou dost not know what grows in the world. Go outside of Asgard and see."

"I will go, Loki," said Iduna, the fair and simple.

Iduna went outside the wall of Asgard. She went to the place Loki had told her that the apples grew in. But as she looked this way and that way, Iduna heard a whirr of wings above her. Looking up, she saw a mighty eagle, the largest eagle that had ever appeared in the sky.

She drew back toward the gate of Asgard. Then the great eagle swooped down; Iduna felt herself lifted up, and then she was being carried away from Asgard, away, away; away over Midgard where men lived, away toward the rocks and snows of Jötunheim. Across the river that flows between the World of Men and the Realm of the Giants Iduna was borne. Then the eagle flew into a cleft in a mountain and Iduna was left in a cavernous hall lighted up by columns of fire that burst up from the earth.

The eagle loosened his grip on Iduna and she sank down on the ground of the cavern. The wings and the feathers fell from him and she saw her captor as a terrible Giant.
"Oh, why have you carried me off from Asgard and brought me to this place?" Iduna cried.

"That I might eat your shining apples, Iduna," said Thiassi the Giant.

"That will never be, for I will not give them to you," said Iduna.

"Give me the apples to eat, and I shall carry you back to Asgard."

"No, no, that cannot be. I have been trusted with the shining apples that I might give them to the Gods only."

"Then I shall take the apples from you," said Thiassi the Giant.

He took the basket out of her hands and opened it. But when he touched the apples they shriveled under his hands. He left them in the basket and he set the basket down, for he knew now that the apples would be no good to him unless Iduna gave them to him with her own hands.

"You must stay with me here until you give me the shining apples," he said to her.

Then was poor Iduna frightened: she was frightened of the strange cave and frightened of the fire that kept bursting up out of the earth and she was frightened of the terrible Giant. But above all she was frightened to think of the evil that would fall upon the Dwellers in Asgard if she were not there to give them the shining apples to eat.

The Giant came to her again. But still Iduna would not give him the shining apples. And there in the cave she stayed, the Giant troubling her every day. And she grew more and more fearful as she saw in her dreams the Dwellers in Asgard go to her garden—go there, and not being given the shining apples, feel and see a change coming over themselves and over each other.

It was as Iduna saw it in her dreams. Every day the Dwellers in Asgard went to her garden—Odin and Thor, Hödur and Baldur, Tyr and Heimdall, Vidar and Vali, with Frigga, Freya, Nanna, and Sif. There was no one to pluck the apples of their tree. And a change began to come over the Gods and Goddesses.

They no longer walked lightly; their shoulders became bent; their eyes no longer were as bright as dewdrops. And when they looked upon one another they saw the change. Age was coming upon the Dwellers in Asgard.

They knew that the time would come when Frigga would be gray and old; when Sif’s golden hair would fade; when Odin would no longer have his clear wisdom, and when Thor would not have strength enough to raise and fling his thunderbolts. And the Dwellers in Asgard were saddened by this knowledge, and it seemed to them that all brightness had gone from their shining City.
Where was Iduna whose apples would give back youth and strength and beauty to the Dwellers in Asgard? The Gods had searched for her through the World of Men. No trace of her did they find. But now Odin, searching through his wisdom, saw a means to get knowledge of where Iduna was hidden.

He summoned his two ravens, Hugin and Munin, his two ravens that flew through the earth and through the Realm of the Giants and that knew all things that were past and all things that were to come. He summoned Hugin and Munin and they came, and one sat on his right shoulder and one sat on his left shoulder and they told him deep secrets: they told him of Thiassi and of his desire for the shining apples that the Dwellers in Asgard ate, and of Loki’s deception of Iduna, the fair and simple.

What Odin learnt from his ravens was told in the Council of the Gods. Then Thor the Strong went to Loki and laid hands upon him. When Loki found himself in the grip of the strong God, he said, "What wouldst thou with me, O Thor?"

"I would hurl thee into a chasm in the ground and strike thee with my thunder," said the strong God. "It was thou who didst bring it about that Iduna went from Asgard."

"O Thor," said Loki, "do not crush me with thy thunder. Let me stay in Asgard. I will strive to win Iduna back."

"The judgment of the Gods," said Thor, "is that thou, the cunning one, shouldst go to Jötunheim, and by thy craft win Iduna back from the Giants. Go or else I shall hurl thee into a chasm and crush thee with my thunder."

"I will go," said Loki.

From Frigga, the wife of Odin, Loki borrowed the dress of falcon feathers that she owned. He clad himself in it, and flew to Jötunheim in the form of a falcon.

He searched through Jötunheim until he found Thiassi’s daughter, Skadi. He flew before Skadi and he let the Giant maid catch him and hold him as a pet. One day the Giant maid carried him into the cave where Iduna, the fair and simple, was held.

When Loki saw Iduna there he knew that part of his quest was ended. Now he had to get Iduna out of Jötunheim and away to Asgard. He stayed no more with the Giant maid, but flew up into the high rocks of the cave. Skadi wept for the flight of her pet, but she ceased to search and to call and went away from the cave.

Then Loki, the doer of good and the doer of evil, flew to where Iduna was sitting and spoke to her. Iduna, when she knew that one of the Dwellers in Asgard was near, wept with joy.
Loki told her what she was to do. By the power of a spell that was given him he was able to change her into the form of a sparrow. But before she did this she took the shining apples out of her basket and flung them into places where the Giant would never find them.

Skadi, coming back to the cave, saw the falcon fly out with the sparrow beside him. She cried out to her father and the Giant knew that the falcon was Loki and the sparrow was Iduna. He changed himself into the form of a mighty eagle. By this time sparrow and falcon were out of sight, but Thiassi, knowing that he could make better flight than they, flew toward Asgard.

Soon he saw them. They flew with all the power they had, but the great wings of the eagle brought him nearer and nearer to them. The Dwellers in Asgard, standing on the wall, saw the falcon and the sparrow with the great eagle pursuing them. They knew who they were—Loki and Iduna with Thiassi in pursuit.

As they watched the eagle winging nearer and nearer, the Dwellers in Asgard were fearful that the falcon and the sparrow would be caught upon and that Iduna would be taken again by Thiassi. They lighted great fires upon the wall, knowing that Loki would find a way through the fires, bringing Iduna with him, but that Thiassi would not find a way.

The falcon and the sparrow flew toward the fires. Loki went between the flames and brought Iduna with him. And Thiassi, coming up to the fires and finding no way through, beat his wings against the flames. He fell down from the wall and the death that came to him afterwards was laid to Loki.

Thus Iduna was brought back to Asgard. Once again she sat in the golden house that opened to her garden, once again she plucked the shining apples off the tree she tended, and once again she gave them to the Dwellers in Asgard. And the Dwellers in Asgard walked lightly again, and brightness came into their eyes and into their cheeks; age no more approached them; youth came back; light and joy were again in Asgard.
The following Greek myth comes from http://www.gutenberg.org/files/22693/22693-°©-h/22693-°©-h.htm

**KING MIDAS OF THE GOLDEN TOUCH**

In the plays of Shakespeare we have three distinct divisions—three separate volumes. One deals with Tragedy, another with Comedy, a third with History; and a mistake made by the young in their aspect of life is that they do the same thing, and keep tragedy and comedy severely apart, relegating them to separate volumes that, so they think, have nothing to do with each other. But those who have passed many milestones on the road know that "History" is the only right label for the Book of Life’s many parts, and that the actors in the great play are in truth tragic comedians.

This is the story of Midas, one of the chief tragic comedians of mythology.

Once upon a time the kingdom of Phrygia lacked a king, and in much perplexity, the people sought help from an oracle. The answer was very definite:

"The first man who enters your city riding in a car shall be your king."

That day there came slowly jogging into the city in their heavy, wooden-wheeled wain, the peasant Gordias and his wife and son, whose destination was the marketplace, and whose business was to sell the produce of their little farm and vineyard—fowls, a goat or two, and a couple of skinsful of strong, purple-red wine. An eager crowd awaited their entry, and a loud shout of welcome greeted them. And their eyes grew round and their mouths fell open in amaze when they were hailed as King and Queen and Prince of Phrygia.

The gods had indeed bestowed upon Gordias, the low-born peasant, a surprising gift, but he showed his gratitude by dedicating his wagon to the deity of the oracle and tying it up in its place with the wiliest knot that his simple wisdom knew, pulled as tight as his brawny arms and strong rough hands could pull. Nor could anyone untie the famous Gordian knot, and therefore become, as the oracle promised, lord of all Asia, until centuries had passed, and Alexander the Great came to Phrygia and sliced through the knot with his all-conquering sword.

In time Midas, the son of Gordias, came to inherit the throne and crown of Phrygia. Like many another not born and bred to the purple, his honours sat heavily upon him. From the day that his father’s wain had entered the city amidst the acclamations of the people, he had learned the value of power, and therefore, from his boyhood onward, power, always more power, was what he coveted. Also his peasant father had taught him that gold could buy power, and so Midas ever longed for more gold, that could buy him a place in the world that no descendant of a long race of kings should be able to contest. And from Olympus the gods looked down and smiled, and vowed that Midas should have the chance of realising his heart’s desire.
Therefore one day when he and his court were sitting in the solemn state that Midas required, there rode into their midst, tipsily swaying on the back of a gentle full-fed old grey ass, ivy-crowned, jovial and foolish, the satyr Silenus, guardian of the young god Bacchus.

With all the deference due to the friend of a god Midas treated this disreputable old pedagogue, and for ten days and nights on end he feasted him royally. On the eleventh day Bacchus came in search of his preceptor, and in deep gratitude bade Midas demand of him what he would, because he had done Silenus honour when to dishonour him lay in his power.

Not even for a moment did Midas ponder.

“"I would have gold,” he said hastily—“much gold. I would have that touch by which all common and valueless things become golden treasures.”

And Bacchus, knowing that here spoke the son of peasants who many times had gone empty to bed after a day of toilful striving on the rocky uplands of Phrygia, looked a little sadly in the eager face of Midas, and answered: “Be it as thou wilt. Thine shall be the golden touch.”

Then Bacchus and Silenus went away, a rout of singing revellers at their heels, and Midas quickly put to proof the words of Bacchus.

An olive tree grew near where he stood, and from it he picked a little twig decked with leaves of softest grey, and lo, it grew heavy as he held it, and glittered like a piece of his crown. He stooped to touch the green turf on which some fragrant violets grew, and turf grew into cloth of gold, and violets lost their fragrance and became hard, solid, golden things. He touched an apple whose cheek grew rosy in the sun, and at once it became like the golden fruit in the Garden of the Hesperides. The stone pillars of his palace as he brushed past them on entering, blazed like a sunset sky. The gods had not deceived him. Midas had the Golden Touch. Joyously he strode into the palace and commanded a feast to be prepared—a feast worthy of an occasion so magnificent.

But when Midas, with the healthy appetite of the peasant-born, would have eaten largely of the savoury food that his cooks prepared, he found that his teeth only touched roast kid to turn it into a slab of gold, that garlic lost its flavour and became gritty as he chewed, that rice turned into golden grains, and curdled milk became a dower fit for a princess, entirely unnegotiable for the digestion of man. Baffled and miserable, Midas seized his cup of wine, but the red wine had become one with the golden vessel that held it; nor could he quench his thirst, for even the limpid water from the fountain was melted gold when it touched his dry lips. Only for a very few days was Midas able to bear the affliction of his wealth. There was nothing now for him to live for. He could buy the whole earth if he pleased, but even children shrank in terror from his touch, and hungry and thirsty and sick at heart he wearily dragged along his weighty robes of gold. Gold was power, he knew well, yet of what worth was gold while he starved? Gold could not buy him life and health and happiness.
In despair, at length he cried to the god who had given him the gift that he hated. “Save me, O Bacchus!” he said. “A witless one am I, and the folly of my desire has been my undoing. Take away from me the accursed Golden Touch, and faithfully and well shall I serve thee forever.”

Then Bacchus, very pitiful for him, told Midas to go to Sardis, the chief city of his worshippers, and to trace to its source the river upon which it was built. And in that pool, when he found it, he was to plunge his head, and so he would, for evermore, be freed from the Golden Touch.

It was a long journey that Midas then took, and a weary and a starving man was he when at length he reached the spring where the river Pactolus had its source. He crawled forward, and timidly plunged in his head and shoulders. Almost he expected to feel the harsh grit of golden water, but instead there was the joy he had known as a peasant boy when he laved his face and drank at a cool spring when his day’s toil was ended. And when he raised his face from the pool, he knew that his hateful power had passed from him, but under the water he saw grains of gold glittering in the sand, and from that time forth the river Pactolus was noted for its gold.

One lesson the peasant king had learnt by paying in suffering for a mistake, but there was yet more suffering in store for the tragic comedian.

He had now no wish for golden riches, nor even for power. He wished to lead the simple life and to listen to the pipings of Pan along with the goat-herds on the mountains or the wild creatures in the woods. Thus it befell that he was present one day at a contest between Pan and Apollo himself. It was a day of merry-making for nymphs and fauns and dryads, and all those who lived in the lonely solitudes of Phrygia came to listen to the music of the god who ruled them. For as Pan sat in the shade of a forest one night and piped on his reeds until the very shadows danced, and the water of the stream by which he sat leapt high over the mossy stones it passed, and laughed aloud in its glee, the god had so gloried in his own power that he cried:

“Who speaks of Apollo and his lyre? Some of the gods may be well pleased with his music, and mayhap a bloodless man or two. But my music strikes to the heart of the earth itself. It stirs with rapture the very sap of the trees, and awakes to life and joy the innermost soul of all things mortal.”

Apollo heard his boast, and heard it angrily.

“Oh, thou whose soul is the soul of the untilled ground!” he said, “wouldst thou place thy music, that is like the wind in the reeds, beside my music, which is as the music of the spheres?”

And Pan, splashing with his goat’s feet amongst the water-lilies of the stream on the bank of which he sat, laughed loudly and cried:

“Yea, would I, Apollo! Willingly would I play thee a match—thou on thy golden lyre—I on my reeds from the river.”
Thus did it come to pass that Apollo and Pan matched against each other their music, and King Midas was one of the judges.

First of all Pan took his fragile reeds, and as he played, the leaves on the trees shivered, and the sleeping lilies raised their heads, and the birds ceased their song to listen and then flew straight to their mates. And all the beauty of the world grew more beautiful, and all its terror grew yet more grim, and still Pan piped on, and laughed to see the nymphs and the fauns first dance in joyousness and then tremble in fear, and the buds to blossom, and the stags to bellow in their lordship of the hills. When he ceased, it was as though a tensely-drawn string had broken, and all the earth lay breathless and mute. And Pan turned proudly to the golden-haired god who had listened as he had spoken through the hearts of reeds to the hearts of men.

“Canst, then, make music like unto my music, Apollo?” he said.

Then Apollo, his purple robes barely hiding the perfection of his limbs, a wreath of laurel crowning his yellow curls, looked down at Pan from his godlike height and smiled in silence. For a moment his hand silently played over the golden strings of his lyre, and then his finger-tips gently touched them. And every creature there who had a soul, felt that that soul had wings, and the wings sped them straight to Olympus. Far away from all earth-bound creatures they flew, and dwelt in magnificent serenity amongst the Immortals. No longer was there strife, or any dispece. No more was there fierce warring between the actual and the unknown. The green fields and thick woods had faded into nothingness, and their creatures, and the fair nymphs and dryads, and the wild fauns and centaurs longed and fought no more, and man had ceased to desire the impossible. Throbbing nature and passionately desiring life faded into dust before the melody that Apollo called forth, and when his strings had ceased to quiver and only the faintly remembered echo of his music remained, it was as though the earth had passed away and all things had become new.

For the space of many seconds all was silence.

Then, in low voice, Apollo asked:

“Ye who listen—who is the victor?”

And earth and sea and sky, and all the creatures of earth and sky, and of the deep, replied as one:

“The victory is thine, Divine Apollo.”

Yet was there one dissentient voice.

Midas, sorely puzzled, utterly un-understanding, was relieved when the music of Apollo ceased. “If only Pan would play again,” he murmured to himself. “I wish to live, and Pan’s music gives me life. I love the woolly vine-buds and the fragrant pine-leaves, and the scent of the violets in the spring. The smell of the fresh-ploughed earth is dear to me, the breath of the kine that have grazed in the meadows of wild parsley and of asphodel. I want to drink red wine and to eat and love and fight and
work and be joyous and sad, fierce and strong, and very weary, and to sleep the dead sleep of men who live only as weak mortals do.”

Therefore he raised his voice, and called very loud: “Pan’s music is sweeter and truer and greater than the music of Apollo. Pan is the victor, and I, King Midas, give him the victor’s crown!”

With scorn ineffable the sun-god turned upon Midas, his peasant’s face transfigured by his proud decision. For a little he gazed at him in silence, and his look might have turned a sunbeam to an icicle.

Then he spoke:

“The ears of an ass have heard my music,” he said. “Henceforth shall Midas have ass’s ears.”

And when Midas, in terror, clapped his hands to his crisp black hair, he found growing far beyond it, the long, pointed ears of an ass. Perhaps what hurt him most, as he fled away, was the shout of merriment that came from Pan. And fauns and nymphs and satyrs echoed that shout most joyously.

Willingly would he have hidden in the woods, but there he found no hiding-place. The trees and shrubs and flowering things seemed to shake in cruel mockery. Back to his court he went and sent for the court hairdresser, that he might bribe him to devise a covering for these long, peaked, hairy symbols of his folly. Gladly the hairdresser accepted many and many oboli, many and many golden gifts, and all Phrygia wondered, while it copied, the strange headdress of the king.

But although much gold had bought his silence, the court barber was unquiet of heart. All day and all through the night he was tormented by his weighty secret. And then, at length, silence was to him a torture too great to be borne; he sought a lonely place, there dug a deep hole, and, kneeling by it, softly whispered to the damp earth: “King Midas has ass’s ears.”

Greatly relieved, he hastened home, and was well content until, on the spot where his secret lay buried, rushes grew up. And when the winds blew through them, the rushes whispered for all those who passed by to hear: “King Midas has ass’s ears! King Midas has ass’s ears!” Those who listen very carefully to what the green rushes in marshy places whisper as the wind passes through them, may hear the same thing to this day. And those who hear the whisper of the rushes may, perhaps, give a pitying thought to Midas—the tragic comedian of mythology.
The following Native American myths come from

http://www.gutenberg.org/files/22420/22420-00-h/22420-00-h.htm

THE STORY OF THE FIRST BUTTERFLIES.

The Great Spirit thought, "By and by I will make men, but first I will make a home for them. It shall be very bright and beautiful. There shall be mountains and prairies and forests, and about it all shall be the blue waters of the sea."

As the Great Spirit had thought, so he did. He gave the earth a soft cloak of green. He made the prairies beautiful with flowers. The forests were bright with birds of many colors, and the sea was the home of wonderful sea-creatures. "My children will love the prairies, the forests, and the seas," he thought, "but the mountains look dark and cold. They are very dear to me, but how shall I make my children go to them and so learn to love them?"

Long the Great Spirit thought about the mountains. At last, he made many little shining stones. Some were red, some blue, some green, some yellow, and some were shining with all the lovely colors of the beautiful rainbow. "All my children will love what is beautiful," he thought, "and if I hide the bright stones in the seams of the rocks of the mountains, men will come to find them, and they will learn to love my mountains."

When the stones were made and the Great Spirit looked upon their beauty, he said, "I will not hide you all away in the seams of the rocks. Some of you shall be out in the sunshine, so that the little children who cannot go to the mountains shall see your colors." Then the southwind came by, and as he went, he sang softly of forests flecked with light and shadow, of birds and their nests in the leafy trees. He sang of long summer days and the music of waters beating upon the shore. He sang of the moonlight and the starlight. All the wonders of the night, all the beauty of the morning, were in his song.

"Dear southwind," said the Great Spirit "here are some beautiful things for you to bear away with, you to your summer home. You will love them, and all the little children will love them." At these words of the Great Spirit, all the stones before him stirred with life and lifted themselves on many-colored wings. They fluttered away in the sunshine, and the southwind sang to them as they went.
So it was that the first butterflies came from a beautiful thought of the Great Spirit, and in their wings were all the colors of the shining stones that he did not wish to hide away.
THE STORY OF THE FIRST WOODPECKER.

In the days of long ago the Great Spirit came down from the sky and talked with men. Once as he went up and down the earth, he came to the wigwam of a woman. He went into the wigwam and sat down by the fire, but he looked like an old man, and the woman did not know who he was.

"I have fasted for many days," said the Great Spirit to the woman. "Will you give me some food?" The woman made a very little cake and put it on the fire. "You can have this cake," she said, "if you will wait for it to bake." "I will wait," he said.

When the cake was baked, the woman stood and looked at it. She thought, "It is very large. I thought it was small. I will not give him so large a cake as that." So she put it away and made a small one. "If you will wait, I will give you this when it is baked," she said, and the Great Spirit said, "I will wait." When that cake was baked, it was larger than the first one. "It is so large that I will keep it for a feast," she thought. So she said to her guest, "I will not give you this cake, but if you will wait, I will make you another one." "I will wait," said the Great Spirit again.

Then the woman made another cake. It was still smaller than the others had been at first, but when she went to the fire for it, she found it the largest of all. She did not know that the Great Spirit's magic had made each cake larger, and she thought, "This is a marvel, but I will not give away the largest cake of all." So she said to her guest, "I have no food for you. Go to the forest and look there for your food. You can find it in the bark of the trees, if you will." The Great Spirit was angry when he heard the words of the woman. He rose up from where he sat and threw back his cloak. "A woman must be good and gentle," he said, "and you are cruel. You shall no longer be a woman and live in a wigwam. You shall go out into the forest and hunt for your food in the bark of trees."

The Great Spirit stamped his foot on the earth, and the woman grew smaller and smaller. Wings started from her body and feathers grew upon her. With a loud cry she rose from the earth and flew away to the forest.

And to this day all woodpeckers live in the forest and hunt for their food in the bark of trees.


**WHY THE RAVEN’S FEATHERS ARE BLACK.**

Long, long ago the raven’s feathers were white as snow. He was a beautiful bird, but the other birds did not like him because he was a thief. When they saw him coming, they would hide away the things that they cared for most, but in some marvelous way he always found them and took them to his nest in the pine-tree.

One morning the raven heard a little bird singing merrily in a thicket. The leaves of the trees were dark green, and the little bird’s yellow feathers looked like sunshine among them.

"I will have that bird," said the raven, and he seized the trembling little thing.

The yellow bird fluttered and cried, "Help, help! Will no one come and help me!"

The other birds happened to be far away, and not one heard her cries. "The raven will kill me," she called. "Help, help!"

Now hidden in the bark of a tree was a wood-worm.

"I am only a wood-worm," he said to himself, "and I cannot fly like a bird, but the yellow bird has been good to me, and I will do what I can to help her."

When the sun set, the raven went to sleep. Then the wood-worm made his way softly up the pine-tree to the raven’s nest, and bound his feet together with grass and pieces of birch-bark.

"Fly away," whispered the wood-worm softly to the little yellow bird, "and come to see me by and by. I must teach the raven not to be cruel to the other birds."

The little yellow bird flew away, and the wood-worm brought twigs, and moss, and birch-bark, and grass, and put them around the tree. Then he set them all on fire. Up the great pine-tree went the flames, leaping from bough to bough.

"Fire! fire!" cried the raven. "Come and help me! My nest is on fire!"

The other birds were not sorry to see him flutter. "He is a thief," said they. "Let him be in the fire."

By and by the fire burned the grass and the pieces of birch-bark that fastened his feet together, and the raven flew away. He was not burned, but he could no longer be proud of his shining white feathers, for the smoke had made every one of them as black as night.
HOW FIRE WAS BROUGHT TO THE INDIANS.

PART I. SEIZING THE FIREBRAND.

Oh, it was so cold! The wind blew the leaves about on the ground. The frost spirit hid on the north side of every tree, and stung every animal of the forest that came near. Then the snow fell till the ground was white. Through the snowflakes one could see the sun, but the sun looked cold, for it was not a clear, bright yellow. It was almost as white as the moon.

The Indians drew their cloaks more and more closely around them, for they had no fire.

"How shall we get fire?" they asked, but no one answered.

All the fire on earth was in the wigwam of two old women who did not like the Indians.

"They shall not have it," said the old women, and they watched night and day so that no one could get a firebrand.

At last a young Indian said to the others, "No man can get fire. Let us ask the animals to help us."

"What beast or what bird can get fire when the two old women are watching it?" the others cried.

"The bear might get it."

"No, he cannot run swiftly."

"The deer can run."

"His antlers would not go through the door of the wigwam."

"The raven can go through the door."

"It was smoke that made the raven's feathers black, and now he always keeps away from the fire."

"The serpent has not been in the smoke."

"No, but he is not our friend, and he will not do anything for us."

"Then I will ask the wolf," said the young man. "He can run, he has no antlers, and he has not been in the smoke."

So the young man went to the wolf and called, "Friend wolf, if you will get us a firebrand, I will give you some food every day."

"I will get it," said the wolf. "Go to the home of the old women and hide behind a tree; and when you hear me cough three times, give a loud war-cry."
Close by the village of the Indians was a pond. In the pond was a frog, and near the pond lived a squirrel, a bat, a bear, and a deer. The wolf cried, "Frog, hide in the rushes across the pond. Squirrel, go to the bushes beside the path that runs from the pond to the wigwam of the two old women. Bat, go into the shadow and sleep if you like, but do not close both eyes. Bear, do not stir from behind this great rock till you are told. Deer, keep still as a mountain till something happens."

The wolf then went to the wigwam of the two old women. He coughed at the door, and at last they said, "Wolf, you may come in to the fire."

The wolf went into the wigwam. He coughed three times, and the Indian gave a war-cry. The two old women ran out quickly into the forest to see what had happened, and the wolf ran away with a firebrand from the fire.
PART II. THE FIREBRAND IN THE FOREST.

When the two women saw that the wolf had the firebrand, they were very angry, and straightway they ran after him.

"Catch it and run!" cried the wolf, and he threw it to the deer. The deer caught it and ran.

"Catch it and run!" cried the deer, and he threw it to the bear. The bear caught it and ran.

"Catch it and fly!" cried the bear, and he threw it to the bat. The bat caught it and flew.

"Catch it and run!" cried the bat, and he threw it to the squirrel. The squirrel caught it and ran.

"Oh, serpent," called the two old women, "you are no friend to the Indians. Help us. Get the firebrand away from the squirrel."

As the squirrel ran swiftly over the ground, the serpent sprang up and tried to seize the firebrand. He did not get it, but the smoke went into the squirrel's nostrils and made him cough. He would not let go of the firebrand, but ran and ran till he could throw it to the frog.

When the frog was running away with it, then the squirrel for the first time thought of himself, and he found that his beautiful bushy tail was no longer straight, for the fire had curled it up over his back.

"Do not be sorry," called the young Indian across the pond. "Whenever an Indian boy sees a squirrel with his tail curled up over his back, he will throw him a nut."

PART III. THE FIREBRAND IN THE POND.

All this time the firebrand was burning, and the frog was going to the pond as fast as he could. The old women were running after him, and when he came to the water, one of them caught him by the tail.

"I have caught him!" she called.

"Do not let him go!" cried the other.

"No, I will not," said the first; but she did let him go, for the little frog tore himself away and dived into the water. His tail was still in the woman's hand, but the firebrand was safe, and he made his way swiftly across the pond.
"Here it is," said the frog.

"Where?" asked the young Indian. Then the frog coughed, and out of his mouth came the firebrand. It was small, for it had been burning all this time, but it set fire to the leaves and twigs, and soon the Indians were warm again. They sang and they danced about the flames.

At first the frog was sad, because he was sorry to lose his tail; but before long he was as merry as the people who were dancing, for the young Indian said, "Little frog, you have been a good friend to us, and as long as we live on the earth, we will never throw a stone at a frog that has no tail."
Myths-addresses and stories. Here is one story from up North, and one from a bit further down and eastward. These both do not dishonor the author by telling them as they are in public domain.

THE LEGEND OF RAVEN

This is an ancient story told on Puget Sound and includes how Raven helped to bring the Sun, Moon, Stars, Fresh Water, and Fire to the world.

Long ago, near the beginning of the world, Gray Eagle was the guardian of the sun and moon and stars, of fresh water, and of fire. Gray Eagle hated people so much that he kept these things hidden. People lived in darkness, without fire and without fresh water.

Gray Eagle had a beautiful daughter, and Raven fell in love with her. At that time Raven was a handsome young man. He changed himself into a snowwhite bird, and as a snow-white bird he pleased Gray Eagles daughter. She invited him to her fathers longhouse.

When Raven saw the sun and the moon and the stars and fresh water hanging on the sides of Eagles lodge, he knew what he should do. He watched for his chance to seize them when no one was looking. He stole all of them, and a brand of fire also, and flew out of the longhouse through the smoke hole.

As soon as Raven got outside he hung the sun up in the sky. It made so much light that he was able to fly far out to an island in the middle of the ocean. When the sun set, he fastened the moon up in the sky and hung the stars around in different places. By this new light he kept on flying, carrying with him the fresh water and the brand of fire he had stolen.

He flew back over the land. When he had reached the right place, he dropped all the water he had stolen. It fell to the ground and there became the source of all the fresh-water streams and lakes in the world.

Then Raven flew on, holding the brand of fire in his bill. The smoke from the fire blew back over his white feathers and made them black. When his bill began to burn, he had to drop the firebrand. It struck rocks and went into the rocks. That is why, if you strike two stone together, fire will drop out.

Ravens feathers never became white again after they were blackened by the smoke from the firebrand. That is why Raven is now a black bird.
Raven Steals The Sun, Stars And Moon

In the beginning there was no moon or stars at night. Raven was the most powerful being. He made all of the animals, fish, trees, and men. He had made all living creatures. But they were all living in darkness because he had not made the sun either.

One day. Raven learned that there was a chief living on the banks of the Nass River who had a very wonderful daughter who possessed the sun, the moon, and the stars in carved cedar boxes. The chief guarded her and the treasure well.

Raven knew that he must trick the villagers to steal their treasure, so he decided to turn himself into a grandchild of the great chief. Raven flew up on a tall tree over their house and turned himself into a hemlock needle. Then, as the needle, he fell into the daughter’s drinking cup and when she filled it with water, she drank the needle. Inside the chief’s daughter, Raven became a baby and the young woman bore a son who was dearly loved by the chief and was given whatever he asked for.

The stars and moon were each in a beautifully carved cedar box which sat on the wood floor of the house. The grandchild, who was actually Raven, wanted to play with them and wouldn’t stop crying until the grandfather gave them to him. As soon as he had them Raven threw them up through the smoke hole. Instantly, they scattered across the sky. Although the grandfather was unhappy, he loved his grandson too much to punish him for what he had done.

Now that he had tossed the stars and moon out of the smoke hole, the little grandson began crying for the box containing the sunlight. He cried and cried and would not stop. He was actually making himself sick because he was crying so much. Finally, the grandfather gave him the box.

Raven played with the box for a long time. Suddenly, he turned himself back into a bird and flew up through the smoke hole with the box.

Once he was far away from the village on the Nass River he heard people speaking in the darkness and approached them.

"Who are you and would you like to have light?” he asked them. They said that he was a liar and that no one could give light. To show them that he was telling the truth, Raven opened the ornately carved box and let sunlight into the world. The people were so frightened by it that they fled to every corner of the world. This is why there is Raven’s people everywhere.

Now there are stars, the moon and daylight, and it is no longer dark all of the time.

http://forums.mymotherlode.com/showthread.php?t=3059
 SOURCES

www.sacred-texts.com/nam/index.htm

This is a source of Native American myths

http://mesosyn.com/myth.html

This is a source of public domain art related to mythology. It also has links to information about myths and mythology


A collection of Greek myths purported to be public domain. Archaic language, but readable


A collection of Greek myths purported to be in the public domain

http://www.manybooks.net/titles/various15201520215202-8.html#

More myths purported to be in the public domain
APPENDIX B: OLD JOHNNY APPLESEED AND TWO TALES

- This section contains the text of the following stories:
  - "Old Johnny Appleseed"
  - "Billy Beg and his Bull"
  - "Hans and the Four Big Giants"
OLD JOHNNY APPLESEED

THE RAGGED OLD HERO

A TRUE STORY

Many years ago on the sparsely settled prairies of America there lived an old man who was known by the queer name of "Johnny Appleseed." His wife had died long ago and his children had grown up and scattered to the corners of the earth. He had not even a home that he could call his own, but wandered about from place to place, with only few friends and little or no money. His face was wrinkled, his hair was thin and gray, and his shoulders stooped. His clothes were old and ragged and his hat was old and shabby. Yet inside of him was a heart that was brave and true, and he felt that even he, old and poor as he was, could be of use in the world, because he loved his fellow-men, and love always finds something to do.

As he trudged along the lonely road from town to town, or made for himself a path through the unbroken forest, he often thought of the good God, and of how all men were children of the One Father. Sometimes he would burst out singing the words of a song which he had learned when he was a young man.

"Millions loving, I embrace you,

All the world this kiss I send!

Brothers, o'er yon starry tent

Dwells a God whose love is true!"

These words, by the way, are a part of a great poem you may some day read. And they once so stirred the heart of a great musician that he set them to the finest music the world has ever heard. And now the great thought of a loving God and the great music of a loving man comforted the lonely traveller.

The old man wandered about from village to village, which in those days were scattered far apart, with miles and miles of prairie land stretching between them, and sometimes woodland and rivers, too, separated one village from the next. At night he usually earned his crust of bread and lodgings by mending the teakettle or wash-boiler of some farmer's wife, or by soldering on the handle of her
tin cup or the knob to her tea-pot, as he always carried in one of his coat pockets a small charcoal stove and a bit of solder. He always carried under his arm or over his shoulder a green baize bag, and when the mending was done he would oftentimes draw out of this green bag an old violin and begin to play, and the farmer, as well as his wife and the children, would gather around him and listen to his strange music.

Sometimes it was gay and sometimes it was sad, but, always sweet. Sometimes he sang words that he himself had written, and sometimes the songs which had been written by the great masters. But mending broken tinware and playing an old violin were not the only things he did to help the world along. As he wandered from place to place he often noticed how rich the soil was, and he would say to himself, "Some day this will be a great country with thousands of people living on this land, and though I shall never see them, they may never read my verses or hear my name, still I can help them, and add some things to their lives.

So whenever a farmer's wife gave him an apple to eat he carefully saved every seed that lay hidden in the heart of the apple, and next day as he trudged along he would stoop down every now and then and plant a few of the seeds and then carefully cover them with the rich black soil of the prairie. Then he would look up reverently to the sky and say, "I can but plant the seed, dear Lord, and Thy clouds may water them, but Thou alone can give the increase. Thou only can cause this tiny seed to grow into a tree whose fruit shall feed my fellow men." Then the God-like love that would fill his heart at such a thought would cause his face to look young again and his eyes to shine as an angel's eyes must shine, and oftentimes he would sing in clear rich tones—

"Millions loving, I embrace you,
All the world this kiss I send!
Brothers, o'er yon starry tent
Dwells a God whose love is true!"

And he knew that God dwelt in his heart as well as in the blue sky above.

When the cold winters came and the ground was frozen too hard for him to plant his apple seeds, he still saved them, and would often have a small bag full of them by the time that spring returned again. And this is how he came to be called "Old Johnny Appleseed."

Though nobody took very much notice of what he was doing, he still continued each day to plant apple seeds and each evening to play on his violin.

By-and-by his step grew slower and his shoulders drooped lower until at last his soul, which had always been strong and beautiful, passed out of his worn old body into the life beyond, and the cast-off body was buried by some villagers who felt kindly towards the old man, but who never dreamed that he had ever done any real service for them or their children. And soon his very name was forgotten. But the tiny apple seeds took root and began to grow, and each summer the young
saplings grew taller and each winter they grew stronger, until at last they were young trees, and then they were old enough to bear apples. As people moved from the east out to the wild western prairies they naturally enough selected sites for building their homes near the fruitful apple trees, and in the spring time the young men gathered the blossoms for the young maidens to wear in their hair, and in the autumn the fathers gathered the ripe red and yellow apples to store away in their cellars for winter use, and the mothers made apple sauces and apple pies and apple dumplings of them, and all the year round the little children played under the shade of the apple trees, but none of them ever once thought of the old man who had planted for people he did not know, and who could never even thank him for his loving services.

Each apple that ripened bore in its heart a number of new seeds, some of which were planted and grew into fine orchards from which were gathered many barrels of apples. These were shipped farther west, until the Rocky Mountains were reached. In the centre of each apple shipped were more seeds, from which grew more apple trees, which bore the same kind of apples that the wrinkled old man in the shabby old clothes had planted long years before. So that many thousands of people have already been benefited by what the poor old man in the shabby old coat did, and thousands yet to come will enjoy the fruits of his labor.

It is true he never wore the armour of a great knight and never held the title of a great general. He never discovered a new world, nor helped his favorite to sit on the throne of a king. But perhaps after all, though ragged and poor, he was a hero, because in his heart he really and truly sang, as well as with his lips.

"Millions loving, I embrace you,

All the world this kiss I send!

Brothers, o'er yon starry tent

Dwells a God whose love is true!"

For the greatest of all victories is to learn to love others even when they do not know it. This is to be God-like, and to be God-like is to be the greatest of heroes.

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BILLY BEG AND HIS BULL

Adapted from In Chimney Corners, by Seumas McManus. I have ventured to give this in the somewhat Hibernian phraseology suggested by the original, because I have found that the humour of the manner of it appeals quite as readily to the boys and girls of my acquaintance as to maturer friends, and they distinguish as quickly between the savour of it and any unintentional crudeness of diction.

Once upon a time, there was a king and a queen, and they had one son, whose name was Billy. And Billy had a bull he was very fond of, and the bull was just as fond of him. And when the queen came to die, she put it as her last request to the king, that come what might, come what may, he'd not part Billy and the bull. And the king promised that, come what might, come what may, he would not. Then the good queen died, and was buried.

After a time, the king married again, and the new queen could not abide Billy; no more could she stand the bull, seeing him and Billy so thick. So she asked the king to have the bull killed. But the king said he had promised, come what might, come what may, he'd not part Billy Beg and his bull, so he could not.

Then the queen sent for the Hen-Wife, and asked what she should do. "What will you give me," said the queen, "and I'll very soon part them?"

"Anything at all," said the queen.

"Then do you take to your bed, very sick with a complaint," said the Hen-Wife, "and I'll do the rest." So the queen took to her bed, very sick with a complaint, and the king came to see what could be done for her. "I shall never be better of this," she said, "till I have the medicine the Hen-Wife ordered."

"What is that?" said the king.

"A mouthful of the blood of Billy Beg's bull."

"I can't give you that," said the king, and went away, sorrowful.

Then the queen got sicker and sicker, and each time the king asked what would cure her she said, "A mouthful of the blood of Billy Beg's bull." And at last it looked as if she were going to die. So the king finally set a day for the bull to be killed. At that the queen was so happy that she laid plans to get up and see the grand sight. All the people were to be at the killing, and it was to be a great affair.
When Billy Beg heard all this, he was very sorrowful, and the bull noticed his looks. "What are you doitherin' about?" said the bull to him. So Billy told him. "Don't fret yourself about me," said the bull, "it's not I that'll be killed!"

The day came, when Billy Beg's bull was to be killed; all the people were there, and the queen, and Billy. And the bull was led out, to be seen. When he was led past Billy he bent his head. "Jump on my back, Billy, my boy," says he, "till I see what kind of a horseman you are!" Billy jumped on his back, and with that the bull leaped nine miles high and nine miles broad and came down with Billy sticking between his horns. Then away he rushed, over the head of the queen, killing her dead, where you wouldn't know day by night or night by day, over high hills, low hills, sheep walks and bullock traces, the Cove o' Cork, and old Tom Fox with his bugle horn.

When at last he stopped he said, "Now, Billy, my boy, you and I must undergo great scenery; there's a mighty great bull of the forest I must fight, here, and he'll be hard to fight, but I'll be able for him. But first we must have dinner. Put your hand in my left ear and pull out the napkin you'll find there, and when you've spread it, it will be covered with eating and drinking fit for a king."

So Billy put his hand in the bull's left ear, and drew out the napkin, and spread it; and, sure enough, it was spread with all kinds of eating and drinking, fit for a king. And Billy Beg ate well.

