

Lori DellaValle
FLA 518

Unit Introduction

Unit Title: Elements of Literature: Plot and Setting

Grade Level: 6th grade Reading Class

Target Group: Mainstream class with ELL students

Source of
Written Materials: *Elements of Literature- Teacher's Edition*
Holt, Rinehart and Winston
*The Kids' Stuff Book of Reading and
Language Arts for The Middle Grades*
Imogene Forte, Marjorie Frank, Joy Mackenzie

Source of
Lesson Plans: *Elements of Literature- Teacher's Edition*
Holt, Rinehart and Winston
Lori DellaValle

Unit Goals:

I want my students to know.....

- Stories have structure.
- The basic elements of a story (character, setting, plot).
- The main events of a plot (conflict, climax, resolution).
- How to pull out the main ideas of a story for retelling.

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	ESL Language	Language	Content	Learning Strategies
Knowledge				
		Appropriate academic vocabulary (Character, Setting, Plot - conflict, climax, resolution)	1. Stories have structure. 2. Stories have basic elements (characters, setting, plot) 3. The basic elements of plot (conflict, climax, resolution). 4. Main events are used to retell a story 5. Story plots can change based on the setting.	1. Graphic organizer (plot outline)
Skills				
		1. Listen to and/or read a short story. 2. Make a list of the main characters 3. State the setting of the story. 4. Retell the basic situation or conflict. 5. Talk about the events/complications 6. Make predictions about what will happen next 7. Write a paragraph retelling the plot in a variety of settings	1. Name the main characters in a story. 2. Identify the conflict or basic situation 3. Identify the climax. 4. Identify the resolution. 5. Retell the main ideas of the story 6. Create a new plot using a different setting.	
Attitudes/ Awareness				
			1. Awareness that the plot of a story can take a totally different direction based on the setting.	

Lesson 1

Lori DellaValle
 Unit Title: Elements of Literature: Plot and Setting
 Grade Level: 6th Grade Reading Class
 Target Group: Mainstream classroom with ELL students
 Lesson One and Two: Introduction to Story Structure

Function	Situation	Formulaic Expression	Grammar	Vocabulary
Name	Parts of a story	A story has _____.	Using nouns Singular & plural	Characters, settings, a plot
Describe Identify	Characters	The character are the _____ in the story. _____ is the story about?	W questions	people Who
Describe Identify	What is plot?	_____ tells "what happened" _____ tells about the basic problem. _____ tells about a conflict. _____ has four parts.		Plot
Name Identify	Parts of Plot	The first part of plot tells the character's _____, _____, or _____. What is the basic problem? The second part of plot tells the _____, _____ or _____ that create suspense. What will happen next? The third part of plot is the _____. The point of no return. The fourth part of plot is the _____. Problem solved.	Synonyms synonyms	Problem Conflict Struggle Action Events Complications Climax Resolution

Elements of Literature: Plot and Setting
Lesson One: Introduction to Story Structure
Time: 40 min. class period

Objectives:

Pre Production students will:

- Identify pictures of people for characters
- Identify pictures of places or times for setting
- Sequence a group of three or four pictures and paste them in order on the plot outline.

Early Emergent students will:

- Identify the characters, setting and plot of the story using sentence starters.
- Sequence the events on the plot outline using pictures and sentences

Advanced students will:

- Identify the characters in the story
- Identify the setting of the story
- Identify the plot of the story
- Sequence the events on the plot outline in written language

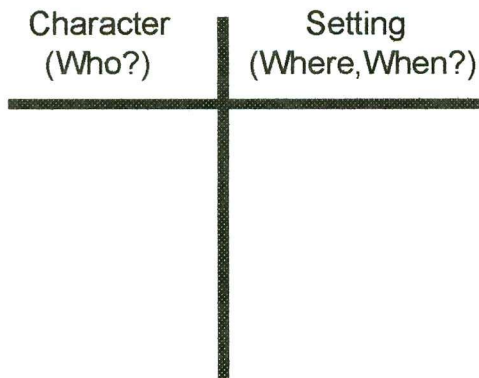
Materials:

