

# LEGENDS OF THE FIFTH

**Grade Level or Special Area:** 5<sup>th</sup> Grade Language Arts

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**Length of Unit:** Six lessons (sixteen 40 minute sessions, nine study the legends, five write an original legend)

## I. ABSTRACT

Legends of the Fifth incorporates the *Core Knowledge Sequence* content of myths and legends with reading and writing standards for Fifth Grade. Students will learn to differentiate between myths, legends, and folk tales by using prior content from Core Knowledge. They will summarize legends that originate in countries they have studied previously in History and Geography, and recognize similar characteristics of legends. Additionally, students will recognize unique features of different cultures and dramatize legends with a small group. Finally, students will create their own legend, using the writing process.

## 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: Fiction and Drama: Myths and Legends (p. 111)
  - a. 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)
3. Language Arts: Writing, Grammar and Usage: Writing and Research (p. 109)
  - a. Recognize literary elements (main ideas and supporting details) and terms (metaphor, simile, personification, and symbolism).
  - b. 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.

### C. Skill Objectives

1. Read, respond to, and discuss a variety of novels, poetry, short stories, non-fiction, and plays. (CO Standard 5.6A)
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)
3. Identify and analyze literary terms and elements of plot and characterization. Adapted from CO standard 5.6C.
4. Paraphrase the key ides in fiction and non-fiction. (CO Standard 5.1J)
5. Generate topics and develop ideas for a variety of writing and speaking purposes. (CO Standard 5.2A)
6. Use the five-step writing process (plan, draft, revise, edit, publish) to compose an original legend.
7. Analyze the characteristics of myths, legends and tales. (CO Standard 5.6C)
8. Compare and define the genres of myth, legend, and folk tale.
9. Compare and contrast different texts. (CO Standard 5.1D)

10. Paraphrase the key ideas in fiction and non-fiction. (CO Standard 5.1J)
11. Recognize the values and virtues of a samurai.
12. Define and identify conflict: internal and external.
13. Gather, analyze, synthesize, and interpret informational texts.

### III. BACKGROUND KNOWLEDGE

- A. For Teachers
  1. Hirsch, E.D., Jr. *What Your 5<sup>th</sup> 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, phonics
  3. Basic writing skills and methods
  4. Knowledge of the differences between factual, inferential, and evaluative questions

### 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)

### 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
  3. Skill Objective(s)
    - a. Analyze the characteristics of myths, legends and tales. (CO Standard 5.6C)
    - b. Compare and define the genres of myth, legend, and folk tale.
    - c. Compare and contrast different texts. (CO Standard 5.1D)
    - d. Paraphrase the key ideas in fiction and non-fiction. (CO Standard 5.1J)
- 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 is 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 that 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. What makes a myth different from a legend? What is a tale? Give me an example of a legend you know well. 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. A 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. (CO standard 5.6A)

- b. 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)
  - c. Identify and analyze literary terms and elements of plot and characterization (adapted from CO standard 5.6C)
  - d. Recognize the values and virtues of a samurai.
  - e. Define and identify conflict: internal and external.
- 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.
    - a. Historic time period – ancient Japan
    - b. Historic characters-samurai
    - c. 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:
    - a. Tokoyo wishes to act like a boy (internal conflict)
    - b. Tokoyo must cross the sea alone (internal fear, and external sea dangers)
    - c. Tokoyo must battle the dragon under the sea (external conflict)
    - d. 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:
    - a. Courage – She dove into the water to slay the dragon.
    - b. Endurance – she rowed for a long time to reach the prison island.
    - c. Loyalty – she was committed to freeing her father from his prison.
    - d. 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")
3. Skill Objective(s)
  - a. Read, respond to, and discuss a variety of novels, poetry, short stories, nonfiction, and plays. (CO Standard 5.6A)
  - b. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar. (CO Standard 5.6 B)
  - c. Identify and analyze literary terms and elements of plot and characterization. (adapted from CO Standard 5.6C)
  - d. Paraphrase the key ideas in fiction and non-fiction. (CO Standard 5.1J)
  - e. Generate topics and develop ideas for a variety of writing and speaking purposes. (CO Standard 5.2A)
  - f. Recognize literary elements (main ideas and supporting details) and terms (metaphor, simile, personification, and symbolism).