But just as he finished he heard a great roar, and out of the forest came a mighty bull, snorting and running.

And the two bulls at it and fought. They knocked the hard ground into soft, the soft into hard, the rocks into spring wells, and the spring wells into rocks. It was a terrible fight. But in the end, Billy Beg's bull was too much for the other bull, and he killed him, and drank his blood.

Then Billy jumped on the bull's back, and the bull off and away, where you wouldn't know day from night or night from day, over high hills, low hills, sheep walks and bullock traces, the Cove o' Cork, and old Tom Fox with his bugle horn. And when he stopped he told Billy to put his hand in his left ear and pull out the napkin, because he'd to fight another great bull of the forest. So Billy pulled out the napkin and spread it, and it was covered with all kinds of eating and drinking, fit for a king.

And, sure enough, just as Billy finished eating, there was a frightful roar, and a mighty great bull, greater than the first, rushed out of the forest. And the two bulls at it and fought. It was a terrible fight! They knocked the hard ground into soft, the soft into hard, the rocks into spring wells, and the spring wells into rocks. But in the end, Billy Beg's bull killed the other bull, and drank his blood.

Then he off and away, with Billy.

But when he came down, he told Billy Beg that he was to fight another bull, the brother of the other two, and that this time the other bull would be too much for him, and would kill him and drink his blood.
"When I am dead, Billy, my boy," he said, "put your hand in my left ear and draw out the napkin, and you'll never want for eating or drinking; and put your hand in my right ear, and you'll find a stick there, that will turn into a sword if you wave it three times round your head, and give you the strength of a thousand men beside your own. Keep that; then cut a strip of my hide, for a belt, for when you buckle it on, there's nothing can kill you."

Billy Beg was very sad to hear that his friend must die. And very soon he heard a more dreadful roar than ever he heard, and a tremendous bull rushed out of the forest. Then came the worst fight of all. In the end, the other bull was too much for Billy Beg's bull, and he killed him and drank his blood.

Billy Beg sat down and cried for three days and three nights. After that he was hungry; so he put his hand in the bull's left ear, and drew out the napkin, and ate all kinds of eating and drinking. Then he put his hand in the right ear and pulled out the stick which was to turn into a sword if waved round his head three times, and to give him the strength of a thousand men beside his own. And he cut a strip of the hide for a belt, and started off on his adventures.

Presently he came to a fine place; an old gentleman lived there. So Billy went up and knocked, and the old gentleman came to the door.

"Are you wanting a boy?" says Billy.

"I am wanting a herd-boy," says the gentleman, "to take my six cows, six horses, six donkeys, and six goats to pasture every morning, and bring them back at night. Maybe you'd do."

"What are the wages?" says Billy.

"Oh, well," says the gentleman, "it's no use to talk of that now; there's three giants live in the wood by the pasture, and every day they drink up all the milk and kill the boy that looks after the cattle; so we'll wait to talk about wages till we see if you come back alive."

"All right," says Billy, and he entered service with the old gentleman.

The first day, he drove the six cows, six horses, six donkeys, and six goats to pasture, and sat down by them. About noon he heard a kind of roaring from the wood; and out rushed a giant with two heads, spitting fire out of his two mouths.

"Oh! my fine fellow," says he to Billy, "you are too big for one swallow and not big enough for two; how would you like to die, then? By a cut with the sword, a blow with the fist, or a swing by the back?"

"That is as may be," says Billy, "but I'll fight you." And he buckled on his hide belt, and swung his stick three times round his head, to give him the strength of a thousand men besides his own, and went for the giant. And at the first grapple Billy Beg lifted the giant up and sunk him in the ground, to his armpits.

"Oh, mercy! mercy! Spare my life!" cried the giant.
"I think not," said Billy; and he cut off his heads.

That night, when the cows and the goats were driven home, they gave so much milk that all the dishes in the house were filled, and the milk ran over and made a little brook in the yard.

"This is very queer," said the old gentleman; "they never gave any milk before. Did you see nothing in the pasture?"

"Nothing worse than myself," said Billy. And next morning he drove the six cows, six horses, six donkeys, and six goats to pasture again.

Just before noon he heard a terrific roar; and out of the wood came a giant with six heads.

"You killed my brother," he roared, fire coming out of his six mouths, "and I'll very soon have your blood! Will you die by a cut of the sword, or a swing by the back?"

"I'll fight you," said Billy. And buckling on his belt and swinging his stick three times round his head, he ran in and grappled the giant. At the first hold, he sank the giant up to the shoulders in the ground.

"Mercy, mercy, kind gentleman!" cried the giant. "Spare my life!"

"I think not," said Billy, and cut off his heads.

That night the cattle gave so much milk that it ran out of the house and made a stream, and turned a mill wheel which had not been turned for seven years!

"It's certainly very queer," said the old gentleman; "did you see nothing in the pasture, Billy?"

"Nothing worse than myself," said Billy.

And the next morning the gentleman said, "Billy, do you know, I only heard one of the giants roaring in the night, and the night before only two. What can ail them, at all?"

"Oh, maybe they are sick or something," says Billy; and with that he drove the six cows, six horses, six donkeys, and six goats to pasture.

At about ten o'clock there was a roar like a dozen bulls, and the brother of the two giants came out of the wood, with twelve heads on him, and fire spouting from every one of them.

"I'll have you, my fine boy," cries he; "how will you die, then?"

"We'll see," says Billy; "come on!"

And swinging his stick round his head, he made for the giant, and drove him up to his twelve necks in the ground. All twelve of the heads began begging for mercy, but Billy soon cut them short. Then he drove the beasts home.
And that night the milk overflowed the mill-stream and made a lake, nine miles long, nine miles broad, and nine miles deep; and there are salmon and whitefish there to this day.

"You are a fine boy," said the gentleman, "and I'll give you wages."

So Billy was herd.

The next day, his master told him to look after the house while he went up to the king's town, to see a great sight. "What will it be?" said Billy. "The king's daughter is to be eaten by a fiery dragon," said his master, "unless the champion fighter they've been feeding for six weeks on purpose kills the dragon." "Oh," said Billy.

After he was left alone, there were people passing on horses and afoot, in coaches and chaises, in carriages and in wheelbarrows, all going to see the great sight. And all asked Billy why he was not on his way. But Billy said he didn't care about going.

When the last passer-by was out of sight, Billy ran and dressed himself in his master's best suit of clothes, took the brown mare from the stable, and was off to the king's town.

When he came there, he saw a big round place with great high seats built up around it, and all the people sitting there. Down in the midst was the champion, walking up and down proudly, with two men behind him to carry his heavy sword. And up in the centre of the seats was the princess, with her maidens; she was looking very pretty, but nervous.

The fight was about to begin when Billy got there, and the herald was crying out how the champion would fight the dragon for the princess's sake, when suddenly there was heard a fearsome great roaring, and the people shouted, "Here he is now, the dragon!"

The dragon had more heads than the biggest of the giants, and fire and smoke came from every one of them. And when the champion saw the creature, he never waited even to take his sword,—he turned and ran; and he never stopped till he came to a deep well, where he jumped in and hid himself, up to the neck.

When the princess saw that her champion was gone, she began wringing her hands, and crying, "Oh, please, kind gentlemen, fight the dragon, some of you, and keep me from being eaten! Will no one fight the dragon for me?" But no one stepped up, at all. And the dragon made to eat the princess.

Just then, out stepped Billy from the crowd, with his fine suit of clothes and his hide belt on him. "I'll fight the beast," he says, and swinging his stick three times round his head, to give him the strength of a thousand men besides his own, he walked up to the dragon, with easy gait. The princess and all the people were looking, you may be sure, and the dragon raged at Billy with all his mouths, and they at it and fought. It was a terrible fight, but in the end Billy Beg had the dragon down, and he cut off his heads with the sword.
There was great shouting, then, and crying that the strange champion must come to the king to be made prince, and to the princess, to be seen. But in the midst of the hullabaloo Billy Begs slips on the brown mare and is off and away before anyone has seen his face. But, quick as he was, he was not so quick but that the princess caught hold of him as he jumped on his horse, and he got away with one shoe left in her hand. And home he rode, to his master's house, and had his old clothes on and the mare in the stable before his master came back.

When his master came back, he had a great tale for Billy, how the princess's champion had run from the dragon, and a strange knight had come out of the clouds and killed the dragon, and before anyone could stop him had disappeared in the sky. "Wasn't it wonderful?" said the old gentleman to Billy. "I should say so," said Billy to him.

Soon there was proclamation made that the man who killed the dragon was to be found, and to be made son of the king and husband of the princess; for that, everyone should come up to the king's town and try on the shoe which the princess had pulled from off the foot of the strange champion, that he whom it fitted should be known to be the man. On the day set, there was passing of coaches and chaises, of carriages and wheelbarrows, people on horseback and afoot, and Billy's master was the first to go.

While Billy was watching, at last came along a raggedy man.

"Will you change clothes with me, and I'll give you boot?" said Billy to him.

"Shame to you to mock a poor raggedy man!" said the raggedy man to Billy.

"It's no mock," said Billy, and he changed clothes with the raggedy man, and gave him boot.

When Billy came to the king's town, in his dreadful old clothes, no one knew him for the champion at all, and none would let him come forward to try the shoe. But after all had tried, Billy spoke up that he wanted to try. They laughed at him, and pushed him back, with his rags. But the princess would have it that he should try. "I like his face," said she; "let him try, now."

So up stepped Billy, and put on the shoe, and it fitted him like his own skin.

Then Billy confessed that it was he that killed the dragon. And that he was a king's son. And they put a velvet suit on him, and hung a gold chain round his neck, and everyone said a finer-looking boy they'd never seen.

So Billy married the princess, and was the prince of that place.
HANS AND THE FOUR BIG GIANTS

Once upon a time there lived a little boy whose name was Hans. His home was in a village where the tall trees shaded the green grass that grew around the houses. Hans loved his home very much. He loved to hear the birds sing and to watch them fly high in the air, and he often threw crumbs upon the ground for them to eat. He loved the bright red and blue and yellow flowers which grew in the garden behind the house. He delighted in the sweet odors which came all unseen from their very hearts. So he gladly watered them when they looked thirsty. His mother soon taught him how to place strong straight sticks beside the weak vines so that they, too, could climb up and get the sunlight. Hans loved the dear old hens and their downy little chickens that were not afraid to peck the grain out of his hand. In fact, Hans loved everything and everybody about him, from the small naked worms which crawled about among the clods of earth, up to the strange and beautiful stars which shone so high above his head.

He was a very happy, little fellow, always busy, always finding something to do for somebody.

By and by, when he grew to be a tall, strong lad, he used to go with his father to the forest to chop wood and thus help earn money which went to buy food and clothes for his mother and his three younger brothers, for Hans' father was poor and money was scarce in his family.

After a time, when Hans had grown so tall that you and I would call him a young man, his father said to him: "Hans, my boy, it is time now that you started out to hunt some work for yourself. Your next younger brother can help me with the wood chopping and the smaller ones can help the mother in the work about the house. You must go out into the world and learn how to take care of yourself, and perhaps some day you may have to take care of your mother and me when we grow too old to work."

So Hans' mother packed his clothes in a little bundle, and, as she kissed him good-bye, she said: "Hans, my precious son, always be brave and true, and the good God will take care of you." Hans then bade farewell to his father and his younger brothers and started on his journey.

He walked a long way until by and by he came to a great city, where the houses looked dingy with smoke and the rattle of the carts and wagons made an incessant roar. After a time he found some work in the shop of a blacksmith, and although the work was grimy and rather hard to do Hans used to like to see the sparks fly from the red hot iron every time he struck a blow with his heavy hammer. He was very proud when at last he could shape the hard iron into a fine horseshoe almost as well as the smith himself. Hans did not know it, but this very work was making his arms grow big and strong and his chest broad and full.
Every day Hans used to see a beautiful princess drive past the blacksmith's shop. She was the most beautiful princess in the world, and although her blue eyes and golden hair were admired by everyone, she was chiefly beloved because of her sweet smile. Hans used often to say to himself: "How I wish I could serve this lovely young princess." At last one day he went to the palace gate and asked the gatekeeper if there was not some work in the palace which he could do.

"What can you do?" asked the gatekeeper.

"I am willing to do any kind of work which the king may need to have done," answered Hans.

Then the gatekeeper passed him on to the keeper of the king's palace.

"What can you do?" again asked the keeper of the king's palace.

"I am willing to do any kind of work which the king may need to have done," replied Hans.

So the keeper of the palace told the king that there was a strong, tall young man without who wanted to serve him. "Bring him to me," said the king. When Hans came into the presence of the mighty king the monarch looked at him very hard for a few moments and then said: "What can you do, young man?" And again Hans replied: "I am willing to do anything that you may need to have done. I would like to serve the beautiful princess."

"You would, would you?" cried the king. "Now I will test you. In the bottom of the North Sea there lies a string of enchanted pearls. If you will get those pearls and bring them to me you shall serve my daughter, the princess, and in time I may make you governor over one of my provinces; who knows?"

And the king laughed to himself.

Hans was wild with delight and, turning, hastened out of the palace. The very next day he started on his journey to the North Sea. He walked and walked a long way until he was very tired. At length, just ahead of him, he saw a big giant rushing along in the strangest fashion.

"Good morning," said Hans, as he caught up with the giant. "What a very large giant you are!"

"Yes," replied the giant, looking down at Hans, "I have need to be both large and strong. Where are you going, young man?"

"I am going," answered Hans, "to the North Sea to try to get a string of enchanted pearls which lies at the bottom of the sea."

"Ah!" said the tall giant, "it will take you a long time to get there. Now if you could walk as fast as I can, it would be an easy matter."

"How fast can you walk?" asked Hans.

"I can walk faster than a greyhound can run," said the giant, "and when I run, the swift river cannot keep pace with me."
"Can you, indeed?" exclaimed Hans.

"What a fine fellow you are! I wish you would come along with me. After I find the string of pearls I want to get back to the king's palace as soon as possible, for I am to serve the beautiful princess."

"If that's the case," said the giant, "I think I will go along with you."

The two walked along, chatting together, until they saw what Hans thought must be a huge round stone lying in the road. When, however, they came up to it, he saw that it was another big giant lying asleep by the road side. The hot sun was pouring down upon his face. "Stay here," said Hans, "until I can cut a branch from some tree to shade that poor fellow's face. The sun is so hot it will soon blister him."

At these words the tall giant laughed aloud. "Ho, ho!" he cried, "don't you know who that is? He is a neighbor of mine. He has such strong eyes that he can see a fly on a leaf of a tree a mile away."

The loud laugh of the tall giant awoke the sleeping giant, and he opened his great eyes and stared at Hans. "What are you doing, young man?" growled he.

"Oh, nothing," said Hans. "I was merely sticking these branches into the ground so that they might keep the sun out of your eyes."

"Bah!" cried the great giant, sitting up, "did you not know that my eyes were so strong that I could look the noonday sun straight in the face?"

"Indeed! Indeed!" said Hans. "What a wonderful giant you must be. I wish you would come with me. I may need your strong eyes, for I am on my way to the North Sea to search for an enchanted necklace of pearls which lies at the bottom of the sea."

"Oh ho!" said the giant, "if that's the case I think I will go with you."

So Hans and the two big giants walked on together. They had not gone more than three or four miles when Hans spied another great giant sitting under a tall tree. As they came up to him the wind blew his hat off his head. "I will fetch it for you," cried Hans, as he ran forward after the hat; but before he could get to the spot where the hat lay, the big giant reached out his long arm and himself picked up his hat and put it again on his head. At this all three of the huge giants laughed.

"Didn't you know that he was the giant who could reach 500 yards?" asked the long-legged giant.

"No," exclaimed Hans, clapping his hands with delight. "You are just the giant I need. When I get to the North Sea you can reach down to the bottom of it and pick up the enchanted necklace of pearls. Will you not come and help me?"

The new giant thought for a minute or two and then said: "Oh, yes; I will go along if I can be of any use to you."
So Hans and the three big giants started gayly forward on their journey to the North Sea. They had not gone far before Hans saw in the distance another giant quietly leaning up against a very large rock. He seemed so deep in thought that he did not see Hans and his fellow travelers until they came near to where he stood. Hans noticed that both of this giant's ears were stopped with cotton. "Have you the earache?" asked Hans. "Perhaps I can do something to ease your pain."

"Oh, no," said the giant, "I merely stuffed cotton into my ears to shut off some of the sounds about me. I can hear so well that I can tell what men are saying a hundred miles away from me."

"What a valuable giant you must be!" exclaimed Hans. "Will you not come with me? When I get the enchanted necklace of pearls you can tell me whether it will be safe to take it back to the king's palace."

The giant being very good-natured, said: "You think you will need me, do you? Well, I'll go along."

So Hans and the four big giants walked until they came to the North Sea. Then they got into a boat and rowed out to the deep water. The giant who could see so far soon found the place where the necklace lay on the sand at the bottom of the sea. Then the giant whose arms were so long reached down and picked up the necklace and laid it in the boat. Hans and the giants now rowed back to the shore.

As soon as they had landed, the giant who could hear so well took the cotton out of his right ear and listened to what was being said at the king's palace. He heard the people in the palace talking of a grand festival which was to take place the next night in honor of the birthday of the beautiful princess. He then told Hans of what he had heard, and the giant who could run so fast stooped down and let Hans climb up and seat himself on his great shoulders and away the two sped, faster than a bird could fly. They reached the palace in time for Hans to give the enchanted necklace of pearls to the king, just as he was about to seat his beautiful daughter upon a throne beside his own.

The king was so pleased to get the necklace that he at once gave Hans the office of serving the beautiful princess. Hans served her so faithfully that she learned to love him dearly, and in time they were married. When the old king died Hans was made king and the beautiful princess was a queen. Hans, you may be sure, took good care of his old father and mother and both he and his queen did everything they could to make all the people in their kingdom industrious and happy.

Hans persuaded his four friends, the giants, to come and live in his kingdom, and through them it became the richest and most prosperous country on the face of the earth, so that travelers came from all over the world to visit it.
APPENDIX C: FAIRY TALES

- This section contains the text of the following fairy tales:
  - East of the Sun and West of the Moon
  - Aladdin and the Wonderful Lamp
  - The Story of Three Wonderful Beggars
  - The Fisherman and his Wife
  - The Miser in the Bush
  - The Golden Goose
**EAST OF THE SUN AND WEST OF THE MOON**

Once upon a time there was a poor husbandman who had many children and little to give them in the way either of food or clothing. They were all pretty, but the prettiest of all was the youngest daughter, who was so beautiful that there were no bounds to her beauty.

So once--it was late on a Thursday evening in autumn, and wild weather outside, terribly dark, and raining so heavily and blowing so hard that the walls of the cottage shook again--they were all sitting together by the fireside, each of them busy with something or other, when suddenly some one rapped three times against the window-pane. The man went out to see what could be the matter, and when he got out there stood a great big white bear.

"Good-evening to you," said the White Bear.

"Good-evening," said the man.

"Will you give me your youngest daughter?" said the White Bear; "if you will, you shall be as rich as you are now poor.

Truly the man would have had no objection to be rich, but he thought to himself: "I must first ask my daughter about this," so he went in and told them that there was a great white bear outside who had faithfully promised to make them all rich if he might but have the youngest daughter.

She said no, and would not hear of it; so the man went out again, and settled with the White Bear that he should come again next Thursday evening, and get her answer. Then the man persuaded her, and talked so much to her about the wealth that they would have, and what a good thing it would be for herself, that at last she made up her mind to go, and washed and mended all her rags, made herself as smart as she could, and held herself in readiness to set out. Little enough had she to take away with her.

Next Thursday evening the White Bear came to fetch her. She seated herself on his back with her bundle, and thus they departed. When they had gone a great part of the way, the White Bear said: "Are you afraid?"

"No, that I am not," said she.

"Keep tight hold of my fur, and then there is no danger," said he.

And thus she rode far, far away, until they came to a great mountain. Then the White Bear knocked on it, and a door opened, and they went into a castle where there were many brilliantly lighted rooms which shone with gold and silver, likewise a large hall in which there was a wellspread table, and it was so magnificent that it would be hard to make anyone understand how splendid it was. The White Bear gave her a silver bell, and told her that when she needed anything she had but to ring this bell, and what she wanted would appear. So after she had eaten, and night was drawing near, she grew sleepy after her journey, and thought she would like to go to bed. She rang the bell, and scarcely had she touched it before she found herself in a chamber where a bed stood ready made for her, which was as pretty as anyone could wish to sleep in. It had pillows of silk, and
curtains of silk fringed with gold, and everything that was in the room was of gold or silver, but when she had lain down and put out the light a man came and lay down beside her, and behold it was the White Bear, who cast off the form of a beast during the night. She never saw him, however, for he always came after she had put out her light, and went away before daylight appeared.

So all went well and happily for a time, but then she began to be very sad and sorrowful, for all day long she had to go about alone; and she did so wish to go home to her father and mother and brothers and sisters. Then the White Bear asked what it was that she wanted, and she told him that it was so dull there in the mountain, and that she had to go about all alone, and that in her parents’ house at home there were all her brothers and sisters, and it was because she could not go to them that she was so sorrowful.

"There might be a cure for that," said the White Bear, "if you would but promise me never to talk with your mother alone, but only when the others are there too; for she will take hold of your hand," he said, "and will want to lead you into a room to talk with you alone; but that you must by no means do, or you will bring great misery on both of us."

So one Sunday the White Bear came and said that they could now set out to see her father and mother, and they journeyed thither, she sitting on his back, and they went a long, long way, and it took a long, long time; but at last they came to a large white farmhouse, and her brothers and sisters were running about outside it, playing, and it was so pretty that it was a pleasure to look at it.

"Your parents dwell here now," said the White Bear; "but do not forget what I said to you, or you will do much harm both to yourself and me."

"No, indeed," said she, "I shall never forget;" and as soon as she was at home the White Bear turned round and went back again.

There were such rejoicings when she went in to her parents that it seemed as if they would never come to an end. Everyone thought that he could never be sufficiently grateful to her for all she had done for them all. Now they had everything that they wanted, and everything was as good as it could be. They all asked her how she was getting on where she was. All was well with her too, she said; and she had everything that she could want. What other answers she gave I cannot say, but I am pretty sure that they did not learn much from her. But in the afternoon, after they had dined at midday, all happened just as the White Bear had said. Her mother wanted to talk with her alone in her own chamber. But she remembered what the White Bear had said, and would on no account go. "What we have to say can be said at any time," she answered. But somehow or other her mother at last persuaded her, and she was forced to tell the whole story. So she told how every night a man came and lay down beside her when the light was all put out, and how she never saw him, because he always went away before it grew light in the morning, and how she continually went about in sadness, thinking how happy she would be if she could but see him, and how all day long she had to go about alone, and it was so dull and solitary. "Oh!" cried the mother, in horror, "you are very likely sleeping with a troll! But I will teach you a way to see him. You shall have a bit of one of my candles, which you can take away with you hidden in your breast. Look at him with that when he is asleep, but take care not to let any tallow drop upon him."
So she took the candle, and hid it in her breast, and when evening drew near the White Bear came to fetch her away. When they had gone some distance on their way, the White Bear asked her if everything had not happened just as he had foretold, and she could not but own that it had. "Then, if you have done what your mother wished," said he, "you have brought great misery on both of us." "No," she said, "I have not done anything at all." So when she had reached home and had gone to bed it was just the same as it had been before, and a man came and lay down beside her, and late at night, when she could hear that he was sleeping, she got up and kindled a light, lit her candle, let her light shine on him, and saw him, and he was the handsomest prince that eyes had ever beheld, and she loved him so much that it seemed to her that she must die if she did not kiss him that very moment. So she did kiss him; but while she was doing it she let three drops of hot tallow fall upon his shirt, and he awoke. "What have you done now?" said he; "you have brought misery on both of us. If you had but held out for the space of one year I should have been free. I have a step-mother who has bewitched me so that I am a white bear by day and a man by night; but now all is at an end between you and me, and I must leave you, and go to her. She lives in a castle which lies east of the sun and west of the moon, and there too is a princess with a nose which is three ells long, and she now is the one whom I must marry."

She wept and lamented, but all in vain, for go he must. Then she asked him if she could not go with him. But no, that could not be. "Can you tell me the way then, and I will seek you--that I may surely be allowed to do!"

"Yes, you may do that," said he; "but there is no way thither. It lies east of the sun and west of the moon, and never would you find your way there."

When she awoke in the morning both the Prince and the castle were gone, and she was lying on a small green patch in the midst of a dark, thick wood. By her side lay the self-same bundle of rags which she had brought with her from her own home. So when she had rubbed the sleep out of her eyes, and wept till she was weary, she set out on her way, and thus she walked for many and many a long day, until at last she came to a great mountain. Outside it an aged woman was sitting, playing with a golden apple. The girl asked her if she knew the way to the castle which lay east of the sun and west of the moon; but she said what the first old woman had said: "I know nothing about it, but that it is east of the sun and west of the moon. You will be a long time in getting to it, if ever you get to it at all; but you shall have the loan of my horse, and then you can ride on it to an old woman who is a neighbor of mine: perhaps she can tell you about him. When you have got there you must just strike the horse beneath the left ear and bid it go home again; but you may take the golden apple with you."

So the girl seated herself on the horse, and rode for a long, long way, and at last she came to the mountain, where an aged woman was sitting outside with a gold carding-comb. The girl asked her if she knew the way to the castle which lay east of the sun and west of the moon; but she said what the first old woman had said: "I know nothing about it, but that it is east of the sun and west of the moon, and that you will be a long time in getting to it, if ever you get there at all; but you shall have
the loan of my horse to an old woman who lives the nearest to me: perhaps she may know where the castle is, and when you have got to her you may just strike the horse beneath the left ear and bid it go home again." Then she gave her the gold carding-comb, for it might, perhaps, be of use to her, she said. So the girl seated herself on the horse, and rode a wearisome long way onward again, and after a very long time she came to a great mountain, where an aged woman was sitting, spinning at a golden spinning-wheel. Of this woman, too, she inquired if she knew the way to the Prince, and where to find the castle which lay east of the sun and west of the moon. But it was only the same thing once again. "Maybe it was you who should have had the Prince," said the old woman. "Yes, indeed, I should have been the one," said the girl. But this old crone knew the way no better than the others—it was east of the sun and west of the moon, she knew that, "and you will be a long time in getting to it, if ever you get to it at all," she said; "but you may have the loan of my horse, and I think you had better ride to the East Wind, and ask him: perhaps he may know where the castle is, and will blow you thither. But when you have got to him you must just strike the horse beneath the left ear, and he will come home again." And then she gave her the golden spinning-wheel, saying: "Perhaps you may find that you have a use for it."

The girl had to ride for a great many days, and for a long and wearisome time, before she got there; but at last she did arrive, and then she asked the East Wind if he could tell her the way to the Prince who dwelt east of the sun and west of the moon. "Well," said the East Wind, "I have heard tell of the Prince, and of his castle, but I do not know the way to it, for I have never blown so far; but, if you like, I will go with you to my brother the West Wind: he may know that, for he is much stronger than I am. You may sit on my back, and then I can carry you there." So she seated herself on his back, and they did go so swiftly! When they got there, the East Wind went in and said that the girl whom he had brought was the one who ought to have had the Prince up at the castle which lay east of the sun and west of the moon, and that now she was traveling about to find him again, so he had come there with her, and would like to hear if the West Wind knew whereabout the castle was. "No," said the West Wind; "so far as that have I never blown; but if you like I will go with you to the South Wind, for he is much stronger than either of us, and he has roamed far and wide, and perhaps he can tell you what you want to know. You may seat yourself on my back, and then I will carry you to him."

So she did this, and journeyed to the South Wind, neither was she very long on the way. When they had got there, the West Wind asked him if he could tell her the way to the castle that lay east of the sun and west of the moon, for she was the girl who ought to marry the Prince who lived there. "Oh, indeed!" said the South Wind, "is that she? Well," said he, "I have wandered about a great deal in my time, and in all kinds of places, but I have never blown so far as that. If you like, however, I will go with you to my brother, the North Wind; he is the oldest and strongest of all of us, and if he does not know where it is no one in the whole world will be able to tell you. You may sit upon my back, and then I will carry you there." So she seated herself on his back, and off he went from his house in great haste, and they were not long on the way. When they came near the North Wind's dwelling, he was so wild and frantic that they felt cold gusts a long while before they got there. "What do you want?" he roared out from afar, and they froze as they heard. Said the South Wind: "It is I, and this is she who should have had the Prince who lives in the castle which lies east of the sun and west of the
moon. And now she wishes to ask you if you have ever been there, and can tell her the way, for she
would gladly find him again."

"Yes," said the North Wind, "I know where it is. I once blew an aspen leaf there, but I was so tired that
for many days afterward I was not able to blow at all. However, if you really are anxious to go there,
and are not afraid to go with me, I will take you on my back, and try if I can blow you there."

"Get there I must," said she; "and if there is any way of going I will; and I have no fear, no matter how
fast you go."

"Very well then," said the North Wind; "but you must sleep here to-night, for if we are ever to get
there we must have the day before us."

The North Wind woke her betimes next morning, and puffed himself up, and made himself so big and
so strong that it was frightful to see him, and away they went, high up through the air, as if they would
not stop until they had reached the very end of the world. Down below there was such a storm! It
blew down woods and houses, and when they were above the sea the ships were wrecked by
hundreds. And thus they tore on and on, and a long time went by, and then yet more time passed, and
still they were above the sea, and the North Wind grew tired, and more tired, and at last so utterly
weary that he was scarcely able to blow any longer, and he sank and sank, lower and lower, until at
last he went so low that the waves dashed against the heels of the poor girl he was carrying. "Art thou
afraid?" said the North Wind. "I have no fear," said she; and it was true. But they were not very, very
far from land, and there was just enough strength left in the North Wind to enable him to throw her
on to the shore, immediately under the windows of a castle which lay east of the sun and west of the
moon; but then he was so weary and worn out that he was forced to rest for several days before he
could go to his own home again.

Next morning she sat down beneath the walls of the castle to play with the golden apple, and the first
person she saw was the maiden with the long nose, who was to have the Prince. "How much do you
want for that gold apple of yours, girl?" said she, opening the window. "It can't be bought either for
gold or money," answered the girl. "If it cannot be bought either for gold or money, what will buy it?
You may say what you please," said the Princess.

"Well, if I may go to the Prince who is here, and be with him to-night, you shall have it," said the girl
who had come with the North Wind. "You may do that," said the Princess, for she had made up her
mind what she would do. So the Princess got the golden apple, but when the girl went up to the
Prince's apartment that night he was asleep, for the Princess had so contrived it. The poor girl called
to him, and shook him, and between whiles she wept; but she could not wake him. In the morning, as
soon as day dawned, in came the Princess with the long nose, and drove her out again. In the daytime
she sat down once more beneath the windows of the castle, and began to card with her golden
carding-comb, and then all happened as it had happened before. The Princess asked her what she
wanted for it, and she replied that it was not for sale, either for gold or money, but that if she could
get leave to go to the Prince, and be with him during the night, she should have it. But when she went
up to the Prince's room he was again asleep, and, let her call him, or shake him, or weep as she would,
he still slept on, and she could not put any life in him. When daylight came in
the morning, the Princess with the long nose came too, and once more drove her away. When day had quite come, the girl seated herself under the castle windows, to spin with her golden spinning-wheel, and the Princess with the long nose wanted to have that also. So she opened the window, and asked what she would take for it. The girl said what she had said on each of the former occasions—that it was not for sale either for gold or for money, but if she could get leave to go to the Prince who lived there, and be with him during the night, she should have it.

"Yes," said the Princess, "I will gladly consent to that."

But in that place there were some Christian folk who had been carried off, and they had been sitting in the chamber which was next to that of the Prince, and had heard how a woman had been in there who had wept and called on him two nights running, and they told the Prince of this. So that evening, when the Princess came once more with her sleeping-drink, he pretended to drink, but threw it away behind him, for he suspected that it was a sleeping-drink. So, when the girl went into the Prince’s room this time he was awake, and she had to tell him how she had come there. "You have come just in time," said the Prince, "for I should have been married tomorrow; but I will not have the long-nosed Princess, and you alone can save me. I will say that I want to see what my bride can do, and bid her wash the shirt which has the three drops of tallow on it. This she will consent to do, for she does not know that it is you who let them fall on it; but no one can wash them out but one born of Christian folk: it cannot be done by one of a pack of trolls; and then I will say that no one shall ever be my bride but the woman who can do this, and I know that you can." There was great joy and gladness between them all that night, but the next day, when the wedding was to take place, the Prince said, "I must see what my bride can do." "That you may do," said the stepmother.

"I have a fine shirt which I want to wear as my wedding shirt, but three drops of tallow have got upon it which I want to have washed off, and I have vowed to marry no one but the woman who is able to do it. If she cannot do that, she is not worth having."

Well, that was a very small matter, they thought, and agreed to do it. The Princess with the long nose began to wash as well as she could, but, the more she washed and rubbed, the larger the spots grew. "Ah! you can't wash at all," said the old troll-hag, who was her mother. "Give it to me." But she too had not had the shirt very long in her hands before it looked worse still, and, the more she washed it and rubbed it, the larger and blacker grew the spots.

So the other trolls had to come and wash, but, the more they did, the blacker and uglier grew the shirt, until at length it was as black as if it had been up the chimney. "Oh," cried the Prince, "not one of you is good for anything at all! There is a beggar-girl sitting outside the window, and I’ll be bound that she can wash better than any of you! Come in, you girl there!" he cried. So she came in. "Can you wash this shirt clean?" he cried. "Oh! I don't know," she said; "but I will try." And no sooner had she taken the shirt and dipped it in the water than it was white as driven snow, and even whiter than that. "I will marry you," said the Prince.

Then the old troll-hag flew into such a rage that she burst, and the Princess with the long nose and all the little trolls must have burst too, for they have never been heard of since. The Prince and his bride set free all the Christian folk who were imprisoned there, and took away with them all the
gold and silver that they could carry, and moved far away from the castle which lay east of the sun and west of the moon.

– Asbjornsen and Moe.

http://fpd.iwarp.com/blueMN.html

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ALADDIN AND THE WONDERFUL LAMP

THERE once lived a poor tailor, who had a son called Aladdin, a careless, idle boy who would do nothing but play ball all day long in the streets with little idle boys like himself. This so grieved the father that he died; yet, in spite of his mother’s tears and prayers, Aladdin did not mend his ways. One day, when he was playing in the streets as usual, a stranger asked him his age, and if he was not the son of Mustapha the tailor. "I am, sir," replied Aladdin; "but he died a long while ago." On this the stranger, who was a famous African magician, fell on his neck and kissed him, saying, "I am your uncle, and knew you from your likeness to my brother. Go to your mother and tell her I am coming." Aladdin ran home and told his mother of his newly found uncle. "Indeed, child," she said, "your father had a brother, but I always thought he was dead." However, she prepared supper, and bade Aladdin seek his uncle, who came laden with wine and fruit. He presently fell down and kissed the place where Mustapha used to sit, bidding Aladdin’s mother not to be surprised at not having seen him before, as he had been forty years out of the country. He then turned to Aladdin, and asked him his trade, at which the boy hung his head, while his mother burst into tears. On learning that Aladdin was idle and would learn no trade, he offered to take a shop for him and stock it with merchandise. Next day he bought Aladdin a fine suit of clothes and took him all over the city, showing him the sights, and brought him home at nightfall to his mother, who was overjoyed to see her son so fine.

The next day the magician led Aladdin into some beautiful gardens a long way outside the city gates. They sat down by a fountain and the magician pulled a cake from his girdle, which he divided between them. They then journeyed onward till they almost reached the mountains. Aladdin was so tired that he begged to go back, but the magician beguiled him with pleasant stories, and led him on in spite of himself. At last they came to two mountains divided by a narrow valley. "We will go no farther," said the false uncle. "I will show you something wonderful; only do you gather up sticks while I kindle a fire." When it was lit the magician threw on it a powder he had about him, at the same time saying some magical words. The earth trembled a little and opened in front of them, disclosing a square flat stone with a brass ring in the middle to raise it by. Aladdin tried to run away, but the magician caught him and gave him a blow that knocked him down. "What have I done, uncle?" he said piteously; whereupon the magician said more kindly: "Fear nothing, but obey me. Beneath this stone lies a treasure which is to be yours, and no one else may touch it, so you must do exactly as I tell you." At the word treasure Aladdin forgot his fears, and grasped the ring as he was told, saying the names of his father and grandfather. The stone came up quite easily, and some steps appeared. "Go down," said the magician; "at the foot of those steps you will find an open door leading into three large halls. Tuck up your gown and go through them without touching anything, or you will die instantly. These halls lead into a garden of fine fruit trees. Walk on until you come to a niche in a terrace where stands a lighted lamp. Pour out the oil it contains, and bring it to me." He drew a ring from his finger and gave it to Aladdin, bidding him prosper.
Aladdin found everything as the magician had said, gathered some fruit off the trees, and, having got the lamp, arrived at the mouth of the cave. The magician cried out in a great hurry: "Make haste and give me the lamp." This Aladdin refused to do until he was out of the cave. The magician flew into a terrible passion, and throwing some more powder on to the fire, he said something, and the stone rolled back into its place.

The magician left Persia for ever, which plainly showed that he was no uncle of Aladdin's, but a cunning magician, who had read in his magic books of a wonderful lamp, which would make him the most powerful man in the world. Though he alone knew where to find it, he could only receive it from the hand of another. He had picked out the foolish Aladdin for this purpose, intending to get the lamp and kill him afterward.

For two days Aladdin remained in the dark, crying and lamenting. At last he clasped his hands in prayer, and in so doing rubbed the ring, which the magician had forgotten to take from him. Immediately an enormous and frightful genie rose out of the earth, saying: "What wouldst thou with me? I am the Slave of the Ring, and will obey thee in all things." Aladdin fearlessly replied: "Deliver me from this place!" whereupon the earth opened, and he found himself outside. As soon as his eyes could bear the light he went home, but fainted on the threshold. When he came to himself he told his mother what had passed, and showed her the lamp and the fruits he had gathered in the garden, which were, in reality, precious stones. He then asked for some food. "Alas! child," she said, "I have nothing in the house, but I have spun a little cotton and will go and sell it." Aladdin bade her keep her cotton, for he would sell the lamp instead. As it was very dirty she began to rub it, that it might fetch a higher price. Instantly a hideous genie appeared, and asked what she would have. She fainted away, but Aladdin, snatching the lamp, said boldly: "Fetch me something to eat!" The genie returned with a silver bowl, twelve silver plates containing rich meats, two silver cups, and two bottles of wine. Aladdin's mother, when she came to herself, said: "Whence comes this splendid feast?" "Ask not, but eat," replied Aladdin. So they sat at breakfast till it was dinner- time, and Aladdin told his mother about the lamp. She begged him to sell it, and have nothing to do with devils. "No," said Aladdin, "since chance hath made us aware of its virtues, we will use it, and the ring likewise, which I shall always wear on my finger." When they had eaten all the genie had brought, Aladdin sold one of the silver plates, and so on until none were left. He then had recourse to the genie, who gave him another set of plates, and thus they lived for many years.

One day Aladdin heard an order from the Sultan proclaimed that everyone was to stay at home and close his shutters while the Princess, his daughter, went to and from the bath. Aladdin was seized by a desire to see her face, which was very difficult, as she always went veiled. He hid himself behind the door of the bath, and peeped through a chink. The Princess lifted her veil as she went in, and looked so beautiful that Aladdin fell in love with her at first sight. He went home so changed that his mother was frightened. He told her he loved the Princess so deeply that he could not live
without her, and meant to ask her in marriage of her father. His mother, on hearing this, burst out laughing, but Aladdin at last prevailed upon her to go before the Sultan and carry his request. She fetched a napkin and laid in it the magic fruits from the enchanted garden, which sparkled and shone like the most beautiful jewels. She took these with her to please the Sultan, and set out, trusting in the lamp. The Grand Vizier and the lords of council had just gone in as she entered the hall and placed herself in front of the Sultan. He, however, took no notice of her. She went every day for a week, and stood in the same place. When the council broke up on the sixth day the Sultan said to his Vizier: "I see a certain woman in the audience chamber every day carrying something in a napkin. Call her next time, that I may find out what she wants." Next day, at a sign from the Vizier, she went up to the foot of the throne and remained kneeling till the Sultan said to her: "Rise, good woman, and tell me what you want." She hesitated, so the Sultan sent away all but the Vizier, and bade her speak frankly, promising to forgive her beforehand for anything she might say. She then told him of her son's violent love for the Princess. "I prayed him to forget her," she said, "but in vain; he threatened to do some desperate deed if I refused to go and ask your Majesty for the hand of the Princess. Now I pray you to forgive not me alone, but my son Aladdin." The Sultan asked her kindly what she had in the napkin, whereupon she unfolded the jewels and presented them. He was thunderstruck, and turning to the Vizier said: "What sayest thou? Ought I not to bestow the Princess on one who values her at such a price?" The Vizier, who wanted her for his own son, begged the Sultan to withhold her for three months, in the course of which he hoped his son would contrive to make him a richer present. The Sultan granted this, and told Aladdin's mother that, though he consented to the marriage, she must not appear before him again for three months.