- HRW – *Elements of Literature* – Teacher’s Edition
- HRW – *Elements of Literature* – Student’s Edition
- HRW – Hand out of plot outline
- Pictures (supplied with the unit)
- Ant and the Grasshopper (Aesop)
- Ant and Grasshopper cartoon (Forte, etc. from The kids stuff book of Reading and Language arts)
- Questions handout

Prior Knowledge:

Time: 15 minutes

1. Tell the students that they will be reviewing the structures of a story including: Main character, setting and plot. Remind them that Characters tell them who the stories are about and setting tells where and when the story takes place. Write the words "characters" and "settings" on a "T" chart. (See Below).



2. Randomly place photos or clippings of people, animals, places and times and the descriptions on the board. (See Below). Actual pictures on p. 12-14. 3 K + 3 L.



Boy

	1	2	3
4	5	6	7
8	9	10	
11	12	13	14
15	16	17	
18	19	20	21
22	23	24	
25	26	27	28
29	30		

Sunset



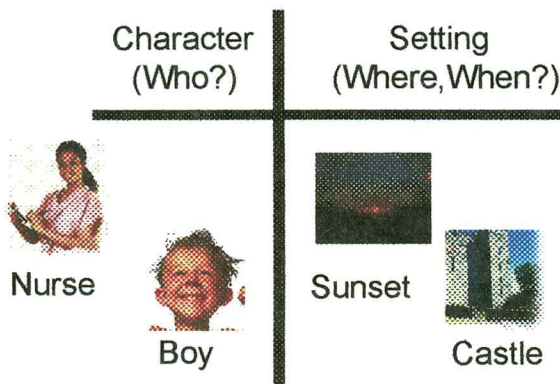
Calendar



Nurse

Castle

Pre-production to early students can identify the pictures. Mid to Advanced Students can find the corresponding word for each picture.



When exercise is complete review that characters tell who the story is about. Explain that setting tell where and when the story takes place. Make sure to write those ideas on the board.

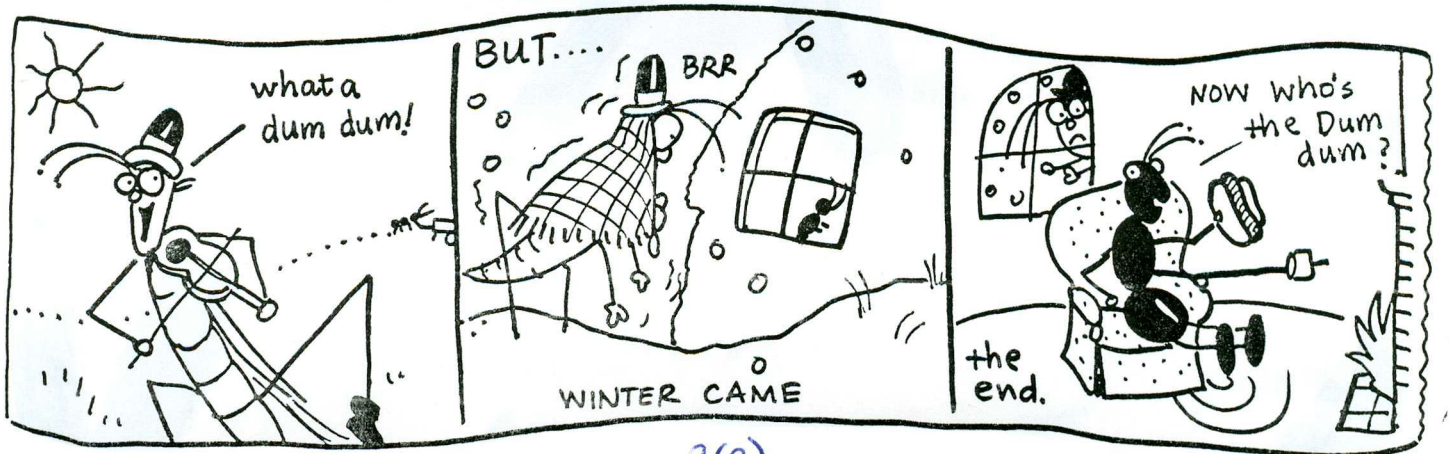
3. Present a series of pictures that tells a story, using a comic strip or something familiar to the students. (As seen below). Cut and present on the board.

