

LEGENDS OF THE FIFTH

Grade Level or Special Area: 5th Grade Language Arts

Written by: Sannie Lewis, John Hancock Charter School, Utah

Length of Unit: Six lessons (fourteen 40 minute sessions)

I. ABSTRACT

Get a taste of the world's most delicious oral traditions! Capture the essence of legends and myths in the Orient, Africa, Europe, Asia, and the Americas that have molded different cultures in the world, sparked the beliefs of its peoples, and rendered its inhabitants exotic. Immerse yourselves in the world of storytelling!

II. OVERVIEW

A. Concept Objectives

1. Understand how different cultures generate meanings for their existence, forming a common thread between cultures.
2. Develop an awareness of applying the reading and writing processes to specific types of texts.

B. Content from the *Core Knowledge Sequence*

1. Language Arts
 - a. Writing, Grammar, and Usage (p. 109)
 - i. Writing and Research
 - a) Produce a variety of types of writing-including reports, summaries, letters, descriptions, research essays, essays that explain a process, stories, poems-with coherent structure or story line.
 - b. Fiction and Drama (p. 111)
 - i. Myths and Legends
 - a) Tale of the Oki Islands (a legend from Japan, also known as "The Samurai's Daughter")
 - b) Morning Star and Scarface: The Sun Dance (a Plains Indian legend, also know as "The Legend of Scarface")
 - c) American Indian trickster stories (for example, tales of Coyote, Raven, or Grandmother Spider)
 - ii. Literary Terms
 - a) Literal and figurative language: metaphor, simile, symbol, personification

C. Skill Objectives

1. Read, respond to, and discuss a variety of novels, poetry, short stories, non-fiction, and plays. (CO Standard 5.6A and UT Standard 7)
2. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar. (CO Standard 5.6B and UT Standard 7)
3. Identify and analyze literary terms and elements of plot and characterization. adapted from (CO Standard 5.6C and UT Standard 7)
4. Compare and contrast different texts. (CO Standard 5.1D and UT Standard 7)
5. Paraphrase the key ides in fiction and non-fiction. (CO Standard 5.1J and UT Standard 7)
6. Generate topics and develop ideas for a variety of writing and speaking purposes. (CO Standard 5.2A and UT Standard 8)

7. Use the five-step writing process (plan, draft, revise, edit, publish) to compose an original legend.
8. Analyze the characteristics of myths, legends and tales.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Hirsch, E.D., Jr. *What Your 5th Grader Needs To Know*
 2. Jerome-Cohen, Deborah. Ed. *Exploring Myths and Legends*
 3. Spandel, Vicki and Ruth Culham. *The Original Student-Friendly Guide to Writing with Traits*
- B. For Students
 1. Previous knowledge of myths, legends, and tales, *Core Knowledge Sequence K-4*
 2. Basic reading comprehension skills and strategies, e.g. word recognition, fluency, phonemic awareness, comprehension, vocabulary, . . .
 3. Basic writing skills and methods.

IV. RESOURCES

- A. *The Legend of Scarface: A Blackfeet Indian Tale*, by Robert D. San Souci. (Lesson Three)
- B. "A Coyote's Tale" from Level 5 Pearson History and Geography book (Lesson Four)
- C. *The Samurai's Daughter*, by Robert D. San Souci (Lesson Two)
- D. *American Indian Trickster Tales* by Richard Erdoes and Alfonso Ortiz (Lesson Four)
- E. "Why the Dog is a Friend of Man," *African Myths and Legends*, Kathleen Arnott (Lesson Five)
- F. "The Birth of Japan," *Japanese Tales and Legends*, Helen and William McAlpine (Lesson Five)
- G. "The Earthquake," *India's Tales and Legends*, J. E. B. Gray (Lesson Five)
- H. "The Flying Dutchman," anonymous, <http://icybercapetown.com/CapeTown/myth.php> (Lesson Five)
- I. "Two Dutch Legends," Danielle Leenders, <http://www.medhigh.ac.cy/es2002/cyprus> (Lesson Five)
- J. "Adamastor," anonymous, <http://www.cybercapetown.com/CapeTown/myth.php> or <http://www.bdp.it/~genet/tg-scuole/ambiente/English> (Lesson Five)
- K. "Legends of Langkawi," anonymous, <http://langkawi.insights.com.my/le001.htm> (Lesson Five)
- L. "Volga," *Russian Tales and Legends*, Charles Downing (Lesson Five)
- M. "Scilla and Cariddi," anonymous, <http://www.bdp.it/~genet/tg-scuole/ambiente/english> (Lesson Five)
- N. *The Boy Who Wouldn't Obey: A Mayan Legend*, Anne Rockwell (Lesson Five)
- O. "Coyote Trickster Stories," <http://www.ilhawaii.net> and <http://www.earthbow.com/native/frames2.htm?http://www.earthbow.com/native/contents.htm>
- P. "Raven Trickster Stories," <http://www.ilhawaii.net>, <http://www.earthbow.com/native/frames2.htm?http://www.earthbow.com/native/contents.htm>, http://birding.about.com/library/blravenlit-koy.htm?iam=sherlock_abc, and <http://www.eldrbarry.net/rabb/rvn/rvn.htm>.
- Q. Keams, Geri, *Grandmother Spider Brings the Sun*
- R. "Grandmother Spider Trickster Stories," <http://www.ilhawaii.net> and <http://www.indians.org/welker/fire.htm>.
- S. Sherman, Josepha. *Trickster Tales: Forty Fold Stories from Around the World*
- T. "The Riddle of the Trickster," <http://members.aol.com/pmichaels/glorantha/trickrid.html>

- U. “Trickster’s Famous Deeds: A Trilogy of Theatrical Plays for Children,”
<http://www.gallup.unm.edu/~smarandache/trickster.htm>
- V. “The History of St. Patrick’s Day and Leprechauns,”
http://inventors.about.com/library/inventors/blstpatricksdays2.htm?iam=sherlock_abc,
<http://www.ireland-now.com/legends/leprechaun.html>, and
http://www.calnative.com/stories/n_leprechaun.htm
- W. “African Trickster Stories and Other Short Trickster Stories from Around the World,”
(includes trickster stories from Japan, Hawaii, and Africa),
<http://www.yale.edu/ynhti/curriculum/units/1998/2/98.02.04.x.html>
- X. “The Legend of the Eagle Clutching the Snake (Aztec Legend),”
http://www.drlamay.com/eagle_clutching_the_snake.htm
- Y. “The Legend of Guanina (Taino Legend),” <http://www.hartford-hwp.com/archives/41/292.html>
- Z. “The Singa: How Singapore Was Named,”
<http://www.geocities.com/TheTropics/5994/singa.html>
- AA. “King Arthur in Legend: The Holy Grail,”
<http://www.britannia.com/history/arthur/grail.html>

V. LESSONS

Lesson One: Legends, Myths, and Tales: The Difference Is... (one 40 minute session)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Understand how different cultures generate meanings for their existence, forming a common thread between cultures.
 - b. Develop an awareness of applying the reading and writing processes to specific types of texts.
 - 2. Lesson Content
 - a. Myths, legends, and tales previously taught in the Core Knowledge Sequence, grades K-4
 - b. Characteristics of myths, legends, and tales (not from *Core Knowledge Sequence*)
 - c. Definitions of myths, legends, tales, and oral tradition (not from *Core Knowledge Sequence*)
 - 3. Skill Objective(s)
 - a. Analyze the characteristics of myths, legends and tales.
 - b. Compare and contrast different texts.
 - c. Paraphrase the key ideas in fiction and non-fiction.
- B. *Materials*
 - 1. Chalkboard, white board, or chart paper with markers
 - 2. Copies of Appendix A for each student
 - 3. Appendix B for answer key
- C. *Key Vocabulary*
 - 1. Legend – a story from the past which was historical, usually about people, places, and events from a particular time and place
 - 2. Myth – a sacred story from the past which may explain the origin of the universe or life
 - 3. Tale – fiction story showing how people deal with the world
 - 4. Oral tradition – stories passed on from generation to generation, not usually written down by the original tellers

- D. *Procedures/Activities*
1. Activate background knowledge by generating a list of legends, tales, and myths students are familiar with from previous grades. See Appendix A and answer key in Appendix B. Make a transparency or duplicate the grid on the board. Have students copy a few sample titles under each genre to clarify the concept.
 2. List characteristics of each genre, especially those which distinguish between them. See Appendix B.
 3. Define legend, myth, and tale, and have students copy the definitions on Appendix A.
- E. *Assessment/Evaluation*
1. Assess student notes taken on Appendix A, using Appendix B as the answer key.
 2. Ask review questions before proceeding with Lesson Two:
 - a. What makes a myth different from a legend?
 - b. What is a tale?
 - c. Give me an example of a legend you know well.
 - d. Define legend.