Aladdin waited patiently for nearly three months, but after two had elapsed his mother, going into the city to buy oil, found everyone rejoicing, and asked what was going on. "Do you not know," was the answer, "that the son of the Grand Vizier is to marry the Sultan's daughter tonight?" Breathless, she ran and told Aladdin, who was overwelmned at first, but presently bethought him of the lamp. He rubbed it, and the genie appeared, saying, "What is thy will?" Aladdin replied: "The Sultan, as thou knowest, has broken his promise to me, and the Vizier's son is to have the Princess. My command is that to-night you bring hither the bride and bridegroom." "Master, I obey," said the genie. Aladdin then went to his chamber, where, sure enough, at midnight the genie transported the bed containing the Vizier's son and the Princess. "Take this new-married man," he said, "and put him outside in the cold, and return at daybreak." Whereupon the genie took the Vizier's son out of bed, leaving Aladdin with the Princess. "Fear nothing," Aladdin said to her; "you are my wife, promised to me by your unjust father, and no harm shall come to you." The Princess was too frightened to speak, and passed the most miserable night of her life, while Aladdin lay down beside her and slept soundly. At the appointed hour the genie fetched in the shivering bridegroom, laid him in his place, and transported the bed back to the palace.

Presently the Sultan came to wish his daughter good-morning. The unhappy Vizier's son jumped up and hid himself, while the Princess would not say a word, and was very sorrowful. The Sultan sent her mother to her, who said: "How comes it, child, that you will not speak to your father? What has happened?" The Princess sighed deeply, and at last told her mother how, during the night, the bed
had been carried into some strange house, and what had passed there. Her mother did not believe
her in the least, but bade her rise and consider it an idle dream.

The following night exactly the same thing happened, and next morning, on the Princess’s refusal to
speak, the Sultan threatened to cut off her head. She then confessed all, bidding him to ask the Vizier’s
son if it were not so. The Sultan told the Vizier to ask his son, who owned the truth, adding that, dearly
as he loved the Princess, he had rather die than go through another such fearful night, and wished to
be separated from her. His wish was granted, and there was an end to feasting and rejoicing.

When the three months were over, Aladdin sent his mother to remind the Sultan of his promise. She
stood in the same place as before, and the Sultan, who had forgotten Aladdin, at once remembered
him, and sent for her. On seeing her poverty the Sultan felt less inclined than ever to keep his word,
and asked his Vizier’s advice, who counselled him to set so high a value on the Princess that no man
living could come up to it. The Sultan then turned to Aladdin’s mother, saying: "Good woman, a Sultan
must remember his promises, and I will remember mine, but your son must first send me forty basins
of gold brimful of jewels, carried by forty black slaves, led by as many white ones, splendidly dressed.
Tell him that I await his answer." The mother of Aladdin bowed low and went home, thinking all was
lost. She gave Aladdin the message, adding: "He may wait long enough for your answer!" "Not so long,
mother, as you think," her son replied. "I would do a great deal more than that for the Princess." He
summoned the genie, and in a few moments the eighty slaves arrived, and filled up the small house
and garden. Aladdin made them set out to the palace, two and two, followed by his mother. They were
so richly dressed, with such splendid jewels in their girdles, that everyone crowded to see them and
the basins of gold they carried on their heads. They entered the palace, and, after kneeling before the
Sultan, stood in a half-circle round the throne with their arms crossed, while Aladdin's mother
presented them to the Sultan. He hesitated no longer, but said: "Good woman, return and tell your
son that I wait for him with open arms." She lost no time in telling Aladdin, bidding him make haste.
But Aladdin first called the genie. "I want a scented bath," he said, "a richly embroidered habit, a horse
surpassing the Sultan’s, and twenty slaves to attend me. Besides this, six slaves, beautifully dressed,
to wait on my mother; and lastly, ten thousand pieces of gold in ten purses." No sooner said than
done. Aladdin mounted his horse and passed through the streets, the slaves strewing gold as they
went. Those who had played with him in his childhood knew him not, he had grown so handsome.
When the Sultan saw him he came down from his throne, embraced him, and led him into a hall where
a feast was spread, intending to marry him to the Princess that very day. But Aladdin refused, saying,
"I must build a palace fit for her," and took his leave. Once home, he said to the genie: "Build me a
castle of the finest marble, set with jasper, agate, and other precious stones. In the middle you shall
build me a large hall with a dome, its four walls of massy gold and silver, each having six windows,
whose lattices, all except one which is to be left unfinished, must be set with diamonds and rubies.
There must be stables and horses and grooms and slaves; go and see about it!"
The palace was finished by the next day, and the genie carried him there and showed him all his orders faithfully carried out, even to the laying of a velvet carpet from Aladdin's palace to the Sultan's. Aladdin's mother then dressed herself carefully, and walked to the palace with her slaves, while he followed her on horseback. The Sultan sent musicians with trumpets and cymbals to meet them, so that the air resounded with music and cheers. She was taken to the Princess, who saluted her and treated her with great honor. At night the Princess said good-bye to her father, and set out on the carpet for Aladdin's palace, with his mother at her side, and followed by the hundred slaves. She was charmed at the sight of Aladdin, who ran to receive her. "Princess," he said, "blame your beauty for my boldness if I have displeased you." She told him that, having seen him, she willingly obeyed her father in this matter. After the wedding had taken place Aladdin led her into the hall, where a feast was spread, and she supped with him, after which they danced till midnight. Next day Aladdin invited the Sultan to see the palace. On entering the hall with the four-and-twenty windows, with their rubies, diamonds, and emeralds, he cried: "It is a world's wonder! There is only one thing that surprises me. Was it by accident that one window was left unfinished?" "No, sir, by design," returned Aladdin. "I wished your Majesty to have the glory of finishing this palace." The Sultan was pleased, and sent for the best jewelers in the city. He showed them the unfinished window, and bade them fit it up like the others. "Sir," replied their spokesman, "we cannot find jewels enough." The Sultan had his own fetched, which they soon used, but no purpose, for in a month's time the work was not half done. Aladdin, knowing that their task was vain, bade them undo their work and carry the jewels back, and the genie finished the window at his command. The Sultan was surprised to receive his jewels again, and visited Aladdin, who showed him the window finished. The Sultan embraced him, the envious Vizier meanwhile hinting that it was the work of enchantment.

Aladdin had won the hearts of the people by his gentle bearing. He was made captain of the Sultan's armies, and won several battles for him, but remained modest and courteous as before, and lived thus in peace and content for several years.

But far away in Africa the magician remembered Aladdin, and by his magic arts discovered that Aladdin, instead of perishing miserably in the cave, had escaped, and had married a princess, with whom he was living in great honor and wealth. He knew that the poor tailor's son could only have accomplished this by means of the lamp, and traveled night and day until he reached the capital of China, bent on Aladdin's ruin. As he passed through the town he heard people talking everywhere about a marvellous palace. "Forgive my ignorance," he asked, "what is this palace you speak of?" "Have you not heard of Prince Aladdin's palace," was the reply, "the greatest wonder of the world? I will direct you if you have a mind to see it." The magician thanked him who spoke, and having seen the palace, knew that it had been raised by the Genie of the Lamp, and became half mad with rage. He determined to get hold of the lamp, and again plunge Aladdin into the deepest poverty.

Unluckily, Aladdin had gone a-hunting for eight days, which gave the magician plenty of time. He bought a dozen copper lamps, put them into a basket, and went to the palace, crying: "New lamps
for old!" followed by a jeering crowd. The Princess, sitting in the hall of four-twenty windows, sent a slave to find out what the noise was about, who came back laughing, so that the Princess scolded her. "Madam," replied the slave, "who can help laughing to see an old fool offering to exchange fine new lamps for old ones?" Another slave, hearing this, said: "There is an old one on the cornice there which he can have." Now this was the magic lamp, which Aladdin had left there, as he could not take it out hunting with him. The Princess, not knowing its value, laughingly bade the slave take it and make the exchange. She went and said to the magician: "Give me a new lamp for this." He snatched it and bade the slave take her choice, amid the jeers of the crowd. Little he cared, but left off crying his lamps, and went out of the city gates to a lonely place, where he remained till nightfall, when he pulled out the lamp and rubbed it. The genie appeared, and at the magician's command carried him, together with the palace and the Princess in it, to a lonely place in Africa.

Next morning the Sultan looked out of the window toward Aladdin's palace and rubbed his eyes, for it was gone. He sent for the Vizier and asked what had become of the palace. The Vizier looked out too, and was lost in astonishment. He again put it down to enchantment, and this time the Sultan believed him, and sent thirty men on horseback to fetch Aladdin in chains. They met him riding home, bound him, and forced him to go with them on foot. The people, however, who loved him, followed, armed, to see that he came to no harm. He was carried before the Sultan, who ordered the executioner to cut off his head. The executioner made Aladdin kneel down, bandaged his eyes, and raised his scimitar to strike. At that instant the Vizier, who saw that the crowd had forced their way into the courtyard and were scaling the walls to rescue Aladdin, called to the executioner to stay his hand. The people, indeed, looked so threatening that the Sultan gave way and ordered Aladdin to be unbound, and pardoned him in the sight of the crowd. Aladdin now begged to know what he had done. "False wretch!" said the Sultan, "come thither," and showed him from the window the place where his palace had stood. Aladdin was so amazed that he could not say a word. "Where is my palace and my daughter?" demanded the Sultan. "For the first I am not so deeply concerned, but my daughter I must have, and you must find her or lose your head." Aladdin begged for forty days in which to find her, promising, if he failed, to return and suffer death at the Sultan's pleasure. His prayer was granted, and he went forth sadly from the Sultan's presence. For three days he wandered about like a madman, asking everyone what had become of his palace, but they only laughed and pitied him. He came to the banks of a river, and knelt down to say his prayers before throwing himself in. In so doing he rubbed the magic ring he still wore. The genie he had seen in the cave appeared, and asked his will. "Save my life, genie," said Aladdin, "bring my palace back." "That is not in my power," said the genie; "I am only the Slave of the Ring; you must ask him of the lamp." "Even so," said Aladdin, "but thou canst take me to the palace, and set me down under my dear wife's window." He at once found himself in Africa, under the window of the Princess, and fell asleep out of sheer weariness.

He was awakened by the singing of the birds, and his heart was lighter. He saw plainly that all his misfortunes were owing to the loss of the lamp, and vainly wondered who had robbed him of it.
That morning the Princess rose earlier than she had done since she had been carried into Africa by the magician, whose company she was forced to endure once a day. She, however, treated him so harshly that he dared not live there altogether. As she was dressing, one of her women looked out and saw Aladdin. The Princess ran and opened the window, and at the noise she made Aladdin looked up. She called to him to come to her, and great was the joy of these lovers at seeing each other again. After he had kissed her Aladdin said: "I beg of you, Princess, in God’s name, before we speak of anything else, for your own sake and mine, tell me that has become of an old lamp I left on the cornice in the hall of four-and-twenty windows, when I went a-hunting." "Alas!" she said, "I am the innocent cause of our sorrows," and told him of the exchange of the lamp. "Now I know," cried Aladdin, "that we have to thank the African magician for this! Where is the lamp?" "He carries it about with him," said the Princess. "I know, for he pulled it out of his breast to show me. He wishes me to break my faith with you and marry him, saying that you were beheaded by my father’s command. He is for ever speaking ill of you but I only reply by my tears. If I persist, I doubt not but he will use violence." Aladdin comforted her, and left her for a while. He changed clothes with the first person he met in the town, and having bought a certain powder, returned to the Princess, who let him in by a little side door. "Put on your most beautiful dress," he said to her "and receive the magician with smiles, leading him to believe that you have forgotten me. Invite him to sup with you, and say you wish to taste the wine of his country. He will go for some and while he is gone I will tell you what to do." She listened carefully to Aladdin and when he left she arrayed herself gaily for the first time since she left China. She put on a girdle and head-dress of diamonds, and, seeing in a glass that she was more beautiful than ever, received the magician, saying, to his great amazement: "I have made up my mind that Aladdin is dead, and that all my tears will not bring him back to me, so I am resolved to mourn no more, and have therefore invited you to sup with me; but I am tired of the wines of China, and would fain taste those of Africa." The magician flew to his cellar, and the Princess put the powder Aladdin had given her in her cup. When he returned she asked him to drink her health in the wine of Africa, handing him her cup in exchange for his, as a sign she was reconciled to him. Before drinking the magician made her a speech in praise of her beauty, but the Princess cut him short, saying: "Let us drink first, and you shall say what you will afterward." She set her cup to her lips and kept it there, while the magician drained his to the dregs and fell back lifeless. The Princess then opened the door to Aladdin, and flung her arms round his neck; but Aladdin put her away, bidding her leave him, as he had more to do. He then went to the dead magician, took the lamp out of his vest, and bade the genie carry the palace and all in it back to China. This was done, and the Princess in her chamber only felt two little shocks, and little thought she was at home again.

The Sultan, who was sitting in his closet, mourning for his lost daughter, happened to look up, and rubbed his eyes, for there stood the palace as before! He hastened thither, and Aladdin received him in the hall of the four- and-twenty windows, with the Princess at his side. Aladdin told him what had happened, and showed him the dead body of the magician, that he might believe. A ten days’ feast was proclaimed, and it seemed as if Aladdin might now live the rest of his life in peace; but it was not to be.
The African magician had a younger brother, who was, if possible, more wicked and more cunning than himself. He traveled to China to avenge his brother's death, and went to visit a pious woman called Fatima, thinking she might be of use to him. He entered her cell and clapped a dagger to her breast, telling her to rise and do his bidding on pain of death. He changed clothes with her, colored his face like hers, put on her veil, and murdered her, that she might tell no tales. Then he went toward the palace of Aladdin, and all the people, thinking he was the holy woman, gathered round him, kissing his hands and begging his blessing. When he got to the palace there was such a noise going on round him that the Princess bade her slave look out of the window and ask what was the matter. The slave said it was the holy woman, curing people by her touch of their ailments, whereupon the Princess, who had long desired to see Fatima, sent for her. On coming to the Princess the magician offered up a prayer for her health and prosperity. When he had done the Princess made him sit by her, and begged him to stay with her always. The false Fatima, who wished for nothing better, consented, but kept his veil down for fear of discovery. The Princess showed him the hall, and asked him what he thought of it. "It is truly beautiful," said the false Fatima. "In my mind it wants but one thing." "And what is that?" said the Princess. "If only a roc's egg," replied he, "were hung up from the middle of this dome, it would be the wonder of the world."

After this the Princess could think of nothing but the roc's egg, and when Aladdin returned from hunting he found her in a very ill humor. He begged to know what was amiss, and she told him that all her pleasure in the hall was spoiled for the want of a roc's egg hanging from the dome. "If that is all," replied Aladdin, "you shall soon be happy." He left her and rubbed the lamp, and when the genie appeared commanded him to bring a roc's egg. The genie gave such a loud and terrible shriek that the hall shook. "Wretch!" he cried, "is it not enough that I have done everything for you, but you must command me to bring my master and hang him up in the midst of this dome? You and your wife and your palace deserve to be burnt to ashes, but that this request does not come from you, but from the brother of the African magician, whom you destroyed. He is now in your palace disguised as the holy woman--whom he murdered. He it was who put that wish into your wife's head. Take care of yourself, for he means to kill you." So saying, the genie disappeared.

Aladdin went back to the Princess, saying his head ached, and requesting that the holy Fatima should be fetched to lay her hands on it. But when the magician came near, Aladdin, seizing his dagger, pierced him to the heart. "What have you done?" cried the Princess. "You have killed the holy woman!" "Not so," replied Aladdin, "but a wicked magician," and told her of how she had been deceived.

After this Aladdin and his wife lived in peace. He succeeded the Sultan when he died, and reigned for many years, leaving behind him a long line of kings.

-- *Arabian Nights.*

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THE STORY OF THREE WONDERFUL Beggars

There once lived a merchant whose name was Mark, and whom people called 'Mark the Rich.' He was a very hard-hearted man, for he could not bear poor people, and if he caught sight of a beggar anywhere near his house, he would order the servants to drive him away, or would set the dogs at him.

One day three very poor old men came begging to the door, and just as he was going to let the fierce dogs loose on them, his little daughter, Anastasia, crept close up to him and said:

'Dear daddy, let the poor old men sleep here to-night, do—to please me.'

Her father could not bear to refuse her, and the three beggars were allowed to sleep in a loft, and at night, when everyone in the house was fast asleep, little Anastasia got up, climbed up to the loft, and peeped in.

The three old men stood in the middle of the loft, leaning on their sticks, with their long grey beards flowing down over their hands, and were talking together in low voices.

'What news is there?' asked the eldest.

'In the next village the peasant Ivan has just had his seventh son. What shall we name him, and what fortune shall we give him?' said the second.

The third whispered, 'Call him Vassili, and give him all the property of the hard-hearted man in whose loft we stand, and who wanted to drive us from his door.'

After a little more talk the three made themselves ready and crept softly away.

Anastasia, who had heard every word, ran straight to her father, and told him all.

Mark was very much surprised; he thought, and thought, and in the morning he drove to the next village to try and find out if such a child really had been born. He went first to the priest, and asked him about the children in his parish.

'Yesterday,' said the priest, 'a boy was born in the poorest house in the village. I named the unlucky little thing "Vassili." He is the seventh son, and the eldest is only seven years old, and they hardly have a mouthful amongst them all. Who can be got to stand godfather to such a little beggar boy?'

The merchant's heart beat fast, and his mind was full of bad thoughts about that poor little baby. He would be godfather himself, he said, and he ordered a fine christening feast; so the child was brought and christened, and Mark was very friendly to its father. After the ceremony was over he took Ivan aside and said:

'Look here, my friend, you are a poor man. How can you afford to bring up the boy? Give him to me and I'll make something of him, and I'll give you a present of a thousand crowns. Is that a bargain?"
Ivan scratched his head, and thought, and thought, and then he agreed. Mark counted out the money, wrapped the baby up in a fox skin, laid it in the sledge beside him, and drove back towards home. When he had driven some miles he drew up, carried the child to the edge of a steep precipice and threw it over, muttering, 'There, now try to take my property!'

Very soon after this some foreign merchants travelled along that same road on the way to see Mark and to pay the twelve thousand crowns which they owed him.

As they were passing near the precipice they heard a sound of crying, and on looking over they saw a little green meadow wedged in between two great heaps of snow, and on the meadow lay a baby amongst the flowers.

The merchants picked up the child, wrapped it up carefully, and drove on. When they saw Mark they told him what a strange thing they had found. Mark guessed at once that the child must be his godson, asked to see him, and said:

'That's a nice little fellow; I should like to keep him. If you will make him over to me, I will let you off your debt.'

The merchants were very pleased to make so good a bargain, left the child with Mark, and drove off.

At night Mark took the child, put it in a barrel, fastened the lid tight down, and threw it into the sea. The barrel floated away to a great distance, and at last it floated close up to a monastery. The monks were just spreading out their nets to dry on the shore, when they heard the sound of crying. It seemed to come from the barrel which was bobbing about near the water's edge. They drew it to land and opened it, and there was a little child! When the abbot heard the news, he decided to bring up the boy, and named him 'Vassili.'

The boy lived on with the monks, and grew up to be a clever, gentle, and handsome young man. No one could read, write, or sing better than he, and he did everything so well that the abbot made him wardrobe keeper.

Now, it happened about this time that the merchant, Mark, came to the monastery in the course of a journey. The monks were very polite to him and showed him their house and church and all they had. When he went into the church the choir was singing, and one voice was so clear and beautiful, that he asked who it belonged to. Then the abbot told him of the wonderful way in which Vassili had come to them, and Mark saw clearly that this must be his godson whom he had twice tried to kill.

He said to the abbot: 'I can't tell you how much I enjoy that young man's singing. If he could only come to me I would make him overseer of all my business. As you say, he is so good and clever. Do spare him to me. I will make his fortune, and will present your monastery with twenty thousand crowns.'

The abbot hesitated a good deal, but he consulted all the other monks, and at last they decided that they ought not to stand in the way of Vassili's good fortune.
Then Mark wrote a letter to his wife and gave it to Vassili to take to her, and this was what was in the letter: 'When the bearer of this arrives, take him into the soap factory, and when you pass near the great boiler, push him in. If you don't obey my orders I shall be very angry, for this young man is a bad fellow who is sure to ruin us all if he lives.'

Vassili had a good voyage, and on landing set off on foot for Mark's home. On the way he met three beggars, who asked him: 'Where are you going, Vassili?'

'I am going to the house of Mark the Merchant, and have a letter for his wife,' replied Vassili.

'Show us the letter.'

Vassili handed them the letter. They blew on it and gave it back to him, saying: 'Now go and give the letter to Mark's wife. You will not be forsaken.'

Vassili reached the house and gave the letter. When the mistress read it she could hardly believe her eyes and called for her daughter. In the letter was written, quite plainly: 'When you receive this letter, get ready for a wedding, and let the bearer be married next day to my daughter, Anastasia. If you don't obey my orders I shall be very angry.'

Anastasia saw the bearer of the letter and he pleased her very much. They dressed Vassili in fine clothes and next day he was married to Anastasia.

In due time, Mark returned from his travels. His wife, daughter, and son-in-law all went out to meet him. When Mark saw Vassili he flew into a terrible rage with his wife. 'How dared you marry my daughter without my consent?' he asked.

'I only carried out your orders,' said she. 'Here is your letter.'

Mark read it. It certainly was his handwriting, but by no means his wishes.

'Well,' thought he, 'you've escaped me three times, but I think I shall get the better of you now.' And he waited a month and was very kind and pleasant to his daughter and her husband.

At the end of that time he said to Vassili one day, 'I want you to go for me to my friend the Serpent King, in his beautiful country at the world's end. Twelve years ago he built a castle on some land of mine. I want you to ask for the rent for those twelve years and also to find out from him what has become of my twelve ships which sailed for his country three years ago.'

Vassili dared not disobey. He said good-bye to his young wife, who cried bitterly at parting, hung a bag of biscuits over his shoulders, and set out.

I really cannot tell you whether the journey was long or short. As he tramped along he suddenly heard a voice saying: 'Vassili! where are you going?'

Vassili looked about him, and, seeing no one, called out: 'Who spoke to me?'
'I did; this old wide-spreading oak. Tell me where you are going.'

'I am going to the Serpent King to receive twelve years' rent from him.'

'When the time comes, remember me and ask the king: "Rotten to the roots, half dead but still green, stands the old oak. Is it to stand much longer on the earth?"

'Vassili went on further. He came to a river and got into the ferryboat. The old ferryman asked: 'Are you going far, my friend?'

'I am going to the Serpent King.'

'Then think of me and say to the king: "For thirty years the ferryman has rowed to and fro. Will the tired old man have to row much longer?"'

'Very well,' said Vassili; 'I'll ask him.'

And he walked on. In time he came to a narrow strait of the sea and across it lay a great whale over whose back people walked and drove as if it had been a bridge or a road. As he stepped on it the whale said, 'Do tell me where you are going.'

'I am going to the Serpent King.'

And the whale begged: 'Think of me and say to the king: "The poor whale has been lying three years across the strait, and men and horses have nearly trampled his back into his ribs. Is he to lie there much longer?"'

'I will remember,' said Vassili, and he went on.

He walked, and walked, and walked, till he came to a great green meadow. In the meadow stood a large and splendid castle. Its white marble walls sparkled in the light, the roof was covered with mother o' pearl, which shone like a rainbow, and the sun glowed like fire on the crystal windows. Vassili walked in, and went from one room to another astonished at all the splendour he saw.

When he reached the last room of all, he found a beautiful girl sitting on a bed.

As soon as she saw him she said: 'Oh, Vassili, what brings you to this accursed place?'

Vassili told her why he had come, and all he had seen and heard on the way.

The girl said: 'You have not been sent here to collect rents, but for your own destruction, and that the serpent may devour you.'

She had not time to say more, when the whole castle shook, and a rustling, hissing, groaning sound was heard. The girl quickly pushed Vassili into a chest under the bed, locked it and whispered: 'Listen to what the serpent and I talk about.'

Then she rose up to receive the Serpent King.
The monster rushed into the room, and threw itself panting on the bed, crying: 'I've flown half over the world. I'm tired, VERY tired, and want to sleep--scratch my head.'

The beautiful girl sat down near him, stroking his hideous head, and said in a sweet coaxing voice: 'You know everything in the world. After you left, I had such a wonderful dream. Will you tell me what it means?'

'Out with it then, quick! What was it?'

'I dreamt I was walking on a wide road, and an oak tree said to me: "Ask the king this: Rotten at the roots, half dead, and yet green stands the old oak. Is it to stand much longer on the earth?"'

'It must stand till some one comes and pushes it down with his foot. Then it will fall, and under its roots will be found more gold and silver than even Mark the Rich has got.'

'Then I dreamt I came to a river, and the old ferryman said to me: "For thirty year's the ferryman has rowed to and fro. Will the tired old man have to row much longer?"'

'That depends on himself. If some one gets into the boat to be ferried across, the old man has only to push the boat off, and go his way without looking back. The man in the boat will then have to take his place.'

'And at last I dreamt that I was walking over a bridge made of a whale’s back, and the living bridge spoke to me and said: "Here have I been stretched out these three years, and men and horses have trampled my back down into my ribs. Must I lie here much longer?"'

'He will have to lie there till he has thrown up the twelve ships of Mark the Rich which he swallowed. Then he may plunge back into the sea and heal his back.'

And the Serpent King closed his eyes, turned round on his other side, and began to snore so loud that the windows rattled.

In all haste the lovely girl helped Vassili out of the chest, and showed him part of his way back. He thanked her very politely, and hurried off.

When he reached the strait the whale asked: 'Have you thought of me?'

'Yes, as soon as I am on the other side I will tell you what you want to know.'

When he was on the other side Vassili said to the whale: 'Throw up those twelve ships of Mark's which you swallowed three years ago.'

The great fish heaved itself up and threw up all the twelve ships and their crews. Then he shook himself for joy, and plunged into the sea.

Vassili went on further till he reached the ferry, where the old man asked: 'Did you think of me?'

'Yes, and as soon as you have ferried me across I will tell you what you want to know.'
When they had crossed over, Vassili said: 'Let the next man who comes stay in the boat, but do you
step on shore, push the boat off, and you will be free, and the other man must take your place.

Then Vassili went on further still, and soon came to the old oak tree, pushed it with his foot, and it fell
over. There, at the roots, was more gold and silver than even Mark the Rich had.

And now the twelve ships which the whale had thrown up came sailing along and anchored close by.
On the deck of the first ship stood the three beggars whom Vassili had met formerly, and they said:
'Heaven has blessed you, Vassili.' Then they vanished away and he never saw them again.

The sailors carried all the gold and silver into the ship, and then they set sail for home with Vassili on
board.

Mark was more furious than ever. He had his horses harnessed and drove off himself to see the
Serpent King and to complain of the way in which he had been betrayed. When he reached the river
he sprang into the ferryboat. The ferryman, however, did not get in but pushed the boat off.

... 

Vassili led a good and happy life with his dear wife, and his kind mother-in-law lived with them. He
helped the poor and fed and clothed the hungry and naked and all Mark’s riches became his.

For many years Mark has been ferrying people across the river. His face is wrinkled, his hair and
beard are snow white, and his eyes are dim; but still he rows on.

[From the Serbian.]
The following tales come from
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THE FISHERMAN AND HIS WIFE

There was once a fisherman who lived with his wife in a pigsty, close by the seaside. The fisherman used to go out all day long a-fishing; and one day, as he sat on the shore with his rod, looking at the sparkling waves and watching his line, all on a sudden his float was dragged away deep into the water: and in drawing it up he pulled out a great fish. But the fish said, 'Pray let me live! I am not a real fish; I am an enchanted prince: put me in the water again, and let me go!' 'Oh, ho!' said the man, 'you need not make so many words about the matter; I will have nothing to do with a fish that can talk: so swim away, sir, as soon as you please!' Then he put him back into the water, and the fish darted straight down to the bottom, and left a long streak of blood behind him on the wave.

When the fisherman went home to his wife in the pigsty, he told her how he had caught a great fish, and how it had told him it was an enchanted prince, and how, on hearing it speak, he had let it go again. 'Did not you ask it for anything?' said the wife, 'we live very wretchedly here, in this nasty dirty pigsty; do go back and tell the fish we want a snug little cottage.'

The fisherman did not much like the business: however, he went to the seashore; and when he came back there the water looked all yellow and green. And he stood at the water's edge, and said:

'O man of the sea!
Hearken to me!
My wife Ilsabill
Will have her own will,
And hath sent me to beg a boon of thee!

Then the fish came swimming to him, and said, 'Well, what is her will? What does your wife want?' 'Ah!' said the fisherman, 'she says that when I had caught you, I ought to have asked you for something before I let you go; she does not like living any longer in the pigsty, and wants a snug little cottage.' 'Go home, then,' said the fish; 'she is in the cottage already!' So the man went home, and saw his wife standing at the door of a nice trim little cottage. 'Come in, come in!' said she; 'is not this much better than the filthy pigsty we had?' And there was a parlour, and a bedchamber, and a kitchen; and behind the cottage there was a little garden, planted with all sorts of flowers and fruits; and there was a courtyard behind, full of ducks and chickens. 'Ah!' said the fisherman, 'how happily we shall live now!' 'We will try to do so, at least,' said his wife.

Everything went right for a week or two, and then Dame Ilsabill said, 'Husband, there is not near room enough for us in this cottage; the courtyard and the garden are a great deal too small; I should like to have a large stone castle to live in: go to the fish again and tell him to give us a castle.' 'Wife,'
said the fisherman, 'I don’t like to go to him again, for perhaps he will be angry; we ought to be easy with this pretty cottage to live in.' 'Nonsense!' said the wife; 'he will do it very willingly, I know; go along and try!'

The fisherman went, but his heart was very heavy: and when he came to the sea, it looked blue and gloomy, though it was very calm; and he went close to the edge of the waves, and said:

'O man of the sea!
Hearken to me!
My wife Ilsabill
Will have her own will,
And hath sent me to beg a boon of thee!

'Well, what does she want now?' said the fish. 'Ah!' said the man, dolefully, 'my wife wants to live in a stone castle.' 'Go home, then,' said the fish; 'she is standing at the gate of it already.' So away went the fisherman, and found his wife standing before the gate of a great castle. 'See,' said she, 'is not this grand?' With that they went into the castle together, and found a great many servants there, and the rooms all richly furnished, and full of golden chairs and tables; and behind the castle was a garden, and around it was a park half a mile long, full of sheep, and goats, and hares, and deer; and in the courtyard were stables and cow-houses. 'Well,' said the man, 'now we will live cheerful and happy in this beautiful castle for the rest of our lives.' 'Perhaps we may,' said the wife; 'but let us sleep upon it, before we make up our minds to that.' So they went to bed.

The next morning when Dame Ilsabill awoke it was broad daylight, and she jogged the fisherman with her elbow, and said, 'Get up, husband, and bestir yourself, for we must be king of all the land.' 'Wife, wife,' said the man, 'why should we wish to be the king? I will not be king.' 'Then I will,' said she. 'But, wife,' said the fisherman, 'how can you be king—the fish cannot make you a king?' 'Husband,' said she, 'say no more about it, but go and try! I will be king.' So the man went away quite sorrowful to think that his wife should want to be king. This time the sea looked a dark grey colour, and was overspread with curling waves and the ridges of foam as he cried out:

'O man of the sea!
Hearken to me!
My wife Ilsabill
Will have her own will,
And hath sent me to beg a boon of thee!

'Well, what would she have now?' said the fish. 'Alas!' said the poor man, 'my wife wants to be king.' 'Go home,' said the fish; 'she is king already.'

Then the fisherman went home; and as he came close to the palace he saw a troop of soldiers, and heard the sound of drums and trumpets. And when he went in he saw his wife sitting on a throne of gold and diamonds, with a golden crown upon her head; and on each side of her stood six fair
maidens, each a head taller than the other. 'Well, wife,' said the fisherman, 'are you king?' 'Yes,' said she, 'I am king.' And when he had looked at her for a long time, he said, 'Ah, wife! what a fine thing it is to be king! Now we shall never have anything more to wish for as long as we live.' 'I don't know how that may be,' said she; 'never is a long time. I am king, it is true; but I begin to be tired of that, and I think I should like to be emperor.' 'Alas, wife! why should you wish to be emperor?' said the fisherman. 'Husband,' said she, 'go to the fish! I say I will be emperor.' 'Ah, wife!' replied the fisherman, 'the fish cannot make an emperor, I am sure, and I should not like to ask him for such a thing.' 'I am king,' said Ilsabill, 'and you are my slave; so go at once!'

So the fisherman was forced to go; and he muttered as he went along, 'This will come to no good, it is too much to ask; the fish will be tired at last, and then we shall be sorry for what we have done.' He soon came to the seashore; and the water was quite black and muddy, and a mighty whirlwind blew over the waves and rolled them about, but he went as near as he could to the water's brink, and said:

'O man of the sea!
Hearken to me!
My wife Ilsabill
Will have her own will,
And hath sent me to beg a boon of thee!

'What would she have now?' said the fish. 'Ah!' said the fisherman, 'she wants to be emperor.' 'Go home,' said the fish; 'she is emperor already.'

So he went home again; and as he came near he saw his wife Ilsabill sitting on a very lofty throne made of solid gold, with a great crown on her head full two yards high; and on each side of her stood her guards and attendants in a row, each one smaller than the other, from the tallest giant down to a little dwarf no bigger than my finger. And before her stood princes, and dukes, and earls; and the fisherman went up to her and said, 'Wife, are you emperor?' 'Yes,' said she, 'I am emperor.' 'Ah!' said the man, as he gazed upon her, 'what a fine thing it is to be emperor!' 'Husband,' said she, 'why should we stop at being emperor? I will be pope next.' 'O wife, wife!' said he, 'how can you be pope? there is but one pope at a time in Christendom.' 'Husband,' said she, 'I will be pope this very day.' 'But,' replied the husband, 'the fish cannot make you pope.' 'What nonsense!' said she; 'if he can make an emperor, he can make a pope: go and try him.'

So the fisherman went. But when he came to the shore the wind was raging and the sea was tossed up and down in boiling waves, and the ships were in trouble, and rolled fearfully upon the tops of the billows. In the middle of the heavens there was a little piece of blue sky, but towards the south all was red, as if a dreadful storm was rising. At this sight the fisherman was dreadfully frightened, and he trembled so that his knees knocked together: but still he went down near to the shore, and said:

'O man of the sea!
Hearken to me!
My wife Ilsabill
Will have her own will,
And hath sent me to beg a boon of thee!

'What does she want now?' said the fish. 'Ah!' said the fisherman, 'my wife wants to be pope.' 'Go home,' said the fish; 'she is pope already.'

Then the fisherman went home, and found Ilsabill sitting on a throne that was two miles high. And she had three great crowns on her head, and around her stood all the pomp and power of the Church. And on each side of her were two rows of burning lights, of all sizes, the greatest as large as the highest and biggest tower in the world, and the least no larger than a small rushlight. 'Wife,' said the fisherman, as he looked at all this greatness, 'are you pope?' 'Yes,' said she, 'I am pope.' 'Well, wife,' replied he, 'it is a grand thing to be pope; and now you must be easy, for you can be nothing greater.'
'I will think about that,' said the wife. Then they went to bed: but Dame Ilsabill could not sleep all night for thinking what she should be next. At last, as she was dropping asleep, morning broke, and the sun rose. 'Ha!' thought she, as she woke up and looked at it through the window, 'after all I cannot prevent the sun rising.' At this thought she was very angry, and wakened her husband, and said, 'Husband, go to the fish and tell him I must be lord of the sun and moon.' The fisherman was half asleep, but the thought frightened him so much that he started and fell out of bed. 'Alas, wife!' said he, 'cannot you be easy with being pope?' 'No,' said she, 'I am very uneasy as long as the sun and moon rise without my leave. Go to the fish at once!'

Then the man went shivering with fear; and as he was going down to the shore a dreadful storm arose, so that the trees and the very rocks shook. And all the heavens became black with stormy clouds, and the lightnings played, and the thunders rolled; and you might have seen in the sea great black waves, swelling up like mountains with crowns of white foam upon their heads. And the fisherman crept towards the sea, and cried out, as well as he could:

'O man of the sea!
Hearken to me!
My wife Ilsabill
Will have her own will,
And hath sent me to beg a boon of thee!

'What does she want now?' said the fish. 'Ah!' said he, 'she wants to be lord of the sun and moon.' 'Go home,' said the fish, 'to your pigsty again.'
And there they live to this very day.
A farmer had a faithful and diligent servant, who had worked hard for him three years, without having been paid any wages. At last it came into the man's head that he would not go on thus without pay any longer; so he went to his master, and said, 'I have worked hard for you a long time, I will trust to you to give me what I deserve to have for my trouble.' The farmer was a sad miser, and knew that his man was very simple-hearted; so he took out threepence, and gave him for every year's service a penny. The poor fellow thought it was a great deal of money to have, and said to himself, 'Why should I work hard, and live here on bad fare any longer? I can now travel into the wide world, and make myself merry.' With that he put his money into his purse, and set out, roaming over hill and valley.

As he jogged along over the fields, singing and dancing, a little dwarf met him, and asked him what made him so merry. 'Why, what should make me down-hearted?' said he; 'I am sound in health and rich in purse, what should I care for? I have saved up my three years' earnings and have it all safe in my pocket.' 'How much may it come to?' said the little man. 'Full threepence,' replied the countryman. 'I wish you would give them to me,' said the other; 'I am very poor.' Then the man pitied him, and gave him all he had; and the little dwarf said in return, 'As you have such a kind honest heart, I will grant you three wishes—one for every penny; so choose whatever you like.' Then the countryman rejoiced at his good luck, and said, 'I like many things better than money: first, I will have a bow that will bring down everything I shoot at; secondly, a fiddle that will set everyone dancing that hears me play upon it; and thirdly, I should like that everyone should grant what I ask.' The dwarf said he should have his three wishes; so he gave him the bow and fiddle, and went his way.

Our honest friend journeyed on his way too; and if he was merry before, he was now ten times more so. He had not gone far before he met an old miser: close by them stood a tree, and on the topmost twig sat a thrush singing away most joyfully. 'Oh, what a pretty bird!' said the miser; 'I would give a great deal of money to have such a one.' 'If that's all,' said the countryman, 'I will soon bring it down.' Then he took up his bow, and down fell the thrush into the bushes at the foot of the tree. The miser crept into the bush to find it; but directly he had got into the middle, his companion took up his fiddle and played away, and the miser began to dance and spring about, capering higher and higher in the air. The thorns soon began to tear his clothes till they all hung in rags about him, and he himself was all scratched and wounded, so that the blood ran down. 'Oh, for heaven's sake!' cried the miser, 'Master! master! pray let the fiddle alone. What have I done to deserve this?' 'Thou hast shaved many a poor soul close enough,' said the other; 'thou art only meeting thy reward': so he played up another tune. Then the miser began to beg and promise, and offered money for his liberty; but he did not come up to the musician's price for some time, and he danced him along brisker and brisker, and the miser bid higher and higher, till at last he offered a round hundred of florins that he had in his purse, and had just gained by cheating some poor fellow. When the countryman saw so much money, he said, 'I will agree to your proposal.' So he took the purse, put up his fiddle, and travelled on very pleased with his bargain.
Meanwhile the miser crept out of the bush half-naked and in a piteous plight, and began to ponder how he should take his revenge, and serve his late companion some trick. At last he went to the judge, and complained that a rascal had robbed him of his money, and beaten him into the bargain; and that the fellow who did it carried a bow at his back and a fiddle hung round his neck. Then the judge sent out his officers to bring up the accused wherever they should find him; and he was soon caught and brought up to be tried.