Note: The sample below is the ant and the grasshopper (Forte, Frank, MacKenzie).

- a. Have the students place the pictures in order. Have the students tell the story using the pictures. Explain that the plot of a story tells what happened.
- b. Chart the events on a plot outline. (see page 3b)
- c. Read the short passage "The Ant and the Grasshopper". (Page 3c)

IMPORTANT: For Pre-production and Early Emergents make sure to write short descriptions about the event under each clip. Review that the plot tells what happened. Make sure to write this idea on the board under plot.

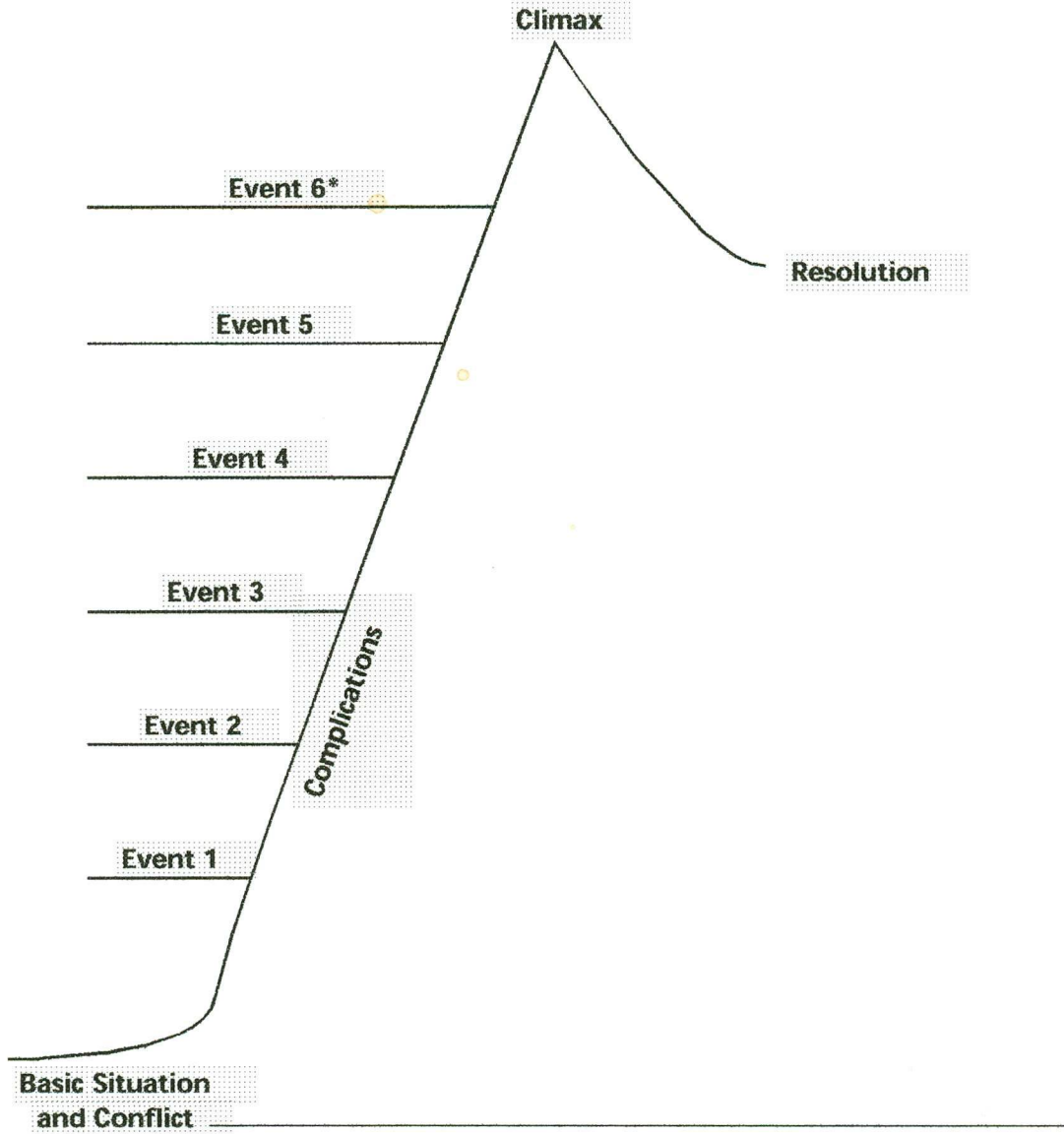
The grasshopper played.
The ant stored food for the winter.
The grasshopper thought the ant was foolish.
Winter came.
The ant had plenty to eat.