Lesson Two: The Samurai's Daughter (two 40 minute sessions)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Understand how different cultures generate meanings for their existence, forming a common thread between cultures.
 - b. Develop an awareness of applying the reading and writing processes to specific types of texts.
 2. Lesson Content
 - a. The values and virtues of a samurai (not from *Core Knowledge Sequence*)
 - b. Define and identify conflict: internal and external (not from *Core Knowledge Sequence*)
 - c. Tale of the Oki Islands (a legend from Japan, also known as "The Samurai's Daughter")
 3. Skill Objective(s)
 - a. Read, respond to, and discuss a variety of novels, poetry, short stories, non-fiction, and plays.
 - b. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
 - c. Identify and analyze literary terms and elements of plot and characterization.
- B. *Materials*
1. *The Samurai's Daughter*, Robert D. San Souci
 2. Notebooks/journals for response and pencils for each student
 3. Student notes from Lesson One
- C. *Key Vocabulary*
1. Conflict – a struggle between opposite forces
 2. Internal – within the person
 3. External – outside the person
- D. *Procedures/Activities*
1. **Day One** - Review characteristics of a legend from Lesson One: historical subject and time period, heroic character, imaginative. Post, or have students' notes out on their desks.

2. Read aloud *The Samurai's Daughter*, while students take notes on the elements of a legend. Historic time period – ancient Japan, historic characters – samurai, heroic character – Tokoyo, imaginative – underwater monster.
 3. Discuss the elements of a legend the students noted above: historic setting and character, heroism, and imagination.
 4. Reread aloud, while the students note the events in order.
 5. **Day Two** - Draw a head representing a character on the board or chart paper. Discuss the difference between internal and external conflict. Use examples from previous reading, such as Jo in *Little Women* resenting Amy tagging along with her and Laurie (internal). Amy falling in the icy river water (external conflict). Another example would be *Tom Sawyer* wanting to run away (internal conflict), and Tom and Becky lost in the cave (external conflict).
 6. List some of the internal and external conflicts that Tokoyo must deal with, e.g., Tokoyo wishes to act like a boy (internal conflict), Tokoyo must cross the sea alone (internal fear, and external sea dangers), Tokoyo must battle the dragon under the sea (external conflict), Tokoyo struggles with the sacrifice of a young girl (internal conflict).
 7. Fold a piece of lined paper (may be in a spiral notebook) in half like a hotdog. List the virtues of the samurai on the left, leaving lines between each one. On the right, have students list Tokoyo's actions from the story which exhibit each virtue. For example, courage – She dove into the water to slay the dragon. Endurance – she rowed for a long time to reach the prison island. Loyalty – she was committed to freeing her father from his prison. Duty to protect the weak – she took the place of the girl being sacrificed.
 8. Have students write their reaction to each of Tokoyo's actions on the back side (third column) of the paper, for example: I had to visit my grandparents alone, and it was really scary. I really wanted to visit them, but it was hard to travel alone on an airplane.
- E. *Assessment/Evaluation*
1. Peruse the students' four-column notes to evaluate their grasp of conflict, using them to assess who requires reteaching of virtues and conflicts.

Lesson Three: The Legend of Scarface: A Blackfeet Indian Tale (two 40 minute sessions)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Understand how different cultures generate meanings for their existence, forming a common thread between cultures.
 - b. Develop an awareness of applying the reading and writing processes to specific types of texts.
2. Lesson Content
 - a. Morning Star and Scarface: The Sun Dance (a Plains Indian legend, also know as “The Legend of Scarface”)
 - b. Literal and figurative language: metaphor, simile, symbol, personification
 - c. Identify conflict (not in *Core Knowledge Sequence*)
3. Skill Objective(s)
 - a. Read, respond to, and discuss a variety of novels, poetry, short stories, nonfiction, and plays.
 - b. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.

- c. Identify and analyze literary terms and elements of plot and characterization.
 - d. Paraphrase the key ideas in fiction and non-fiction.
 - e. Generate topics and develop ideas for a variety of writing and speaking purposes.
- B. *Materials*
- 1. *Legend of Scarface: A Blackfeet Indian Tale*, by San Souci
 - 2. A copy of Appendix C (Literary Terms/Story Structure Map) for each student
 - 3. A copy of Appendix D (Conflicts Detection Map) for each student
 - 4. Three 8" x 4" colored paper strips-write the following words on each strip: internal, external, conflict
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
- 1. **Day One** - Give each student a copy of Appendix C and Appendix D when class begins.
 - 2. Explain to the students that they are going to learn about Native American legends. Instruct the students to form mental pictures in their head to help them remember the main ideas and supporting details in the story as they listen to the *Legend of Scarface*. Students will need to pay full attention to the reading. Make sure the illustrations in the book are visible to all the students.
 - 3. Give a copy of the *Legend of Scarface* to each student and a copy of the Appendix C to each group. Divide the students into groups, according to the teacher's discretion. Give each group one minute to select a secretary to take notes during their discussion or select a student for the role. Instruct each group to identify, discuss, and record the elements listed on Appendix C and create their own story map that enumerating each of these elements. Use the story maps to create questions that guide the discussion of the legend by asking by asking each group to explain their responses with the class.
 - 4. **Day Two** - Keep the students in their groups. Give each student a copy of Appendix D. Assign a character from the legend to each group and instruct them to identify the elements that motivate their actions in the legend, e.g. obligations, hopes, fears, ambitions, and beliefs. Instruct them to record these elements onto Appendix D.
 - 5. Explain to the students that the same elements that motivate a person or a group of people can also generate internal and external conflicts. Review internal and external conflicts in the story *The Samurai's Daughter*, e.g. Tokoyo wishes to act like a boy (internal conflict), Tokoyo must cross the sea alone (internal fear, and external sea dangers), Tokoyo must battle the dragon under the sea (external conflict), Tokoyo struggles with the sacrifice of a young girl (internal conflict).
 - 6. Using Appendix D, ask students to identify, describe, and record the internal and external conflicts each character faces in the legend, e.g. hopes (Scarface's hope to marry Singing Rain) vs. trials (Singing Rain's promise to the Sun).
 - 7. **Optional Activity:** Tell the students that once they have completed Appendix D, each group may prepare a three minute skit that depicts these conflicts and shows how the character overcame these challenges. While the students are rehearsing their skits, prepare a stage area in the classroom for the performance.
 - 8. Conclude the lesson by asking the students to reflect on why legends are important in Native American culture. Ask them to further identify the purpose for which legends are written in Native American societies. Explain how legends have affected the Native American way of life, e.g. family structure and

hierarchy, customs, relationships with each other, and relationships with the world.