The miser began to tell his tale, and said he had been robbed of his money. 'No, you gave it me for playing a tune to you.' said the countryman; but the judge told him that was not likely, and cut the matter short by ordering him off to the gallows.

So away he was taken; but as he stood on the steps he said, 'My Lord Judge, grant me one last request.' 'Anything but thy life,' replied the other. 'No,' said he, 'I do not ask my life; only to let me play upon my fiddle for the last time.' The miser cried out, 'Oh, no! no! for heaven's sake don't listen to him! don't listen to him!' But the judge said, 'It is only this once, he will soon have done.' The fact was, he could not refuse the request, on account of the dwarf's third gift.

Then the miser said, 'Bind me fast, bind me fast, for pity's sake.' But the countryman seized his fiddle, and struck up a tune, and at the first note judge, clerks, and jailer were in motion; all began capering, and no one could hold the miser. At the second note the hangman let his prisoner go, and danced also, and by the time he had played the first bar of the tune, all were dancing together — judge, court, and miser, and all the people who had followed to look on. At first the thing was merry and pleasant enough; but when it had gone on a while, and there seemed to be no end of playing or dancing, they began to cry out, and beg him to leave off; but he stopped not a whit the more for their entreaties, till the judge not only gave him his life, but promised to return him the hundred florins.

Then he called to the miser, and said, 'Tell us now, you vagabond, where you got that gold, or I shall play on for your amusement only.' 'I stole it,' said the miser in the presence of all the people; 'I acknowledge that I stole it, and that you earned it fairly.' Then the countryman stopped his fiddle, and left the miser to take his place at the gallows.
THE GOLDEN GOOSE

There was a man who had three sons, the youngest of whom was called Dummling,[*] and was despised, mocked, and sneered at on every occasion.

It happened that the eldest wanted to go into the forest to hew wood, and before he went his mother gave him a beautiful sweet cake and a bottle of wine in order that he might not suffer from hunger or thirst.

When he entered the forest he met a little grey-haired old man who bade him good day, and said: 'Do give me a piece of cake out of your pocket, and let me have a draught of your wine; I am so hungry and thirsty.' But the clever son answered: 'If I give you my cake and wine, I shall have none for myself; be off with you,' and he left the little man standing and went on.

But when he began to hew down a tree, it was not long before he made a false stroke, and the axe cut him in the arm, so that he had to go home and have it bound up. And this was the little grey man's doing.

After this the second son went into the forest, and his mother gave him, like the eldest, a cake and a bottle of wine. The little old grey man met him likewise, and asked him for a piece of cake and a drink of wine. But the second son, too, said sensibly enough: 'What I give you will be taken away from myself; be off!' and he left the little man standing and went on. His punishment, however, was not delayed; when he had made a few blows at the tree he struck himself in the leg, so that he had to be carried home.

Then Dummling said: 'Father, do let me go and cut wood.' The father answered: 'Your brothers have hurt themselves with it, leave it alone, you do not understand anything about it.' But Dummling begged so long that at last he said: 'Just go then, you will get wiser by hurting yourself.' His mother gave him a cake made with water and baked in the cinders, and with it a bottle of sour beer.

When he came to the forest the little old grey man met him likewise, and greeting him, said: 'Give me a piece of your cake and a drink out of your bottle; I am so hungry and thirsty.' Dummling answered: 'I have only cinder-cake and sour beer; if that pleases you, we will sit down and eat.' So they sat down, and when Dummling pulled out his cinder-cake, it was a fine sweet cake, and the sour beer had become good wine. So they ate and drank, and after that the little man said: 'Since you have a good heart, and are willing to divide what you have, I will give you good luck. There stands an old tree, cut it down, and you will find something at the roots.' Then the little man took leave of him.

Dummling went and cut down the tree, and when it fell there was a goose sitting in the roots with feathers of pure gold. He lifted her up, and taking her with him, went to an inn where he thought he would stay the night. Now the host had three daughters, who saw the goose and were curious to know what such a wonderful bird might be, and would have liked to have one of its golden feathers.
The eldest thought: 'I shall soon find an opportunity of pulling out a feather,' and as soon as Dummling had gone out she seized the goose by the wing, but her finger and hand remained sticking fast to it.

The second came soon afterwards, thinking only of how she might get a feather for herself, but she had scarcely touched her sister than she was held fast.

At last the third also came with the like intent, and the others screamed out: 'Keep away; for goodness' sake keep away!' But she did not understand why she was to keep away. 'The others are there,' she thought, 'I may as well be there too,' and ran to them; but as soon as she had touched her sister, she remained sticking fast to her. So they had to spend the night with the goose.

The next morning Dummling took the goose under his arm and set out, without troubling himself about the three girls who were hanging on to it. They were obliged to run after him continually, now left, now right, wherever his legs took him.

In the middle of the fields the parson met them, and when he saw the procession he said: 'For shame, you good-for-nothing girls, why are you running across the fields after this young man? Is that seemly?' At the same time he seized the youngest by the hand in order to pull her away, but as soon as he touched her he likewise stuck fast, and was himself obliged to run behind.

Before long the sexton came by and saw his master, the parson, running behind three girls. He was astonished at this and called out: 'Hi! your reverence, whither away so quickly? Do not forget that we have a christening today!' and running after him he took him by the sleeve, but was also held fast to it.

Whilst the five were trotting thus one behind the other, two labourers came with their hoes from the fields; the parson called out to them and begged that they would set him and the sexton free. But they had scarcely touched the sexton when they were held fast, and now there were seven of them running behind Dummling and the goose.

Soon afterwards he came to a city, where a king ruled who had a daughter who was so serious that no one could make her laugh. So he had put forth a decree that whosoever should be able to make her laugh should marry her. When Dummling heard this, he went with his goose and all her train before the king's daughter, and as soon as she saw the seven people running on and on, one behind the other, she began to laugh quite loudly, and as if she would never stop. Thereupon Dummling asked to have her for his wife; but the king did not like the son-in-law, and made all manner of excuses and said he must first produce a man who could drink a cellarful of wine. Dummling thought of the little grey man, who could certainly help him; so he went into the forest, and in the same place where he had felled the tree, he saw a man sitting, who had a very sorrowful face. Dummling asked him what he was taking to heart so sorely, and he answered: 'I have such a great thirst and cannot quench it; cold water I cannot stand, a barrel of wine I have just emptied, but that to me is like a drop on a hot stone!'
'There, I can help you,' said Dummling, 'just come with me and you shall be satisfied.'

He led him into the king’s cellar, and the man bent over the huge barrels, and drank and drank till his loins hurt, and before the day was out he had emptied all the barrels. Then Dummling asked once more for his bride, but the king was vexed that such an ugly fellow, whom everyone called Dummling, should take away his daughter, and he made a new condition; he must first find a man who could eat a whole mountain of bread. Dummling did not think long, but went straight into the forest, where in the same place there sat a man who was tying up his body with a strap, and making an awful face, and saying: 'I have eaten a whole ovenful of rolls, but what good is that when one has such a hunger as I? My stomach remains empty, and I must tie myself up if I am not to die of hunger.'

At this Dummling was glad, and said: 'Get up and come with me; you shall eat yourself full.' He led him to the king’s palace where all the flour in the whole Kingdom was collected, and from it he caused a huge mountain of bread to be baked. The man from the forest stood before it, began to eat, and by the end of one day the whole mountain had vanished. Then Dummling for the third time asked for his bride; but the king again sought a way out, and ordered a ship which could sail on land and on water. 'As soon as you come sailing back in it,' said he, 'you shall have my daughter for wife.'

Dummling went straight into the forest, and there sat the little grey man to whom he had given his cake. When he heard what Dummling wanted, he said: 'Since you have given me to eat and to drink, I will give you the ship; and I do all this because you once were kind to me.' Then he gave him the ship which could sail on land and water, and when the king saw that, he could no longer prevent him from having his daughter. The wedding was celebrated, and after the king’s death, Dummling inherited his kingdom and lived for a long time contentedly with his wife.

[*] Simpleton
APPENDIX D: THE PIED PIPER OF HAMELIN

- This section contains the text of "The Pied Piper of Hamelin".
THE PIED PIPER OF HAMELIN;
A CHILD'S STORY

I

Hamelin Town's in Brunswick,
   By famous Hanover city;
The river Weser, deep and wide,
Washes its wall on the southern side;
A pleasanter spot you never spied; 5
   But when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
   From vermin was a pity.

II

Rats!
They fought the dogs and killed the cats,
   And bit the babies in the cradles,
And ate the cheeses out of the vats,
   And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats, 15
Made nests inside men's Sunday hats,
   And even spoiled the women's chats
By drowning their speaking
   With shrieking and squeaking
In fifty different sharps and flats. 20

III

At last the people in a body
   To the Town Hall came flocking:
"'Tis clear," cried they, "our Mayor's a noddy;
And as for our Corporation--shocking 25
To think we buy gowns lined with ermine
For dolts that can't or won't determine
What's best to rid us of our vermin!
You hope, because you're old and obese,
To find in the furry civic robe ease?
Rouse up, sirs! Give your brains a racking 30
To find the remedy we're lacking,
Or, sure as fate, we'll send you packing!"
At this the Mayor and Corporation
Quaked with a mighty consternation.

IV

An hour they sat in council;
At length the Mayor broke silence:
"For a guilder I'd my ermine gown sell,
I wish I were a mile hence!
It's easy to bid one rack one's brain--
I'm sure my poor head aches again,
I've scratched it so, and all in vain.
Oh, for a trap, a trap, a trap!"
Just as he said this, what should hap
At the chamber door but a gentle tap?
"Bless us," cried the Mayor, "what's that?"
(With the Corporation as he sat,
Looking little though wondrous fat;
Nor brighter was his eye, nor moister
Than a too-long-opened oyster,
Save when at noon his paunch grew mutinous
For a plate of turtle green and glutinous)
"Only a scraping of shoes on the mat?
Anything like the sound of a rat
Makes my heart go pit-a-pat!"

V

"Come in!"--the Mayor cried, looking bigger--
And in did come the strangest figure!
His queer long coat from heel to head
Was half of yellow and half of red,
And he himself was tall and thin,
With sharp blue eyes, each like a pin,
And light loose hair, yet swarthy skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in;
There was no guessing his kith and kin;
And nobody could enough admire
The tall man and his quaint attire.
Quoth one: "It's as my great-grandsire,
Starting up at the Trump of Doom's tone,
Had walked this way from his painted tombstone!"
VI
He advanced to the council-table:
And, "Please your honors," said he, "I'm able,
By means of a secret charm, to draw
All creatures living beneath the sun,
That creep or swim or fly or run,
After me so as you never saw!
And I chiefly use my charm
On creatures that do people harm,
The mole and toad and newt and viper;
And people call me the Pied Piper."
(And here they noticed round his neck
A scarf of red and yellow stripe,
To match with his coat of the self-same check;
And at the scarf's end hung a pipe;
And his fingers, they noticed, were ever straying
As if impatient to be playing
Upon this pipe, as low it dangled
Over his vesture so old-fangled.)
"Yet," said he, "poor piper as I am,
In Tartary I freed the Cham,
Last June, from his huge swarms of gnats;
I eased in Asia the Nizam
Of a monstrous brood of vampire-bats:
And as for what your brain bewilders,
If I can rid your town of rats
Will you give me a thousand guilders?"
"One? fifty thousand!"--was the exclamation
Of the astonished Mayor and Corporation.

VII
Into the street the Piper stepped,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while;
Then, like a musical adept,
To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled,
Like a candle-flame where salt is sprinkled;
And ere three shrill notes the pipe uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
   Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
   Families by tens and dozens,
Brothers, sisters, husbands, wives--
Followed the Piper for their lives.
From street to street he piped advancing,
   And step for step they followed dancing,
Until they came to the river Weser,
   Wherein all plunged and perished!
--Save one who, stout as Julius Caesar,
Swam across and lived to carry
   (As he, the manuscript he cherished)
To Rat-land home his commentary:
Which was, "At the first shrill notes of the pipe,
I heard a sound as of scraping tripe,
And putting apples, wondrous ripe,
Into a cider-press's gripe:
And a moving away of pickle-tub-boards,
And a leaving ajar of conserve-cupboards,
And a drawing the corks of train-oil-flasks,
And a breaking the hoops of butter-casks:
And it seemed as if a voice
   (Sweeter far than by harp or by psaltery
Is breathed) called out, 'O rats, rejoice!
The world is grown to one vast drysaltery!
So munch on, crunch on, take your nuncheon,
Breakfast, supper, dinner, luncheon!'
And just as a bulky sugar-puncheon,
All ready staved, like a great sun shone
Glorious scarce an inch before me,
Just as methought it said, 'Come, bore me!'
--I found the Weser rolling o'er me."

VIII

You should have heard the Hamelin people
Ringing the bells till they rocked the steeple.
"Go," cried the Mayor, "and get long poles,
Poke out the nests and block up the holes!
Consult with carpenters and builders,
And leave in our town not even a trace
Of the rats!" -- when suddenly, up the face
Of the Piper perked in the market-place,
With a, "First, if you please, my thousand guilders!"

IX

A thousand guilders! The Mayor looked blue;
So did the Corporation, too.
For council dinners made rare havoc
With Claret, Moselle, Vin-de-Grave, Hock;
And half the money would replenish
Their cellar's biggest butt with Rhenish.
To pay this sum to a wandering fellow
With a gypsy coat of red and yellow!
"Beside," quoth the Mayor with a knowing wink,
"Our business was done at the river's brink;
We saw with our eyes the vermin sink,
And what's dead can't come to life, I think.
So, friend, we're not the folks to shrink
From the duty of giving you something for drink,
And a matter of money to put in your poke;
But as for the guilders, what we spoke
Of them, as you very well know, was in joke.
Beside, our losses have made us thrifty.
A thousand guilders! Come, take fifty!"

X

The Piper's face fell, and he cried,
"No trifling! I can't wait, beside!
I've promised to visit by dinner time
Bagdat, and accept the prime
Of the Head-Cook's pottage, all he's rich in,
For having left, in the Caliph's kitchen,
Of a nest of scorpions no survivor;
With him I proved no bargain-driver,
With you, don't think I'll bate a stiver!
And folks who put me in a passion
May find me pipe after another fashion."

XI

"How?" cried the Mayor, "d'ye think I brook
Being worse treated than a Cook?
Insulted by a lazy ribald
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst,
Blow your pipe there till you burst!"

XII

Once more he stepped into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air)
There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling;
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

XIII

The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children merrily skipping by,
--Could only follow with the eye
That joyous crowd at the Piper's back.
But how the Mayor was on the rack,
And the wretched Council's bosoms beat,
As the Piper turned from the High Street
To where the Weser rolled its waters
Right in the way of their sons and daughters!
However he turned from South to West,
And to Koppelberg Hill his steps addressed,
And after him the children pressed;
Great was the joy in every breast.
"He never can cross that mighty top!
He's forced to let the piping drop,
And we shall see our children stop!"
When, lo, as they reached the mountain-side,
A wondrous portal opened wide,
As if a cavern was suddenly hollowed;
And the Piper advanced and the children followed,
And when all were in to the very last,
The door in the mountain-side shut fast.
Did I say, all? No! One was lame,
And could not dance the whole of the way;
And in after years, if you would blame
His sadness, he was used to say--
"It's dull in our town since my playmates left!
I can't forget that I'm bereft
Of all the pleasant sights they see,
Which the Piper also promised me.
For he led us, he said, to a joyous land,
Joining the town and just at hand,
Where waters gushed and fruit-trees grew
And flowers put forth a fairer hue,
And everything was strange and new;
The sparrows were brighter than peacocks here,
And their dogs outran our fallow deer,
And honey-bees had lost their stings,
And horses were born with eagles' wings:
And just as I became assured
My lame foot would be speedily cured,
The music stopped and I stood still,
And found myself outside the hill,
Left alone against my will,
To go now limping as before,
And never hear of that country more!"
XIV

Alas, alas for Hamelin!
   There came into many a burgher's pate
   A text which says that heaven's gate
   Opes to the rich at as easy rate
As the needle's eye takes a camel in!
The Mayor sent East, West, North, and South,
   To offer the Piper, by word of mouth,
   Wherever it was men's lot to find him,
Silver and gold to his heart's content,
If he'd only return the way he went,
   And bring the children behind him.
But when they saw 'twas a lost endeavor,
   And Piper and dancers were gone forever,
They made a decree that lawyers never
   Should think their records dated duly
If, after the day of the month and year,
These words did not as well appear,
"And so long after what happened here
   On the Twenty-second of July,
Thirteen hundred and seventy-six";
And the better in memory to fix
The place of the children's last retreat,
They called it the Pied Piper's Street--
   Where anyone playing on pipe or tabor
Was sure for the future to lose his labor.
Nor suffered they hostelry or tavern
To shock with mirth a street so solemn;
But opposite the place of the cavern
They wrote the story on a column,
And on the great church-window painted
The same, to make the world acquainted
How their children were stolen away,
And there it stands to this very day.
And I must not omit to say
That in Transylvania there's a tribe
Of alien people who ascribe
The outlandish ways and dress
On which their neighbors lay such stress,
To their fathers and mothers having risen
Out of some subterraneous prison
Into which they were trepanned
Long time ago in a mighty band
Out of Hamelin town in Brunswick land,
But how or why, they don't understand.

XV

So, Willy, let me and you be wipers
Of scores out with all men--especially pipers!
And, whether they pipe us free from rats or from mice,
If we've promised them aught, let us keep our promise!

http://www.gutenberg.org/files/28041/28041.txt

A beautifully illustrated version of this story can be found at:
http://www.gutenberg.org/files/18343/18343-h/18343-h.htm

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APPENDIX E: THE EMPEROR’S NEW SUIT

- This section contains the text of "The Emperor’s New Suit".
The following tale comes from:
http://www.gutenberg.org/files/27200/27200-h/27200-h.htm

THE EMPEROR'S NEW SUIT

Many, many years ago lived an emperor, who thought so much of new clothes that he spent all his money in order to obtain them; his only ambition was to be always well dressed. He did not care for his soldiers, and the theatre did not amuse him; the only thing, in fact, he thought anything of was to drive out and show a new suit of clothes. He had a coat for every hour of the day; and as one would say of a king "He is in his cabinet," so one could say of him, "The emperor is in his dressing-room."

The great city where he resided was very gay; every day many strangers from all parts of the globe arrived. One day two swindlers came to this city; they made people believe that they were weavers, and declared they could manufacture the finest cloth to be imagined. Their colours and patterns, they said, were not only exceptionally beautiful, but the clothes made of their material possessed the wonderful quality of being invisible to any man who was unfit for his office or unpardonably stupid.

"That must be wonderful cloth," thought the emperor. "If I were to be dressed in a suit made of this cloth I should be able to find out which men in my empire were unfit for their places, and I could distinguish the clever from the stupid. I must have this cloth woven for me without delay." And he gave a large sum of money to the swindlers, in advance, that they should set to work without any loss of time. They set up two looms, and pretended to be very hard at work, but they did nothing whatever on the looms. They asked for the finest silk and the most precious goldcloth; all they got they did away with, and worked at the empty looms till late at night.

"I should very much like to know how they are getting on with the cloth," thought the emperor. But he felt rather uneasy when he remembered that he who was not fit for his office could not see it. Personally, he was of opinion that he had nothing to fear, yet he thought it advisable to send somebody else first to see how matters stood. Everybody in the town knew what a remarkable quality the stuff possessed, and all were anxious to see how bad or stupid their neighbours were.

"I shall send my honest old minister to the weavers," thought the emperor. "He can judge best how the stuff looks, for he is intelligent, and nobody understands his office better than he."

The good old minister went into the room where the swindlers sat before the empty looms. "Heaven preserve us!" he thought, and opened his eyes wide, "I cannot see anything at all," but he did not say so. Both swindlers requested him to come near, and asked him if he did not admire the exquisite pattern and the beautiful colours, pointing to the empty looms. The poor old minister tried his very best, but he could see nothing, for there was nothing to be seen. "Oh dear," he thought,
"can I be so stupid? I should never have thought so, and nobody must know it! Is it possible that I am not fit for my office? No, no, I cannot say that I was unable to see the cloth."

"Now, have you got nothing to say?" said one of the swindlers, while he pretended to be busily weaving.

"Oh, it is very pretty, exceedingly beautiful," replied the old minister looking through his glasses. "What a beautiful pattern, what brilliant colours! I shall tell the emperor that I like the cloth very much."

"We are pleased to hear that," said the two weavers, and described to him the colours and explained the curious pattern. The old minister listened attentively, that he might relate to the emperor what they said; and so he did.

Now the swindlers asked for more money, silk and gold-cloth, which they required for weaving. They kept everything for themselves, and not a thread came near the loom, but they continued, as hitherto, to work at the empty looms.

Soon afterwards the emperor sent another honest courtier to the weavers to see how they were getting on, and if the cloth was nearly finished. Like the old minister, he looked and looked but could see nothing, as there was nothing to be seen.

"Is it not a beautiful piece of cloth?" asked the two swindlers, showing and explaining the magnificent pattern, which, however, did not exist.

"I am not stupid," said the man. "It is therefore my good appointment for which I am not fit. It is very strange, but I must not let any one know it" and he praised the cloth, which he did not see, and expressed his joy at the beautiful colours and the fine pattern. "It is very excellent," he said to the emperor.

Everybody in the whole town talked about the precious cloth. At last the emperor wished to see it himself, while it was still on the loom. With a number of courtiers, including the two who had already been there, he went to the two clever swindlers, who now worked as hard as they could, but without using any thread.

"Is it not magnificent?" said the two old statesmen who had been there before. "Your Majesty must admire the colours and the pattern." And then they pointed to the empty looms, for they imagined the others could see the cloth.

"What is this?" thought the emperor, "I do not see anything at all. That is terrible! Am I stupid? Am I unfit to be emperor? That would indeed be the most dreadful thing that could happen to me."
"Really," he said, turning to the weavers, "your cloth has our most gracious approval;" and nodding contentedly he looked at the empty loom, for he did not like to say that he saw nothing. All his attendants, who were with him, looked and looked, and although they could not see anything more than the others, they said, like the emperor, "It is very beautiful." And all advised him to wear the new magnificent clothes at a great procession which was soon to take place. "It is magnificent, beautiful, excellent," one heard them say; everybody seemed to be delighted, and the emperor appointed the two swindlers "Imperial Court weavers."

The whole night previous to the day on which the procession was to take place, the swindlers pretended to work, and burned more than sixteen candles. People should see that they were busy to finish the emperor's new suit. They pretended to take the cloth from the loom, and worked about in the air with big scissors, and sewed with needles without thread, and said at last: "The emperor's new suit is ready now."

The emperor and all his barons then came to the hall; the swindlers held their arms up as if they held something in their hands and said: "These are the trousers!" "This is the coat!" and "Here is the cloak!" and so on. "They are all as light as a cobweb, and one must feel as if one had nothing at all upon the body; but that is just the beauty of them."

"Indeed!" said all the courtiers; but they could not see anything, for there was nothing to be seen.

"Does it please your Majesty now to graciously undress," said the swindlers, "that we may assist your Majesty in putting on the new suit before the large looking-glass?"

The emperor undressed, and the swindlers pretended to put the new suit upon him, one piece after another; and the emperor looked at himself in the glass from every side.

"How well they look! How well they fit!" said all. "What a beautiful pattern! What fine colours! That is a magnificent suit of clothes!"

The master of the ceremonies announced that the bearers of the canopy, which was to be carried in the procession, were ready.

"I am ready," said the emperor. "Does not my suit fit me marvellously?" Then he turned once more to the looking-glass, that people should think he admired his garments.

The chamberlains, who were to carry the train, stretched their hands to the ground as if they lifted up a train, and pretended to hold something in their hands; they did not like people to know that they could not see anything.

The emperor marched in the procession under the beautiful canopy, and all who saw him in the street and out of the windows exclaimed: "Indeed, the emperor's new suit is incomparable! What a
long train he has! How well it fits him!" Nobody wished to let others know he saw nothing, for then he would have been unfit for his office or too stupid. Never emperor’s clothes were more admired.

"But he has nothing on at all," said a little child at last. "Good heavens! listen to the voice of an innocent child," said the father, and one whispered to the other what the child had said. "But he has nothing on at all," cried at last the whole people. That made a deep impression upon the emperor, for it seemed to him that they were right; but he thought to himself, "Now I must bear up to the end." And the chamberlains walked with still greater dignity, as if they carried the train which did not exist.
APPENDIX F: CINDERELLA RESOURCES

- This section contains resources for different versions of the Cinderella story:
  
  o  [http://www.pitt.edu/~dash/type0510a.html](http://www.pitt.edu/~dash/type0510a.html)

    This site has Cinderella stories from many different countries.

  
  o  [http://www.pitt.edu/~dash/type0510a.html](http://www.pitt.edu/~dash/type0510a.html)

    This is the site from which the previous site was garnered. It provides many Cinderella options. Scroll down to find the stories of Cinderella. This site also provides a tremendous resource for many other fairy tales.
APPENDIX G: WHERE STORIES COME FROM

• This section contains the text of "Where Stories Come From (A Traditional Zulu Story)."
Where Stories Come From (A Traditional Zulu Story)

Once, a very long time ago, so long ago that it must have been close to the time when the First Man and the First Woman walked upon the earth, there lived a woman named Manzandaba (mah-nzah-ndah'-bah) and her husband Zenzele (zay-nzay'-lay).

They lived in a traditional home in a small traditional village. They had many children, and for the most part, they were very happy. They would spend the day working, weaving baskets, tanning hides, hunting and tilling the earth near their home. On occasion they would go down to the great ocean and play under the sun in the sand, laughing at the funny crabs they would see scuttling along there and rejoicing at the way in which the birds would dip and dive in the sea breezes. Zenzele had the heart of an artist and loved to carve. He would fashion beautiful birds out of old tree stumps. With his axe he could make the most wonderful impala and kudu bucks from stone. Their homestead was filled with decorative works by Zenzele the carver.

But in the evenings when the family would sit around the fire before going to sleep they would not be so happy. It was too dark for weaving or carving, and yet too early to go to sleep. "Mama," the children would cry, "Sifuna izindaba!" (see-foo'-nah ezee-ndah'-bah) "We want stories! Tell us some stories, Mama!" Manzandaba would think and think, trying to find a story she could tell her children, but it was of no use. She and Zenzele had no stories to tell. They sought the counsel of their neighbours, but none of them knew any stories. They listened to the wind. Could the wind be trying to tell them a story? No, they heard nothing. There were no stories, no dreams, no magical tales.

One day Zenzele told his wife that she must go in search of stories. He promised to look after the home, to care for the children, to mend and wash and sweep and clean, if only she would bring back stories for the people. Manzandaba agreed. She kissed her husband and children good-bye and set off in search of stories.

The woman decided to ask every creature she passed if they had stories to share. The first animal she met was Nogwaja (noh-gwah'jah) the hare. He was such a trickster! But she thought she'd better ask him all the same. "Nogwaja, do you have any stories? My people are hungry for tales!" "Stories?" shrieked Nogwaja. "Why, I have hundreds, thousands, no--millions of them!"

"Oh, please, Nogwaja," begged Manzandaba, "give some to me that we might be happy!"

"Ummm...." Nogwaja said. "Uhhhh...well, I have no time for stories now. Can't you see that I am terribly busy? Stories in the daytime, indeed!" And Nogwaja hopped quickly away. Silly Nogwaja! He was lying! He didn't have any stories!
With a sigh Manzandaba continued on her way. The next one she came upon was mother baboon with her babies. "Oh, Fene! (fay'-nay) " she called. "I see you are a mother also! My children are crying for stories. Do you have any stories that I could bring back to them?"

"Stories?" laughed the baboon. "Do I look like I have time to tell stories? Hawu! With so much work to do to keep my children fed and safe and warm, do you think I have time for stories? I am glad that I do not have human children who cry for such silly things!"

Manzandaba continued on her way. She then saw an owl in a wild fig tree. "Oh, Khova (koh'- vah)," she called, "please will you help me? I am looking for stories. Do you have any stories you could give me to take back to my home?"

Well, the owl was most perturbed at having been woken from her sleep. "Who is making noise in my ears?" she hooted. "What is this disruption? What do you want? Stories! You dare wake me for stories? How rude!" And with that the owl flew off to another tree and perched much higher, where she believed she would be left in peace. Soon she was sound asleep again. And Manzandaba went sadly on her way.

Next she came upon an elephant. "Oh, kind Ndlovu (ndloh'-voo)," she asked, "do you know where I might find some stories? My people are hungry for some tales, and we do not have any!"

Now the elephant was a kind animal. He saw the look in the woman's eye and felt immediately sorry for her. "Dear woman," he said, "I do not know of any stories. But I do know the eagle. He is the king of the birds and flies much higher than all the rest. Don't you think that he might know where you could find stories?"

"Ngiyabonga, Ndlovu!" she said. "Thank you very much!"

So Manzandaba began to search for Nkwazi (nkwah'-zee) the great fish eagle. She found him near the mouth of the Tugela River. Excitedly she ran toward him. She called out to him as he was swooping down from the sky, talons outstretched to grab a fish from the river. "Nkwazi! Nkwazi!" she called. She so startled the eagle that he dropped the fish that had been his. He circled around and landed on the shore near the woman.

"Hawu!" he barked at her. "What is so important that you cause me to lose my supper?"

"Oh, great and wise Nkwazi," began Manzandaba. (Now fish eagle is very vain. He liked hearing this woman refer to him and great and wise. He puffed out his feathers as she spoke.) "Nkwazi, my people are hungry for stories. I have been searching a long time now for tales to bring back to them. Do you know where I might find such tales?" She gave him a great look of desperation.

"Well," he said, "even though I am quite wise, I do not know everything. I only know of the things that are here on the face of the earth. But there is one who knows even the secrets of the deep, dark ocean. Perhaps he could help you. I will try and call him for you. Stay here and wait for me!" So Manzandaba waited several days for her friend the fish eagle to return. Finally he came back to her. "Sawubona, nkosikazi!" he called. "I have returned, and I am successful! My friend, ufudu"
Iwasolwandle, the big sea turtle, has agreed to take you to a place where you can find stories!" And with that the great sea turtle lifted himself out of the ocean.

"Woza, nkosikazi," said the sea turtle in his deep voice. "Climb onto my back and hold onto my shell. I will carry you to the Land of the Spirit People." So the woman took hold of his shell and down they went into the depths of the sea. The woman was quite amazed. She had never seen such beautiful things before in her life. Finally they came to the bottom of the ocean where the Spirit People dwell. The sea turtle took her straight to the thrones of the King and Queen. They were so regal! Manzandaba was a bit afraid at first to look at them. She bowed down before them.

"What do you wish of us, woman from the dry lands?" they asked.

So Manzandaba told them of her desire to bring stories to her people.

"Do you have stories that I could take to them?" she asked rather shyly.

"Yes," they said, "we have many stories. But what will you give us in exchange for those stories, Manzandaba?"

"What do you desire?" Manzandaba asked.

"What we would really like," they said, "is a picture of your home and your people. We can never go to the dry lands, but it would be so nice to see that place. can you bring us a picture, Manzandaba?"

"Oh, yes!" she answered. "I can do that! Thank you, thank you!"

So Manzandaba climbed back onto the turtle’s shell, and he took her back to the shore. She thanked him profusely and asked him to return with the next round moon to collect her and the picture.

The woman told her family all of the things she had seen and experienced on her journey. When she finally got to the end of the tale her husband cried out with delight. "I can do that! I can carve a beautiful picture in wood for the Spirit People in exchange for their stories!" And he set to work straight away.

Manzandaba was so proud of her husband and the deftness of his fingers. She watched him as the picture he carved came to life. There were the members of their family, their home and their village. Soon others in the community heard about Manzandaba’s journey and the promised stories and came also to watch Zenzele’s creation take shape. When the next round moon showed her face Zenzele was ready. He carefully tied the picture to Manzandaba’s back. She climbed on the turtle’s back and away they went to the Spirit Kingdom. When they saw the picture the King and Queen of the Spirit people were so happy! They praised Zenzele’s talent and gave Manzandaba a special necklace made of the finest shells for her husband in thanks. And then they turned to Manzandaba herself. "For you and your people," they said, "we give the gift of stories." And they handed her the largest and most beautiful shell she had ever seen. "Whenever you want a story," they said, "just hold this shell to your ear and you will have your tale!" Manzandaba thanked them for their extreme kindness and headed back to her own world.
When she arrived at the shore, there to meet her was her own family and all the people of her village. They sat around a huge fire and called out, "Tell us a story, Manzandaba! Tell us a story!"

So she sat down, put the shell to her ear, and began, "Kwesuka sukela. .."

And that is how stories came to be!

www.CanTeach.ca

http://www.canteach.ca/elementary/africa2.html

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APPENDIX H: A COLLECTION OF PHOTOGRAPHS

- This section contains a collection of photographs from the Great Depression Era.
Dust storm in Rolla, Kansas

5-6-35

Photograph taken from the water tower

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Taken November 1933

Iredell County, North Carolina

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
May 1935

This family is walking 30 miles to visit other family members

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photo taken in 1942

Tennessee

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1942

Fentress Country, Wilder, Tennessee

This is the only water source in this part of town

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
No date or location provided

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
No location or date provided

Titled simply “Homeless Man”

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1936

Man in a Soup Kitchen Public

Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1935

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1935

A family looking for work in the pea fields of California

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1935

Christmas Dinner

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1935

Bakefield, California

An Arkansas squatter who had been living here for three years.

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
3633
Photographed in 1933

Farm foreclosure sale in Iowa

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1936

Cimarron Country, Oklahoma

"Father and Sons Walking in the face of a Dust Storm"

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html 3653
November 1936

Squatter camp in California

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
Photographed in 1935

Bakersfield California

Children fleeing the droughts in Oklahoma

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
3673
Photographed in 1935

New Jersey

Looking for Work

Public Domain Photograph from http://docs.fdrlibrary.marist.edu/gdphotos.html
APPENDIX I: THE WONDERFUL WIZARD OF OZ

- This section contains the full text of The Wizard of Oz by Frank Baum. It has been made available through Project Gutenberg. It is available online at http://www.gutenberg.org/files/55/55-h/55-h.htm.
The Wonderful Wizard of Oz

by

L. Frank Baum

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2. The Council with the Munchkins
3. How Dorothy Saved the Scarecrow
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7. The Journey to the Great Oz
8. The Deadly Poppy Field
9. The Queen of the Field Mice
10. The Guardian of the Gates
11. The Emerald City of Oz
12. The Search for the Wicked Witch
13. The Rescue
14. The Winged Monkeys
15. The Discovery of Oz, the Terrible
16. The Magic Art of the Great Humbug
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18. Away to the South
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Introduction

Folklore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal. The winged fairies of Grimm and Andersen have brought more happiness to childish hearts than all other human creations.

Yet the old time fairy tale, having served for generations, may now be classed as "historical" in the children's library; for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incidents devised by their authors to point a fearsome moral to each tale. Modern education includes morality; therefore the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident.

Having this thought in mind, the story of "The Wonderful Wizard of Oz" was written solely to please children of today. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heartaches and nightmares are left out.

L. Frank Baum

Chicago, April, 1900.
THE WONDERFUL WIZARD OF OZ

1. The Cyclone

Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer’s wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cookstove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar--except a small hole dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to crush any building in its path. It was reached by a trap door in the middle of the floor, from which a ladder led down into the small, dark hole.

When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else.

When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they were gray also. She was thin and gaunt, and never smiled now. When Dorothy, who was an orphan, first came to her, Aunt Em had been so startled by the child’s laughter that she would scream and press her hand upon her heart whenever Dorothy’s merry voice reached her ears; and she still looked at the little girl with wonder that she could find anything to laugh at.

Uncle Henry never laughed. He worked hard from morning till night and did not know what joy was. He was gray also, from his long beard to his rough boots, and he looked stern and solemn, and rarely spoke.

It was Toto that made Dorothy laugh, and saved her from growing as gray as her other surroundings. Toto was not gray; he was a little black dog, with long silky hair and small black eyes that twinkled merrily on either side of his funny, wee nose. Toto played all day long, and Dorothy played with him, and loved him dearly.

Today, however, they were not playing. Uncle Henry sat upon the doorstep and looked anxiously at the sky, which was even grayer than usual. Dorothy stood in the door with Toto in her arms, and looked at the sky too. Aunt Em was washing the dishes.
From the far north they heard a low wail of the wind, and Uncle Henry and Dorothy could see where the long grass bowed in waves before the coming storm. There now came a sharp whistling in the air from the south, and as they turned their eyes that way they saw ripples in the grass coming from that direction also.

Suddenly Uncle Henry stood up.

"There's a cyclone coming, Em," he called to his wife. "I'll go look after the stock." Then he ran toward the sheds where the cows and horses were kept.

Aunt Em dropped her work and came to the door. One glance told her of the danger close at hand.

"Quick, Dorothy!" she screamed. "Run for the cellar!"

Toto jumped out of Dorothy's arms and hid under the bed, and the girl started to get him. Aunt Em, badly frightened, threw open the trap door in the floor and climbed down the ladder into the small, dark hole. Dorothy caught Toto at last and started to follow her aunt. When she was halfway across the room there came a great shriek from the wind, and the house shook so hard that she lost her footing and sat down suddenly upon the floor.

Then a strange thing happened.

The house whirled around two or three times and rose slowly through the air. Dorothy felt as if she were going up in a balloon.

The north and south winds met where the house stood, and made it the exact center of the cyclone. In the middle of a cyclone the air is generally still, but the great pressure of the wind on every side of the house raised it up higher and higher, until it was at the very top of the cyclone; and there it remained and was carried miles and miles away as easily as you could carry a feather.

It was very dark, and the wind howled horribly around her, but Dorothy found she was riding quite easily. After the first few whirls around, and one other time when the house tipped badly, she felt as if she were being rocked gently, like a baby in a cradle.

Toto did not like it. He ran about the room, now here, now there, barking loudly; but Dorothy sat quite still on the floor and waited to see what would happen.

Once Toto got too near the open trap door, and fell in; and at first the little girl thought she had lost him. But soon she saw one of his ears sticking up through the hole, for the strong pressure of the air was keeping him up so that he could not fall. She crept to the hole, caught Toto by the ear, and dragged him into the room again, afterward closing the trap door so that no more accidents could happen.

Hour after hour passed away, and slowly Dorothy got over her fright; but she felt quite lonely, and the wind shrieked so loudly all about her that she nearly became deaf. At first she had wondered if she would be dashed to pieces when the house fell again; but as the hours passed and nothing terrible happened, she stopped worrying and resolved to wait calmly and see what the future
would bring. At last she crawled over the swaying floor to her bed, and lay down upon it; and Toto followed and lay down beside her.

In spite of the swaying of the house and the wailing of the wind, Dorothy soon closed her eyes and fell fast asleep.

### 2. The Council with the Munchkins

She was awakened by a shock, so sudden and severe that if Dorothy had not been lying on the soft bed she might have been hurt. As it was, the jar made her catch her breath and wonder what had happened; and Toto put his cold little nose into her face and whined dismally. Dorothy sat up and noticed that the house was not moving; nor was it dark, for the bright sunshine came in at the window, flooding the little room. She sprang from her bed and with Toto at her heels ran and opened the door.

The little girl gave a cry of amazement and looked about her, her eyes growing bigger and bigger at the wonderful sights she saw.

The cyclone had set the house down very gently--for a cyclone--in the midst of a country of marvelous beauty. There were lovely patches of greensward all about, with stately trees bearing rich and luscious fruits. Banks of gorgeous flowers were on every hand, and birds with rare and brilliant plumage sang and fluttered in the trees and bushes. A little way off was a small brook, rushing and sparkling along between green banks, and murmuring in a voice very grateful to a little girl who had lived so long on the dry, gray prairies.

While she stood looking eagerly at the strange and beautiful sights, she noticed coming toward her a group of the queerest people she had ever seen. They were not as big as the grown folk she had always been used to; but neither were they very small. In fact, they seemed about as tall as Dorothy, who was a well-grown child for her age, although they were, so far as looks go, many years older.