B. *Materials*

1. *Legend of Scarface: A Blackfeet Indian Tale*, by San Souci
2. A copy of Appendix C (Story Map) for each student
3. A copy of Appendix D (Conflict 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. Explain to the students that they are going to learn about Native American legends.
2. Activate students' previous knowledge of Native American Indian culture.
3. **Listening Session:** 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. Have students fill out Appendix C, story map as you read aloud.
4. **Day Two:** 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*:
  - a. Tokoyo wishes to act like a boy (internal conflict)
  - b. Tokoyo must cross the sea alone (internal fear, and external sea dangers)
  - c. Tokoyo must battle the dragon under the sea (external conflict)

- d. Tokoyo struggles with the sacrifice of a young girl (internal conflict)
  5. Using Appendix D, ask to 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).
  6. 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. Story Structure Map

**Lesson Four: Tricksters Beware! (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. 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. (CO standard 5.6A)
    - b. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar. (CO standard 5.6 B)
    - c. Identify and analyze literary terms and elements of plot and characterization, (adapted from CO standard 5.6C)
    - d. Paraphrase the key ideas in fiction and non-fiction. (CO standard 5.1J)
    - e. Generate topics and develop ideas for a variety of writing and speaking purposes. (CO standard 5.2A)
- B. *Materials*
1. "A Coyote Tale," Pearson Learning, Core Knowledge History and Geography, page 327
  2. "Coyote Goes to the Land of the Dead," *What Your 5<sup>th</sup> Grader Needs to Know*
  3. 11" x 14" white sketch paper for each student
  4. Colored pencil and marker sets for each student, as necessary
  5. 8" x 11" white drawing paper for each student.
- C. *Key Vocabulary*
1. Tricksters – 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:** Write the word “legend” on the board. 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. 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.
2. 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.
3. 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. Allow approximately five minutes for this discussion.
4. 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. 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.
5. Read “Coyote Goes to the Land of the Dead” and “A Coyote Tale” aloud to the students. (Or, have copies of both stories available for students to read independently.)
6. **Day Two:** Discuss each story read the previous day. 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.
6. **Written Exercise 1.** 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 captures 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. Tell them that their illustration will be graded according to neatness, accuracy in detecting literary elements, and creativity. Allow approximately 30 minutes to complete this activity.

- E. *Assessment/Evaluation*
1. Written Exercise 1

**Lesson Five: Legends from Around the World (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.
2. Lesson Content
  - a. 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)
3. Skill Objective(s)
  - a. Read, respond to, and discuss a variety of novels, poetry, short stories, nonfiction, and plays. (CO standard 5.6A)
  - b. Read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar. (CO standard 5.6 B)
  - c. Identify and analyze literary terms and elements of plot and characterization (adapted from CO standard 5.6C)
  - d. Paraphrase the key ideas in fiction and non-fiction. (CO standard 5.1J)
  - e. Compare and contrast different texts. (CO standard 5.1D)
  - f. Generate topics and develop ideas for a variety of writing and speaking purposes. (CO standard 5.2A)

B. *Materials*

1. World map
2. A copy of Appendix F (Story Map) for each student
3. An 8” x 4” construction paper or tagboard strip for each legend title
4. Markers
5. A copy of Appendix I (Peer Evaluation of Dramatization) for each student
6. A copy of Appendix H (Teacher Evaluation of Dramatization) for each student
7. Picture books of legends from your school or community library; a suggested bibliography of legends is in Appendix E

C. *Key Vocabulary*

1. Multicultural – various cultures
2. Diverse – various

D. *Procedures/Activities*

1. **Day One:** To introduce this lesson, activate students’ background knowledge acquired 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. Have many picture

book legends available for the students to choose from, but make sure they do not all do the same geographic area. A partial list of available picture books is in Appendix E, but your library media specialist at your school or the public librarian can pull these books and others for you.