9. As a class, reflect on the social, political, and environmental challenges that modern Native American Indians face today, e.g. native dress causes conflicts for younger Native Americans, governmental exploitation of Native American reservations. Explain how these challenges create conflict within the Native American society today as they strive to balance modern lifestyles with their traditional way of life, e.g. contemporary scientific knowledge vs. myths/legends, modern government vs. traditional tribal hierarchy, traditional family relationships vs. independence in a modern free society.

E. *Assessment/Evaluation*

1. Conflict Detection Map
2. Literary Terms/Story Structure Map

Lesson Four: Tricksters Beware! (three 40 minute sessions)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Understand how different cultures generate meanings for their existence, forming a common thread between cultures.
 - b. Develop an awareness of applying the reading and writing processes to specific types of texts.
2. Lesson Content
 - a. American Indian Trickster Stories (for example, tales of Coyote, Raven, or Grandmother Spider)
3. Skill Objective(s)
 - a. Read, respond to, and discuss a variety of novels, poetry, short stories, nonfiction, and plays.
 - b. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
 - c. Identify and analyze literary terms and elements of plot and characterization.
 - d. Paraphrase the key ideas in fiction and non-fiction.
 - e. Generate topics and develop ideas for a variety of writing and speaking purposes.

B. *Materials*

1. Print-outs of various stories selected by the teacher for each student from Appendices E-G (Native American Indian trickster stories):
 - a. A List of Trickster Stories about Coyote
 - b. A List of Trickster Stories about Raven
 - c. A List of Trickster Stories about Grandmother Spider
2. A set of stories selected by the teacher from Appendix H (non-Native American trickster stories) for each student
3. 11" x 14" white sketch paper for each student
4. Colored pencil and marker sets for each student, as necessary
5. Prepare cut-outs of the pictures or characters from the non-Native American stories you have selected to share with the class
6. A copy of Appendix I (Reading Assessment/Fluency Checklist Assessment) for each student
7. 8" x 11" white drawing paper for each student
8. A copy of Appendix J (Illustration Rubric) for each student

9. A copy of Appendix K (Character Traits Map and Grading Checklist) for each student
- C. *Key Vocabulary*
1. Trickster – characters in oral traditions, usually represented as animals, that are sometimes depicted as deity, while at other times portrayed as devilish, scheming, unremorseful, and mischievous creatures who trick or punish humans
 2. Trickster stories – stories, passed from generation to generation, that tell of interactions, conflicts, relationships, or friendships between tricksters and humans
- D. *Procedures/Activities*
1. **Day One** – Distribute a copy of Appendix E-G (trickster stories) to each student.
 2. Write the word “legend” on the board.
 3. Explain to the students that, in addition to legends, people all over the world create trickster stories to elucidate their misfortunes, their successes, and the way they interact with their environment. Tricksters are both creators and destroyers. Tricksters are symbols of how human beings can survive despite devastation and challenges. Write the word “trickster stories” on the board. Ask the students if they have ever tried to generate logical reasons to help them make sense of the events that occur in their lives, however illogical or irrational those reasons may be. Ask the students to share these experiences or examples with their friends.
 4. Briefly share one non-Native American trickster stories with the class. See Appendix H for list. Review the stories before class and prepare the necessary cut-outs or pictures for illustration. These cut-outs or pictures will be used during sharing time. You may ask student volunteers to help pin up the illustrations on the board.
 5. Ask the students to speculate why these stories are called “trickster stories.” Record their explanations on the board so that all the students may review these elements. Review the definition of “trickster stories” by helping the students identify each of those elements, including any elements that were not mentioned by the students, with the class. Allow about three minutes for this exercise.
 6. Ask the students to construct, as a class, a framework or background of the people involved after listening to the stories, e.g. country of origin, lifestyle, customs, image of the world, religious and philosophical beliefs, including their relationship with the world in which they live.
 7. **Day Two** - Explain to the students that trickster stories are prevalent and endeared in America, especially among the Native American Indians. Ask the students to share background knowledge regarding Native American Indian trickster stories.
 8. Explain to the students that, like legends, trickster stories are used to explain a people’s likes and dislikes, perception of nature and their environment, beliefs about the creation of the world, including their fortunes and misfortunes. Trickster stories, however, focus on the usage of tricks and humor in oral traditions.
 9. Relate to students’ previous knowledge, acquired in Social Studies class or from other sources, by inviting them to share with the class what they remember about Native American Indian culture, beliefs, and lifestyle. After which, direct their attention to the Native American Indian trickster stories in their packet.
 10. Ask each student to participate in reading the trickster stories. As each child reads, grade each student’s reading fluency. Use the Reading Fluency Checklist in Appendix I for each child. Pause for discussion after every story. Ask the students to identify and reflect on the following for each of the stories:

- a. The animals represented as tricksters in the stories.
 - b. The people’s image of the trickster or animal.
 - c. Speculate why the trickster was created.
 - d. Explain how the trickster’s behavior or interaction with the people helped the students understand the way the people’s self-image and perception of their world.
 - e. Ask the students to generate questions about the characters, themes, and background of the characters involved in each story, e.g. factual, inferential, and evaluative. If they do not remember what factual, inferential, and evaluative questions are, briefly review these terms with them.
 - f. Describe the overall or general beliefs of the people from whom the trickster emerged.
 - g. Paraphrase key ideas and identify the supporting details in each story.
 - h. Explain why trickster stories, like legends, are important to the Native American Indians.
11. Give each student a blank sheet of 8” x 11” drawing paper. Ask them to draw a picture illustrating one of the trickster stories the students have read that encapsulate the main theme and supporting details of the story. The students will also need to label each illustration by briefly describing the theme and supporting details below each illustration. Give each student a copy of the Illustration Rubric (Appendix J). Tell them that their illustration will be graded according to neatness, accuracy in detecting literary elements, and creativity.
12. **Day Three** (optional) – Assign the following exercise:
- a. Give each student a large colored poster board and a copy of the homework instructions. Instruct students to draw a character map of trickster of the student’s own choosing. The map must depict the trickster’s characteristics. Show how each characteristic triggers or relates to each other. Include typical behaviors, thoughts, the people with whom the trickster interacts, the people’s perception of and beliefs about the trickster, good and bad traits, and how this trickster helps the student (or people) explain the fortunes and misfortunes that occur in his or her environment.
 - b. Give each student a copy of the Character Map Rubric (Appendix K).
- E. *Assessment/Evaluation*
- 1. Reading Fluency Checklist
 - 2. Character Traits Map and Grading Checklist

Lesson Five: Legends from Around the World (two 40-minute sessions)

- A. *Daily Objectives*
- 1. Concept Objective(s)
 - a. Develop an awareness of applying the reading and writing processes to specific types of texts.
 - b. Understand how different cultures generate meanings for their existence, forming a common thread between cultures.
 - 2. Lesson Content
 - a. Myths and Legends
 - 3. Skill Objective(s)
 - a. Read, respond to, and discuss a variety of novels, poetry, short stories, nonfiction, and plays.

- b. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
- c. Identify and analyze literary terms and elements of plot and characterization.
- d. Paraphrase the key ideas in fiction and non-fiction.
- e. Compare and contrast different texts.
- f. Generate topics and develop ideas for a variety of writing and speaking purposes.