Three were men and one a woman, and all were oddly dressed. They wore round hats that rose to a small point a foot above their heads, with little bells around the brims that tinkled sweetly as they moved. The hats of the men were blue; the little woman's hat was white, and she wore a white gown that hung in pleats from her shoulders. Over it were sprinkled little stars that glistened in the sun like diamonds. The men were dressed in blue, of the same shade as their hats, and wore well-polished boots with a deep roll of blue at the tops. The men, Dorothy thought, were about as old as Uncle Henry, for two of them had beards. But the little woman was doubtless much older. Her face was covered with wrinkles, her hair was nearly white, and she walked rather stiffly.

When these people drew near the house where Dorothy was standing in the doorway, they paused and whispered among themselves, as if afraid to come farther. But the little old woman walked up to Dorothy, made a low bow and said, in a sweet voice:
"You are welcome, most noble Sorceress, to the land of the Munchkins. We are so grateful to you for having killed the Wicked Witch of the East, and for setting our people free from bondage."

Dorothy listened to this speech with wonder. What could the little woman possibly mean by calling her a sorceress, and saying she had killed the Wicked Witch of the East? Dorothy was an innocent, harmless little girl, who had been carried by a cyclone many miles from home; and she had never killed anything in all her life.

But the little woman evidently expected her to answer; so Dorothy said, with hesitation, "You are very kind, but there must be some mistake. I have not killed anything."

"Your house did, anyway," replied the little old woman, with a laugh, "and that is the same thing. See!" she continued, pointing to the corner of the house. "There are her two feet, still sticking out from under a block of wood."

Dorothy looked, and gave a little cry of fright. There, indeed, just under the corner of the great beam the house rested on, two feet were sticking out, shod in silver shoes with pointed toes.

"Oh, dear! Oh, dear!" cried Dorothy, clasping her hands together in dismay. "The house must have fallen on her. Whatever shall we do?"

"There is nothing to be done," said the little woman calmly.

"But who was she?" asked Dorothy.

"She was the Wicked Witch of the East, as I said," answered the little woman. "She has held all the Munchkins in bondage for many years, making them slave for her night and day. Now they are all set free, and are grateful to you for the favor."

"Who are the Munchkins?" inquired Dorothy.

"They are the people who live in this land of the East where the Wicked Witch ruled."

"Are you a Munchkin?" asked Dorothy.

"No, but I am their friend, although I live in the land of the North. When they saw the Witch of the East was dead the Munchkins sent a swift messenger to me, and I came at once. I am the Witch of the North."

"Oh, gracious!" cried Dorothy. "Are you a real witch?"

"Yes, indeed," answered the little woman. "But I am a good witch, and the people love me. I am not as powerful as the Wicked Witch was who ruled here, or I should have set the people free myself."

"But I thought all witches were wicked," said the girl, who was half frightened at facing a real witch. "Oh, no, that is a great mistake. There were only four witches in all the Land of Oz, and two of them, those who live in the North and the South, are good witches. I know this is true, for I am one of them myself, and cannot be mistaken. Those who dwelt in the East and the West were, indeed, wicked
witches; but now that you have killed one of them, there is but one Wicked Witch in all the Land of Oz--the one who lives in the West."

"But," said Dorothy, after a moment's thought, "Aunt Em has told me that the witches were all dead-years and years ago."

"Who is Aunt Em?" inquired the little old woman.

"She is my aunt who lives in Kansas, where I came from."

The Witch of the North seemed to think for a time, with her head bowed and her eyes upon the ground. Then she looked up and said, "I do not know where Kansas is, for I have never heard that country mentioned before. But tell me, is it a civilized country?"

"Oh, yes," replied Dorothy.

"Then that accounts for it. In the civilized countries I believe there are no witches left, nor wizards, nor sorceresses, nor magicians. But, you see, the Land of Oz has never been civilized, for we are cut off from all the rest of the world. Therefore we still have witches and wizards amongst us."

"Who are the wizards?" asked Dorothy.

"Oz himself is the Great Wizard," answered the Witch, sinking her voice to a whisper. "He is more powerful than all the rest of us together. He lives in the City of Emeralds."

Dorothy was going to ask another question, but just then the Munchkins, who had been standing silently by, gave a loud shout and pointed to the corner of the house where the Wicked Witch had been lying.

"What is it?" asked the little old woman, and looked, and began to laugh. The feet of the dead Witch had disappeared entirely, and nothing was left but the silver shoes.

"She was so old," explained the Witch of the North, "that she dried up quickly in the sun. That is the end of her. But the silver shoes are yours, and you shall have them to wear." She reached down and picked up the shoes, and after shaking the dust out of them handed them to Dorothy.

"The Witch of the East was proud of those silver shoes," said one of the Munchkins, "and there is some charm connected with them; but what it is we never knew."

Dorothy carried the shoes into the house and placed them on the table. Then she came out again to the Munchkins and said:

"I am anxious to get back to my aunt and uncle, for I am sure they will worry about me. Can you help me find my way?"

The Munchkins and the Witch first looked at one another, and then at Dorothy, and then shook their heads.
"At the East, not far from here," said one, "there is a great desert, and none could live to cross it."

"It is the same at the South," said another, "for I have been there and seen it. The South is the country of the Quadlings."

"I am told," said the third man, "that it is the same at the West. And that country, where the Winkies live, is ruled by the Wicked Witch of the West, who would make you her slave if you passed her way."

"The North is my home," said the old lady, "and at its edge is the same great desert that surrounds this Land of Oz. I'm afraid, my dear, you will have to live with us."

Dorothy began to sob at this, for she felt lonely among all these strange people. Her tears seemed to grieve the kind-hearted Munchkins, for they immediately took out their handkerchiefs and began to weep also. As for the little old woman, she took off her cap and balanced the point on the end of her nose, while she counted "One, two, three" in a solemn voice. At once the cap changed to a slate, on which was written in big, white chalk marks:

"LET DOROTHY GO TO THE CITY OF EMERALDS"

The little old woman took the slate from her nose, and having read the words on it, asked, "Is your name Dorothy, my dear?"

"Yes," answered the child, looking up and drying her tears.

"Then you must go to the City of Emeralds. Perhaps Oz will help you."

"Where is this city?" asked Dorothy.

"It is exactly in the center of the country, and is ruled by Oz, the Great Wizard I told you of."

"Is he a good man?" inquired the girl anxiously.

"He is a good Wizard. Whether he is a man or not I cannot tell, for I have never seen him."

"How can I get there?" asked Dorothy.

"You must walk. It is a long journey, through a country that is sometimes pleasant and sometimes dark and terrible. However, I will use all the magic arts I know of to keep you from harm."

"Won't you go with me?" pleaded the girl, who had begun to look upon the little old woman as her only friend.

"No, I cannot do that," she replied, "but I will give you my kiss, and no one will dare injure a person who has been kissed by the Witch of the North."
She came close to Dorothy and kissed her gently on the forehead. Where her lips touched the girl they left a round, shining mark, as Dorothy found out soon after.

"The road to the City of Emeralds is paved with yellow brick," said the Witch, "so you cannot miss it. When you get to Oz do not be afraid of him, but tell your story and ask him to help you. Good-bye, my dear."

The three Munchkins bowed low to her and wished her a pleasant journey, after which they walked away through the trees. The Witch gave Dorothy a friendly little nod, whirled around on her left heel three times, and straightway disappeared, much to the surprise of little Toto, who barked after her loudly enough when she had gone, because he had been afraid even to growl while she stood by.

But Dorothy, knowing her to be a witch, had expected her to disappear in just that way, and was not surprised in the least.

### 3. How Dorothy Saved the Scarecrow

When Dorothy was left alone she began to feel hungry. So she went to the cupboard and cut herself some bread, which she spread with butter. She gave some to Toto, and taking a pail from the shelf she carried it down to the little brook and filled it with clear, sparkling water. Toto ran over to the trees and began to bark at the birds sitting there. Dorothy went to get him, and saw such delicious fruit hanging from the branches that she gathered some of it, finding it just what she wanted to help out her breakfast.

Then she went back to the house, and having helped herself and Toto to a good drink of the cool, clear water, she set about making ready for the journey to the City of Emeralds.

Dorothy had only one other dress, but that happened to be clean and was hanging on a peg beside her bed. It was gingham, with checks of white and blue; and although the blue was somewhat faded with many washings, it was still a pretty frock. The girl washed herself carefully, dressed herself in the clean gingham, and tied her pink sunbonnet on her head. She took a little basket and filled it with bread from the cupboard, laying a white cloth over the top. Then she looked down at her feet and noticed how old and worn her shoes were.

"They surely will never do for a long journey, Toto," she said. And Toto looked up into her face with his little black eyes and wagged his tail to show he knew what she meant.

At that moment Dorothy saw lying on the table the silver shoes that had belonged to the Witch of the East.

"I wonder if they will fit me," she said to Toto. "They would be just the thing to take a long walk in, for they could not wear out."

She took off her old leather shoes and tried on the silver ones, which fitted her as well as if they had been made for her.
Finally she picked up her basket.

"Come along, Toto," she said. "We will go to the Emerald City and ask the Great Oz how to get back to Kansas again."

She closed the door, locked it, and put the key carefully in the pocket of her dress. And so, with Toto trotting along soberly behind her, she started on her journey.

There were several roads near by, but it did not take her long to find the one paved with yellow bricks. Within a short time she was walking briskly toward the Emerald City, her silver shoes tinkling merrily on the hard, yellow road-bed. The sun shone bright and the birds sang sweetly, and Dorothy did not feel nearly so bad as you might think a little girl would who had been suddenly whisked away from her own country and set down in the midst of a strange land.

She was surprised, as she walked along, to see how pretty the country was about her. There were neat fences at the sides of the road, painted a dainty blue color, and beyond them were fields of grain and vegetables in abundance. Evidently the Munchkins were good farmers and able to raise large crops. Once in a while she would pass a house, and the people came out to look at her and bow low as she went by; for everyone knew she had been the means of destroying the Wicked Witch and setting them free from bondage. The houses of the Munchkins were odd-looking dwellings, for each was round, with a big dome for a roof. All were painted blue, for in this country of the East blue was the favorite color.

Toward evening, when Dorothy was tired with her long walk and began to wonder where she should pass the night, she came to a house rather larger than the rest. On the green lawn before it many men and women were dancing. Five little fiddlers played as loudly as possible, and the people were laughing and singing, while a big table near by was loaded with delicious fruits and nuts, pies and cakes, and many other good things to eat.

The people greeted Dorothy kindly, and invited her to supper and to pass the night with them; for this was the home of one of the richest Munchkins in the land, and his friends were gathered with him to celebrate their freedom from the bondage of the Wicked Witch.

Dorothy ate a hearty supper and was waited upon by the rich Munchkin himself, whose name was Boq. Then she sat upon a settee and watched the people dance.

When Boq saw her silver shoes he said, "You must be a great sorceress."

"Why?" asked the girl.

"Because you wear silver shoes and have killed the Wicked Witch. Besides, you have white in your frock, and only witches and sorceresses wear white."

"My dress is blue and white checked," said Dorothy, smoothing out the wrinkles in it.

"It is kind of you to wear that," said Boq. "Blue is the color of the Munchkins, and white is the witch color. So we know you are a friendly witch."
Dorothy did not know what to say to this, for all the people seemed to think her a witch, and she knew very well she was only an ordinary little girl who had come by the chance of a cyclone into a strange land.

When she had tired watching the dancing, Boq led her into the house, where he gave her a room with a pretty bed in it. The sheets were made of blue cloth, and Dorothy slept soundly in them till morning, with Toto curled up on the blue rug beside her.

She ate a hearty breakfast, and watched a wee Munchkin baby, who played with Toto and pulled his tail and crowed and laughed in a way that greatly amused Dorothy. Toto was a fine curiosity to all the people, for they had never seen a dog before.

"How far is it to the Emerald City?" the girl asked.

"I do not know," answered Boq gravely, "for I have never been there. It is better for people to keep away from Oz, unless they have business with him. But it is a long way to the Emerald City, and it will take you many days. The country here is rich and pleasant, but you must pass through rough and dangerous places before you reach the end of your journey."

This worried Dorothy a little, but she knew that only the Great Oz could help her get to Kansas again, so she bravely resolved not to turn back.

She bade her friends good-bye, and again started along the road of yellow brick. When she had gone several miles she thought she would stop to rest, and so climbed to the top of the fence beside the road and sat down. There was a great cornfield beyond the fence, and not far away she saw a Scarecrow, placed high on a pole to keep the birds from the ripe corn.

Dorothy leaned her chin upon her hand and gazed thoughtfully at the Scarecrow. Its head was a small sack stuffed with straw, with eyes, nose, and mouth painted on it to represent a face. An old, pointed blue hat, that had belonged to some Munchkin, was perched on his head, and the rest of the figure was a blue suit of clothes, worn and faded, which had also been stuffed with straw. On the feet were some old boots with blue tops, such as every man wore in this country, and the figure was raised above the stalks of corn by means of the pole stuck up its back.

While Dorothy was looking earnestly into the queer, painted face of the Scarecrow, she was surprised to see one of the eyes slowly wink at her. She thought she must have been mistaken at first, for none of the scarecrows in Kansas ever wink; but presently the figure nodded its head to her in a friendly way. Then she climbed down from the fence and walked up to it, while Toto ran around the pole and barked.

"Good day," said the Scarecrow, in a rather husky voice.

"Did you speak?" asked the girl, in wonder.

"Certainly," answered the Scarecrow. "How do you do?"

"I'm pretty well, thank you," replied Dorothy politely. "How do you do?"
"I'm not feeling well," said the Scarecrow, with a smile, "for it is very tedious being perched up here night and day to scare away crows."

"Can't you get down?" asked Dorothy.

"No, for this pole is stuck up my back. If you will please take away the pole I shall be greatly obliged to you."

Dorothy reached up both arms and lifted the figure off the pole, for, being stuffed with straw, it was quite light.

"Thank you very much," said the Scarecrow, when he had been set down on the ground. "I feel like a new man."

Dorothy was puzzled at this, for it sounded queer to hear a stuffed man speak, and to see him bow and walk along beside her.

"Who are you?" asked the Scarecrow when he had stretched himself and yawned. "And where are you going?"

"My name is Dorothy," said the girl, "and I am going to the Emerald City, to ask the Great Oz to send me back to Kansas."

"Where is the Emerald City?" he inquired. "And who is Oz?"

"Why, don't you know?" she returned, in surprise.

"No, indeed. I don't know anything. You see, I am stuffed, so I have no brains at all," he answered sadly.

"Oh," said Dorothy, "I'm awfully sorry for you."

"Do you think," he asked, "if I go to the Emerald City with you, that Oz would give me some brains?"

"I cannot tell," she returned, "but you may come with me, if you like. If Oz will not give you any brains you will be no worse off than you are now."

"That is true," said the Scarecrow. "You see," he continued confidentially, "I don't mind my legs and arms and body being stuffed, because I cannot get hurt. If anyone treads on my toes or sticks a pin into me, it doesn't matter, for I can't feel it. But I do not want people to call me a fool, and if my head stays stuffed with straw instead of with brains, as yours is, how am I ever to know anything?"

"I understand how you feel," said the little girl, who was truly sorry for him. "If you will come with me I'll ask Oz to do all he can for you."

"Thank you," he answered gratefully.

They walked back to the road. Dorothy helped him over the fence, and they started along the path of yellow brick for the Emerald City.
Toto did not like this addition to the party at first. He smelled around the stuffed man as if he suspected there might be a nest of rats in the straw, and he often growled in an unfriendly way at the Scarecrow.

"Don't mind Toto," said Dorothy to her new friend. "He never bites."

"Oh, I'm not afraid," replied the Scarecrow. "He can't hurt the straw. Do let me carry that basket for you. I shall not mind it, for I can't get tired. I'll tell you a secret," he continued, as he walked along. "There is only one thing in the world I am afraid of."

"What is that?" asked Dorothy; "the Munchkin farmer who made you?"

"No," answered the Scarecrow; "it's a lighted match."

4. The Road Through the Forest

After a few hours the road began to be rough, and the walking grew so difficult that the Scarecrow often stumbled over the yellow bricks, which were here very uneven. Sometimes, indeed, they were broken or missing altogether, leaving holes that Toto jumped across and Dorothy walked around. As for the Scarecrow, having no brains, he walked straight ahead, and so stepped into the holes and fell at full length on the hard bricks. It never hurt him, however, and Dorothy would pick him up and set him upon his feet again, while he joined her in laughing merrily at his own mishap.

The farms were not nearly so well cared for here as they were farther back. There were fewer houses and fewer fruit trees, and the farther they went the more dismal and lonesome the country became.

At noon they sat down by the roadside, near a little brook, and Dorothy opened her basket and got out some bread. She offered a piece to the Scarecrow, but he refused.

"I am never hungry," he said, "and it is a lucky thing I am not, for my mouth is only painted, and if I should cut a hole in it so I could eat, the straw I am stuffed with would come out, and that would spoil the shape of my head."

Dorothy saw at once that this was true, so she only nodded and went on eating her bread.

"Tell me something about yourself and the country you came from," said the Scarecrow, when she had finished her dinner. So she told him all about Kansas, and how gray everything was there, and how the cyclone had carried her to this queer Land of Oz.

The Scarecrow listened carefully, and said, "I cannot understand why you should wish to leave this beautiful country and go back to the dry, gray place you call Kansas."

"That is because you have no brains" answered the girl. "No matter how dreary and gray our homes are, we people of flesh and blood would rather live there than in any other country, be it ever so beautiful. There is no place like home."
The Scarecrow sighed. "Of course I cannot understand it," he said. "If your heads were stuffed with straw, like mine, you would probably all live in the beautiful places, and then Kansas would have no people at all. It is fortunate for Kansas that you have brains."

"Won't you tell me a story, while we are resting?" asked the child.

The Scarecrow looked at her reproachfully, and answered: "My life has been so short that I really know nothing whatever. I was only made day before yesterday. What happened in the world before that time is all unknown to me. Luckily, when the farmer made my head, one of the first things he did was to paint my ears, so that I heard what was going on. There was another Munchkin with him, and the first thing I heard was the farmer saying, 'How do you like those ears?'

"They aren't straight,'" answered the other.

"Never mind,'" said the farmer. "They are ears just the same,'" which was true enough.

"Now I'll make the eyes,'" said the farmer. So he painted my right eye, and as soon as it was finished I found myself looking at him and at everything around me with a great deal of curiosity, for this was my first glimpse of the world.

"That's a rather pretty eye,'" remarked the Munchkin who was watching the farmer. "Blue paint is just the color for eyes.'

"I think I'll make the other a little bigger,'" said the farmer.

And when the second eye was done I could see much better than before. Then he made my nose and my mouth. But I did not speak, because at that time I didn't know what a mouth was for. I had the fun of watching them make my body and my arms and legs; and when they fastened on my head, at last, I felt very proud, for I thought I was just as good a man as anyone.

"This fellow will scare the crows fast enough,' said the farmer. 'He looks just like a man.'

"Why, he is a man,' said the other, and I quite agreed with him. The farmer carried me under his arm to the cornfield, and set me up on a tall stick, where you found me. He and his friend soon after walked away and left me alone.

"I did not like to be deserted this way. So I tried to walk after them. But my feet would not touch the ground, and I was forced to stay on that pole. It was a lonely life to lead, for I had nothing to think of, having been made such a little while before. Many crows and other birds flew into the cornfield, but as soon as they saw me they flew away again, thinking I was a Munchkin; and this pleased me and made me feel that I was quite an important person. By and by an old crow flew near me, and after looking at me carefully he perched upon my shoulder and said:

"I wonder if that farmer thought to fool me in this clumsy manner. Any crow of sense could see that you are only stuffed with straw.' Then he hopped down at my feet and ate all the corn he wanted. The other birds, seeing he was not harmed by me, came to eat the corn too, so in a short time there was a great flock of them about me.
"I felt sad at this, for it showed I was not such a good Scarecrow after all; but the old crow comforted me, saying, 'If you only had brains in your head you would be as good a man as any of them, and a better man than some of them. Brains are the only things worth having in this world, no matter whether one is a crow or a man.'

"After the crows had gone I thought this over, and decided I would try hard to get some brains. By good luck you came along and pulled me off the stake, and from what you say I am sure the Great Oz will give me brains as soon as we get to the Emerald City."

"I hope so," said Dorothy earnestly, "since you seem anxious to have them."

"Oh, yes; I am anxious," returned the Scarecrow. "It is such an uncomfortable feeling to know one is a fool."

"Well," said the girl, "let us go." And she handed the basket to the Scarecrow.

There were no fences at all by the roadside now, and the land was rough and untilled. Toward evening they came to a great forest, where the trees grew so big and close together that their branches met over the road of yellow brick. It was almost dark under the trees, for the branches shut out the daylight; but the travelers did not stop, and went on into the forest.

"If this road goes in, it must come out," said the Scarecrow, "and as the Emerald City is at the other end of the road, we must go wherever it leads us."

"Anyone would know that," said Dorothy.

"Certainly; that is why I know it," returned the Scarecrow. "If it required brains to figure it out, I never should have said it."

After an hour or so the light faded away, and they found themselves stumbling along in the darkness. Dorothy could not see at all, but Toto could, for some dogs see very well in the dark; and the Scarecrow declared he could see as well as by day. So she took hold of his arm and managed to get along fairly well.

"If you see any house, or any place where we can pass the night," she said, "you must tell me; for it is very uncomfortable walking in the dark."

Soon after the Scarecrow stopped.

"I see a little cottage at the right of us," he said, "built of logs and branches. Shall we go there?"

"Yes, indeed," answered the child. "I am all tired out."

So the Scarecrow led her through the trees until they reached the cottage, and Dorothy entered and found a bed of dried leaves in one corner. She lay down at once, and with Toto beside her soon fell into a sound sleep. The Scarecrow, who was never tired, stood up in another corner and waited patiently until morning came.
5. The Rescue of the Tin Woodman

When Dorothy awoke the sun was shining through the trees and Toto had long been out chasing birds around him and squirrels. She sat up and looked around her. Scarecrow, still standing patiently in his corner, waiting for her.

"We must go and search for water," she said to him.

"Why do you want water?" he asked.

"To wash my face clean after the dust of the road, and to drink, so the dry bread will not stick in my throat."

"It must be inconvenient to be made of flesh," said the Scarecrow thoughtfully, "for you must sleep, and eat and drink. However, you have brains, and it is worth a lot of bother to be able to think properly."

They left the cottage and walked through the trees until they found a little spring of clear water, where Dorothy drank and bathed and ate her breakfast. She saw there was not much bread left in the basket, and the girl was thankful the Scarecrow did not have to eat anything, for there was scarcely enough for herself and Toto for the day.

When she had finished her meal, and was about to go back to the road of yellow brick, she was startled to hear a deep groan near by.

"What was that?" she asked timidly.

"I cannot imagine," replied the Scarecrow; "but we can go and see."

Just then another groan reached their ears, and the sound seemed to come from behind them. They turned and walked through the forest a few steps, when Dorothy discovered something shining in a ray of sunshine that fell between the trees. She ran to the place and then stopped short, with a little cry of surprise.

One of the big trees had been partly chopped through, and standing beside it, with an uplifted axe in his hands, was a man made entirely of tin. His head and arms and legs were jointed upon his body, but he stood perfectly motionless, as if he could not stir at all.

Dorothy looked at him in amazement, and so did the Scarecrow, while Toto barked sharply and made a snap at the tin legs, which hurt his teeth.

"Did you groan?" asked Dorothy.

"Yes," answered the tin man, "I did. I've been groaning for more than a year, and no one has ever heard me before or come to help me."

"What can I do for you?" she inquired softly, for she was moved by the sad voice in which the man spoke.
"Get an oil-can and oil my joints," he answered. "They are rusted so badly that I cannot move them at all; if I am well oiled I shall soon be all right again. You will find an oil-can on a shelf in my cottage."

Dorothy at once ran back to the cottage and found the oil-can, and then she returned and asked anxiously, "Where are your joints?"

"Oil my neck, first," replied the Tin Woodman. So she oiled it, and as it was quite badly rusted the Scarecrow took hold of the tin head and moved it gently from side to side until it worked freely, and then the man could turn it himself.

"Now oil the joints in my arms," he said. And Dorothy oiled them and the Scarecrow bent them carefully until they were quite free from rust and as good as new.

The Tin Woodman gave a sigh of satisfaction and lowered his axe, which he leaned against the tree.

"This is a great comfort," he said. "I have been holding that axe in the air ever since I rusted, and I'm glad to be able to put it down at last. Now, if you will oil the joints of my legs, I shall be all right once more."

So they oiled his legs until he could move them freely; and he thanked them again and again for his release, for he seemed a very polite creature, and very grateful.

"I might have stood there always if you had not come along," he said; "so you have certainly saved my life. How did you happen to be here?"

"We are on our way to the Emerald City to see the Great Oz," she answered, "and we stopped at your cottage to pass the night."

"Why do you wish to see Oz?" he asked.

"I want him to send me back to Kansas, and the Scarecrow wants him to put a few brains into his head," she replied.

The Tin Woodman appeared to think deeply for a moment. Then he said:

"Do you suppose Oz could give me a heart?"

"Why, I guess so," Dorothy answered. "It would be as easy as to give the Scarecrow brains."

"True," the Tin Woodman returned. "So, if you will allow me to join your party, I will also go to the Emerald City and ask Oz to help me."

"Come along," said the Scarecrow heartily, and Dorothy added that she would be pleased to have his company. So the Tin Woodman shouldered his axe and they all passed through the forest until they came to the road that was paved with yellow brick.

The Tin Woodman had asked Dorothy to put the oil-can in her basket. "For," he said, "if I should get caught in the rain, and rust again, I would need the oil-can badly."
t was a bit of good luck to have their new comrade join the party, for soon after they had begun their journey again they came to a place where the trees and branches grew so thick over the road that the travelers could not pass. But the Tin Woodman set to work with his axe and chopped so well that soon he cleared a passage for the entire party.

Dorothy was thinking so earnestly as they walked along that she did not notice when the Scarecrow stumbled into a hole and rolled over to the side of the road. Indeed he was obliged to call to her to help him up again.

"Why didn’t you walk around the hole?” asked the Tin Woodman. "I don't know enough," replied the Scarecrow cheerfully. "My head is stuffed with straw, you know, and that is why I am going to Oz to ask him for some brains."

"Oh, I see," said the Tin Woodman. "But, after all, brains are not the best things in the world."

"Have you any?" inquired the Scarecrow.

"No, my head is quite empty," answered the Woodman. "But once I had brains, and a heart also; so, having tried them both, I should much rather have a heart."

"And why is that?" asked the Scarecrow.

"I will tell you my story, and then you will know."

So, while they were walking through the forest, the Tin Woodman told the following story:

"I was born the son of a woodman who chopped down trees in the forest and sold the wood for a living. When I grew up, I too became a woodchopper, and after my father died I took care of my old mother as long as she lived. Then I made up my mind that instead of living alone I would marry, so that I might not become lonely.

"There was one of the Munchkin girls who was so beautiful that I soon grew to love her with all my heart. She, on her part, promised to marry me as soon as I could earn enough money to build a better house for her; so I set to work harder than ever. But the girl lived with an old woman who did not want her to marry anyone, for she was so lazy she wished the girl to remain with her and do the cooking and the housework. So the old woman went to the Wicked Witch of the East, and promised her two sheep and a cow if she would prevent the marriage. Thereupon the Wicked Witch enchanted my axe, and when I was chopping away at my best one day, for I was anxious to get the new house and my wife as soon as possible, the axe slipped all at once and cut off my left leg.

"This at first seemed a great misfortune, for I knew a one-legged man could not do very well as a wood-chopper. So I went to a tinsmith and had him make me a new leg out of tin. The leg worked very well, once I was used to it. But my action angered the Wicked Witch of the East, for she had promised the old woman I should not marry the pretty Munchkin girl. When I began chopping again, my axe slipped and cut off my right leg. Again I went to the tinsmith, and again he made me a leg out of tin. After this the enchanted axe cut off my arms, one after the other; but, nothing daunted, I had them replaced with tin ones. The Wicked Witch then made the axe slip and cut off my
head, and at first I thought that was the end of me. But the tinsmith happened to come along, and he made me a new head out of tin.

"I thought I had beaten the Wicked Witch then, and I worked harder than ever; but I little knew how cruel my enemy could be. She thought of a new way to kill my love for the beautiful Munchkin maiden, and made my axe slip again, so that it cut right through my body, splitting me into two halves. Once more the tinsmith came to my help and made me a body of tin, fastening my tin arms and legs and head to it, by means of joints, so that I could move around as well as ever. But, alas! I had now no heart, so that I lost all my love for the Munchkin girl, and did not care whether I married her or not. I suppose she is still living with the old woman, waiting for me to come after her.

"My body shone so brightly in the sun that I felt very proud of it and it did not matter now if my axe slipped, for it could not cut me. There was only one danger—that my joints would rust; but I kept an oilcan in my cottage and took care to oil myself whenever I needed it. However, there came a day when I forgot to do this, and, being caught in a rainstorm, before I thought of the danger my joints had rusted, and I was left to stand in the woods until you came to help me. It was a terrible thing to undergo, but during the year I stood there I had time to think that the greatest loss I had known was the loss of my heart. While I was in love I was the happiest man on earth; but no one can love who has not a heart, and so I am resolved to ask Oz to give me one. If he does, I will go back to the Munchkin maiden and marry her."

Both Dorothy and the Scarecrow had been greatly interested in the story of the Tin Woodman, and now they knew why he was so anxious to get a new heart.

"All the same," said the Scarecrow, "I shall ask for brains instead of a heart; for a fool would not know what to do with a heart if he had one."

"I shall take the heart," returned the Tin Woodman; "for brains do not make one happy, and happiness is the best thing in the world."

Dorothy did not say anything, for she was puzzled to know which of her two friends was right, and she decided if she could only get back to Kansas and Aunt Em, it did not matter so much whether the Woodman had no brains and the Scarecrow no heart, or each got what he wanted.

What worried her most was that the bread was nearly gone, and another meal for herself and Toto would empty the basket. To be sure neither the Woodman nor the Scarecrow ever ate anything, but she was not made of tin nor straw, and could not live unless she was fed.

6. The Cowardly Lion

All this time Dorothy and her companions had been walking through the thick woods. The road was still paved with yellow brick, but these were much covered by dried branches and dead leaves from the trees, and the walking was not at all good.
There were few birds in this part of the forest, for birds love the open country where there is plenty of sunshine. But now and then there came a deep growl from some wild animal hidden among the trees. These sounds made the little girl's heart beat fast, for she did not know what made them; but Toto knew, and he walked close to Dorothy's side, and did not even bark in return.

How long will it be," the child asked of the Tin Woodman, "before we are out of the forest?"

"I cannot tell," was the answer, "for I have never been to the Emerald City. But my father went there once, when I was a boy, and he said it was a long journey through a dangerous country, although nearer to the city where Oz dwells the country is beautiful. But I am not afraid so long as I have my oil-can, and nothing can hurt the Scarecrow, while you bear upon your forehead the mark of the Good Witch's kiss, and that will protect you from harm."

"But Toto!" said the girl anxiously. "What will protect him?"

"We must protect him ourselves if he is in danger," replied the Tin Woodman.

Just as he spoke there came from the forest a terrible roar, and the next moment a great Lion bounded into the road. With one blow of his paw he sent the Scarecrow spinning over and over to the edge of the road, and then he struck at the Tin Woodman with his sharp claws. But, to the Lion’s surprise, he could make no impression on the tin, although the Woodman fell over in the road and lay still.

Little Toto, now that he had an enemy to face, ran barking toward the Lion, and the great beast had opened his mouth to bite the dog, when Dorothy, fearing Toto would be killed, and heedless of danger, rushed forward and slapped the Lion upon his nose as hard as she could, while she cried out:

"Don't you dare to bite Toto! You ought to be ashamed of yourself, a big beast like you, to bite a poor little dog!"

"I didn't bite him," said the Lion, as he rubbed his nose with his paw where Dorothy had hit it.

"No, but you tried to," she retorted. "You are nothing but a big coward."

"I know it," said the Lion, hanging his head in shame. "I've always known it. But how can I help it?"

"I don't know, I'm sure. To think of your striking a stuffed man, like the poor Scarecrow!"

"Is he stuffed?" asked the Lion in surprise, as he watched her pick up the Scarecrow and set him upon his feet, while she patted him into shape again.

"Of course he's stuffed," replied Dorothy, who was still angry.

"That's why he went over so easily," remarked the Lion. "It astonished me to see him whirl around so. Is the other one stuffed also?"

"No," said Dorothy, "he's made of tin." And she helped the Woodman up again.
"That's why he nearly blunted my claws," said the Lion. "When they scratched against the tin it made a cold shiver run down my back. What is that little animal you are so tender of?"

"He is my dog, Toto," answered Dorothy.

"Is he made of tin, or stuffed?" asked the Lion.

"Neither. He's a--a--a meat dog," said the girl.

"Oh! He's a curious animal and seems remarkably small, now that I look at him. No one would think of biting such a little thing, except a coward like me," continued the Lion sadly.

"What makes you a coward?" asked Dorothy, looking at the great beast in wonder, for he was as big as a small horse.

"It's a mystery," replied the Lion. "I suppose I was born that way. All the other animals in the forest naturally expect me to be brave, for the Lion is everywhere thought to be the King of Beasts. I learned that if I roared very loudly every living thing was frightened and got out of my way. Whenever I've met a man I've been awfully scared; but I just roared at him, and he has always run away as fast as he could go. If the elephants and the tigers and the bears had ever tried to fight me, I should have run myself--I'm such a coward; but just as soon as they hear me roar they all try to get away from me, and of course I let them go."

"But that isn't right. The King of Beasts shouldn't be a coward," said the Scarecrow.

"I know it," returned the Lion, wiping a tear from his eye with the tip of his tail. "It is my great sorrow, and makes my life very unhappy. But whenever there is danger, my heart begins to beat fast."

"Perhaps you have heart disease," said the Tin Woodman.

"It may be," said the Lion.

"If you have," continued the Tin Woodman, "you ought to be glad, for it proves you have a heart. For my part, I have no heart; so I cannot have heart disease."

"Perhaps," said the Lion thoughtfully, "if I had no heart I should not be a coward."

"Have you brains?" asked the Scarecrow.

"I suppose so. I've never looked to see," replied the Lion.

"I am going to the Great Oz to ask him to give me some," remarked the Scarecrow, "for my head is stuffed with straw."

"And I am going to ask him to give me a heart," said the Woodman.

"And I am going to ask him to send Toto and me back to Kansas," added Dorothy.
"Do you think Oz could give me courage?" asked the Cowardly Lion.

"Just as easily as he could give me brains," said the Scarecrow.

"Or give me a heart," said the Tin Woodman.

"Or send me back to Kansas," said Dorothy.

"Then, if you don't mind, I'll go with you," said the Lion, "for my life is simply unbearable without a bit of courage."

"You will be very welcome," answered Dorothy, "for you will help to keep away the other wild beasts. It seems to me they must be more cowardly than you are if they allow you to scare them so easily."

"They really are," said the Lion, "but that doesn't make me any braver, and as long as I know myself to be a coward I shall be unhappy."

So once more the little company set off upon the journey, the Lion walking with stately strides at Dorothy's side. Toto did not approve this new comrade at first, for he could not forget how nearly he had been crushed between the Lion's great jaws. But after a time he became more at ease, and presently Toto and the Cowardly Lion had grown to be good friends.

During the rest of that day there was no other adventure to mar the peace of their journey. Once, the Tin Woodman stepped upon a beetle that was crawling along the road, and killed the poor little thing. This made the Tin Woodman very unhappy, for he was always careful not to hurt any living creature; and as he walked along he wept several tears of sorrow and regret. These tears ran slowly down his face and over the hinges of his jaw, and there they rusted. When Dorothy presently asked him a question the Tin Woodman could not open his mouth, for his jaws were tightly rusted together. He became greatly frightened at this and made many motions to Dorothy to relieve him, but she could not understand. The Lion was also puzzled to know what was wrong. But the Scarecrow seized the oil-can from Dorothy's basket and oiled the Woodman's jaws, so that after a few moments he could talk as well as before.

"This will serve me a lesson," said he, "to look where I step. For if I should kill another bug or beetle I should surely cry again, and crying rusts my jaws so that I cannot speak."

Thereafter he walked very carefully, with his eyes on the road, and when he saw a tiny ant toiling by he would step over it, so as not to harm it. The Tin Woodman knew very well he had no heart, and therefore he took great care never to be cruel or unkind to anything.

"You people with hearts," he said, "have something to guide you, and need never do wrong; but I have no heart, and so I must be very careful. When Oz gives me a heart of course I needn't mind so much."
7. The Journey to the Great Oz

They were obliged to camp out that night under a large tree in the forest, for there were no houses near. The tree made a good, thick covering to protect them from the dew, and the Tin Woodman chopped a great pile of wood with his axe and Dorothy built a splendid fire that warmed her and made her feel less lonely. She and Toto ate the last of their bread, and now she did not know what they would do for breakfast.

"If you wish," said the Lion, "I will go into the forest and kill a deer for you. You can roast it by the fire, since your tastes are so peculiar that you prefer cooked food, and then you will have a very good breakfast."

"Don't! Please don't," begged the Tin Woodman. "I should certainly weep if you killed a poor deer, and then my jaws would rust again."

But the Lion went away into the forest and found his own supper, and no one ever knew what it was, for he didn't mention it. And the Scarecrow found a tree full of nuts and filled Dorothy's basket with them, so that she would not be hungry for a long time. She thought this was very kind and thoughtful of the Scarecrow, but she laughed heartily at the awkward way in which the poor creature picked up the nuts. His padded hands were so clumsy and the nuts were so small that he dropped almost as many as he put in the basket. But the Scarecrow did not mind how long it took him to fill the basket, for it enabled him to keep away from the fire, as he feared a spark might get into his straw and burn him up. So he kept a good distance away from the flames, as he feared a spark might get into his straw and burn him up. So he kept a good distance away from the flames, and only came near to cover Dorothy with dry leaves when she lay down to sleep. These kept her very snug and warm, and she slept soundly until morning.

When it was daylight, the girl bathed her face in a little rippling brook, and soon after they all started toward the Emerald City.

This was to be an eventful day for the travelers. They had hardly been walking an hour when they saw before them a great ditch that crossed the road and divided the forest as far as they could see on either side. It was a very wide ditch, and when they crept up to the edge and looked into it they could see it was also very deep, and there were many big, jagged rocks at the bottom. The sides were so steep that none of them could climb down, and for a moment it seemed that their journey must end.

"What shall we do?" asked Dorothy despairingly.

"I haven't the faintest idea," said the Tin Woodman, and the Lion shook his shaggy mane and looked thoughtful.

But the Scarecrow said, "We cannot fly, that is certain. Neither can we climb down into this great ditch. Therefore, if we cannot jump over it, we must stop where we are."

"I think I could jump over it," said the Cowardly Lion, after measuring the distance carefully in his mind.

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"Then we are all right," answered the Scarecrow, "for you can carry us all over on your back, one at a time."

"Well, I'll try it," said the Lion. "Who will go first?"

"I will," declared the Scarecrow, "for, if you found that you could not jump over the gulf, Dorothy would be killed, or the Tin Woodman badly dented on the rocks below. But if I am on your back it will not matter so much, for the fall would not hurt me at all."

"I am terribly afraid of falling, myself," said the Cowardly Lion, "but I suppose there is nothing to do but try it. So get on my back and we will make the attempt."

The Scarecrow sat upon the Lion's back, and the big beast walked to the edge of the gulf and crouched down.

"Why don't you run and jump?" asked the Scarecrow.

"Because that isn't the way we Lions do these things," he replied. Then giving a great spring, he shot through the air and landed safely on the other side. They were all greatly pleased to see how easily he did it, and after the Scarecrow had got down from his back the Lion sprang across the ditch again.

Dorothy thought she would go next; so she took Toto in her arms and climbed on the Lion's back, holding tightly to his mane with one hand. The next moment it seemed as if she were flying through the air; and then, before she had time to think about it, she was safe on the other side. The Lion went back a third time and got the Tin Woodman, and then they all sat down for a few moments to give the beast a chance to rest, for his great leaps had made his breath short, and he panted like a big dog that has been running too long.