3. Divide the students into equal groups, if possible. Make sure that each group has a legend or two from its chosen geographic area. There should be at least three students in each group. If the class is small, assign two regions to each group.
4. The students will read the legends collected from their assigned regions and complete the activities accordingly:
  - a. Give each student a copy of a story map to fill out for each legend, Appendix F. 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.
  - b. 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 the story map. 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. Instruct students to neatly record their findings on the story map.
    - i. Upon completion of the story maps, the students will discuss the legend and findings with their group members. The students will also explain how each legend reflects the people's religious values, philosophical beliefs, and perception with respect to their existence.
5. Instruct the students to follow the schedule below in completing their exercises: The students must follow this schedule closely to help them stay on task. Post this schedule on the board.
  - a. 10 minutes                      *Sight/quick reading*
  - b. 10 minutes                      *Story map*
  - c. 10 minutes                      *Group Discussion*
6. **Day Two:** Each group will prepare a skit of their selected legend and rehearse for their performance. They may use the character notes and story maps to help them prepare the skit (Appendix F). The skit should be between three and five minutes long. Give each group of students a copy of the Dramatization Rubric (Appendix H). Ask them to review the scoring guide as they prepare for their performance.
7. **Day Three:** Give each group a cardboard strip and a marker. Groups that have additional assignments should be given the appropriate amount of cardboard strips. Students perform their skits. 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.
  - a. During the performance, the teacher will use the Dramatization Rubric (Appendix H) to grade each group. The students will evaluate their peers' performances by completing the Student Peer Evaluation (Appendix I).

- b. 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. Dramatization Rubric (Appendix H)
  - 2. Student Peer Evaluation (Appendix I)
  - 3. Story Map (Appendix F)

**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 reports, summaries, letters, descriptions, research essays, essays that explain a process, stories, poems-with coherent structure or story line.
  - 3. Skill Objective(s)
    - a. Generate topics and develop ideas for a variety of writing and speaking purposes. (CO Standard 5.2A)
    - 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 G (Story Map – Legend Planning) for each student
  - 3. A copy of Appendix J (Rubric for legend) for each student
  - 4. A copy of Appendix K (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 (Appendix G) 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 J) 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 K) 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 J.

## 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

- A. Appendix A: Myths, Legends, and Tales
- B. Appendix B: Answer Key
- C. Appendix C: Story Map
- D. Appendix D: Conflict Detection Map
- E. Appendix E: Bibliography
- F. Appendix F: Story Map
- G. Appendix G: Story Map – Legend Planning
- H. Appendix H: Teacher Evaluation of Dramatization
- I. Appendix I: Peer Evaluation of Dramatization
- J. Appendix J: Legend Rubric
- K. Appendix K: Editing Checklist

## VIII. BIBLIOGRAPHY

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**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>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>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>Definition: a sacred story from the past</p>