B. *Materials*

1. Give each student a copy of the legends listed on Appendix L:
 - a. “The Curse of Mahsuri” (Malaysian legend)
 - b. “The Giant Adamastor” (Portuguese legend)
 - c. “The Ghost of the Flying Dutchman” (Dutch legend)
 - d. “The Singa” (Singaporean legend)
 - e. “The Holy Grail” (English legend)
 - f. “Volga” (Russian legend)
 - g. “Why the Dog is the Friend of Man” (African legend)
 - h. “The Earthquake” (Indian legend)
 - i. “The Birth of Japan” (Japanese legend)
 - j. “The Legend of Watch Hill”
 - k. “Scilla and Cariddi” (Spanish legend)
 - l. “The Boy Who Wouldn’t Obey” (Mayan legend) by Anne Rockwell
 - m. “The Legend of the Eagle Clutching the Snake (Aztec Legend),” http://www.drlamay.com/eagle_clutching_the_snake.htm
 - n. “The Legend of Guanina (Taino Legend),” <http://www.hartford-hwp.com/archives/41/292.html>
 - o. “The Singa: How Singapore Was Named,” <http://www.geocities.com/TheTropics/5994/singa.html>
 - p. “King Arthur in Legend: The Holy Grail,” <http://www.britannia.com/history/arthur/grail.html>
2. A copy of Appendix M (Story Map Rubric) for each student
3. A copy of Appendix N (Story Retelling Rubric) for each student
4. A copy of Appendix O (Reflections)
5. 8 “ x 4 “ cardboard strips (different colors)
6. 6 black markers
7. World map
8. A copy of Appendix P (Group Peer Evaluation) for each student
9. A copy of Appendix Q (Teacher’s Evaluation of Dramatization) for each student

a. *Key Vocabulary*

1. Multicultural – various cultures
2. Diverse – various

C. *Procedures/Activities*

1. **Day One** - To introduce this lesson, ask students to think of the different cultures they have learned about in Social Studies class, e.g. European exploration to the East and West Indies, the Mayans of Central America, the Incans of South America, the Aztecs of ancient Mexico, European exploration to the Americas, early Russian history, and feudal Japan, orally. Help the students recall general facts about the cultures and countries they have studied.
2. Explain to the students that they will be learning about specific legends from the various cultures they have learned in Social Studies class, e.g. Japanese, Malaysian, Singaporean, Indonesian, Spanish, Mayan, Incan, Aztec, Portuguese,

African, Spanish, English, Indian, Russian, and Dutch. Ask students to identify each of these regions on the world map.

3. Give each student handouts containing the legends compiled for this lesson. See Appendix L.
4. Divide the students equally into the following groups, if possible:
 - a. African
 - b. European
 - c. East Indian
 - d. West Indian
 - e. Japanese
 - f. South East Asian

There should be at least three students in each group. If the class is small, assign two regions to each group.
5. The students will read the legends collected from their assigned regions and complete the activities accordingly:
6. Give each student a copy of a Story Retelling Rubric (Appendix N) and Story Map Rubric (Appendix M). The students will create a story map and retell the legend(s) they have read. Tell the students to read the legends from their assigned region. The students will use their assigned legends to complete their reading comprehension and drama exercises. Again, if students were assigned two regions or legends, they will only need to select one legend for this exercise as a group. Tell the students to consider review the Story Retelling Rubric and Story Map Rubric to help them complete their assignments appropriately.
7. As a group, the students will identify and organize the structure, literary elements, and the interrelationships between events, e.g. major characters, settings, goals, problems, conflicts, events (rising action and falling action), climax, resolution, and themes of the selected legend. Instruct the students to neatly record their findings on their story maps. Students will also identify character traits in the legend, e.g. character's self-image, relationship with other characters, habits, personality, ambitions, values, problems, internal and external conflicts, and lifestyle.
8. Upon completion of their story maps, the students will discuss the legend and findings with their group members. Give each student a copy of "Reflections" assignment (Appendix O). Review the assignment with the students and ask them to proceed.
9. **Day Two** – Once all the students have completed the exercise above (Story Map and Reflections), they will prepare a skit for class performance:
 - a. Each group will prepare a skit of their selected legend and rehearse for their performance. They may use the character maps and story webs to help them prepare the skit. The skit should be between 3 – 5 minutes long. Students will be given one 50-minute class session to complete Exercise 2. Give each group of students a copy of the Group Peer Evaluation (Appendix P) and Teacher's Evaluation of Dramatization (Appendix Q). Ask them to review the scoring guide as they prepare for their performance.
 - b. Give each group a cardboard strip and a marker. Groups that have additional assignments should be given the appropriate amount of cardboard strips.
 - c. Once each group has completed their performance, they will need to write the title of their legend on the 8" x 4" cardboard strip with a marker

- and tape it to the region from whence the legend originated on the world map.
- d. During the performance, the teacher will use the Teacher’s Evaluation of Dramatization (Appendix Q) to grade each group. The students will evaluate their peers’ performances by completing the Group Peer Evaluation (Appendix P).
 - e. To conclude this lesson, invite the students to synthesize the knowledge they have acquired from their study of multicultural legends, e.g. compare and contrast the themes presented in the various legends through class discussion, to share what they have learned about the people from which their legends originated, and establish a common thread between the cultures through legends. Record student responses on the board and thread the common grounds.
- E. *Assessment/Evaluation*
1. Teacher’s Evaluation of Dramatization
 2. Group Peer Evaluation.
 3. “Reflections” assignment
 4. Story Map

Lesson Six: Writing a Legend (five 35-40 sessions for the writing process)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Understand how different cultures generate meanings for their existence, forming a common thread between cultures.
 - b. Develop an awareness of applying the reading and writing processes to specific types of texts.
 2. Lesson Content
 - a. Produce a variety of types of writing, including stories with a coherent structure or story line.
 3. Skill Objective(s)
 - a. Generate topics and develop ideas for a variety of writing and speaking purposes (for example, telling a story, publishing a class newsletter, writing a letter to an adult, writing or orally presenting a book report, creating and producing a play, introducing a speaker or an event, narrating a presentation).
 - b. Use the five-step writing process (plan, draft, revise, edit, publish) to compose an original legend.
- B. *Materials*
1. Writing materials-pens, pencils, and paper
 2. A copy of Appendix R (Rubric for legend) for each student
 3. A copy of Appendix S (Editing Checklist) for each student
- C. *Key Vocabulary*
1. The six traits of writing should be familiar to students. *The Original Student-Friendly Guide to Writing with Traits*, Vicki Spandell and Ruth Culham, web access: <http://nwrel.org>
- D. *Procedures/Activities*
1. Review the characteristics of a legend, as learned in Lesson One: historic setting and character, heroic actions, imagination.
 2. Brainstorm ideas and themes that are common to legends, e.g. creation, how certain things came to be in nature, why spirits do not return to earth, how mother moon and father sun take care of their earth children, trickster stories.

3. Suggest and brainstorm a list of possible writing topics for legends on the overhead or board. Possibilities include: How the leopard got his spots, How the giraffe got his long neck, How a raccoon got his mask, How a certain rock formation came to be, or how a place got its name. How a trickster deceives his fellow character. You may look on a state map and pick out towns with unusual names.
 4. Have students choose a topic from the list or an idea of their own. Have them construct a story map which includes a setting, historical time period, a real person or animal who existed in that time period, and a problem.
 5. Extend the story map to include several events and a resolution to the problem.
 6. Using the story map, write a rough draft, skipping lines.
 7. Hold revision conferences with the students as they finish their rough drafts, using the rubric (Appendix R) to help them revise.
 8. Have students read their revised drafts to a peer, who should make suggestions based on the legend rubric.
 9. Have students use an editing checklist (Appendix S) to edit their legends for spelling, capitalization, and punctuation.
 10. Do a mini-lesson on paragraphing and transitions, using a sample of student work to demonstrate smooth transitions and pacing.
 11. Have students make a final copy of their legends, by word processing if possible.
 12. Those students who finish early may illustrate their legends.
 13. Share the legends with the class.
- E. *Assessment/Evaluation*
1. Use the legend rubric in Appendix R.