They found the forest very thick on this side, and it looked dark and gloomy. After the Lion had rested they started along the road of yellow brick, silently wondering, each in his own mind, if ever they would come to the end of the woods and reach the bright sunshine again. To add to their discomfort, they soon heard strange noises in the depths of the forest, and the Lion whispered to them that it was in this part of the country that the Kalidahs lived.

"What are the Kalidahs?" asked the girl.

"They are monstrous beasts with bodies like bears and heads like tigers," replied the Lion, "and with claws so long and sharp that they could tear me in two as easily as I could kill Toto. I'm terribly afraid of the Kalidahs."

"I'm not surprised that you are," returned Dorothy. "They must be dreadful beasts."

The Lion was about to reply when suddenly they came to another gulf across the road. But this one was so broad and deep that the Lion knew at once he could not leap across it.

So they sat down to consider what they should do, and after serious thought the Scarecrow said:
"Here is a great tree, standing close to the ditch. If the Tin Woodman can chop it down, so that it will fall to the other side, we can walk across it easily."

"That is a first-rate idea," said the Lion. "One would almost suspect you had brains in your head, instead of straw."

The Woodman set to work at once, and so sharp was his axe that the tree was soon chopped nearly through. Then the Lion put his strong front legs against the tree and pushed with all his might, and slowly the big tree tipped and fell with a crash across the ditch, with its top branches on the other side.

They had just started to cross this queer bridge when a sharp growl made them all look up, and to their horror they saw running toward them two great beasts with bodies like bears and heads like tigers.

"They are the Kalidahs!" said the Cowardly Lion, beginning to tremble.

"Quick!" cried the Scarecrow. "Let us cross over."

So Dorothy went first, holding Toto in her arms, the Tin Woodman followed, and the Scarecrow came next. The Lion, although he was certainly afraid, turned to face the Kalidahs, and then he gave so loud and terrible a roar that Dorothy screamed and the Scarecrow fell over backward, while even the fierce beasts stopped short and looked at him in surprise.

But, seeing they were bigger than the Lion, and remembering that there were two of them and only one of him, the Kalidahs again rushed forward, and the Lion crossed over the tree and turned to see what they would do next. Without stopping an instant the fierce beasts also began to cross the tree.

And the Lion said to Dorothy:

"We are lost, for they will surely tear us to pieces with their sharp claws. But stand close behind me, and I will fight them as long as I am alive."

"Wait a minute!" called the Scarecrow. He had been thinking what was best to be done, and now he asked the Woodman to chop away the end of the tree that rested on their side of the ditch. The Tin Woodman began to use his axe at once, and, just as the two Kalidahs were nearly across, the tree fell with a crash into the gulf, carrying the ugly, snarling brutes with it, and both were dashed to pieces on the sharp rocks at the bottom.

"Well," said the Cowardly Lion, drawing a long breath of relief, "I see we are going to live a little while longer, and I am glad of it, for it must be a very uncomfortable thing not to be alive. Those creatures frightened me so badly that my heart is beating yet."

"Ah," said the Tin Woodman sadly, "I wish I had a heart to beat."

This adventure made the travelers more anxious than ever to get out of the forest, and they walked so fast that Dorothy became tired, and had to ride on the Lion's back. To their great joy the trees became thinner the farther they advanced, and in the afternoon they suddenly came upon a broad
river, flowing swiftly just before them. On the other side of the water they could see the road of yellow brick running through a beautiful country, with green meadows dotted with bright flowers and all the road bordered with trees hanging full of delicious fruits. They were greatly pleased to see this delightful country before them.

"How shall we cross the river?" asked Dorothy.

"That is easily done," replied the Scarecrow. "The Tin Woodman must build us a raft, so we can float to the other side."

So the Woodman took his axe and began to chop down small trees to make a raft, and while he was busy at this the Scarecrow found on the riverbank a tree full of fine fruit. This pleased Dorothy, who had eaten nothing but nuts all day, and she made a hearty meal of the ripe fruit.

But it takes time to make a raft, even when one is as industrious and untiring as the Tin Woodman, and when night came the work was not done. So they found a cozy place under the trees where they slept well until the morning; and Dorothy dreamed of the Emerald City, and of the good Wizard Oz, who would soon send her back to her own home again.

8. The Deadly Poppy Field

Our little party of travelers awakened the next morning refreshed and full of hope, and Dorothy breakfasted like a princess off peaches and plums from the trees beside the river. Behind them was the dark forest they had passed safely through, although they had suffered many discouragements; but before them was a lovely, sunny country that seemed to beckon them on to the Emerald City.

To be sure, the broad river now cut them off from this beautiful land. But the raft was nearly done, and after the Tin Woodman had cut a few more logs and fastened them together with wooden pins, they were ready to start. Dorothy sat down in the middle of the raft and held Toto in her arms. When the Cowardly Lion stepped upon the raft it tipped badly, for he was big and heavy; but the Scarecrow and the Tin Woodman stood upon the other end to steady it, and they had long poles in their hands to push the raft through the water.

They got along quite well at first, but when they reached the middle of the river the swift current swept the raft downstream, farther and farther away from the road of yellow brick. And the water grew so deep that the long poles would not touch the bottom.

"This is bad," said the Tin Woodman, "for if we cannot get to the land we shall be carried into the country of the Wicked Witch of the West, and she will enchant us and make us her slaves."

"And then I should get no brains," said the Scarecrow.

"And I should get no courage," said the Cowardly Lion.

"And I should get no heart," said the Tin Woodman.

"And I should never get back to Kansas," said Dorothy.
"We must certainly get to the Emerald City if we can," the Scarecrow continued, and he pushed so hard on his long pole that it stuck fast in the mud at the bottom of the river. Then, before he could pull it out again--or let go--the raft was swept away, and the poor Scarecrow left clinging to the pole in the middle of the river.

"Good-bye!" he called after them, and they were very sorry to leave him. Indeed, the Tin Woodman began to cry, but fortunately remembered that he might rust, and so dried his tears on Dorothy's apron.

Of course this was a bad thing for the Scarecrow.

"I am now worse off than when I first met Dorothy," he thought. "Then, I was stuck on a pole in a cornfield, where I could make-believe scare the crows, at any rate. But surely there is no use for a Scarecrow stuck on a pole in the middle of a river. I am afraid I shall never have any brains, after all!"

Down the stream the raft floated, and the poor Scarecrow was left far behind. Then the Lion said:

"Something must be done to save us. I think I can swim to the shore and pull the raft after me, if you will only hold fast to the tip of my tail."

So he sprang into the water, and the Tin Woodman caught fast hold of his tail. Then the Lion began to swim with all his might toward the shore. It was hard work, although he was so big; but by and by they were drawn out of the current, and then Dorothy took the Tin Woodman's long pole and helped push the raft to the land.

They were all tired out when they reached the shore at last and stepped off upon the pretty green grass, and they also knew that the stream had carried them a long way past the road of yellow brick that led to the Emerald City.

"What shall we do now?" asked the Tin Woodman, as the Lion lay down on the grass to let the sun dry him.

"We must get back to the road, in some way," said Dorothy.

"The best plan will be to walk along the riverbank until we come to the road again," remarked the Lion.

So, when they were rested, Dorothy picked up her basket and they started along the grassy bank, to the road from which the river had carried them. It was a lovely country, with plenty of flowers and fruit trees and sunshine to cheer them, and had they not felt so sorry for the poor Scarecrow, they could have been very happy.

They walked along as fast as they could, Dorothy only stopping once to pick a beautiful flower; and after a time the Tin Woodman cried out: "Look!"

Then they all looked at the river and saw the Scarecrow perched upon his pole in the middle of the water, looking very lonely and sad.
"What can we do to save him?" asked Dorothy.

The Lion and the Woodman both shook their heads, for they did not know. So they sat down upon the bank and gazed wistfully at the Scarecrow until a Stork flew by, who, upon seeing them, stopped to rest at the water's edge.

"Who are you and where are you going?" asked the Stork.

"I am Dorothy," answered the girl, "and these are my friends, the Tin Woodman and the Cowardly Lion; and we are going to the Emerald City."

"This isn't the road," said the Stork, as she twisted her long neck and looked sharply at the queer party.

"I know it," returned Dorothy, "but we have lost the Scarecrow, and are wondering how we shall get him again."

"Where is he?" asked the Stork.

"Over there in the river," answered the little girl.

"If he wasn't so big and heavy I would get him for you," remarked the Stork.

"He isn't heavy a bit," said Dorothy eagerly, "for he is stuffed with straw; and if you will bring him back to us, we shall thank you ever and ever so much."

"Well, I'll try," said the Stork, "but if I find he is too heavy to carry I shall have to drop him in the river again."

So the big bird flew into the air and over the water till she came to where the Scarecrow was perched upon his pole. Then the Stork with her great claws grabbed the Scarecrow by the arm and carried him up into the air and back to the bank, where Dorothy and the Lion and the Tin Woodman and Toto were sitting.

When the Scarecrow found himself among his friends again, he was so happy that he hugged them all, even the Lion and Toto; and as they walked along he sang "Tol-de-ri-de-oh!" at every step, he felt so gay.

"I was afraid I should have to stay in the river forever," he said, "but the kind Stork saved me, and if I ever get any brains I shall find the Stork again and do her some kindness in return."

"That's all right," said the Stork, who was flying along beside them. "I always like to help anyone in trouble. But I must go now, for my babies are waiting in the nest for me. I hope you will find the Emerald City and that Oz will help you."

"Thank you," replied Dorothy, and then the kind Stork flew into the air and was soon out of sight.

They walked along listening to the singing of the brightly colored birds and looking at the lovely flowers which now became so thick that the ground was carpeted with them. There were big yellow
and white and blue and purple blossoms, besides great clusters of scarlet poppies, which were so brilliant in color they almost dazzled Dorothy's eyes.

"Aren't they beautiful?" the girl asked, as she breathed in the spicy scent of the bright flowers.

"I suppose so," answered the Scarecrow. "When I have brains, I shall probably like them better."

"If I only had a heart, I should love them," added the Tin Woodman.

"I always did like flowers," said the Lion. "They of seem so helpless and frail. But there are none in the forest so bright as these."

They now came upon more and more of the big scarlet poppies, and fewer and fewer of the other flowers; and soon they found themselves in the midst of a great meadow of poppies. Now it is well known that when there are many of these flowers together their odor is so powerful that anyone who breathes it falls asleep, and if the sleeper is not carried away from the scent of the flowers, he sleeps on and on forever. But Dorothy did not know this, nor could she get away from the bright red flowers that were everywhere about; so presently her eyes grew heavy and she felt she must sit down to rest and to sleep.

But the Tin Woodman would not let her do this.

"We must hurry and get back to the road of yellow brick before dark," he said; and the Scarecrow agreed with him. So they kept walking until Dorothy could stand no longer. Her eyes closed in spite of herself and she forgot where she was and fell among the poppies, fast asleep.

"What shall we do?" asked the Tin Woodman.

"If we leave her here she will die," said the Lion. "The smell of the flowers is killing us all. I myself can scarcely keep my eyes open, and the dog is asleep already."

It was true; Toto had fallen down beside his little mistress. But the Scarecrow and the Tin Woodman, not being made of flesh, were not troubled by the scent of the flowers.

"Run fast," said the Scarecrow to the Lion, "and get out of this deadly flower bed as soon as you can. We will bring the little girl with us, but if you should fall asleep you are too big to be carried."

So the Lion aroused himself and bounded forward as fast as he could go. In a moment he was out of sight.

"Let us make a chair with our hands and carry her," said the Scarecrow. So they picked up Toto and put the dog in Dorothy's lap, and then they made a chair with their hands for the seat and their arms for the arms and carried the sleeping girl between them through the flowers.

On and on they walked, and it seemed that the great carpet of deadly flowers that surrounded them would never end. They followed the bend of the river, and at last came upon their friend the Lion, lying fast asleep among the poppies. The flowers had been too strong for the huge beast and he had
given up at last, and fallen only a short distance from the end of the poppy bed, where the sweet grass spread in beautiful green fields before them.

"We can do nothing for him," said the Tin Woodman, sadly; "for he is much too heavy to lift. We must leave him here to sleep on forever, and perhaps he will dream that he has found courage at last."

"I'm sorry," said the Scarecrow. "The Lion was a very good comrade for one so cowardly. But let us go on."

They carried the sleeping girl to a pretty spot beside the river, far enough from the poppy field to prevent her breathing any more of the poison of the flowers, and here they laid her gently on the soft grass and waited for the fresh breeze to waken her.

9. The Queen of the Field Mice

"We cannot be far from the road of yellow brick, now," remarked the Scarecrow, as he stood beside the girl, "for we have come nearly as far as the river carried us away."

The Tin Woodman was about to reply when he heard a low growl, and turning his head (which worked beautifully on hinges) he saw a strange beast come bounding over the grass toward them. It was, indeed, a great yellow Wildcat, and the Woodman thought it must be chasing something, for its ears were lying close to its head and its mouth was wide open, showing two rows of ugly teeth, while its red eyes glowed like balls of fire. As it came nearer the Tin Woodman saw that running before the beast was a little gray field mouse, and although he had no heart he knew it was wrong for the Wildcat to try to kill such a pretty, harmless creature.

So the Woodman raised his axe, and as the Wildcat ran by he gave it a quick blow that cut the beast's head clean off from its body, and it rolled over at his feet in two pieces.

The field mouse, now that it was freed from its enemy, stopped short; and coming slowly up to the Woodman it said, in a squeaky little voice:

"Oh, thank you! Thank you ever so much for saving my life."

"Don't speak of it, I beg of you," replied the Woodman. "I have no heart, you know, so I am careful to help all those who may need a friend, even if it happens to be only a mouse."

"Only a mouse!" cried the little animal, indignantly. "Why, I am a Queen--the Queen of all the Field Mice!"

"Oh, indeed," said the Woodman, making a bow.

"Therefore you have done a great deed, as well as a brave one, in saving my life," added the Queen.

At that moment several mice were seen running up as fast as their little legs could carry them, and when they saw their Queen they exclaimed:
"Oh, your Majesty, we thought you would be killed! How did you manage to escape the great Wildcat?" They all bowed so low to the little Queen that they almost stood upon their heads.

"This funny tin man," she answered, "killed the Wildcat and saved my life. So hereafter you must all serve him, and obey his slightest wish."

"We will!" cried all the mice, in a shrill chorus. And then they scampered in all directions, for Toto had awakened from his sleep, and seeing all these mice around him he gave one bark of delight and jumped right into the middle of the group. Toto had always loved to chase mice when he lived in Kansas, and he saw no harm in it.

But the Tin Woodman caught the dog in his arms and held him tight, while he called to the mice, "Come back! Come back! Toto shall not hurt you."

At this the Queen of the Mice stuck her head out from underneath a clump of grass and asked, in a timid voice, "Are you sure he will not bite us?"

"I will not let him," said the Woodman; "so do not be afraid."

One by one the mice came creeping back, and Toto did not bark again, although he tried to get out of the Woodman’s arms, and would have bitten him had he not known very well he was made of tin. Finally one of the biggest mice spoke.

"Is there anything we can do," it asked, "to repay you for saving the life of our Queen?"

"Nothing that I know of," answered the Woodman; but the Scarecrow, who had been trying to think, but could not because his head was stuffed with straw, said, quickly, "Oh, yes; you can save our friend, the Cowardly Lion, who is asleep in the poppy bed."

"A Lion!" cried the little Queen. "Why, he would eat us all up."

"Oh, no," declared the Scarecrow; "this Lion is a coward."

"Really?" asked the Mouse.

"He says so himself," answered the Scarecrow, "and he would never hurt anyone who is our friend. If you will help us to save him I promise that he shall treat you all with kindness."

"Very well," said the Queen, "we trust you. But what shall we do?"

"Are there many of these mice which call you Queen and are willing to obey you?"

"Oh, yes; there are thousands," she replied.

"Then send for them all to come here as soon as possible, and let each one bring a long piece of string."

The Queen turned to the mice that attended her and told them to go at once and get all her people. As soon as they heard her orders they ran away in every direction as fast as possible.
"Now," said the Scarecrow to the Tin Woodman, "you must go to those trees by the riverside and make a truck that will carry the Lion."

So the Woodman went at once to the trees and began to work; and he soon made a truck out of the limbs of trees, from which he chopped away all the leaves and branches. He fastened it together with wooden pegs and made the four wheels out of short pieces of a big tree trunk. So fast and so well did he work that by the time the mice began to arrive the truck was all ready for them.

They came from all directions, and there were thousands of them: big mice and little mice and middlesized mice; and each one brought a piece of string in his mouth. It was about this time that Dorothy woke from her long sleep and opened her eyes. She was greatly astonished to find herself lying upon the grass, with thousands of mice standing around and looking at her timidly. But the Scarecrow told her about everything, and turning to the dignified little Mouse, he said:

"Permit me to introduce to you her Majesty, the Queen."

Dorothy nodded gravely and the Queen made a curtsy, after which she became quite friendly with the little girl.

The Scarecrow and the Woodman now began to fasten the mice to the truck, using the strings they had brought. One end of a string was tied around the neck of each mouse and the other end to the truck. Of course the truck was a thousand times bigger than any of the mice who were to draw it; but when all the mice had been harnessed, they were able to pull it quite easily. Even the Scarecrow and the Tin Woodman could sit on it, and were drawn swiftly by their queer little horses to the place where the Lion lay asleep.

After a great deal of hard work, for the Lion was heavy, they managed to get him up on the truck. Then the Queen hurriedly gave her people the order to start, for she feared if the mice stayed among the poppies too long they also would fall asleep.

At first the little creatures, many though they were, could hardly stir the heavily loaded truck; but the Woodman and the Scarecrow both pushed from behind, and they got along better. Soon they rolled the Lion out of the poppy bed to the green fields, where he could breathe the sweet, fresh air again, instead of the poisonous scent of the flowers.

Dorothy came to meet them and thanked the little mice warmly for saving her companion from death. She had grown so fond of the big Lion she was glad he had been rescued.

Then the mice were unharnessed from the truck and scampered away through the grass to their homes. The Queen of the Mice was the last to leave.

"If ever you need us again," she said, "come out into the field and call, and we shall hear you and come to your assistance. Good-bye!"

"Good-bye!" they all answered, and away the Queen ran, while Dorothy held Toto tightly lest he should run after her and frighten her.
After this they sat down beside the Lion until he should awaken; and the Scarecrow brought Dorothy some fruit from a tree near by, which she ate for her dinner.

10. The Guardian of the Gate

It was some time before the Cowardly Lion awakened, for he had lain among the poppies a long while, breathing in their deadly fragrance; but when he did open his eyes and roll off the truck he was very glad to find himself still alive.

"I ran as fast as I could," he said, sitting down and yawning, "but the flowers were too strong for me. How did you get me out?"

Then they told him of the field mice, and how they had generously saved him from death; and the Cowardly Lion laughed, and said:

"I have always thought myself very big and terrible; yet such little things as flowers came near to killing me, and such small animals as mice have saved my life. How strange it all is! But, comrades, what shall we do now?"

"We must journey on until we find the road of yellow brick again," said Dorothy, "and then we can keep on to the Emerald City."

So, the Lion being fully refreshed, and feeling quite himself again, they all started upon the journey, greatly enjoying the walk through the soft, fresh grass; and it was not long before they reached the road of yellow brick and turned again toward the Emerald City where the Great Oz dwelt.

The road was smooth and well paved, now, and the country about was beautiful, so that the travelers rejoiced in leaving the forest far behind, and with it the many dangers they had met in its gloomy shades. Once more they could see fences built beside the road; but these were painted green, and when they came to a small house, in which a farmer evidently lived, that also was painted green. They passed by several of these houses during the afternoon, and sometimes people came to the doors and looked at them as if they would like to ask questions; but no one came near them nor spoke to them because of the great Lion, of which they were very much afraid. The people were all dressed in clothing of a lovely emerald-green color and wore peaked hats like those of the Munchkins.

"This must be the Land of Oz," said Dorothy, "and we are surely getting near the Emerald City."

"Yes," answered the Scarecrow. "Everything is green here, while in the country of the Munchkins blue was the favorite color. But the people do not seem to be as friendly as the Munchkins, and I'm afraid we shall be unable to find a place to pass the night."

"I should like something to eat besides fruit," said the girl, "and I'm sure Toto is nearly starved. Let us stop at the next house and talk to the people."

So, when they came to a good-sized farmhouse, Dorothy walked boldly up to the door and knocked.
A woman opened it just far enough to look out, and said, "What do you want, child, and why is that great Lion with you?"

"We wish to pass the night with you, if you will allow us," answered Dorothy; "and the Lion is my friend and comrade, and would not hurt you for the world."

"Is he tame?" asked the woman, opening the door a little wider.

"Oh, yes," said the girl, "and he is a great coward, too. He will be more afraid of you than you are of him."

"Well," said the woman, after thinking it over and taking another peep at the Lion, "if that is the case you may come in, and I will give you some supper and a place to sleep."

So they all entered the house, where there were, besides the woman, two children and a man. The man had hurt his leg, and was lying on the couch in a corner. They seemed greatly surprised to see so strange a company, and while the woman was busy laying the table the man asked:

"Where are you all going?"

"To the Emerald City," said Dorothy, "to see the Great Oz."

"Oh, indeed!" exclaimed the man. "Are you sure that Oz will see you?"

"Why not?" she replied.

"Why, it is said that he never lets anyone come into his presence. I have been to the Emerald City many times, and it is a beautiful and wonderful place; but I have never been permitted to see the Great Oz, nor do I know of any living person who has seen him."

"Does he never go out?" asked the Scarecrow.

"Never. He sits day after day in the great Throne Room of his Palace, and even those who wait upon him do not see him face to face."

"What is he like?" asked the girl.

"That is hard to tell," said the man thoughtfully. "You see, Oz is a Great Wizard, and can take on any form he wishes. So that some say he looks like a bird; and some say he looks like an elephant; and some say he looks like a cat. To others he appears as a beautiful fairy, or a brownie, or in any other form that pleases him. But who the real Oz is, when he is in his own form, no living person can tell."

"That is very strange," said Dorothy, "but we must try, in some way, to see him, or we shall have made our journey for nothing."

"Why do you wish to see the terrible Oz?" asked the man.

"I want him to give me some brains," said the Scarecrow eagerly.
"Oh, Oz could do that easily enough," declared the man. "He has more brains than he needs."

"And I want him to give me a heart," said the Tin Woodman.

"That will not trouble him," continued the man, "for Oz has a large collection of hearts, of all sizes and shapes."

"And I want him to give me courage," said the Cowardly Lion.

"Oz keeps a great pot of courage in his Throne Room," said the man, "which he has covered with a golden plate, to keep it from running over. He will be glad to give you some."

"And I want him to send me back to Kansas," said Dorothy.

"Where is Kansas?" asked the man, with surprise.

"I don't know," replied Dorothy sorrowfully, "but it is my home, and I'm sure it's somewhere."

"Very likely. Well, Oz can do anything; so I suppose he will find Kansas for you. But first you must get to see him, and that will be a hard task; for the Great Wizard does not like to see anyone, and he usually has his own way. But what do YOU want?" he continued, speaking to Toto. Toto only wagged his tail; for, strange to say, he could not speak.

The woman now called to them that supper was ready, so they gathered around the table and Dorothy ate some delicious porridge and a dish of scrambled eggs and a plate of nice white bread, and enjoyed her meal. The Lion ate some of the porridge, but did not care for it, saying it was made from oats and oats were food for horses, not for lions. The Scarecrow and the Tin Woodman ate nothing at all. Toto ate a little of everything, and was glad to get a good supper again.

The woman now gave Dorothy a bed to sleep in, and Toto lay down beside her, while the Lion guarded the door of her room so she might not be disturbed. The Scarecrow and the Tin Woodman stood up in a corner and kept quiet all night, although of course they could not sleep.

The next morning, as soon as the sun was up, they started on their way, and soon saw a beautiful green glow in the sky just before them.

"That must be the Emerald City," said Dorothy.

As they walked on, the green glow became brighter and brighter, and it seemed that at last they were nearing the end of their travels. Yet it was afternoon before they came to the great wall that surrounded the City. It was high and thick and of a bright green color.

In front of them, and at the end of the road of yellow brick, was a big gate, all studded with emeralds that glittered so in the sun that even the painted eyes of the Scarecrow were dazzled by their brilliancy.
There was a bell beside the gate, and Dorothy pushed the button and heard a silvery tinkle sound within. Then the big gate swung slowly open, and they all passed through and found themselves in a high arched room, the walls of which glistened with countless emeralds.

Before them stood a little man about the same size as the Munchkins. He was clothed all in green, from his head to his feet, and even his skin was of a greenish tint. At his side was a large green box.

When he saw Dorothy and her companions the man asked, "What do you wish in the Emerald City?"

"We came here to see the Great Oz," said Dorothy.

The man was so surprised at this answer that he sat down to think it over.

"It has been many years since anyone asked me to see Oz," he said, shaking his head in perplexity. "He is powerful and terrible, and if you come on an idle or foolish errand to bother the wise reflections of the Great Wizard, he might be angry and destroy you all in an instant."

"But it is not a foolish errand, nor an idle one," replied the Scarecrow; "it is important. And we have been told that Oz is a good Wizard."

"So he is," said the green man, "and he rules the Emerald City wisely and well. But to those who are not honest, or who approach him from curiosity, he is most terrible, and few have ever dared ask to see his face. I am the Guardian of the Gates, and since you demand to see the Great Oz I must take you to his Palace. But first you must put on the spectacles."

"Why?" asked Dorothy.

"Because if you did not wear spectacles the brightness and glory of the Emerald City would blind you. Even those who live in the City must wear spectacles night and day. They are all locked on, for Oz so ordered it when the City was first built, and I have the only key that will unlock them."

He opened the big box, and Dorothy saw that it was filled with spectacles of every size and shape. All of them had green glasses in them. The Guardian of the Gates found a pair that would just fit Dorothy and put them over her eyes. There were two golden bands fastened to them that passed around the back of her head, where they were locked together by a little key that was at the end of a chain the Guardian of the Gates wore around his neck. When they were on, Dorothy could not take them off had she wished, but of course she did not wish to be blinded by the glare of the Emerald City, so she said nothing.

Then the green man fitted spectacles for the Scarecrow and the Tin Woodman and the Lion, and even on little Toto; and all were locked fast with the key.

Then the Guardian of the Gates put on his own glasses and told them he was ready to show them to the Palace. Taking a big golden key from a peg on the wall, he opened another gate, and they all followed him through the portal into the streets of the Emerald City.
11. The Wonderful City of Oz

Even with eyes protected by the green spectacles, Dorothy and her friends were at first dazzled by the brilliancy of the wonderful City. The streets were lined with beautiful houses all built of green marble and studded everywhere with sparkling emeralds. They walked over a pavement of the same green marble, and where the blocks were joined together were rows of emeralds, set closely, and glittering in the brightness of the sun. The window panes were of green glass; even the sky above the City had a green tint, and the rays of the sun were green.

There were many people--men, women, and children--walking about, and these were all dressed in green clothes and had greenish skins. They looked at Dorothy and her strangely assorted company with wondering eyes, and the children all ran away and hid behind their mothers when they saw the Lion; but no one spoke to them. Many shops stood in the street, and Dorothy saw that everything in them was green. Green candy and green pop corn were offered for sale, as well as green shoes, green hats, and green clothes of all sorts. At one place a man was selling green lemonade, and when the children bought it Dorothy could see that they paid for it with green pennies.

There seemed to be no horses nor animals of any kind; the men carried things around in little green carts, which they pushed before them. Everyone seemed happy and contented and prosperous.

The Guardian of the Gates led them through the streets until they came to a big building, exactly in the middle of the City, which was the Palace of Oz, the Great Wizard. There was a soldier before the door, dressed in a green uniform and wearing a long green beard.

"Here are strangers," said the Guardian of the Gates to him, "and they demand to see the Great Oz."

"Step inside," answered the soldier, "and I will carry your message to him."

So they passed through the Palace Gates and were led into a big room with a green carpet and lovely green furniture set with emeralds. The soldier made them all wipe their feet upon a green mat before entering this room, and when they were seated he said politely:

"Please make yourselves comfortable while I go to the door of the Throne Room and tell Oz you are here."

They had to wait a long time before the soldier returned. When, at last, he came back, Dorothy asked:

"Have you seen Oz?"

"Oh, no," returned the soldier; "I have never seen him. But I spoke to him as he sat behind his screen and gave him your message. He said he will grant you an audience, if you so desire; but each one of you must enter his presence alone, and he will admit but one each day. Therefore, as you must
remain in the Palace for several days, I will have you shown to rooms where you may rest in comfort after your journey."

"Thank you," replied the girl; "that is very kind of Oz."

The soldier now blew upon a green whistle, and at once a young girl, dressed in a pretty green silk gown, entered the room. She had lovely green hair and green eyes, and she bowed low before Dorothy as she said, "Follow me and I will show you your room."

So Dorothy said good-bye to all her friends except Toto, and taking the dog in her arms followed the green girl through seven passages and up three flights of stairs until they came to a room at the front of the Palace. It was the sweetest little room in the world, with a soft comfortable bed that had sheets of green silk and a green velvet counterpane. There was a tiny fountain in the middle of the room, that shot a spray of green perfume into the air, to fall back into a beautifully carved green marble basin. Beautiful green flowers stood in the windows, and there was a shelf with a row of little green books. When Dorothy had time to open these books she found them full of queer green pictures that made her laugh, they were so funny.

In a wardrobe were many green dresses, made of silk and satin and velvet; and all of them fitted Dorothy exactly.

"Make yourself perfectly at home," said the green girl, "and if you wish for anything ring the bell. Oz will send for you tomorrow morning."

She left Dorothy alone and went back to the others. These she also led to rooms, and each one of them found himself lodged in a very pleasant part of the Palace. Of course this politeness was wasted on the Scarecrow; for when he found himself alone in his room he stood stupidly in one spot, just within the doorway, to wait till morning. It would not rest him to lie down, and he could not close his eyes; so he remained all night staring at a little spider which was weaving its web in a corner of the room, just as if it were not one of the most wonderful rooms in the world. The Tin Woodman lay down on his bed from force of habit, for he remembered when he was made of flesh; but not being able to sleep, he passed the night moving his joints up and down to make sure they kept in good working order. The Lion would have preferred a bed of dried leaves in the forest, and did not like being shut up in a room; but he had too much sense to let this worry him, so he sprang upon the bed and rolled himself up like a cat and purred himself asleep in a minute.

The next morning, after breakfast, the green maiden came to fetch Dorothy, and she dressed her in one of the prettiest gowns, made of green brocaded satin. Dorothy put on a green silk apron and tied a green ribbon around Toto’s neck, and they started for the Throne Room of the Great Oz.

First they came to a great hall in which were many ladies and gentlemen of the court, all dressed in rich costumes. These people had nothing to do but talk to each other, but they always came to wait outside the Throne Room every morning, although they were never permitted to see Oz. As Dorothy entered they looked at her curiously, and one of them whispered:

"Are you really going to look upon the face of Oz the Terrible?"
"Of course," answered the girl, "if he will see me."

"Oh, he will see you," said the soldier who had taken her message to the Wizard, "although he does not like to have people ask to see him. Indeed, at first he was angry and said I should send you back where you came from. Then he asked me what you looked like, and when I mentioned your silver shoes he was very much interested. At last I told him about the mark upon your forehead, and he decided he would admit you to his presence."

Just then a bell rang, and the green girl said to Dorothy, "That is the signal. You must go into the Throne Room alone."

She opened a little door and Dorothy walked boldly through and found herself in a wonderful place. It was a big, round room with a high arched roof, and the walls and ceiling and floor were covered with large emeralds set closely together. In the center of the roof was a great light, as bright as the sun, which made the emeralds sparkle in a wonderful manner.

But what interested Dorothy most was the big throne of green marble that stood in the middle of the room. It was shaped like a chair and sparkled with gems, as did everything else. In the center of the chair was an enormous Head, without a body to support it or any arms or legs whatever. There was no hair upon this head, but it had eyes and a nose and mouth, and was much bigger than the head of the biggest giant.

As Dorothy gazed upon this in wonder and fear, the eyes turned slowly and looked at her sharply and steadily. Then the mouth moved, and Dorothy heard a voice say:

"I am Oz, the Great and Terrible. Who are you, and why do you seek me?"

It was not such an awful voice as she had expected to come from the big Head; so she took courage and answered:

"I am Dorothy, the Small and Meek. I have come to you for help."

The eyes looked at her thoughtfully for a full minute. Then said the voice:

"Where did you get the silver shoes?"

"I got them from the Wicked Witch of the East, when my house fell on her and killed her," she replied.

"Where did you get the mark upon your forehead?" continued the voice.

"That is where the Good Witch of the North kissed me when she bade me good-bye and sent me to you," said the girl.

Again the eyes looked at her sharply, and they saw she was telling the truth. Then Oz asked, "What do you wish me to do?"
"Send me back to Kansas, where my Aunt Em and Uncle Henry are," she answered earnestly. "I don’t like your country, although it is so beautiful. And I am sure Aunt Em will be dreadfully worried over my being away so long."

The eyes winked three times, and then they turned up to the ceiling and down to the floor and rolled around so queerly that they seemed to see every part of the room. And at last they looked at Dorothy again.

"Why should I do this for you?" asked Oz.

"Because you are strong and I am weak; because you are a Great Wizard and I am only a little girl."

"But you were strong enough to kill the Wicked Witch of the East," said Oz.

"That just happened," returned Dorothy simply; "I could not help it."

"Well," said the Head, "I will give you my answer. You have no right to expect me to send you back to Kansas unless you do something for me in return. In this country everyone must pay for everything he gets. If you wish me to use my magic power to send you home again you must do something for me first. Help me and I will help you."

"What must I do?" asked the girl.

"Kill the Wicked Witch of the West," answered Oz.

"But I cannot!" exclaimed Dorothy, greatly surprised.

"You killed the Witch of the East and you wear the silver shoes, which bear a powerful charm. There is now but one Wicked Witch left in all this land, and when you can tell me she is dead I will send you back to Kansas--but not before."

The little girl began to weep, she was so much disappointed; and the eyes winked again and looked upon her anxiously, as if the Great Oz felt that she could help him if she would.

"I never killed anything, willingly," she sobbed. "Even if I wanted to, how could I kill the Wicked Witch? If you, who are Great and Terrible, cannot kill her yourself, how do you expect me to do it?"

"I do not know," said the Head; "but that is my answer, and until the Wicked Witch dies you will not see your uncle and aunt again. Remember that the Witch is Wicked--tremendously Wicked--and ought to be killed. Now go, and do not ask to see me again until you have done your task."

Sorrowfully Dorothy left the Throne Room and went back where the Lion and the Scarecrow and the Tin Woodman were waiting to hear what Oz had said to her. "There is no hope for me," she said sadly, "for Oz will not send me home until I have killed the Wicked Witch of the West; and that I can never do."

Her friends were sorry, but could do nothing to help her; so Dorothy went to her own room and lay down on the bed and cried herself to sleep.
The next morning the soldier with the green whiskers came to the Scarecrow and said:

"Come with me, for Oz has sent for you."

So the Scarecrow followed him and was admitted into the great Throne Room, where he saw, sitting in the emerald throne, a most lovely Lady. She was dressed in green silk gauze and wore upon her flowing green locks a crown of jewels. Growing from her shoulders were wings, gorgeous in color and so light that they fluttered if the slightest breath of air reached them.

When the Scarecrow had bowed, as prettily as his straw stuffing would let him, before this beautiful creature, she looked upon him sweetly, and said:

"I am Oz, the Great and Terrible. Who are you, and why do you seek me?"

Now the Scarecrow, who had expected to see the great Head Dorothy had told him of, was much astonished; but he answered her bravely.

"I am only a Scarecrow, stuffed with straw. Therefore I have no brains, and I come to you praying that you will put brains in my head instead of straw, so that I may become as much a man as any other in your dominions."

"Why should I do this for you?" asked the Lady.

"Because you are wise and powerful, and no one else can help me," answered the Scarecrow.

"I never grant favors without some return," said Oz; "but this much I will promise. If you will kill for me the Wicked Witch of the West, I will bestow upon you a great many brains, and such good brains that you will be the wisest man in all the Land of Oz."

"I thought you asked Dorothy to kill the Witch," said the Scarecrow, in surprise.

"So I did. I don’t care who kills her. But until she is dead I will not grant your wish. Now go, and do not seek me again until you have earned the brains you so greatly desire."

The Scarecrow went sorrowfully back to his friends and told them what Oz had said; and Dorothy was surprised to find that the Great Wizard was not a Head, as she had seen him, but a lovely Lady.

"All the same," said the Scarecrow, "she needs a heart as much as the Tin Woodman."

On the next morning the soldier with the green whiskers came to the Tin Woodman and said:

"Oz has sent for you. Follow me."

So the Tin Woodman followed him and came to the great Throne Room. He did not know whether he would find Oz a lovely Lady or a Head, but he hoped it would be the lovely Lady. "For," he said to himself, "if it is the head, I am sure I shall not be given a heart, since a head has no heart of its own and therefore cannot feel for me. But if it is the lovely Lady I shall beg hard for a heart, for all ladies are themselves said to be kindly hearted."
But when the Woodman entered the great Throne Room he saw neither the Head nor the Lady, for Oz had taken the shape of a most terrible Beast. It was nearly as big as an elephant, and the green throne seemed hardly strong enough to hold its weight. The Beast had a head like that of a rhinoceros, only there were five eyes in its face. There were five long arms growing out of its body, and it also had five long, slim legs. Thick, woolly hair covered every part of it, and a more dreadful-looking monster could not be imagined. It was fortunate the Tin Woodman had no heart at that moment, for it would have beat loud and fast from terror. But being only tin, the Woodman was not at all afraid, although he was much disappointed.

"I am Oz, the Great and Terrible," spoke the Beast, in a voice that was one great roar. "Who are you, and why do you seek me?"

"I am a Woodman, and made of tin. Therefore I have no heart, and cannot love. I pray you to give me a heart that I may be as other men are."

"Why should I do this?" demanded the Beast.

"Because I ask it, and you alone can grant my request," answered the Woodman.

Oz gave a low growl at this, but said, gruffly: "If you indeed desire a heart, you must earn it."

"How?" asked the Woodman.

"Help Dorothy to kill the Wicked Witch of the West," replied the Beast. "When the Witch is dead, come to me, and I will then give you the biggest and kindest and most loving heart in all the Land of Oz."

So the Tin Woodman was forced to return sorrowfully to his friends and tell them of the terrible Beast he had seen. They all wondered greatly at the many forms the Great Wizard could take upon himself, and the Lion said:

"If he is a Beast when I go to see him, I shall roar my loudest, and so frighten him that he will grant all I ask. And if he is the lovely Lady, I shall pretend to spring upon her, and so compel her to do my bidding. And if he is the great Head, he will be at my mercy; for I will roll this head all about the room until he promises to give us what we desire. So be of good cheer, my friends, for all will yet be well."

The next morning the soldier with the green whiskers led the Lion to the great Throne Room and bade him enter the presence of Oz.

The Lion at once passed through the door, and glancing around saw, to his surprise, that before the throne was a Ball of Fire, so fierce and glowing he could scarcely bear to gaze upon it. His first thought was that Oz had by accident caught on fire and was burning up; but when he tried to go nearer, the heat was so intense that it singed his whiskers, and he crept back tremulously to a spot nearer the door.

Then a low, quiet voice came from the Ball of Fire, and these were the words it spoke:
"I am Oz, the Great and Terrible. Who are you, and why do you seek me?"

And the Lion answered, "I am a Cowardly Lion, afraid of everything. I came to you to beg that you give me courage, so that in reality I may become the King of Beasts, as men call me."

"Why should I give you courage?" demanded Oz.

"Because of all Wizards you are the greatest, and alone have power to grant my request," answered the Lion.

The Ball of Fire burned fiercely for a time, and the voice said, "Bring me proof that the Wicked Witch is dead, and that moment I will give you courage. But as long as the Witch lives, you must remain a coward."

The Lion was angry at this speech, but could say nothing in reply, and while he stood silently gazing at the Ball of Fire it became so furiously hot that he turned tail and rushed from the room. He was glad to find his friends waiting for him, and told them of his terrible interview with the Wizard.