# Appendix C Story Map

**Title:** \_\_\_\_\_

**Characters:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

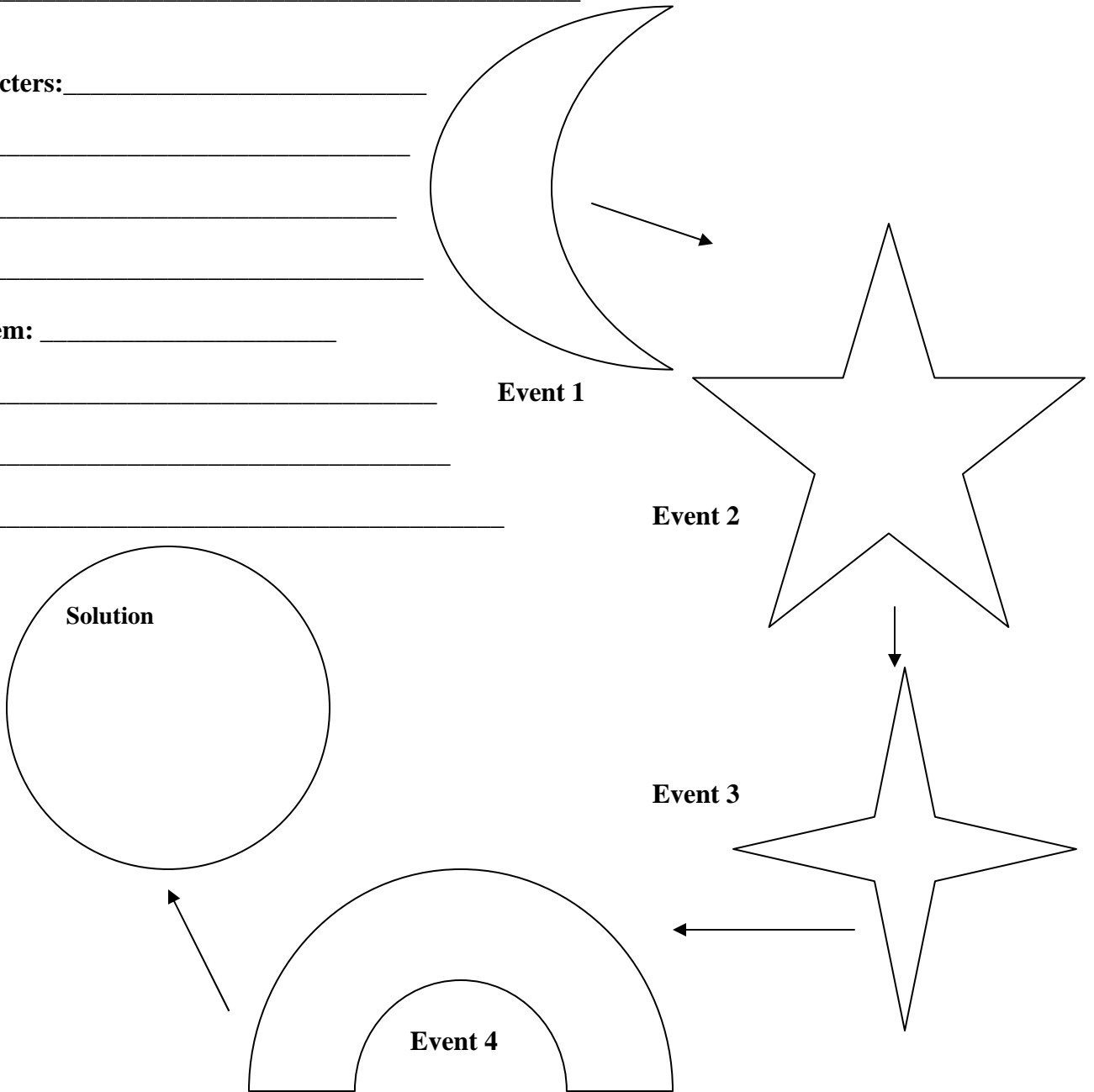
\_\_\_\_\_

**Problem:** \_\_\_\_\_

\_\_\_\_\_

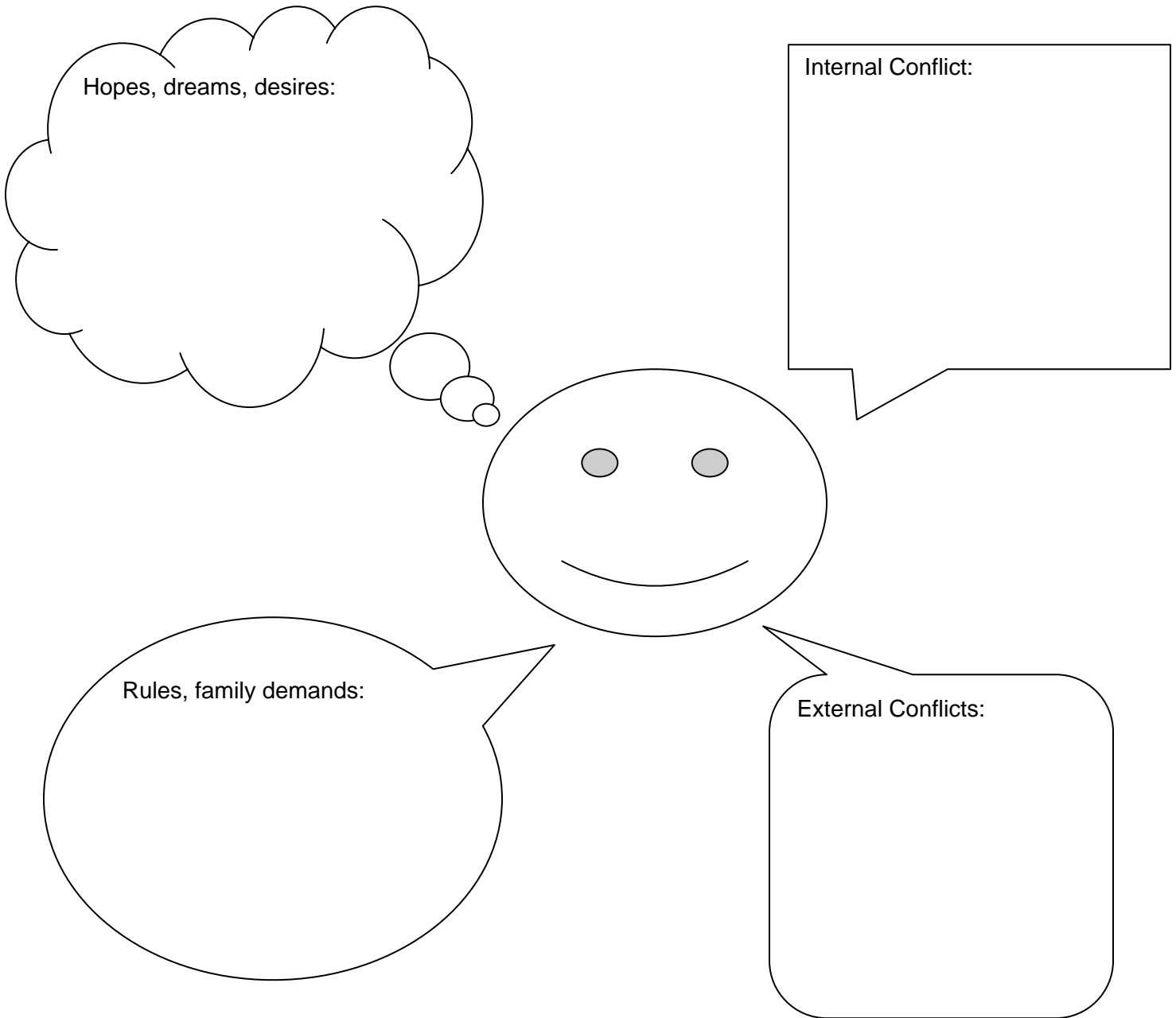
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**On the back of this paper, write how you would have solved the problem differently, and why.**

**Appendix D  
Conflict Detection Map**



Write on the back of this paper how you would have solved the problem differently, and why.

Appendix E, page 1

List of Picture Book and Internet Legends by Country of Origin

**Mayan**

*The Boy Who Wouldn't Obey: A Mayan Legend*, Anne Rockwell

*The Night the Moon Fell*, Pat Mora

**African**

*First Palm Trees, an Anancy Spiderman Story*, by James Berry

*Spider and the Sky God, an Akan Legend*, Deborah M. Newton Chocolate

*World Book African Myths and Legends*, Philip Ardagh

*In the Rainfield Who is the Greatest?*, Isaac O. Olaleye, Ann Grifalconi

*The Spider Weaver, a Legend of Kente Cloth*, Margaret Musgrove, Julia Cairns

*Agassu, Legend of the Leopard King*, Rick Dupre

'Why the Dog is a Friend of Man,' *African Myths and Legends*, Kathleen Arnott

**Russian**

"Volga," *Russian Tales and Legends*, Charles Downing

**Spain**

"Scilla and Cariddi," anonymous, <http://www.bdp.it/~genet/tg-scuole/ambiente/english>

**Native American**

*First Woman and the Strawberry, a Cherokee Legend*, retold by Gloria Dominic

*Clamshell Boy, A Makah Legend*, Terry Cohlene

*Quillworker, a Cheyenne Legend*, Terry Cohlene

*Whale in the Sky*, Anne Siberell

*Coyote and the Fire Stick, a Pacific Northwest Indian Tale*, Barbara Diamond Goldin