VI. CULMINATING ACTIVITY

- A. Compile the finished legends into several books, bound by the spiral-bind machine. List the students whose legend appears in the books on the cover. Have the books travel for one night each to the student's home, where parents can write comments to the class about their legends.

VII. HANDOUTS/WORKSHEETS

- B. Appendix A: Myths, Legends, and Tales
- C. Appendix B: Answer Key
- D. Appendix C: Literary Terms/Story Structure Detection Map
- E. Appendix D: Conflicts Detection Map
- F. Appendix E: A List of Coyote Tales
- G. Appendix F: A List of Raven Tales
- H. Appendix G: A List of Grandmother Spider Tales
- I. Appendix H: Sources: Trickster Stories from Around the World
- J. Appendix I: Reading Fluency Checklist
- K. Appendix J: Illustration Rubric
- L. Appendix K: Character Traits Map
- M. Appendix L: List of Legends from Around the World
- N. Appendix M: Story Map Rubric
- O. Appendix N: Story Retelling Rubric
- P. Appendix O: Reflection Assignment
- Q. Appendix P: Group Peer Evaluation
- R. Appendix Q: Teacher's Evaluation of dramatization
- S. Appendix R: Legend Rubric
- T. Appendix S: Editing Checklist

VIII. BIBLIOGRAPHY

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- B. "African Trickster Stories and Other Short Trickster Stories from Around the World," (includes trickster stories from Japan, Hawaii, and Africa), <http://www.yale.edu/ynhti/curriculum/units/1998/2/98.02.04.x.html>
- C. Arnott, Kathleen "Why the Dog is a Friend of Man," *African Myths and Legends*. New York: Henry Walck, Inc., 1963.
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- E. Downing, Charles. "Volga," *Russian Tales and Legends*. New York: Henry Walck, Inc., 1956.
- F. Erdoes, Richard and Alfonso Ortiz. *American Indian Trickster Tales*. New York: Pantheon, 1984.
- B. "Grandmother Spider Trickster Stories," <http://www.ilhawaii.net> and <http://www.indians.org/welker/fire.htm>.
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- E. Hirsch, E.D., Jr. *What Your 5th Grader Needs To Know*. New York: Dell Publishing, 1998. ISBN 0-385-31987-8.
- F. Jerome-Cohen, Deborah. Ed. *Exploring Myths and Legends*. Scholastic Inc, 1992. ISBN 0-590-49307-8.
- G. Keams, Geri, *Grandmother Spider Brings the Sun*. Econo-Clad Books, 1997. ISBN 061349678.
- H. "King Arthur in Legend: The Holy Grail," <http://www.britannia.com/history/arthur/grail.html>
- I. Leenders, Danielle. "Two Dutch Legends," <http://www.medhigh.ac.cy/es2002/cyprus>
- J. "Legends of Langkawi," <http://langkawi.insights.com.my/le001.htm>
- K. McAlpine, Helen and William. "The Birth of Japan," *Japanese Tales and Legends*. New York: Henry Walck, Inc. 1959.
- L. "Raven Trickster Stories," <http://www.ilhawaii.net>, <http://www.earthbow.com/native/frames2.htm?http://www.earthbow.com/native/contents.htm>, http://birding.about.com/library/blravenlit-koy.htm?iam=sherlock_abc, and <http://www.eldrbarry.net/rabb/rvn/rvn.htm>.
- M. Rockwell, Anne. *The Boy Who Wouldn't Obey: A Mayan Legend*.
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- P. "Scilla and Cariddi," <http://www.bdp.it/~genet/tg-scuole/ambiente/english>
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- R. Spandel, Vicki and Ruth Culham. *The Original Student-Friendly Guide to Writing with Traits*.
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- T. "The History of St. Patrick's Day and Leprechauns," http://inventors.about.com/library/inventors/blstpatricksdays2.htm?iam=sherlock_abc,

- <http://www.ireland-now.com/legends/leprechaun.html>, and
http://www.calnative.com/stories/n_leprechaun.htm
- U. “The Legend of the Eagle Clutching the Snake (Aztec Legend),”
http://www.drlamay.com/eagle_clutching_the_snake.htm
- V. “The Legend of Guanina (Taino Legend),” <http://www.hartford-hwp.com/archives/41/292.html>
- W. “The Riddle of the Trickster,” <http://members.aol.com/pmichaels/glorantha/trickrid.htm>
- X. “The Singa: How Singapore Was Named,”
<http://www.geocities.com/TheTropics/5994/singa.html>
- Y. “Trickster’s Famous Deeds: A Trilogy of Theatrical Plays for Children,”
<http://www.gallup.unm.edu/~smarandache/trickster.htm>

Appendix A

Tales	Legends	Myths
Definition:	Characteristics Definition:	Definition:

Appendix B

<p style="text-align: center;">Tales</p> <p>K Johnny Appleseed K Casey Jones 1 Long Po Po 1 Little Red Riding Hood 1 Issun-Bo Shi (One Inch Boy) 1 Tom Thumb 1 Thumbelina 1 Little finger of the Watermelon Patch 1 Cinderella Stories 2 Talk 2 Paul Bunyan 2 John Henry 2 Pecos Bill 4 The Fire on the Mountain</p>	<p style="text-align: center;">Legends</p> <p>2 Iktomi Stories 3 Norse Legends- Thor, trolls 3 William Tell 3 The Hunting of the Great Bear 4 Legend of Sleepy Hollow 4 King Arthur</p>	<p style="text-align: center;">Myths</p> <p>2 Prometheus 2 Pandora's Box Oedipus and Sphinx 2 Theseus and Minotaur 2 Daeddelus and Icarus 2 Arachna and the Weaver 2 Swift-footed Atalanta 2 Demeter and Persephone 2 Hercules 3 Androcles and the Lion 3 Jason and the Golden Fleece</p>
<p>Pure fiction No particular location No particular time Elements of fantasy Humans cope with the world</p> <p style="text-align: center;">Definition: a fictional story that tells about how man deals with the world</p>	<p style="text-align: center;">Characteristics</p> <p>Historical subject Historical time period Hero or heroine Imaginative</p> <p style="text-align: center;">Definition: a historical story about people from a historical period</p>	<p>Sacred story May explain origin of universe or life Moral values expressed Concern relationships between gods and men</p> <p style="text-align: center;">Definition: a sacred story from the past</p>