"What shall we do now?" asked Dorothy sadly.

"There is only one thing we can do," returned the Lion, "and that is to go to the land of the Winkies, seek out the Wicked Witch, and destroy her."

"But suppose we cannot?" said the girl.

"Then I shall never have courage," declared the Lion.

"And I shall never have brains," added the Scarecrow.

"And I shall never have a heart," spoke the Tin Woodman.

"And I shall never see Aunt Em and Uncle Henry," said Dorothy, beginning to cry.

"Be careful!" cried the green girl. "The tears will fall on your green silk gown and spot it."

So Dorothy dried her eyes and said, "I suppose we must try it; but I am sure I do not want to kill anybody, even to see Aunt Em again."

"I will go with you; but I'm too much of a coward to kill the Witch," said the Lion.

"I will go too," declared the Scarecrow; "but I shall not be of much help to you, I am such a fool."

"I haven't the heart to harm even a Witch," remarked the Tin Woodman; "but if you go I certainly shall go with you."

Therefore it was decided to start upon their journey the next morning, and the Woodman sharpened his axe on a green grindstone and had all his joints properly oiled. The Scarecrow stuffed himself with fresh straw and Dorothy put new paint on his eyes that he might see better. The green
girl, who was very kind to them, filled Dorothy's basket with good things to eat, and fastened a little bell around Toto's neck with a green ribbon.

They went to bed quite early and slept soundly until daylight, when they were awakened by the crowing of a green cock that lived in the back yard of the Palace, and the cackling of a hen that had laid a green egg.

12. The Search for the Wicked Witch

The soldier with the green whiskers led them through the streets of the Emerald City until they reached the room where the Guardian of the Gates lived. This officer unlocked their spectacles to put them back in his great box, and then he politely opened the gate for our friends.

"Which road leads to the Wicked Witch of the West?" asked Dorothy.

"There is no road," answered the Guardian of the Gates. "No one ever wishes to go that way."

"How, then, are we to find her?" inquired the girl.

"That will be easy," replied the man, "for when she knows you are in the country of the Winkies she will find you, and make you all her slaves."

"Perhaps not," said the Scarecrow, "for we mean to destroy her."

"Oh, that is different," said the Guardian of the Gates. "No one has ever destroyed her before, so I naturally thought she would make slaves of you, as she has of the rest. But take care; for she is wicked and fierce, and may not allow you to destroy her. Keep to the West, where the sun sets, and you cannot fail to find her."

They thanked him and bade him good-bye, and turned toward the West, walking over fields of soft grass dotted here and there with daisies and buttercups. Dorothy still wore the pretty silk dress she had put on in the palace, but now, to her surprise, she found it was no longer green, but pure white. The ribbon around Toto's neck had also lost its green color and was as white as Dorothy's dress.

The Emerald City was soon left far behind. As they advanced the ground became rougher and hillier, for there were no farms nor houses in this country of the West, and the ground was untilled.

In the afternoon the sun shone hot in their faces, for there were no trees to offer them shade; so that before night Dorothy and Toto and the Lion were tired, and lay down upon the grass and fell asleep, with the Woodman and the Scarecrow keeping watch.

Now the Wicked Witch of the West had but one eye, yet that was as powerful as a telescope, and could see everywhere. So, as she sat in the door of her castle, she happened to look around and saw Dorothy lying asleep, with her friends all about her. They were a long distance off, but the Wicked Witch was angry to find them in her country; so she blew upon a silver whistle that hung around her neck.
At once there came running to her from all directions a pack of great wolves. They had long legs and fierce eyes and sharp teeth.

"Go to those people," said the Witch, "and tear them to pieces."

"Are you not going to make them your slaves?" asked the leader of the wolves.

"No," she answered, "one is of tin, and one of straw; one is a girl and another a Lion. None of them is fit to work, so you may tear them into small pieces."

"Very well," said the wolf, and he dashed away at full speed, followed by the others.

It was lucky the Scarecrow and the Woodman were wide awake and heard the wolves coming.

"This is my fight," said the Woodman, "so get behind me and I will meet them as they come."

He seized his axe, which he had made very sharp, and as the leader of the wolves came on the Tin Woodman swung his arm and chopped the wolf’s head from its body, so that it immediately died. As soon as he could raise his axe another wolf came up, and he also fell under the sharp edge of the Tin Woodman’s weapon. There were forty wolves, and forty times a wolf was killed, so that at last they all lay dead in a heap before the Woodman.

Then he put down his axe and sat beside the Scarecrow, who said, "It was a good fight, friend."

They waited until Dorothy awoke the next morning. The little girl was quite frightened when she saw the great pile of shaggy wolves, but the Tin Woodman told her all. She thanked him for saving them and sat down to breakfast, after which they started again upon their journey.

Now this same morning the Wicked Witch came to the door of her castle and looked out with her one eye that could see far off. She saw all her wolves lying dead, and the strangers still traveling through her country. This made her angrier than before, and she blew her silver whistle twice.

Straightway a great flock of wild crows came flying toward her, enough to darken the sky.

And the Wicked Witch said to the King Crow, "Fly at once to the strangers; peck out their eyes and tear them to pieces."

The wild crows flew in one great flock toward Dorothy and her companions. When the little girl saw them coming she was afraid.

But the Scarecrow said, "This is my battle, so lie down beside me and you will not be harmed."

So they all lay upon the ground except the Scarecrow, and he stood up and stretched out his arms. And when the crows saw him they were frightened, as these birds always are by scarecrows, and did not dare to come any nearer. But the King Crow said:

"It is only a stuffed man. I will peck his eyes out."
The King Crow flew at the Scarecrow, who caught it by the head and twisted its neck until it died. And then another crow flew at him, and the Scarecrow twisted its neck also. There were forty crows, and forty times the Scarecrow twisted a neck, until at last all were lying dead beside him. Then he called to his companions to rise, and again they went upon their journey.

When the Wicked Witch looked out again and saw all her crows lying in a heap, she got into a terrible rage, and blew three times upon her silver whistle.

Forthwith there was heard a great buzzing in the air, and a swarm of black bees came flying toward her.

"Go to the strangers and sting them to death!" commanded the Witch, and the bees turned and flew rapidly until they came to where Dorothy and her friends were walking. But the Woodman had seen them coming, and the Scarecrow had decided what to do.

"Take out my straw and scatter it over the little girl and the dog and the Lion," he said to the Woodman, "and the bees cannot sting them." This the Woodman did, and as Dorothy lay close beside the Lion and held Toto in her arms, the straw covered them entirely.

The bees came and found no one but the Woodman to sting, so they flew at him and broke off all their stings against the tin, without hurting the Woodman at all. And as bees cannot live when their stings are broken that was the end of the black bees, and they lay scattered thick about the Woodman, like little heaps of fine coal.

Then Dorothy and the Lion got up, and the girl helped the Tin Woodman put the straw back into the Scarecrow again, until he was as good as ever. So they started upon their journey once more.

The Wicked Witch was so angry when she saw her black bees in little heaps like fine coal that she stamped her foot and tore her hair and gnashed her teeth. And then she called a dozen of her slaves, who were the Winkies, and gave them sharp spears, telling them to go to the strangers and destroy them.

The Winkies were not a brave people, but they had to do as they were told. So they marched away until they came near to Dorothy. Then the Lion gave a great roar and sprang towards them, and the poor Winkies were so frightened that they ran back as fast as they could.

When they returned to the castle the Wicked Witch beat them well with a strap, and sent them back to their work, after which she sat down to think what she should do next. She could not understand how all her plans to destroy these strangers had failed; but she was a powerful Witch, as well as a wicked one, and she soon made up her mind how to act.

There was, in her cupboard, a Golden Cap, with a circle of diamonds and rubies running round it. This Golden Cap had a charm. Whoever owned it could call three times upon the Winged Monkeys, who would obey any order they were given. But no person could command these strange creatures more than three times. Twice already the Wicked Witch had used the charm of the Cap. Once was when she had made the Winkies her slaves, and set herself to rule over their country. The Winged Monkeys had helped her do this. The second time was when she had fought against the Great Oz.
himself, and driven him out of the land of the West. The Winged Monkeys had also helped her in doing this. Only once more could she use this Golden Cap, for which reason she did not like to do so until all her other powers were exhausted. But now that her fierce wolves and her wild crows and her stinging bees were gone, and her slaves had been scared away by the Cowardly Lion, she saw there was only one way left to destroy Dorothy and her friends.

So the Wicked Witch took the Golden Cap from her cupboard and placed it upon her head. Then she stood upon her left foot and said slowly:

"Ep-pe, pep-pe, kak-ke!"

Next she stood upon her right foot and said:

"Hil-lo, hol-lo, hel-lo!"

After this she stood upon both feet and cried in a loud voice:

"Ziz-zy, zuz-zy, zik!"

Now the charm began to work. The sky was darkened, and a low rumbling sound was heard in the air. There was a rushing of many wings, a great chattering and laughing, and the sun came out of the dark sky to show the Wicked Witch surrounded by a crowd of monkeys, each with a pair of immense and powerful wings on his shoulders.

One, much bigger than the others, seemed to be their leader. He flew close to the Witch and said, "You have called us for the third and last time. What do you command?"

"Go to the strangers who are within my land and destroy them all except the Lion," said the Wicked Witch. "Bring that beast to me, for I have a mind to harness him like a horse, and make him work."

"Your commands shall be obeyed," said the leader. Then, with a great deal of chattering and noise, the Winged Monkeys flew away to the place where Dorothy and her friends were walking.

Some of the Monkeys seized the Tin Woodman and carried him through the air until they were over a country thickly covered with sharp rocks. Here they dropped the poor Woodman, who fell a great distance to the rocks, where he lay so battered and dented that he could neither move nor groan.

Others of the Monkeys caught the Scarecrow, and with their long fingers pulled all of the straw out of his clothes and head. They made his hat and boots and clothes into a small bundle and threw it into the top branches of a tall tree.

The remaining Monkeys threw pieces of stout rope around the Lion and wound many coils about his body and head and legs, until he was unable to bite or scratch or struggle in any way. Then they lifted him up and flew away with him to the Witch’s castle, where he was placed in a small yard with a high iron fence around it, so that he could not escape.

But Dorothy they did not harm at all. She stood, with Toto in her arms, watching the sad fate of her comrades and thinking it would soon be her turn. The leader of the Winged Monkeys flew up to her,
his long, hairy arms stretched out and his ugly face grinning terribly; but he saw the mark of the Good Witch’s kiss upon her forehead and stopped short, motioning the others not to touch her.

"We dare not harm this little girl," he said to them, "for she is protected by the Power of Good, and that is greater than the Power of Evil. All we can do is to carry her to the castle of the Wicked Witch and leave her there."

So, carefully and gently, they lifted Dorothy in their arms and carried her swiftly through the air until they came to the castle, where they set her down upon the front doorstep. Then the leader said to the Witch:

"We have obeyed you as far as we were able. The Tin Woodman and the Scarecrow are destroyed, and the Lion is tied up in your yard. The little girl we dare not harm, nor the dog she carries in her arms. Your power over our band is now ended, and you will never see us again."

Then all the Winged Monkeys, with much laughing and chattering and noise, flew into the air and were soon out of sight.

The Wicked Witch was both surprised and worried when she saw the mark on Dorothy’s forehead, for she knew well that neither the Winged Monkeys nor she, herself, dare hurt the girl in any way. She looked down at Dorothy’s feet, and seeing the Silver Shoes, began to tremble with fear, for she knew what a powerful charm belonged to them. At first the Witch was tempted to run away from Dorothy; but she happened to look into the child’s eyes and saw how simple the soul behind them was, and that the little girl did not know of the wonderful power the Silver Shoes gave her. So the Wicked Witch laughed to herself, and thought, "I can still make her my slave, for she does not know how to use her power." Then she said to Dorothy, harshly and severely:

"Come with me; and see that you mind everything I tell you, for if you do not I will make an end of you, as I did of the Tin Woodman and the Scarecrow."

Dorothy followed her through many of the beautiful rooms in her castle until they came to the kitchen, where the Witch bade her clean the pots and kettles and sweep the floor and keep the fire fed with wood.

Dorothy went to work meekly, with her mind made up to work as hard as she could; for she was glad the Wicked Witch had decided not to kill her.

With Dorothy hard at work, the Witch thought she would go into the courtyard and harness the Cowardly Lion like a horse; it would amuse her, she was sure, to make him draw her chariot whenever she wished to go to drive. But as she opened the gate the Lion gave a loud roar and bounded at her so fiercely that the Witch was afraid, and ran out and shut the gate again.

"If I cannot harness you," said the Witch to the Lion, speaking through the bars of the gate, "I can starve you. You shall have nothing to eat until you do as I wish."

So after that she took no food to the imprisoned Lion; but every day she came to the gate at noon and asked, "Are you ready to be harnessed like a horse?"
And the Lion would answer, "No. If you come in this yard, I will bite you."

The reason the Lion did not have to do as the Witch wished was that every night, while the woman was asleep, Dorothy carried him food from the cupboard. After he had eaten he would lie down on his bed of straw, and Dorothy would lie beside him and put her head on his soft, shaggy mane, while they talked of their troubles and tried to plan some way to escape. But they could find no way to get out of the castle, for it was constantly guarded by the yellow Winkies, who were the slaves of the Wicked Witch and too afraid of her not to do as she told them.

The girl had to work hard during the day, and often the Witch threatened to beat her with the same old umbrella she always carried in her hand. But, in truth, she did not dare to strike Dorothy, because of the mark upon her forehead. The child did not know this, and was full of fear for herself and Toto. Once the Witch struck Toto a blow with her umbrella and the brave little dog flew at her and bit her leg in return. The Witch did not bleed where she was bitten, for she was so wicked that the blood in her had dried up many years before.

Dorothy's life became very sad as she grew to understand that it would be harder than ever to get back to Kansas and Aunt Em again. Sometimes she would cry bitterly for hours, with Toto sitting at her feet and looking into her face, whining dismally to show how sorry he was for his little mistress. Toto did not really care whether he was in Kansas or the Land of Oz so long as Dorothy was with him; but he knew the little girl was unhappy, and that made him unhappy too.

Now the Wicked Witch had a great longing to have for her own the Silver Shoes which the girl always wore. Her bees and her crows and her wolves were lying in heaps and drying up, and she had used up all the power of the Golden Cap; but if she could only get hold of the Silver Shoes, they would give her more power than all the other things she had lost. She watched Dorothy carefully, to see if she ever took off her shoes, thinking she might steal them. But the child was so proud of her pretty shoes that she never took them off except at night and when she took her bath. The Witch was too much afraid of the dark to dare go in Dorothy's room at night to take the shoes, and her dread of water was greater than her fear of the dark, so she never came near when Dorothy was bathing. Indeed, the old Witch never touched water, nor ever let water touch her in any way.

But the wicked creature was very cunning, and she finally thought of a trick that would give her what she wanted. She placed a bar of iron in the middle of the kitchen floor, and then by her magic arts made the iron invisible to human eyes. So that when Dorothy walked across the floor she stumbled over the bar, not being able to see it, and fell at full length. She was not much hurt, but in her fall one of the Silver Shoes came off; and before she could reach it, the Witch had snatched it away and put it on her own skinny foot.

The wicked woman was greatly pleased with the success of her trick, for as long as she had one of the shoes she owned half the power of their charm, and Dorothy could not use it against her, even had she known how to do so.

The little girl, seeing she had lost one of her pretty shoes, grew angry, and said to the Witch, "Give me back my shoe!"
"I will not," retorted the Witch, "for it is now my shoe, and not yours."

"You are a wicked creature!" cried Dorothy. "You have no right to take my shoe from me."

"I shall keep it, just the same," said the Witch, laughing at her, "and someday I shall get the other one from you, too."

This made Dorothy so very angry that she picked up the bucket of water that stood near and dashed it over the Witch, wetting her from head to foot.

Instantly the wicked woman gave a loud cry of fear, and then, as Dorothy looked at her in wonder, the Witch began to shrink and fall away.

"See what you have done!" she screamed. "In a minute I shall melt away."

"I'm very sorry, indeed," said Dorothy, who was truly frightened to see the Witch actually melting away like brown sugar before her very eyes.

"Didn't you know water would be the end of me?" asked the Witch, in a wailing, despairing voice.

"Of course not," answered Dorothy. "How should I?"

"Well, in a few minutes I shall be all melted, and you will have the castle to yourself. I have been wicked in my day, but I never thought a little girl like you would ever be able to melt me and end my wicked deeds. Look out--here I go!"

With these words the Witch fell down in a brown, melted, shapeless mass and began to spread over the clean boards of the kitchen floor. Seeing that she had really melted away to nothing, Dorothy drew another bucket of water and threw it over the mess. She then swept it all out the door. After picking out the silver shoe, which was all that was left of the old woman, she cleaned and dried it with a cloth, and put it on her foot again. Then, being at last free to do as she chose, she ran out to the courtyard to tell the Lion that the Wicked Witch of the West had come to an end, and that they were no longer prisoners in a strange land.

13. The Rescue

The Cowardly Lion was much pleased to hear that the Wicked Witch had been melted by a bucket of water, and Dorothy at once unlocked the gate of his prison and set him free. They went in together to the castle, where Dorothy's first act was to call all the Winkies together and tell them that they were no longer slaves.

There was great rejoicing among the yellow Winkies, for they had been made to work hard during many years for the Wicked Witch, who had always treated them with great cruelty. They kept this day as a holiday, then and ever after, and spent the time in feasting and dancing.

"If our friends, the Scarecrow and the Tin Woodman, were only with us," said the Lion, "I should be quite happy."
"Don't you suppose we could rescue them?" asked the girl anxiously.

"We can try," answered the Lion.

So they called the yellow Winkies and asked them if they would help to rescue their friends, and the Winkies said that they would be delighted to do all in their power for Dorothy, who had set them free from bondage. So she chose a number of the Winkies who looked as if they knew the most, and they all started away. They traveled that day and part of the next until they came to the rocky plain where the Tin Woodman lay, all battered and bent. His axe was near him, but the blade was rusted and the handle broken off short.

The Winkies lifted him tenderly in their arms, and carried him back to the Yellow Castle again, Dorothy shedding a few tears by the way at the sad plight of her old friend, and the Lion looking sober and sorry. When they reached the castle Dorothy said to the Winkies:

"Are any of your people tinsmiths?"

Oh, yes. Some of us are very good tinsmiths," they told her.

"Then bring them to me," she said. And when the tinsmiths came, bringing with them all their tools in baskets, she inquired, "Can you straighten out those dents in the Tin Woodman, and bend him back into shape again, and solder him together where he is broken?"

The tinsmiths looked the Woodman over carefully and then answered that they thought they could mend him so he would be as good as ever. So they set to work in one of the big yellow rooms of the castle and worked for three days and four nights, hammering and twisting and bending and soldering and polishing and pounding at the legs and body and head of the Tin Woodman, until at last he was straightened out into his old form, and his joints worked as well as ever. To be sure, there were several patches on him, but the tinsmiths did a good job, and as the Woodman was not a vain man he did not mind the patches at all.

When, at last, he walked into Dorothy's room and thanked her for rescuing him, he was so pleased that he wept tears of joy, and Dorothy had to wipe every tear carefully from his face with her apron, so his joints would not be rusted. At the same time her own tears fell thick and fast at the joy of meeting her old friend again, and these tears did not need to be wiped away. As for the Lion, he wiped his eyes so often with the tip of his tail that it became quite wet, and he was obliged to go out into the courtyard and hold it in the sun till it dried.

"If we only had the Scarecrow with us again," said the Tin Woodman, when Dorothy had finished telling him everything that had happened, "I should be quite happy."

"We must try to find him," said the girl.

So she called the Winkies to help her, and they walked all that day and part of the next until they came to the tall tree in the branches of which the Winged Monkeys had tossed the Scarecrow's clothes.
It was a very tall tree, and the trunk was so smooth that no one could climb it; but the Woodman said at once, "I'll chop it down, and then we can get the Scarecrow's clothes."

Now while the tinsmiths had been at work mending the Woodman himself, another of the Winkies, who was a goldsmith, had made an axe-handle of solid gold and fitted it to the Woodman's axe, instead of the old broken handle. Others polished the blade until all the rust was removed and it glistened like burnished silver.

As soon as he had spoken, the Tin Woodman began to chop, and in a short time the tree fell over with a crash, whereupon the Scarecrow's clothes fell out of the branches and rolled off on the ground.

Dorothy picked them up and had the Winkies carry them back to the castle, where they were stuffed with nice, clean straw; and behold! here was the Scarecrow, as good as ever, thanking them over and over again for saving him.

Now that they were reunited, Dorothy and her friends spent a few happy days at the Yellow Castle, where they found everything they needed to make them comfortable.

But one day the girl thought of Aunt Em, and said, "We must go back to Oz, and claim his promise."

"Yes," said the Woodman, "at last I shall get my heart."

"And I shall get my brains," added the Scarecrow joyfully.

"And I shall get my courage," said the Lion thoughtfully.

"And I shall get back to Kansas," cried Dorothy, clapping her hands. "Oh, let us start for the Emerald City tomorrow!"

This they decided to do. The next day they called the Winkies together and bade them good-bye. The Winkies were sorry to have them go, and they had grown so fond of the Tin Woodman that they begged him to stay and rule over them and the Yellow Land of the West. Finding they were determined to go, the Winkies gave Toto and the Lion each a golden collar; and to Dorothy they presented a beautiful bracelet studded with diamonds; and to the Scarecrow they gave a gold-headed walking stick, to keep him from stumbling; and to the Tin Woodman they offered a silver oil-can, inlaid with gold and set with precious jewels.

Every one of the travelers made the Winkies a pretty speech in return, and all shook hands with them until their arms ached.

Dorothy went to the Witch's cupboard to fill her basket with food for the journey, and there she saw the Golden Cap. She tried it on her own head and found that it fitted her exactly. She did not know anything about the charm of the Golden Cap, but she saw that it was pretty, so she made up her mind to wear it and carry her sunbonnet in the basket.

Then, being prepared for the journey, they all started for the Emerald City; and the Winkies gave them three cheers and many good wishes to carry with them.
14. The Winged Monkeys

You will remember there was no road--not even a pathway--between the castle of the Wicked Witch and the Emerald City. When the four travelers went in search of the Witch she had seen them coming, and so sent the Winged Monkeys to bring them to her. It was much harder to find their way back through the big fields of buttercups and yellow daisies than it was being carried. They knew, of course, they must go straight east, toward the rising sun; and they started off in the right way. But at noon, when the sun was over their heads, they did not know which was east and which was west, and that was the reason they were lost in the great fields. They kept on walking, however, and at night the moon came out and shone brightly. So they lay down among the sweet smelling yellow flowers and slept soundly until morning--all but the Scarecrow and the Tin Woodman.

The next morning the sun was behind a cloud, but they started on, as if they were quite sure which way they were going.

"If we walk far enough," said Dorothy, "I am sure we shall sometime come to some place."

But day by day passed away, and they still saw nothing before them but the scarlet fields. The Scarecrow began to grumble a bit.

"We have surely lost our way," he said, "and unless we find it again in time to reach the Emerald City, I shall never get my brains."

"Nor I my heart," declared the Tin Woodman. "It seems to me I can scarcely wait till I get to Oz, and you must admit this is a very long journey."

"You see," said the Cowardly Lion, with a whimper, "I haven't the courage to keep tramping forever, without getting anywhere at all."

Then Dorothy lost heart. She sat down on the grass and looked at her companions, and they sat down and looked at her, and Toto found that for the first time in his life he was too tired to chase a butterfly that flew past his head. So he put out his tongue and panted and looked at Dorothy as if to ask what they should do next.

"Suppose we call the field mice," she suggested. "They could probably tell us the way to the Emerald City."

"To be sure they could," cried the Scarecrow. "Why didn't we think of that before?"

Dorothy blew the little whistle she had always carried about her neck since the Queen of the Mice had given it to her. In a few minutes they heard the pattering of tiny feet, and many of the small gray mice came running up to her. Among them was the Queen herself, who asked, in her squeaky little voice:

"What can I do for my friends?"
"We have lost our way," said Dorothy. "Can you tell us where the Emerald City is?"

"Certainly," answered the Queen; "but it is a great way off, for you have had it at your backs all this time." Then she noticed Dorothy's Golden Cap, and said, "Why don't you use the charm of the Cap, and call the Winged Monkeys to you? They will carry you to the City of Oz in less than an hour."

"I didn't know there was a charm," answered Dorothy, in surprise. "What is it?"

"It is written inside the Golden Cap," replied the Queen of the Mice. "But if you are going to call the Winged Monkeys we must run away, for they are full of mischief and think it great fun to plague us."

"Won't they hurt me?" asked the girl anxiously.

"Oh, no. They must obey the wearer of the Cap. Good-bye!" And she scampered out of sight, with all the mice hurrying after her.

Dorothy looked inside the Golden Cap and saw some words written upon the lining. These, she thought, must be the charm, so she read the directions carefully and put the Cap upon her head.

"Ep-pe, pep-pe, kak-ke!" she said, standing on her left foot.

"What did you say?" asked the Scarecrow, who did not know what she was doing.

"Hil-lo, hol-lo, hel-lo!" Dorothy went on, standing this time on her right foot.

"Hello!" replied the Tin Woodman calmly.

"Ziz-zy, zuz-zy, zik!" said Dorothy, who was now standing on both feet. This ended the saying of the charm, and they heard a great chattering and flapping of wings, as the band of Winged Monkeys flew up to them.

The King bowed low before Dorothy, and asked, "What is your command?"

"We wish to go to the Emerald City," said the child, "and we have lost our way."

"We will carry you," replied the King, and no sooner had he spoken than two of the Monkeys caught Dorothy in their arms and flew away with her. Others took the Scarecrow and the Woodman and the Lion, and one little Monkey seized Toto and flew after them, although the dog tried hard to bite him.

The Scarecrow and the Tin Woodman were rather frightened at first, for they remembered how badly the Winged Monkeys had treated them before; but they saw that no harm was intended, so they rode through the air quite cheerfully, and had a fine time looking at the pretty gardens and woods far below them.

Dorothy found herself riding easily between two of the biggest Monkeys, one of them the King himself. They had made a chair of their hands and were careful not to hurt her.
"Why do you have to obey the charm of the Golden Cap?" she asked.

"That is a long story," answered the King, with a Winged laugh; "but as we have a long journey before us, I will pass the time by telling you about it, if you wish."

"I shall be glad to hear it," she replied.

"Once," began the leader, "we were a free people, living happily in the great forest, flying from tree to tree, eating nuts and fruit, and doing just as we pleased without calling anybody master. Perhaps some of us were rather too full of mischief at times, flying down to pull the tails of the animals that had no wings, chasing birds, and throwing nuts at the people who walked in the forest. But we were careless and happy and full of fun, and enjoyed every minute of the day. This was many years ago, long before Oz came out of the clouds to rule over this land.

"There lived here then, away at the North, a beautiful princess, who was also a powerful sorceress. All her magic was used to help the people, and she was never known to hurt anyone who was good. Her name was Gayelette, and she lived in a handsome palace built from great blocks of ruby. Everyone loved her, but her greatest sorrow was that she could find no one to love in return, since all the men were much too stupid and ugly to mate with one so beautiful and wise. At last, however, she found a boy who was handsome and manly and wise beyond his years. Gayelette made up her mind that when he grew to be a man she would make him her husband, so she took him to her ruby palace and used all her magic powers to make him as strong and good and lovely as any woman could wish. When he grew to manhood, Quelala, as he was called, was said to be the best and wisest man in all the land, while his manly beauty was so great that Gayelette loved him dearly, and hastened to make everything ready for the wedding.

"My grandfather was at that time the King of the Winged Monkeys which lived in the forest near Gayelette's palace, and the old fellow loved a joke better than a good dinner. One day, just before the wedding, my grandfather was flying out with his band when he saw Quelala walking beside the river. He was dressed in a rich costume of pink silk and purple velvet, and my grandfather thought he would see what he could do. At his word the band flew down and seized Quelala, carried him in their arms until they were over the middle of the river, and then dropped him into the water.

"'Swim out, my fine fellow,' cried my grandfather, 'and see if the water has spoiled your clothes.' Quelala was much too wise not to swim, and he was not in the least spoiled by all his good fortune. He laughed, when he came to the top of the water, and swam in to shore. But when Gayelette came running out to him she found his silks and velvet all ruined by the river.

"The princess was angry, and she knew, of course, who did it. She had all the Winged Monkeys brought before her, and she said at first that their wings should be tied and they should be treated as they had treated Quelala, and dropped in the river. But my grandfather pleaded hard, for he knew the Monkeys would drown in the river with their wings tied, and Quelala said a kind word for them also; so that Gayelette finally spared them, on condition that the Winged Monkeys should ever after do three times the bidding of the owner of the Golden Cap. This Cap had been made for a wedding present to Quelala, and it is said to have cost the princess half her kingdom. Of course my
grandfather and all the other Monkeys at once agreed to the condition, and that is how it happens that we are three times the slaves of the owner of the Golden Cap, whosoever he may be."

"And what became of them?" asked Dorothy, who had been greatly interested in the story.

"Quelala being the first owner of the Golden Cap," replied the Monkey, "he was the first to lay his wishes upon us. As his bride could not bear the sight of us, he called us all to him in the forest after he had married her and ordered us always to keep where she could never again set eyes on a Winged Monkey, which we were glad to do, for we were all afraid of her.

"This was all we ever had to do until the Golden Cap fell into the hands of the Wicked Witch of the West, who made us enslave the Winkies, and afterward drive Oz himself out of the Land of the West. Now the Golden Cap is yours, and three times you have the right to lay your wishes upon us."

As the Monkey King finished his story Dorothy looked down and saw the green, shining walls of the Emerald City before them. She wondered at the rapid flight of the Monkeys, but was glad the journey was over. The strange creatures set the travelers down carefully before the gate of the City, the King bowed low to Dorothy, and then flew swiftly away, followed by all his band.

"That was a good ride," said the little girl.

"Yes, and a quick way out of our troubles," replied the Lion. "How lucky it was you brought away that wonderful Cap!"

15. The Discovery of Oz, the Terrible

The four travelers walked up to the great gate of Emerald City and rang the bell. After ringing several times, it was opened by the same Guardian of the Gates they had met before.

"What! are you back again?" he asked, in surprise.

"Do you not see us?" answered the Scarecrow.

"But I thought you had gone to visit the Wicked Witch of the West."

"We did visit her," said the Scarecrow.

"And she let you go again?" asked the man, in wonder.

"She could not help it, for she is melted," explained the Scarecrow.

"Melted! Well, that is good news, indeed," said the man. "Who melted her?"

"It was Dorothy," said the Lion gravely.

"Good gracious!" exclaimed the man, and he bowed very low indeed before her.

Then he led them into his little room and locked the spectacles from the great box on all their eyes, just as he had done before. Afterward they passed on through the gate into the Emerald City. When
the people heard from the Guardian of the Gates that Dorothy had melted the Wicked Witch of the West, they all gathered around the travelers and followed them in a great crowd to the Palace of Oz.

The soldier with the green whiskers was still on guard before the door, but he let them in at once, and they were again met by the beautiful green girl, who showed each of them to their old rooms at once, so they might rest until the Great Oz was ready to receive them.

The soldier had the news carried straight to Oz that Dorothy and the other travelers had come back again, after destroying the Wicked Witch; but Oz made no reply. They thought the Great Wizard would send for them at once, but he did not. They had no word from him the next day, nor the next, nor the next. The waiting was tiresome and wearing, and at last they grew vexed that Oz should treat them in so poor a fashion, after sending them to undergo hardships and slavery. So the Scarecrow at last asked the green girl to take another message to Oz, saying if he did not let them in to see him at once they would call the Winged Monkeys to help them, and find out whether he kept his promises or not. When the Wizard was given this message he was so frightened that he sent word for them to come to the Throne Room at four minutes after nine o'clock the next morning. He had once met the Winged Monkeys in the Land of the West, and he did not wish to meet them again.

The four travelers passed a sleepless night, each thinking of the gift Oz had promised to bestow on him. Dorothy fell asleep only once, and then she dreamed she was in Kansas, where Aunt Em was telling her how glad she was to have her little girl at home again.

Promptly at nine o'clock the next morning the green-whiskered soldier came to them, and four minutes later they all went into the Throne Room of the Great Oz.

Of course each one of them expected to see the Wizard in the shape he had taken before, and all were greatly surprised when they looked about and saw no one at all in the room. They kept close to the door and closer to one another, for the stillness of the empty room was more dreadful than any of the forms they had seen Oz take.

Presently they heard a solemn Voice, that seemed to come from somewhere near the top of the great dome, and it said:

"I am Oz, the Great and Terrible. Why do you seek me?"

They looked again in every part of the room, and then, seeing no one, Dorothy asked, "Where are you?"

"I am everywhere," answered the Voice, "but to the eyes of common mortals I am invisible. I will now seat myself upon my throne, that you may converse with me." Indeed, the Voice seemed just then to come straight from the throne itself; so they walked toward it and stood in a row while Dorothy said:

"We have come to claim our promise, O Oz."

"What promise?" asked Oz.
"You promised to send me back to Kansas when the Wicked Witch was destroyed," said the girl.

"And you promised to give me brains," said the Scarecrow.

"And you promised to give me a heart," said the Tin Woodman.

"And you promised to give me courage," said the Cowardly Lion.

"Is the Wicked Witch really destroyed?" asked the Voice, and Dorothy thought it trembled a little.

"Yes," she answered, "I melted her with a bucket of water."

"Dear me," said the Voice, "how sudden! Well, come to me tomorrow, for I must have time to think it over."

"You've had plenty of time already," said the Tin Woodman angrily.

"We shan't wait a day longer," said the Scarecrow.

"You must keep your promises to us!" exclaimed Dorothy.

The Lion thought it might be as well to frighten the Wizard, so he gave a large, loud roar, which was so fierce and dreadful that Toto jumped away from him in alarm and tipped over the screen that stood in a corner. As it fell with a crash they looked that way, and the next moment all of them were filled with wonder. For they saw, standing in just the spot the screen had hidden, a little old man, with a bald head and a wrinkled face, who seemed to be as much surprised as they were. The Tin Woodman, raising his axe, rushed toward the little man and cried out, "Who are you?"

"I am Oz, the Great and Terrible," said the little man, in a trembling voice. "But don't strike me--please don't--and I'll do anything you want me to."

Our friends looked at him in surprise and dismay.

"I thought Oz was a great Head," said Dorothy.

"And I thought Oz was a lovely Lady," said the Scarecrow.

"And I thought Oz was a terrible Beast," said the Tin Woodman.

"And I thought Oz was a Ball of Fire," exclaimed the Lion.

"No, you are all wrong," said the little man meekly. "I have been making believe."

"Making believe!" cried Dorothy. "Are you not a Great Wizard?"

"Hush, my dear," he said. "Don't speak so loud, or you will be overheard--and I should be ruined. I'm supposed to be a Great Wizard."

"And aren't you?" she asked.
"Not a bit of it, my dear; I'm just a common man."

"You're more than that," said the Scarecrow, in a grieved tone; "you're a humbug."

"Exactly so!" declared the little man, rubbing his hands together as if it pleased him. "I am a humbug."

"But this is terrible," said the Tin Woodman. "How shall I ever get my heart?"

"Or I my courage?" asked the Lion.

"Or I my brains?" wailed the Scarecrow, wiping the tears from his eyes with his coat sleeve.

"My dear friends," said Oz, "I pray you not to speak of these little things. Think of me, and the terrible trouble I'm in at being found out."

"Doesn't anyone else know you're a humbug?" asked Dorothy.

"No one knows it but you four--and myself," replied Oz. "I have fooled everyone so long that I thought I should never be found out. It was a great mistake my ever letting you into the Throne Room. Usually I will not see even my subjects, and so they believe I am something terrible."

"But, I don't understand," said Dorothy, in bewilderment. "How was it that you appeared to me as a great Head?"

"That was one of my tricks," answered Oz. "Step this way, please, and I will tell you all about it."

He led the way to a small chamber in the rear of the Throne Room, and they all followed him. He pointed to one corner, in which lay the great Head, made out of many thicknesses of paper, and with a carefully painted face.

"This I hung from the ceiling by a wire," said Oz. "I stood behind the screen and pulled a thread, to make the eyes move and the mouth open."

"But how about the voice?" she inquired.

"Oh, I am a ventriloquist," said the little man. "I can throw the sound of my voice wherever I wish, so that you thought it was coming out of the Head. Here are the other things I used to deceive you."

He showed the Scarecrow the dress and the mask he had worn when he seemed to be the lovely Lady. And the Tin Woodman saw that his terrible Beast was nothing but a lot of skins, sewn together, with slats to keep their sides out. As for the Ball of Fire, the false Wizard had hung that also from the ceiling. It was really a ball of cotton, but when oil was poured upon it the ball burned fiercely.

"Really," said the Scarecrow, "you ought to be ashamed of yourself for being such a humbug."

"I am--I certainly am," answered the little man sorrowfully; "but it was the only thing I could do. Sit down, please, there are plenty of chairs; and I will tell you my story."

So they sat down and listened while he told the following tale.
"I was born in Omaha--"

"Why, that isn't very far from Kansas!" cried Dorothy.

"No, but it's farther from here," he said, shaking his head at her sadly. "When I grew up I became a ventriloquist, and at that I was very well trained by a great master. I can imitate any kind of a bird or beast." Here he mewed so like a kitten that Toto pricked up his ears and looked everywhere to see where she was. "After a time," continued Oz, "I tired of that, and became a balloonist."

"What is that?" asked Dorothy.

"A man who goes up in a balloon on circus day, so as to draw a crowd of people together and get them to pay to see the circus," he explained.

"Oh," she said, "I know."

"Well, one day I went up in a balloon and the ropes got twisted, so that I couldn't come down again. It went way up above the clouds, so far that a current of air struck it and carried it many, many miles away. For a day and a night I traveled through the air, and on the morning of the second day I awoke and found the balloon floating over a strange and beautiful country.

"It came down gradually, and I was not hurt a bit. But I found myself in the midst of a strange people, who, seeing me come from the clouds, thought I was a great Wizard. Of course I let them think so, because they were afraid of me, and promised to do anything I wished them to.

"Just to amuse myself, and keep the good people busy, I ordered them to build this City, and my Palace; and they did it all willingly and well. Then I thought, as the country was so green and beautiful, I would call it the Emerald City; and to make the name fit better I put green spectacles on all the people, so that everything they saw was green."

"But isn't everything here green?" asked Dorothy.

"No more than in any other city," replied Oz; "but when you wear green spectacles, why of course everything you see looks green to you. The Emerald City was built a great many years ago, for I was a young man when the balloon brought me here, and I am a very old man now. But my people have worn green glasses on their eyes so long that most of them think it really is an Emerald City, and it certainly is a beautiful place, abounding in jewels and precious metals, and every good thing that is needed to make one happy. I have been good to the people, and they like me; but ever since this Palace was built, I have shut myself up and would not see any of them.

"One of my greatest fears was the Witches, for while I had no magical powers at all I soon found out that the Witches were really able to do wonderful things. There were four of them in this country, and they ruled the people who live in the North and South and East and West. Fortunately, the Witches of the North and South were good, and I knew they would do me no harm; but the Witches of the East and West were terribly wicked, and had they not thought I was more powerful than they themselves, they would surely have destroyed me. As it was, I lived in deadly fear of them for many years; so you can imagine how pleased I was when I heard your house had fallen on the Wicked
Witch of the East. When you came to me, I was willing to promise anything if you would only do away
with the other Witch; but, now that you have melted her, I am ashamed to say that I cannot keep my
promises."

"I think you are a very bad man," said Dorothy.

"Oh, no, my dear; I'm really a very good man, but I'm a very bad Wizard, I must admit."

"Can't you give me brains?" asked the Scarecrow.

"You don't need them. You are learning something every day. A baby has brains, but it doesn't know
much. Experience is the only thing that brings knowledge, and the longer you are on earth the more
experience you are sure to get."

"That may all be true," said the Scarecrow, "but I shall be very unhappy unless you give me brains."

The false Wizard looked at him carefully.

"Well," he said with a sigh, "I'm not much of a magician, as I said; but if you will come to me tomorrow
morning, I will stuff your head with brains. I cannot tell you how to use them, however; you must find
that out for yourself."