*Night Dancer*, Marcia Vaughan

**West Indies**

*Juan Bobo and the Horse of Seven Colors, a Puerto Rican Legend*, Jan Mike

**South America**

*World Book South American Myths and Legends*, Philip Ardagh

*The Magic Bean Tree, a Legend from Argentina*, Nancy Van Laan

**Central America**

*The Hummingbird King, a Guatemalan Legend*, Argentina Palacios

*When Women Became the Sea*, Susan Straus

Appendix E, page 2

**Japan**

*The Peach Boy, a Japanese Legend*, Gail Sakurai

“The Birth of Japan,” *Japanese Tales and Legends*, Helen and William McAlpine

**India**

“The Earthquake,” *India’s Tales and Legends*, J. E. B. Gray

**Dutch**

“The Flying Dutchman,” anonymous, <http://icybercapetown.com/CapeTown/myth.php>

“Two Dutch Legends,” Danielle Leenders, <http://www.medhigh.ac.cy/es2002/cyprus>

**Portugal**

“Adamastor,” anonymous, <http://ww.cybercapetown.com/CapeTown/myth.php>

or <http://www.bdp.it/~genet/tg-scuole/ambiente/english>

**East Indies**

“Legends of Langkawi,” anonymous, <http://langkawi.insights.com.my/le001.htm>

## Appendix F

Story Map Title \_\_\_\_\_

Characters: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Setting: \_\_\_\_\_

Problem: \_\_\_\_\_

Event 1: \_\_\_\_\_

Event 2: \_\_\_\_\_

Event 3: \_\_\_\_\_

Event 4: \_\_\_\_\_

Solution: \_\_\_\_\_

Character

Traits-Virtues

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Appendix G

### Story Map - Legend Planning

**Characters:**

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**Setting:**

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**Problem:**

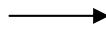
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**Event 1:**

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**Event 2:**

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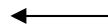


**Event 4:**

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**Event 3:**

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**Solution:**

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## Appendix H

### Legend Dramatization Rubric

- A Clearly includes characteristics of a legend: historic setting and character, heroic actions.  
Retold completely, with all important events.  
Acted out with proper volume and expression.  
Props and costumes are appropriate.  
All participants actively involved in the play.
- C Some characteristics of a legend: historic setting and character, heroic actions.  
Most events dramatized, so that story is easy to follow.  
Acted out with some volume and expression lacking.  
Props and costumes are lacking.  
Most participants actively involved in the play.
- F Hard to identify as a legend.  
Story events are not in sequence, hard to follow.  
Acted out with low volume, poor expression.  
No props or costumes  
Many participants not actively involved in the play.

Group members:

---

---

### Legend Dramatization Rubric

- A Clearly includes characteristics of a legend: historic setting and character, heroic actions.  
Retold completely, with all important events.  
Acted out with proper volume and expression.  
Props and costumes are appropriate.  
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Story events are not in sequence, hard to follow.  
Acted out with low volume, poor expression.  
No props or costumes  
Many participants not actively involved in the play.

Group members:

---

---

## Appendix I

### Legend Student Peer Evaluation

I can find these characteristics of a legend:

\_\_\_\_\_ historical setting

\_\_\_\_\_ historical character

\_\_\_\_\_ heroic actions

\_\_\_\_\_ I can follow the story events.

\_\_\_\_\_ I can identify the story problem.

\_\_\_\_\_ The actors spoke loud enough.

\_\_\_\_\_ The actors spoke with expression.

\_\_\_\_\_ The props and costumes fit the play.

\_\_\_\_\_ All of the students were active in the play.

Group members:

\_\_\_\_\_  
\_\_\_\_\_

Evaluator: \_\_\_\_\_

### Legend Student Peer Evaluation

I can find these characteristics of a legend:

\_\_\_\_\_ historical setting

\_\_\_\_\_ historical character

\_\_\_\_\_ heroic actions

\_\_\_\_\_ I can follow the story events.

\_\_\_\_\_ I can identify the story problem.

\_\_\_\_\_ The actors spoke loud enough.

\_\_\_\_\_ The actors spoke with expression.

\_\_\_\_\_ The props and costumes fit the play.

\_\_\_\_\_ All of the students were active in the play.

Group members:

\_\_\_\_\_  
\_\_\_\_\_

Evaluator: \_\_\_\_\_

**Appendix J**  
**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.

Conventions are ignored

**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.

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C

Includes some characteristics of a legend: historic setting and character, heroic actions.

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Conventions are sometimes lacking.

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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.

Conventions are ignored.

## Appendix K

### 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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- I have used a punctuation mark at the end of each sentence.
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