Appendix C

Literary Terms/Story Structure Map

LITERARY TERMS

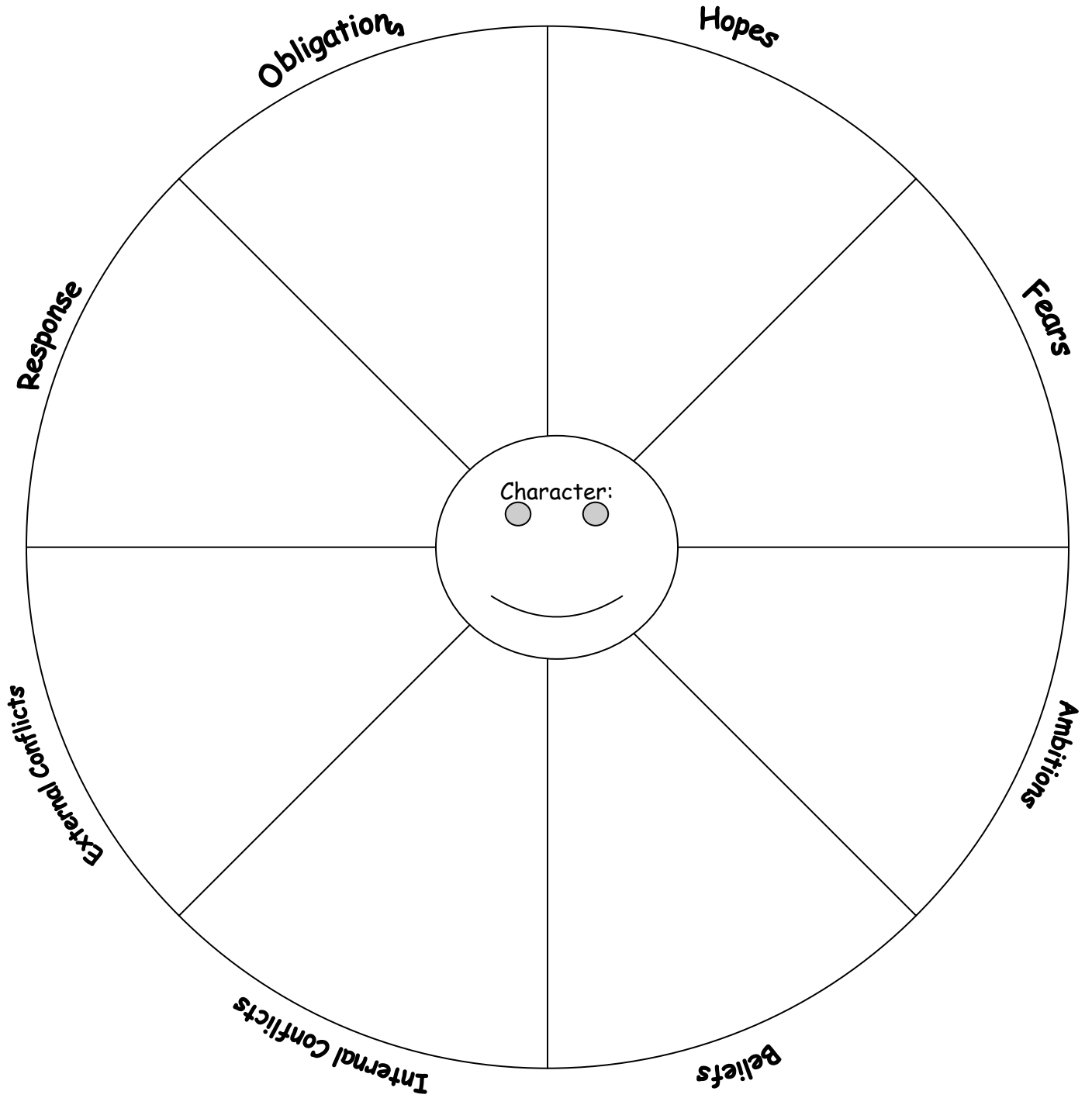
1. **Identify and give an example of each of the following in the story:**
 - a. Metaphor
 - b. Symbolism
 - c. Simile
 - d. Personification
 - e. Figurative Language

STORY STRUCTURE MAP

1. **Intended Audience**
2. **Setting**
 - a. Where does the story take place?
 - b. When does the story take place?
 - c. In your opinion, why did the author choose this setting?
3. **Characters**
 - a. Who were the main characters in the story?
 - b. Who was the most important character in the story?
 - c. Which is your favorite character? Explain why.
 - d. What is your character like?
4. **Initiating Event**
 - a. What started the chain of events in the story?
 - b. What is the connection between the initiating event and the problem?
5. **Problem/Goal**
 - a. What is the main problem or goal in the story?
 - b. Why is this a problem or goal for the main character?
 - c. What does this problem tell us about the main character?
 - d. How is the setting related to the problem or goal?
 - e. How did other characters contribute to the problem?
6. **Events**
 - a. List the important events that happened in the story.
 - b. Explain how the main character responded to each of these events.
 - c. What is the result of the main character's actions in response to these events?
 - d. What is the climax of the story?
7. **Resolution**
 - a. How is the problem solved or goal achieved?
 - b. Are there other ways to solve the problem or achieve the goal?
 - c. How would you have concluded the story had you been the author?
8. **Theme**
 - a. What is the theme of the story?
 - b. In your opinion, what was the purpose of the story?
 - c. What did you learn from the story?

Appendix D

Conflicts Detection Map



Appendix E

List of Coyote Tales

Coyote and the Another One

<http://www.ilhawaii.net/~stony/lore58.html>

How Coyote Stole Fire

<http://www.ilhawaii.net/~stony/lore06.html>

Coyote and the Rolling Rock

<http://www.ilhawaii.net/~stony/lore20.html>

Coyote and the Tortillas

<http://www.earthbow.com/native/frames2.htm?http://www.earthbow.com/native/contents.htm>

Erdoes, Richard and Alfonso Ortiz. *American Indian Trickster Tales*. New York: Pantheon, 1984.

Other Coyote Trickster Stories may be found here:

<http://www.ilhawaii.net>

<http://www.earthbow.com/native/frames2.htm?http://www.earthbow.com/native/contents.htm>

Appendix F

A List of Raven Tales

McDermott, Gerald. *Raven: A Trickster Tale from the Pacific Northwest*. Harcourt Inc, 1993. ISBN 0152656618.

Raven's Great Adventure

<http://www.ilhawaii.net/~stony/lore17.html>

The Man and the Ravens

<http://www.ilhawaii.net/~stony/lore108.html>

Raven and His Grandmother

<http://www.ilhawaii.net/~stony/lore27.html>

Origin of the Raven and the Macaw

<http://www.earthbow.com/native/frames2.htm?http://www.earthbow.com/native/contents.htm>

Prayers to the Raven

http://birding.about.com/library/blravenlit-koy.htm?iam=sherlock_abc

Raven: Pacific Northwest Tales

<http://www.eldrbarry.net/rabb/rvn/rvn.htm>

Appendix G

A List of Grandmother Spider Tales

Keams, Geri. *Grandmother Spider Brings the Sun*. Econo-Clad Books, 1997. ISBN 0613496728.

Grandmother Fire Steals the Fire

<http://www.ilhawaii.net/~stony/lore120.html>

How Grandmother Spider Brought Fire to the People

<http://www.indians.org/welker/fire.htm>

Appendix H

Sources: Trickster Stories from Around the World

Sherman, Josepha. *Trickster Tales: Forty Fold Stories from Around the World*. August House Pub, 1996. ISBN 0874834503.

The Riddle of the Trickster

<http://members.aol.com/pmichaels/glorantha/trickrid.html>

Trickster's Famous Deeds: A Trilogy of Theatrical Plays for Children

<http://www.gallup.unm.edu/~smarandache/trickster.htm>

The History of St. Patrick's Day and Leprechauns

http://inventors.about.com/library/inventors/blstpatricksdays2.htm?iam=sherlock_abc

<http://www.ireland-now.com/legends/leprechaun.html>

http://www.calnative.com/stories/n_leprechaun.htm

African Trickster Stories and Other Short Trickster Stories from Around the World (includes trickster stories from Japan, Hawaii, and Africa)

<http://www.yale.edu/ynhti/curriculum/units/1998/2/98.02.04.x.html>

Appendix I, page 1

Reading Fluency Checklist

Scale

1

Emergent

(consistent difficulties)

2

Satisfactory

(occasional difficulties)

3

Fluent

(no difficulties)