"Oh, thank you--thank you!" cried the Scarecrow. "I'll find a way to use them, never fear!"

"But how about my courage?" asked the Lion anxiously.

"You have plenty of courage, I am sure," answered Oz. "All you need is confidence in yourself. There
is no living thing that is not afraid when it faces danger. The True courage is in facing danger when
you are afraid, and that kind of courage you have in plenty."

"Perhaps I have, but I'm scared just the same," said the Lion. "I shall really be very unhappy unless
you give me the sort of courage that makes one forget he is afraid."

"Very well, I will give you that sort of courage tomorrow," replied Oz.

"How about my heart?" asked the Tin Woodman.

"Why, as for that," answered Oz, "I think you are wrong to want a heart. It makes most people
unhappy. If you only knew it, you are in luck not to have a heart."

"That must be a matter of opinion," said the Tin Woodman. "For my part, I will bear all the
unhappiness without a murmur, if you will give me the heart."

"Very well," answered Oz meekly. "Come to me tomorrow and you shall have a heart. I have played
Wizard for so many years that I may as well continue the part a little longer."

"And now," said Dorothy, "how am I to get back to Kansas?"
"We shall have to think about that," replied the little man. "Give me two or three days to consider the matter and I'll try to find a way to carry you over the desert. In the meantime you shall all be treated as my guests, and while you live in the Palace my people will wait upon you and obey your slightest wish. There is only one thing I ask in return for my help--such as it is. You must keep my secret and tell no one I am a humbug."

They agreed to say nothing of what they had learned, and went back to their rooms in high spirits. Even Dorothy had hope that "The Great and Terrible Humbug," as she called him, would find a way to send her back to Kansas, and if he did she was willing to forgive him everything.

16. The Magic Art of the Great Humbug

Next morning the Scarecrow said to his friends:

"Congratulate me. I am going to Oz to get my brains at last. When I return I shall be as other men are."

"I have always liked you as you were," said Dorothy simply.

"It is kind of you to like a Scarecrow," he replied. "But surely you will think more of me when you hear the splendid thoughts my new brain is going to turn out." Then he said good-bye to them all in a cheerful voice and went to the Throne Room, where he rapped upon the door.

"Come in," said Oz.

The Scarecrow went in and found the little man sitting down by the window, engaged in deep thought.

"I have come for my brains," remarked the Scarecrow, a little uneasily.

"Oh, yes; sit down in that chair, please," replied Oz. "You must excuse me for taking your head off, but I shall have to do it in order to put your brains in their proper place."

"That's all right," said the Scarecrow. "You are quite welcome to take my head off, as long as it will be a better one when you put it on again."

So the Wizard unfastened his head and emptied out the straw. Then he entered the back room and took up a measure of bran, which he mixed with a great many pins and needles. Having shaken them together thoroughly, he filled the top of the Scarecrow's head with the mixture and stuffed the rest of the space with straw, to hold it in place.

When he had fastened the Scarecrow's head on his body again he said to him, "Hereafter you will be a great man, for I have given you a lot of bran-new brains."

The Scarecrow was both pleased and proud at the fulfillment of his greatest wish, and having thanked Oz warmly he went back to his friends.

Dorothy looked at him curiously. His head was quite bulged out at the top with brains.
"How do you feel?" she asked.

"I feel wise indeed," he answered earnestly. "When I get used to my brains I shall know everything."

"Why are those needles and pins sticking out of your head?" asked the Tin Woodman.

"That is proof that he is sharp," remarked the Lion.

"Well, I must go to Oz and get my heart," said the Woodman. So he walked to the Throne Room and knocked at the door.

"Come in," called Oz, and the Woodman entered and said, "I have come for my heart."

"Very well," answered the little man. "But I shall have to cut a hole in your breast, so I can put your heart in the right place. I hope it won't hurt you."

"Oh, no," answered the Woodman. "I shall not feel it at all."

So Oz brought a pair of tinsmith's shears and cut a small, square hole in the left side of the Tin Woodman's breast. Then, going to a chest of drawers, he took out a pretty heart, made entirely of silk and stuffed with sawdust.

"Isn't it a beauty?" he asked.

"It is, indeed!" replied the Woodman, who was greatly pleased. "But is it a kind heart?"

"Oh, very!" answered Oz. He put the heart in the Woodman's breast and then replaced the square of tin, soldering it neatly together where it had been cut.

"There," said he; "now you have a heart that any man might be proud of. I'm sorry I had to put a patch on your breast, but it really couldn't be helped."

"Never mind the patch," exclaimed the happy Woodman. "I am very grateful to you, and shall never forget your kindness."

"Don't speak of it," replied Oz.

Then the Tin Woodman went back to his friends, who wished him every joy on account of his good fortune.

The Lion now walked to the Throne Room and knocked at the door.

"Come in," said Oz.

"I have come for my courage," announced the Lion, entering the room.

"Very well," answered the little man; "I will get it for you."
He went to a cupboard and reaching up to a high shelf took down a square green bottle, the contents of which he poured into a green-gold dish, beautifully carved. Placing this before the Cowardly Lion, who sniffed at it as if he did not like it, the Wizard said:

"Drink."

"What is it?" asked the Lion.

"Well," answered Oz, "if it were inside of you, it would be courage. You know, of course, that courage is always inside one; so that this really cannot be called courage until you have swallowed it. Therefore I advise you to drink it as soon as possible."

The Lion hesitated no longer, but drank till the dish was empty.

"How do you feel now?" asked Oz.

"Full of courage," replied the Lion, who went joyfully back to his friends to tell them of his good fortune.

Oz, left to himself, smiled to think of his success in giving the Scarecrow and the Tin Woodman and the Lion exactly what they thought they wanted. "How can I help being a humbug," he said, "when all these people make me do things that everybody knows can't be done? It was easy to make the Scarecrow and the Lion and the Woodman happy, because they imagined I could do anything. But it will take more than imagination to carry Dorothy back to Kansas, and I'm sure I don't know how it can be done."

17. How the Balloon Was Launched

For three days Dorothy heard nothing from Oz. These were sad days for the little girl, although her friends were all quite happy and contented. The Scarecrow told them there were wonderful thoughts in his head; but he would not say what they were because he knew no one could understand them but himself. When the Tin Woodman walked about he felt his heart rattling around in his breast; and he told Dorothy he had discovered it to be a kinder and more tender heart than the one he had owned when he was made of flesh. The Lion declared he was afraid of nothing on earth, and would gladly face an army or a dozen of the fierce Kalidahs.

Thus each of the little party was satisfied except Dorothy, who longed more than ever to get back to Kansas.

On the fourth day, to her great joy, Oz sent for her, and when she entered the Throne Room he greeted her pleasantly:

"Sit down, my dear; I think I have found the way to get you out of this country."

"And back to Kansas?" she asked eagerly.

"Well, I'm not sure about Kansas," said Oz, "for I haven't the faintest notion which way it lies. But the first thing to do is to cross the desert, and then it should be easy to find your way home."
"How can I cross the desert?" she inquired.

"Well, I'll tell you what I think," said the little man. "You see, when I came to this country it was in a balloon. You also came through the air, being carried by a cyclone. So I believe the best way to get across the desert will be through the air. Now, it is quite beyond my powers to make a cyclone; but I've been thinking the matter over, and I believe I can make a balloon."

"How?" asked Dorothy.

"A balloon," said Oz, "is made of silk, which is coated with glue to keep the gas in it. I have plenty of silk in the Palace, so it will be no trouble to make the balloon. But in all this country there is no gas to fill the balloon with, to make it float."

"If it won't float," remarked Dorothy, "it will be of no use to us."

"True," answered Oz. "But there is another way to make it float, which is to fill it with hot air. Hot air isn't as good as gas, for if the air should get cold the balloon would come down in the desert, and we should be lost."

"We!" exclaimed the girl. "Are you going with me?"

"Yes, of course," replied Oz. "I am tired of being such a humbug. If I should go out of this Palace my people would soon discover I am not a Wizard, and then they would be vexed with me for having deceived them. So I have to stay shut up in these rooms all day, and it gets tiresome. I'd much rather go back to Kansas with you and be in a circus again."

"I shall be glad to have your company," said Dorothy.

"Thank you," he answered. "Now, if you will help me sew the silk together, we will begin to work on our balloon."

So Dorothy took a needle and thread, and as fast as Oz cut the strips of silk into proper shape the girl sewed them neatly together. First there was a strip of light green silk, then a strip of dark green and then a strip of emerald green; for Oz had a fancy to make the balloon in different shades of the color about them. It took three days to sew all the strips together, but when it was finished they had a big bag of green silk more than twenty feet long.

Then Oz painted it on the inside with a coat of thin glue, to make it airtight, after which he announced that the balloon was ready. "But we must have a basket to ride in," he said. So he sent the soldier with the green whiskers for a big clothes basket, which he fastened with many ropes to the bottom of the balloon.

When it was all ready, Oz sent word to his people that he was going to make a visit to a great brother Wizard who lived in the clouds. The news spread rapidly throughout the city and everyone came to see the wonderful sight.

Oz ordered the balloon carried out in front of the Palace, and the people gazed upon it with much curiosity. The Tin Woodman had chopped a big pile of wood, and now he made a fire of it, and Oz
held the bottom of the balloon over the fire so that the hot air that arose from it would be caught in the silken bag. Gradually the balloon swelled out and rose into the air, until finally the basket just touched the ground.

Then Oz got into the basket and said to all the people in a loud voice:

"I am now going away to make a visit. While I am gone the Scarecrow will rule over you. I command you to obey him as you would me."

The balloon was by this time tugging hard at the rope that held it to the ground, for the air within it was hot, and this made it so much lighter in weight than the air without that it pulled hard to rise into sky.

"Come, Dorothy!" cried the Wizard. "Hurry up, or the balloon will fly away."

"I can't find Toto anywhere," replied Dorothy, who did not wish to leave her little dog behind. Toto had run into the crowd to bark at a kitten, and Dorothy at last found him. She picked him up and ran towards the balloon.

She was within a few steps of it, and Oz was holding out his hands to help her into the basket, when, crack! went the ropes, and the balloon rose into the air without her.

"Come back!" she screamed. "I want to go, too!"

"I can't come back, my dear," called Oz from the basket. "Good-bye!"

"Good-bye!" shouted everyone, and all eyes were turned upward to where the Wizard was riding in the basket, rising every moment farther and farther into the sky.

And that was the last any of them ever saw of Oz, the Wonderful Wizard, though he may have reached Omaha safely, and be there now, for all we know. But the people remembered him lovingly, and said to one another:

"Oz was always our friend. When he was here he built for us this beautiful Emerald City, and now he is gone he has left the Wise Scarecrow to rule over us."

Still, for many days they grieved over the loss of the Wonderful Wizard, and would not be comforted.

18. Away to the South

Dorothy wept bitterly at the passing of her hope to get home to Kansas again; but when she thought it all over she was glad she had not gone up in a balloon. And she also felt sorry at losing Oz, and so did her companions.

The Tin Woodman came to her and said:
"Truly I should be ungrateful if I failed to mourn for the man who gave me my lovely heart. I should like to cry a little because Oz is gone, if you will kindly wipe away my tears, so that I shall not rust."

"With pleasure," she answered, and brought a towel at once. Then the Tin Woodman wept for several minutes, and she watched the tears carefully and wiped them away with the towel. When he had finished, he thanked her kindly and oiled himself thoroughly with his jeweled oil-can, to guard against mishap.

The Scarecrow was now the ruler of the Emerald City, and although he was not a Wizard the people were proud of him. "For," they said, "there is not another city in all the world that is ruled by a stuffed man." And, so far as they knew, they were quite right.

The morning after the balloon had gone up with Oz, the four travelers met in the Throne Room and talked matters over. The Scarecrow sat in the big throne and the others stood respectfully before him.

"We are not so unlucky," said the new ruler, "for this Palace and the Emerald City belong to us, and we can do just as we please. When I remember that a short time ago I was up on a pole in a farmer’s cornfield, and that now I am the ruler of this beautiful City, I am quite satisfied with my lot."

"I also," said the Tin Woodman, "am well-pleased with my new heart; and, really, that was the only thing I wished in all the world."

"For my part, I am content in knowing I am as brave as any beast that ever lived, if not braver," said the Lion modestly.

"If Dorothy would only be contented to live in the Emerald City," continued the Scarecrow, "we might all be happy together."

"But I don’t want to live here," cried Dorothy. "I want to go to Kansas, and live with Aunt Em and Uncle Henry."

"Well, then, what can be done?" inquired the Woodman.

The Scarecrow decided to think, and he thought so hard that the pins and needles began to stick out of his brains. Finally he said:

"Why not call the Winged Monkeys, and ask them to carry you over the desert?"

"I never thought of that!" said Dorothy joyfully. "It’s just the thing. I’ll go at once for the Golden Cap."

When she brought it into the Throne Room she spoke the magic words, and soon the band of Winged Monkeys flew in through the open window and stood beside her.
"This is the second time you have called us," said the Monkey King, bowing before the little girl. "What do you wish?"

"I want you to fly with me to Kansas," said Dorothy.

But the Monkey King shook his head.

"That cannot be done," he said. "We belong to this country alone, and cannot leave it. There has never been a Winged Monkey in Kansas yet, and I suppose there never will be, for they don't belong there. We shall be glad to serve you in any way in our power, but we cannot cross the desert. Good-bye."

And with another bow, the Monkey King spread his wings and flew away through the window, followed by all his band.

Dorothy was ready to cry with disappointment. "I have wasted the charm of the Golden Cap to no purpose," she said, "for the Winged Monkeys cannot help me."

"It is certainly too bad!" said the tender-hearted Woodman.

The Scarecrow was thinking again, and his head bulged out so horribly that Dorothy feared it would burst.

"Let us call in the soldier with the green whiskers," he said, "and ask his advice."

So the soldier was summoned and entered the Throne Room timidly, for while Oz was alive he never was allowed to come farther than the door.

"This little girl," said the Scarecrow to the soldier, "wishes to cross the desert. How can she do so?"

"I cannot tell," answered the soldier, "for nobody has ever crossed the desert, unless it is Oz himself."

"Is there no one who can help me?" asked Dorothy earnestly.

"Glinda might," he suggested.

"Who is Glinda?" inquired the Scarecrow.

"The Witch of the South. She is the most powerful of all the Witches, and rules over the Quadlings. Besides, her castle stands on the edge of the desert, so she may know a way to cross it."

"Glinda is a Good Witch, isn't she?" asked the child.

"The Quadlings think she is good," said the soldier, "and she is kind to everyone. I have heard that Glinda is a beautiful woman, who knows how to keep young in spite of the many years she has lived."
"How can I get to her castle?" asked Dorothy.

"The road is straight to the South," he answered, "but it is said to be full of dangers to travelers. There are wild beasts in the woods, and a race of queer men who do not like strangers to cross their country. For this reason none of the Quadlings ever come to the Emerald City."

The soldier then left them and the Scarecrow said:

"It seems, in spite of dangers, that the best thing Dorothy can do is to travel to the Land of the South and ask Glinda to help her. For, of course, if Dorothy stays here she will never get back to Kansas."

"You must have been thinking again," remarked the Tin Woodman.

"I have," said the Scarecrow.

"I shall go with Dorothy," declared the Lion, "for I am tired of your city and long for the woods and the country again. I am really a wild beast, you know. Besides, Dorothy will need someone to protect her."

"That is true," agreed the Woodman. "My axe may be of service to her; so I also will go with her to the Land of the South."

"When shall we start?" asked the Scarecrow.

"Are you going?" they asked, in surprise.

"Certainly. If it wasn't for Dorothy I should never have had brains. She lifted me from the pole in the cornfield and brought me to the Emerald City. So my good luck is all due to her, and I shall never leave her until she starts back to Kansas for good and all."

"Thank you," said Dorothy gratefully. "You are all very kind to me. But I should like to start as soon as possible."

"We shall go tomorrow morning," returned the Scarecrow. "So now let us all get ready, for it will be a long journey."

19. Attacked by the Fighting Trees

The next morning Dorothy kissed the pretty green girl good-bye, and they all shook hands with the soldier with the green whiskers, who had walked with them as far as the gate. When the Guardian of the Gate saw them again he wondered greatly that they could leave the beautiful City to get into new trouble. But he at once unlocked their spectacles, which he put back into the green box, and gave them many good wishes to carry with them.

"You are now our ruler," he said to the Scarecrow; "so you must come back to us as soon as possible."

"I certainly shall if I am able," the Scarecrow replied; "but I must help Dorothy to get home, first."
As Dorothy bade the good-natured Guardian a last farewell she said:

"I have been very kindly treated in your lovely City, and everyone has been good to me. I cannot tell you how grateful I am."

"Don’t try, my dear," he answered. "We should like to keep you with us, but if it is your wish to return to Kansas, I hope you will find a way." He then opened the gate of the outer wall, and they walked forth and started upon their journey.

The sun shone brightly as our friends turned their faces toward the Land of the South. They were all in the best of spirits, and laughed and chatted together. Dorothy was once more filled with the hope of getting home, and the Scarecrow and the Tin Woodman were glad to be of use to her. As for the Lion, he sniffed the fresh air with delight and whisked his tail from side to side in pure joy at being in the country again, while Toto ran around them and chased the moths and butterflies, barking merrily all the time.

"City life does not agree with me at all," remarked the Lion, as they walked along at a brisk pace. "I have lost much flesh since I lived there, and now I am anxious for a chance to show the other beasts how courageous I have grown."

They now turned and took a last look at the Emerald City. All they could see was a mass of towers and steeples behind the green walls, and high up above everything the spires and dome of the Palace of Oz.

"Oz was not such a bad Wizard, after all," said the Tin Woodman, as he felt his heart rattling around in his breast.

"He knew how to give me brains, and very good brains, too," said the Scarecrow.

"If Oz had taken a dose of the same courage he gave me," added the Lion, "he would have been a brave man."

Dorothy said nothing. Oz had not kept the promise he made her, but he had done his best, so she forgave him. As he said, he was a good man, even if he was a bad Wizard.

The first day’s journey was through the green fields and bright flowers that stretched about the Emerald City on every side. They slept that night on the grass, with nothing but the stars over them; and they rested very well indeed.

In the morning they traveled on until they came to a thick wood. There was no way of going around it, for it seemed to extend to the right and left as far as they could see; and, besides, they did not dare change the direction of their journey for fear of getting lost. So they looked for the place where it would be easiest to get into the forest.

The Scarecrow, who was in the lead, finally discovered a big tree with such wide-spreading branches that there was room for the party to pass underneath. So he walked forward to the tree,
but just as he came under the first branches they bent down and twined around him, and the next minute he was raised from the ground and flung headlong among his fellow travelers.

This did not hurt the Scarecrow, but it surprised him, and he looked rather dizzy when Dorothy picked him up.

"Here is another space between the trees," called the Lion.

"Let me try it first," said the Scarecrow, "for it doesn't hurt me to get thrown about." He walked up to another tree, as he spoke, but its branches immediately seized him and tossed him back again.

"This is strange," exclaimed Dorothy. "What shall we do?"

"The trees seem to have made up their minds to fight us, and stop our journey," remarked the Lion.

"I believe I will try it myself," said the Woodman, and shouldering his axe, he marched up to the first tree that had handled the Scarecrow so roughly. When a big branch bent down to seize him the Woodman chopped at it so fiercely that he cut it in two. At once the tree began shaking all its branches as if in pain, and the Tin Woodman passed safely under it.

"Come on!" he shouted to the others. "Be quick!" They all ran forward and passed under the tree without injury, except Toto, who was caught by a small branch and shaken until he howled. But the Woodman promptly chopped off the branch and set the little dog free.

The other trees of the forest did nothing to keep them back, so they made up their minds that only the first row of trees could bend down their branches, and that probably these were the policemen of the forest, and given this wonderful power in order to keep strangers out of it.

The four travelers walked with ease through the trees until they came to the farther edge of the wood. Then, to their surprise, they found before them a high wall which seemed to be made of white china. It was smooth, like the surface of a dish, and higher than their heads.

"What shall we do now?" asked Dorothy.

"I will make a ladder," said the Tin Woodman, "for we certainly must climb over the wall."

**20. The Dainty China Country**

While the Woodman was making a ladder from wood which he found in the forest Dorothy lay down and slept, for she was tired by the long walk. The Lion also curled himself up to sleep and Toto lay beside him.

The Scarecrow watched the Woodman while he worked, and said to him:

"I cannot think why this wall is here, nor what it is made of."

"Rest your brains and do not worry about the wall," replied the Woodman. "When we have climbed over it, we shall know what is on the other side."
After a time the ladder was finished. It looked clumsy, but the Tin Woodman was sure it was strong and would answer their purpose. The Scarecrow waked Dorothy and the Lion and Toto, and told them that the ladder was ready. The Scarecrow climbed up the ladder first, but he was so awkward that Dorothy had to follow close behind and keep him from falling off. When he got his head over the top of the wall the Scarecrow said, "Oh, my!"

"Go on," exclaimed Dorothy.

So the Scarecrow climbed farther up and sat down on the top of the wall, and Dorothy put her head over and cried, "Oh, my!" just as the Scarecrow had done.

Then Toto came up, and immediately began to bark, but Dorothy made him be still.

The Lion climbed the ladder next, and the Tin Woodman came last; but both of them cried, "Oh, my!" as soon as they looked over the wall. When they were all sitting in a row on the top of the wall, they looked down and saw a strange sight.

Before them was a great stretch of country having a floor as smooth and shining and white as the bottom of a big platter. Scattered around were many houses made entirely of china and painted in the brightest colors. These houses were quite small, the biggest of them reaching only as high as Dorothy's waist. There were also pretty little barns, with china fences around them; and many cows and sheep and horses and pigs and chickens, all made of china, were standing about in groups.

But the strangest of all were the people who lived in this queer country. There were milkmaids and shepherdesses, with brightly colored bodices and golden spots all over their gowns; and princesses with most gorgeous frocks of silver and gold and purple; and shepherds dressed in knee breeches with pink and yellow and blue stripes down them, and golden buckles on their shoes; and princes with jeweled crowns upon their heads, wearing ermine robes and satin doublets; and funny clowns in ruffled gowns, with round red spots upon their cheeks and tall, pointed caps. And, strangest of all, these people were all made of china, even to their clothes, and were so small that the tallest of them was no higher than Dorothy's knee.

No one did so much as look at the travelers at first, except one little purple china dog with an extralarge head, which came to the wall and barked at them in a tiny voice, afterwards running away again.

"How shall we get down?" asked Dorothy.

They found the ladder so heavy they could not pull it up, so the Scarecrow fell off the wall and the others jumped down upon him so that the hard floor would not hurt their feet. Of course they took pains not to light on his head and get the pins in their feet. When all were safely down they picked up the Scarecrow, whose body was quite flattened out, and patted his straw into shape again.

"We must cross this strange place in order to get to the other side," said Dorothy, "for it would be unwise for us to go any other way except due South."
They began walking through the country of the china people, and the first thing they came to was a china milkmaid milking a china cow. As they drew near, the cow suddenly gave a kick and kicked over the stool, the pail, and even the milkmaid herself, and all fell on the china ground with a great clatter.

Dorothy was shocked to see that the cow had broken her leg off, and that the pail was lying in several small pieces, while the poor milkmaid had a nick in her left elbow.

"There!" cried the milkmaid angrily. "See what you have done! My cow has broken her leg, and I must take her to the mender's shop and have it glued on again. What do you mean by coming here and frightening my cow?"

"I'm very sorry," returned Dorothy. "Please forgive us."

But the pretty milkmaid was much too vexed to make any answer. She picked up the leg sulkily and led her cow away, the poor animal limping on three legs. As she left them the milkmaid cast many reproachful glances over her shoulder at the clumsy strangers, holding her nicked elbow close to her side.

Dorothy was quite grieved at this mishap.

"We must be very careful here," said the kind-hearted Woodman, "or we may hurt these pretty little people so they will never get over it."

A little farther on Dorothy met a most beautifully dressed young Princess, who stopped short as she saw the strangers and started to run away.

Dorothy wanted to see more of the Princess, so she ran after her. But the china girl cried out:

"Don't chase me! Don't chase me!"

She had such a frightened little voice that Dorothy stopped and said, "Why not?"

"Because," answered the Princess, also stopping, a safe distance away, "if I run I may fall down and break myself."

"But could you not be mended?" asked the girl.

"Oh, yes; but one is never so pretty after being mended, you know," replied the Princess.

"I suppose not," said Dorothy.

"Now there is Mr. Joker, one of our clowns," continued the china lady, "who is always trying to stand upon his head. He has broken himself so often that he is mended in a hundred places, and doesn't look at all pretty. Here he comes now, so you can see for yourself."

Indeed, a jolly little clown came walking toward them, and Dorothy could see that in spite of his pretty clothes of red and yellow and green he was completely covered with cracks, running every which way and showing plainly that he had been mended in many places.
The Clown put his hands in his pockets, and after puffing out his cheeks and nodding his head at them saucily, he said:

"My lady fair,

Why do you stare

At poor old Mr. Joker?

You're quite as stiff

And prim as if

You'd eaten up a poker!"

"Be quiet, sir!" said the Princess. "Can't you see these are strangers, and should be treated with respect?"

"Well, that's respect, I expect," declared the Clown, and immediately stood upon his head.

"Don't mind Mr. Joker," said the Princess to Dorothy. "He is considerably cracked in his head, and that makes him foolish."

"Oh, I don't mind him a bit," said Dorothy. "But you are so beautiful," she continued, "that I am sure I could love you dearly. Won't you let me carry you back to Kansas, and stand you on Aunt Em's mantel? I could carry you in my basket."

"That would make me very unhappy," answered the china Princess. "You see, here in our country we live contentedly, and can talk and move around as we please. But whenever any of us are taken away our joints at once stiffen, and we can only stand straight and look pretty. Of course that is all that is expected of us when we are on mantels and cabinets and drawing-room tables, but our lives are much pleasanter here in our own country."

"I would not make you unhappy for all the world!" exclaimed Dorothy. "So I'll just say good-bye."

"Good-bye," replied the Princess.

They walked carefully through the china country. The little animals and all the people scampered out of their way, fearing the strangers would break them, and after an hour or so the travelers reached the other side of the country and came to another china wall.

It was not so high as the first, however, and by standing upon the Lion's back they all managed to scramble to the top. Then the Lion gathered his legs under him and jumped on the wall; but just as he jumped, he upset a china church with his tail and smashed it all to pieces.

"That was too bad," said Dorothy, "but really I think we were lucky in not doing these little people more harm than breaking a cow's leg and a church. They are all so brittle!"
"They are, indeed," said the Scarecrow, "and I am thankful I am made of straw and cannot be easily damaged. There are worse things in the world than being a Scarecrow."

21. The Lion Becomes the King of Beasts

After climbing down from the china wall the travelers found themselves in a disagreeable country, full of bogs and marshes and covered with tall, rank grass. It was difficult to walk without falling into muddy holes, for the grass was so thick that it hid them from sight. However, by carefully picking their way, they got safely along until they reached solid ground. But here the country seemed wilder than ever, and after a long and tiresome walk through the underbrush they entered another forest, where the trees were bigger and older than any they had ever seen.

"This forest is perfectly delightful," declared the Lion, looking around him with joy. "Never have I seen a more beautiful place."

"It seems gloomy," said the Scarecrow.

"Not a bit of it," answered the Lion. "I should like to live here all my life. See how soft the dried leaves are under your feet and how rich and green the moss is that clings to these old trees. Surely no wild beast could wish a pleasanter home."

"Perhaps there are wild beasts in the forest now," said Dorothy.

"I suppose there are," returned the Lion, "but I do not see any of them about."

They walked through the forest until it became too dark to go any farther. Dorothy and Toto and the Lion lay down to sleep, while the Woodman and the Scarecrow kept watch over them as usual.

When morning came, they started again. Before they had gone far they heard a low rumble, as of the growling of many wild animals. Toto whimpered a little, but none of the others was frightened, and they kept along the well-trodden path until they came to an opening in the wood, in which were gathered hundreds of beasts of every variety. There were tigers and elephants and bears and wolves and foxes and all the others in the natural history, and for a moment Dorothy was afraid. But the Lion explained that the animals were holding a meeting, and he judged by their snarling and growling that they were in great trouble.

As he spoke several of the beasts caught sight of him, and at once the great assemblage hushed as if by magic. The biggest of the tigers came up to the Lion and bowed, saying:

"Welcome, O King of Beasts! You have come in good time to fight our enemy and bring peace to all the animals of the forest once more."

"What is your trouble?" asked the Lion quietly.

"We are all threatened," answered the tiger, "by a fierce enemy which has lately come into this forest. It is a most tremendous monster, like a great spider, with a body as big as an elephant and legs as long as a tree trunk. It has eight of these long legs, and as the monster crawls through the
forest he seizes an animal with a leg and drags it to his mouth, where he eats it as a spider does a fly. Not one of us is safe while this fierce creature is alive, and we had called a meeting to decide how to take care of ourselves when you came among us."

The Lion thought for a moment.

"Are there any other lions in this forest?" he asked.

"No; there were some, but the monster has eaten them all. And, besides, they were none of them nearly so large and brave as you."

"If I put an end to your enemy, will you bow down to me and obey me as King of the Forest?" inquired the Lion.

"We will do that gladly," returned the tiger; and all the other beasts roared with a mighty roar: "We will!"

"Where is this great spider of yours now?" asked the Lion.

"Yonder, among the oak trees," said the tiger, pointing with his forefoot.

"Take good care of these friends of mine," said the Lion, "and I will go at once to fight the monster."

He bade his comrades good-bye and marched proudly away to do battle with the enemy.

The great spider was lying asleep when the Lion found him, and it looked so ugly that its foe turned up his nose in disgust. Its legs were quite as long as the tiger had said, and its body covered with coarse black hair. It had a great mouth, with a row of sharp teeth a foot long; but its head was joined to the pudgy body by a neck as slender as a wasp's waist. This gave the Lion a hint of the best way to attack the creature, and as he knew it was easier to fight it asleep than awake, he gave a great spring and landed directly upon the monster's back. Then, with one blow of his heavy paw, all armed with sharp claws, he knocked the spider's head from its body. Jumping down, he watched it until the long legs stopped wiggling, when he knew it was quite dead.

The Lion went back to the opening where the beasts of the forest were waiting for him and said proudly:

"You need fear your enemy no longer."

Then the beasts bowed down to the Lion as their King, and he promised to come back and rule over them as soon as Dorothy was safely on her way to Kansas.

22. The Country of the Quadlings

The four travelers passed through the rest of the forest in safety, and when they came out from its gloom saw before them a steep hill, covered from top to bottom with great pieces of rock.

"That will be a hard climb," said the Scarecrow, "but we must get over the hill, nevertheless."
So he led the way and the others followed. They had nearly reached the first rock when they heard a rough voice cry out, "Keep back!"

"Who are you?" asked the Scarecrow.

Then a head showed itself over the rock and the same voice said, "This hill belongs to us, and we don’t allow anyone to cross it."

"But we must cross it," said the Scarecrow. "We're going to the country of the Quadlings."

"But you shall not!" replied the voice, and there stepped from behind the rock the strangest man the travelers had ever seen.

He was quite short and stout and had a big head, which was flat at the top and supported by a thick neck full of wrinkles. But he had no arms at all, and, seeing this, the Scarecrow did not fear that so helpless a creature could prevent them from climbing the hill. So he said, "I'm sorry not to do as you wish, but we must pass over your hill whether you like it or not," and he walked boldly forward.

As quick as lightning the man’s head shot forward and his neck stretched out until the top of the head, where it was flat, struck the Scarecrow in the middle and sent him tumbling, over and over, down the hill. Almost as quickly as it came the head went back to the body, and the man laughed harshly as he said, "It isn't as easy as you think!"

A chorus of boisterous laughter came from the other rocks, and Dorothy saw hundreds of the armless Hammer-Heads upon the hillside, one behind every rock.

The Lion became quite angry at the laughter caused by the Scarecrow’s mishap, and giving a loud roar that echoed like thunder, he dashed up the hill.

Again a head shot swiftly out, and the great Lion went rolling down the hill as if he had been struck by a cannon ball.

Dorothy ran down and helped the Scarecrow to his feet, and the Lion came up to her, feeling rather bruised and sore, and said, "It is useless to fight people with shooting heads; no one can withstand them."

"What can we do, then?" she asked.

"Call the Winged Monkeys," suggested the Tin Woodman. "You have still the right to command them once more."

"Very well," she answered, and putting on the Golden Cap she uttered the magic words. The Monkeys were as prompt as ever, and in a few moments the entire band stood before her.

"What are your commands?" inquired the King of the Monkeys, bowing low.

"Carry us over the hill to the country of the Quadlings," answered the girl.
"It shall be done," said the King, and at once the Winged Monkeys caught the four travelers and Toto up in their arms and flew away with them. As they passed over the hill the Hammer-Heads yelled with vexation, and shot their heads high in the air, but they could not reach the Winged Monkeys, which carried Dorothy and her comrades safely over the hill and set them down in the beautiful country of the Quadlings.

"This is the last time you can summon us," said the leader to Dorothy; "so good-bye and good luck to you."

"Good-bye, and thank you very much," returned the girl; and the Monkeys rose into the air and were out of sight in a twinkling.

The country of the Quadlings seemed rich and happy. There was field upon field of ripening grain, with well-paved roads running between, and pretty rippling brooks with strong bridges across them. The fences and houses and bridges were all painted bright red, just as they had been painted yellow in the country of the Winkies and blue in the country of the Munchkins. The Quadlings themselves, who were short and fat and looked chubby and good-natured, were dressed all in red, which showed bright against the green grass and the yellowing grain.

The Monkeys had set them down near a farmhouse, and the four travelers walked up to it and knocked at the door. It was opened by the farmer's wife, and when Dorothy asked for something to eat the woman gave them all a good dinner, with three kinds of cake and four kinds of cookies, and a bowl of milk for Toto.

"How far is it to the Castle of Glinda?" asked the child.

"It is not a great way," answered the farmer's wife. "Take the road to the South and you will soon reach it."

Thanking the good woman, they started afresh and walked by the fields and across the pretty bridges until they saw before them a very beautiful Castle. Before the gates were three young girls, dressed in red uniforms trimmed with gold braid; and as Dorothy approached, one of them said to her:

"Why have you come to the South Country?"

"To see the Good Witch who rules here," she answered. "Will you take me to her?"

"Let me have your name, and I will ask Glinda if she will receive you." They told who they were, and the girl soldier went into the Castle. After a few moments she came back to say that Dorothy and the others were to be admitted at once.

**23. Glinda The Good Witch Grants Dorothy's Wish**

Before they went to see Glinda, however, they were taken to a room of the Castle, where Dorothy washed her face and combed her hair, and the Lion shook the dust out of his mane, and the Scarecrow patted himself into his best shape, and the Woodman polished his tin and oiled his joints.
When they were all quite presentable they followed the soldier girl into a big room where the Witch Glinda sat upon a throne of rubies.

She was both beautiful and young to their eyes. Her hair was a rich red in color and fell in flowing ringlets over her shoulders. Her dress was pure white but her eyes were blue, and they looked kindly upon the little girl.

"What can I do for you, my child?" she asked.

Dorothy told the Witch all her story: how the cyclone had brought her to the Land of Oz, how she had found her companions, and of the wonderful adventures they had met with.

"My greatest wish now," she added, "is to get back to Kansas, for Aunt Em will surely think something dreadful has happened to me, and that will make her put on mourning; and unless the crops are better this year than they were last, I am sure Uncle Henry cannot afford it."

Glinda leaned forward and kissed the sweet, upturned face of the loving little girl.

"Bless your dear heart," she said, "I am sure I can tell you of a way to get back to Kansas." Then she added, "But, if I do, you must give me the Golden Cap."

"Willingly!" exclaimed Dorothy; "indeed, it is of no use to me now, and when you have it you can command the Winged Monkeys three times."

"And I think I shall need their service just those three times," answered Glinda, smiling.

Dorothy then gave her the Golden Cap, and the Witch said to the Scarecrow, "What will you do when Dorothy has left us?"

"I will return to the Emerald City," he replied, "for Oz has made me its ruler and the people like me. The only thing that worries me is how to cross the hill of the Hammer-Heads."

"By means of the Golden Cap I shall command the Winged Monkeys to carry you to the gates of the Emerald City," said Glinda, "for it would be a shame to deprive the people of so wonderful a ruler."

"Am I really wonderful?" asked the Scarecrow.

"You are unusual," replied Glinda.

Turning to the Tin Woodman, she asked, "What will become of you when Dorothy leaves this country?"

He leaned on his axe and thought a moment. Then he said, "The Winkies were very kind to me, and wanted me to rule over them after the Wicked Witch died. I am fond of the Winkies, and if I could get back again to the Country of the West, I should like nothing better than to rule over them forever."

"My second command to the Winged Monkeys," said Glinda "will be that they carry you safely to the land of the Winkies. Your brain may not be so large to look at as those of the Scarecrow, but you are
really brighter than he is--when you are well polished--and I am sure you will rule the Winkies wisely and well."

Then the Witch looked at the big, shaggy Lion and asked, "When Dorothy has returned to her own home, what will become of you?"

"Over the hill of the Hammer-Heads," he answered, "lies a grand old forest, and all the beasts that live there have made me their King. If I could only get back to this forest, I would pass my life very happily there."

"My third command to the Winged Monkeys," said Glinda, "shall be to carry you to your forest. Then, having used up the powers of the Golden Cap, I shall give it to the King of the Monkeys, that he and his band may thereafter be free for evermore."

The Scarecrow and the Tin Woodman and the Lion now thanked the Good Witch earnestly for her kindness; and Dorothy exclaimed:

"You are certainly as good as you are beautiful! But you have not yet told me how to get back to Kansas."

"Your Silver Shoes will carry you over the desert," replied Glinda. "If you had known their power you could have gone back to your Aunt Em the very first day you came to this country."

"But then I should not have had my wonderful brains!" cried the Scarecrow. "I might have passed my whole life in the farmer's cornfield."

"And I should not have had my lovely heart," said the Tin Woodman. "I might have stood and rusted in the forest till the end of the world."

"And I should have lived a coward forever," declared the Lion, "and no beast in all the forest would have had a good word to say to me."

"This is all true," said Dorothy, "and I am glad I was of use to these good friends. But now that each of them has had what he most desired, and each is happy in having a kingdom to rule besides, I think I should like to go back to Kansas."

"The Silver Shoes," said the Good Witch, "have wonderful powers. And one of the most curious things about them is that they can carry you to any place in the world in three steps, and each step will be made in the wink of an eye. All you have to do is to knock the heels together three times and command the shoes to carry you wherever you wish to go."

"If that is so," said the child joyfully, "I will ask them to carry me back to Kansas at once."

She threw her arms around the Lion's neck and kissed him, patting his big head tenderly. Then she kissed the Tin Woodman, who was weeping in a way most dangerous to his joints. But she hugged the soft, stuffed body of the Scarecrow in her arms instead of kissing his painted face, and found she was crying herself at this sorrowful parting from her loving comrades.
Glinda the Good stepped down from her ruby throne to give the little girl a good-bye kiss, and Dorothy thanked her for all the kindness she had shown to her friends and herself.

Dorothy now took Toto up solemnly in her arms, and having said one last good-bye she clapped the heels of her shoes together three times, saying:

"Take me home to Aunt Em!"

Instantly she was whirling through the air, so swiftly that all she could see or feel was the wind whistling past her ears.

The Silver Shoes took but three steps, and then she stopped so suddenly that she rolled over upon the grass several times before she knew where she was.

At length, however, she sat up and looked about her.

"Good gracious!" she cried.

For she was sitting on the broad Kansas prairie, and just before her was the new farmhouse Uncle Henry built after the cyclone had carried away the old one. Uncle Henry was milking the cows in the barnyard, and Toto had jumped out of her arms and was running toward the barn, barking furiously.

Dorothy stood up and found she was in her stocking-feet. For the Silver Shoes had fallen off in her flight through the air, and were lost forever in the desert.

24. Home Again

Aunt Em had just come out of the house to water the cabbages when she looked up and saw Dorothy running toward her.

"My darling child!" she cried, folding the little girl in her arms and covering her face with kisses. "Where in the world did you come from?"

"From the Land of Oz," said Dorothy gravely. "And here is Toto, too. And oh, Aunt Em! I'm so glad to be at home again!"