1. Demonstrate an understanding of the relationship between letters and sounds.
1 2 3
Comments: _____
2. Identify and pronounce sounds for consonants, consonant blends (e.g., br, st, fl) and consonant digraphs (e.g., ch, sh, wh, th) accurately in words.
1 2 3
Comments: _____
3. Identify and pronounce sounds for short and long vowels, using patterns (e.g., vc, vcv, cvc, cvvc, cvcv, cvc-silent e), and vowel digraphs (e.g., ea, ee, ie, oa, ai, ay, oo, ow) accurately in words.
1 2 3
Comments: _____
4. Identify and pronounce sounds for r-controlled vowels accurately in one-syllable words (e.g., ar, or, er).
1 2 3
Comments: _____
5. Identify and blend initial letter sounds with common vowel patterns to pronounce one-syllable words (e.g., /g/.../oa/.../t/, goat).
1 2 3
Comments: _____
6. Identify and read grade level contractions and compound words.
1 2 3
Comments: _____
7. Identify sound patterns and apply knowledge to decode one-syllable words (e.g., blends, digraphs, vowel patterns, r-controlled vowels).
1 2 3
Comments: _____
8. Demonstrate an understanding of representing same sound with different patterns by decoding these patterns accurately in one-syllable words (e.g., ee, ie, ea, e).
2 3 1
Comments: _____
9. Use knowledge of root words and suffixes to decode words (i.e., -ful, -ly, -er).
1 2 3
Comments: _____

Appendix I, page 2

10. Use letter patterns to decode words (e.g., phonograms/word families/onset and rime: -ack, -ail, -ake).

1 2 3

Comments: _____

11. Read aloud grade level text with appropriate speed and accuracy.

- (a) Read grade level text at a rate of approximately 120-150 wpm.

1 2 3

Comments: _____

- (b) Read grade level text with an accuracy rate of 95-100%.

1 2 3

Comments: _____

11. Read aloud grade level text effortlessly with clarity.

- (a) Read grade level text in meaningful phrases using intonation, expression, and punctuation cues.

1 2 3

Comments: _____

- (b) Read grade level words with automaticity.

1 2 3

Comments: _____

Rubric fulfills the Utah State Core Curriculum Objectives for Language Arts.

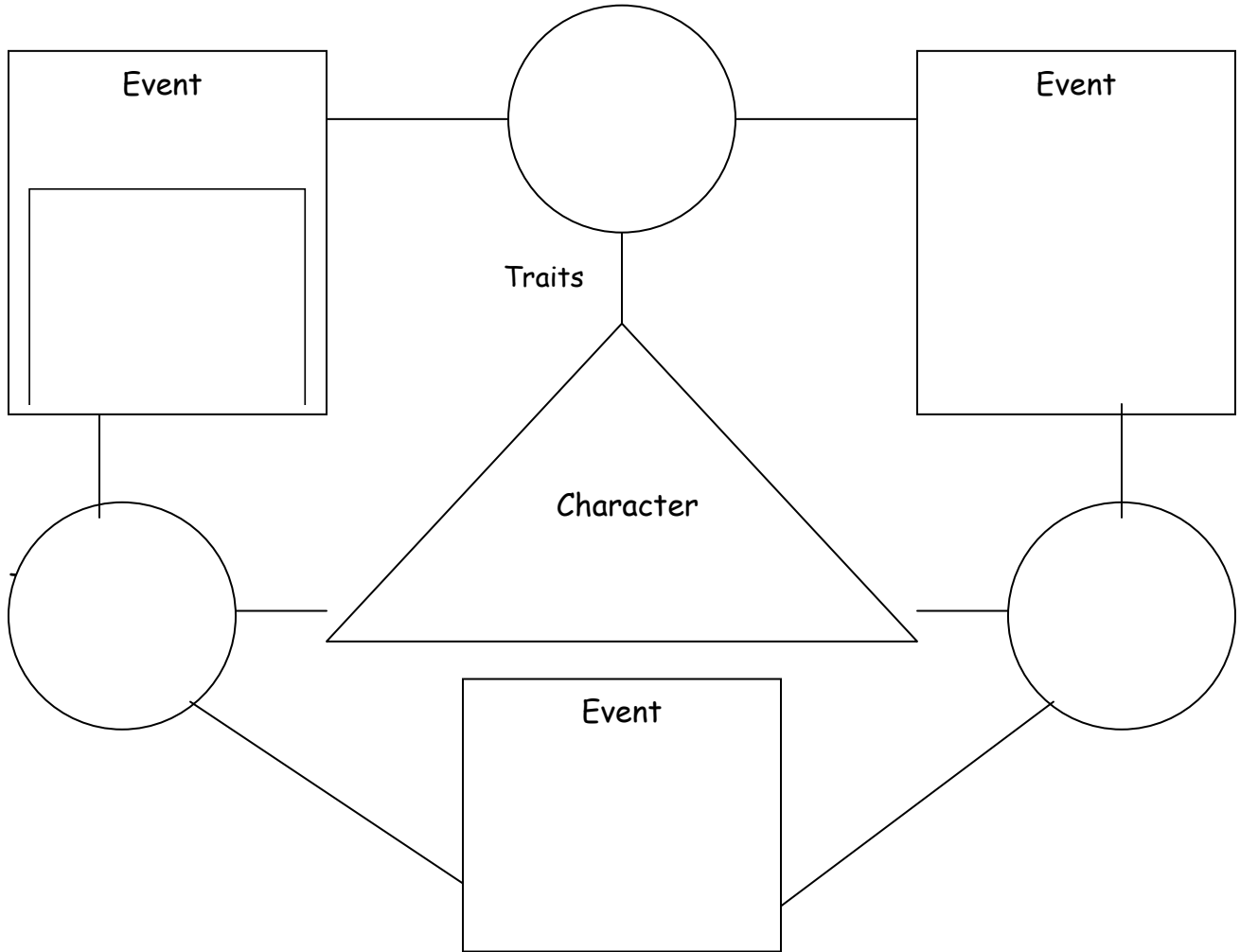
Appendix J

Illustration Rubric

Elements Assessed	Minimal 1	Adequate 2	Good 3	Assessment
Composition	Illustration does not conform to details in the story.	Illustration includes many but not all details from the text.	Accurate illustration of events from the text.	
Neatness	Illustration needs organization to clearly show the story.	Illustration is somewhat neat and well-organized.	Illustration is neat and well-organized.	
Interpretation of Text	Illustration needs to accurately depict the meaning of the story.	Illustration attempts to depict the meaning of the story but is slightly confusing.	Illustration clearly and accurately depicts the meaning of the story.	
Effort	Illustration needs more work and is incomplete.	Illustration is complete but needs to be more polished.	Illustration is polished and complete.	
			Possible Points 12	Total Points _____ (____%)

Appendix K

Character Traits Map



Grading Checklist

Student Name: _____

Date: _____

	Scale		
1 (Needs much improvement)	2 (Needs slight improvement)	3 (High quality work)	

- | | | | | |
|----|--|---|---|---|
| 1. | The student demonstrated a clear and meaningful understanding of character's traits. | 1 | 2 | 3 |
| 2. | The student was able to accurately identify each of the character's traits from events in the story. | 1 | 2 | 3 |
| 3. | The student's work was neat and legible. | 1 | 2 | 3 |
| 4. | The student described the traits and events accurately. | 1 | 2 | 3 |

Possible Score: 12

Grade Earned: _____ (____%)

Appendix L

A List of Legends from Around the World

2. “Why the Dog is a Friend of Man,” *African Myths and Legends*, Kathleen Arnott
3. “The Birth of Japan,” *Japanese Tales and Legends*, Helen and William McAlpine.
4. “The Earthquake,” *India’s Tales and Legends*, J. E. B. Gray.
5. “The Flying Dutchman,” anonymous,
<http://icybercapetown.com/CapeTown/myth.php>
6. “Two Dutch Legends,” Danielle Leenders,
<http://www.medhigh.ac.cy/es2002/cyprus>
7. “Adamastor,” anonymous, <http://www.cybercapetown.com/CapeTown/myth.php>
8. “Legends of Langkawi,” anonymous, <http://langkawi.insights.com.my/le001.htm>
9. “Volga,” *Russian Tales and Legends*, Charles Downing
10. “Scilla and Cariddi,” anonymous, <http://www.bdp.it/~genet/tg-scuole/ambiente/english>
11. *The Boy Who Wouldn’t Obey: A Mayan Legend*, Anne Rockwell
12. “The Legend of the Eagle Clutching the Snake (Aztec Legend),”
http://www.drlamay.com/eagle_clutching_the_snake.htm
13. “The Legend of Guanina (Taino Legend),”
<http://www.hartford-hwp.com/archives/41/292.html>
13. “The Singa: How Singapore Was Named,”
<http://www.geocities.com/TheTropics/5994/singa.html>
14. “King Arthur in Legend: The Holy Grail,”
<http://www.britannia.com/history/arthur/grail.html>

Appendix M

Story Map Rubric

Story Map

- 4 All required elements are filled in completely; main details have enough description for clarity.
- 3 All required elements are filled in completely; main details have some description.
- 2 Some elements are complete; details are missing.
- 1 Elements are incomplete; details are missing.

Story Box

- 4 Six squares are neatly completed; a complete sentence describes contents.
- 3 Six squares are completed; an incomplete sentence describes contents.
- 2 Six squares are completed; work looks hurried, not very neat; content description is missing.
- 1 Not all are squares complete; work looks hurried, not very neat; description missing.

Spelling

- 4 There are no mistakes in grammar or spelling.
- 3 There are one or two grammar or spelling mistakes.
- 2 There are three or four grammar or spelling mistakes.
- 1 There are numerous mistakes in grammar or spelling.

Taken from Education World http://www.education-world.com/a_tsl/TM/WS_storymaprubric.shtml.
Permission to reproduce granted for educational purpose only.

Appendix N

Story Retelling Rubric

Storyteller: _____

Date: _____

Title of the Story: _____

Assignment: You are a storyteller and must retell the legend you have been assigned to read. You will be assessed on your ability to include all of the main elements of the tale and deliver it with expression, rhythm, and appropriate gestures.

Element	Emergent	Satisfactory	Exceptional	Possible Marks	Marks
Projection	You needed to speak clearly and audibly.	Your presentation was consistently clear and audible.	Your presentation was always clear and audible.	20	
Articulation	You needed to use effective rate, volume, pitch, tone, phrasing, gestures, and tempo throughout your presentation.	You consistently used effective rate, volume, pitch, tone, phrasing, gestures, and tempo throughout your presentation.	You always used effective rate, volume, pitch, tone, phrasing, gestures, and tempo throughout your presentation.	20	
Language	You needed to complex sentences with appropriate subject-verb agreement, correct verb tense, and syntax.	You consistently used complex sentences with appropriate subject-verb agreement, correct verb tense, and syntax.	You always used complex sentences with appropriate subject-verb agreement, correct verb tense, and syntax.	20	
Characterization	You confused the characters or failed to name them.	You named the characters but did not sufficiently describe them.	You described and characterized each character clearly and effectively.	20	
Setting	You needed to describe when and where the story took place.	You gave some details of when and where the story took place.	You communicated the setting clearly and effectively to your audience.	20	
Problem	You needed to tell the audience what went wrong in the story.	Your retelling of the problem in the story was incomplete.	You clearly explained the problem in the story and how it was solved.	20	
Solution	Your retelling left out or confused the major events of the story.	Your retelling included some of the major events in the story or demonstrated a slight confusion in the order of the events.	You clearly retold how the characters solved the problem in the story.	20	
				Total Score (%)	

Teacher's Signature: _____

Appendix O

Reflections

TASK 1

1. Comprehension
 - (a) generate two factual, two inferential, and two evaluative questions regarding your assigned legend; and
 - (b) answer the questions you generated as a group.

TASK 2

1. In writing the essay you will need to:
 - (a) identify what the legend means to the people from whom the legend emerged;
 - (b) distinguish and reflect on the meaning you take from the "text"; and
 - (c) explain how the legend reflects the people's religious values, philosophical beliefs, and what they believe about their existence.
2. Essay requirements:
 - (a) The essay should be about 150 words in length.
 - (b) It should be organized around one central theme.
 - (c) Your essay should be concise and well-organized.

Appendix P

Group Peer Evaluation

Group: _____

Submitted by: _____

Circle the appropriate level accordingly:

1
Never

2
Sometimes

3
Always

Group Member's Name	Level of Participation	Level of Cooperation	Level of Responsiveness
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3

Group Peer Evaluation

Group: _____

Submitted by: _____

Circle the appropriate level accordingly:

1
Never

2
Sometimes

3
Always

Group Member's Name	Level of Participation	Level of Cooperation	Level of Responsiveness
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3
	1 2 3	1 2 3	1 2 3

Appendix Q

Teacher's Evaluation of Dramatization

STUDENT NAME: _____

GROUP: _____

A. GROUP PERFORMANCE GRADE

Careful Reading and Rehearsal	Possible Points	Points Earned
Understanding of Characters	10	
Understanding of Meaning	10	
Understanding of Plot	10	
Well-planned Movements	10	
Ability to Language to Portray Characters	10	
TOTAL GROUP SCORE (%)		

B. INDIVIDUAL SCORE (Averaged from Peer Evaluation)

Level of Participation	Level of Cooperation	Level of Responsiveness
1 2 3	1 2 3	1 2 3
TOTAL INDIVIDUAL SCORE (%)		

C. OVERALL GRADE

(Total Group Score _____ + Total Individual Score _____) ÷ 2 = _____

Legend Rubric

A

Clearly includes characteristics of a legend: historic setting and character, heroic actions.
Story has an interesting beginning.
A problem is solved through a series of events.
The ending satisfactorily resolves the problem.
Story is linked with smooth transitions.
Sentences are varied in length and structure.
Vocabulary is extraordinary. (strong verbs and vivid language).
Conventions are well used.

C

Includes some characteristics of a legend: historic setting and character, heroic actions.
Story beginning is somewhat interesting.
The problem is solved with an event.
The ending is mediocre, but clear.
Transitions are common.
Some sentences are varied.
Vocabulary is ordinary.
Conventions are sometimes lacking.

F

It is hard to identify this as a legend.
The beginning is boring.
Events and problems are hard to identify.
The ending leaves the reader guessing.
Transitions are awkward.
Sentences are too alike in structure and length.
Vocabulary is boring.

Appendix R

Legend Rubric

A

Clearly includes characteristics of a legend: historic setting and character, heroic actions.
Story has an interesting beginning.
A problem is solved through a series of events.
The ending satisfactorily resolves the problem.
Story is linked with smooth transitions.
Sentences are varied in length and structure.
Vocabulary is extraordinary. (strong verbs and vivid language).
Conventions are well used.

C

Includes some characteristics of a legend: historic setting and character, heroic actions.
Story beginning is somewhat interesting.
The problem is solved with an event.
The ending is mediocre, but clear.
Transitions are common.
Some sentences are varied.
Vocabulary is ordinary.
Conventions are sometimes lacking.

F

It is hard to identify this as a legend.
The beginning is boring.
Events and problems are hard to identify.
The ending leaves the reader guessing.
Transitions are awkward.
Sentences are too alike in structure and length.
Vocabulary is boring.

Editing Checklist

- I have started every sentence with a capital letter.
- I have used a punctuation mark at the end of each sentence.
- I have carefully checked the spelling of each word.
- I have checked my subject-verb agreement.
- I have checked that all verbs are in the past tense.
- I have paragraphed by indenting for each new main idea.
- I have written in my best handwriting, or word processed.
- I have a title.
- My name is on the paper.

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