Name _____ Date _____

Selection Title _____

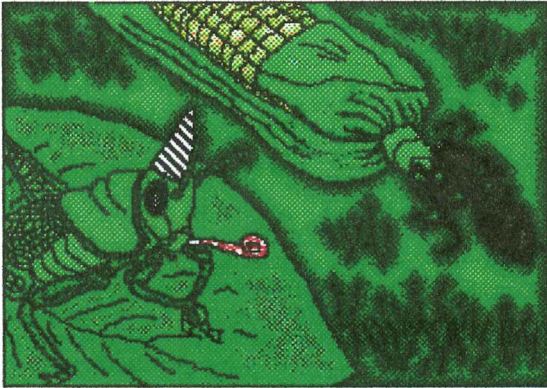
Plot Outline



*Number of events will vary.

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The Ant and the Grasshopper



In a field one summer's day a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

"Why not come and chat with me," said the Grasshopper, "instead of toiling and moiling in that way?"

"I am helping to lay up food for the winter," said the Ant, "and recommend you to do the same."

"Why bother about winter?" said the Grasshopper; we have got plenty of food at present." But the Ant went on its way and continued its toil.

When the winter came the Grasshopper had no food and found itself dying of hunger, while it saw the ants distributing, every day, corn from the stores they had collected in the summer.

Then the Grasshopper knew:

It is best to prepare for the days of necessity.



Instruction: (Whole class)

Time: 15 minutes

(Original lesson)

1. All students will listen while volunteers read aloud p.3(f) and p.3(g)(from OL in HRW p.2-3). Pre-production and Early emergents will have the modified text (p. 3h-j) (may be handed out prior).
2. Stop and pause after discussing each numbered item as displayed in the text p. 3(f)-3(g).
3. During the reading point to the following sentences
"Plot tells What happened".
Characters tell "who" the story is about. Point to the pictures of the people that represent the characters (See cutouts at the end of this lesson p. 3k-m).
Conflict is a struggle. Gesture to the arm wrestle picture in modified text. State the different kinds of struggle. Tell the students that the picture of the struggle is between two people. Gesture with two fingers.
Setting tells "where and when" the story takes place. Have students identify the setting and use cutout for a picture representation. Explain that the struggle could also be with the setting.
4. Model the use of the Plot outline and identify the different parts of the story using pictures and short sentences. (See modified text for sentence) Draw a large plot outline and have sentence ready on strips so that they can be used as a display for the board with the plot outline
5. Gesture that the plot will include the characters (pointing the board), the setting (pointing to the board) and the events (pointing to the pictures and sentence strips).

Closure:

Time: 5 minutes

Review again:

Characters tell who

Setting tells where and when

Plot tells what happens and includes the characters and setting

Narrative of Modifications: (Lesson One)

In this lesson plan I have tried to address the needs of all the students that would be present in my classroom. My sheltered strategy instruction consisted of an exhaustive use of pictures, words corresponding to those pictures, graphic organizers, modified text, sentence starters and sentence strips in an attempt to make the lesson on characters, setting and plot comprehensible to all my ELL students. I have written a Functional-Notional chart explaining the elements of a story using key academic vocabulary and repetition. I want the pre-production and early emergent students to know that characters tell "who", that setting tells "where and when", and plot tells "what happened."

The first day, the students work as a whole group while I give guided practice of the strategies they will be putting into place on day two. Unfortunately, with a 40 minute class period, independent practice on day one doesn't seem possible, so I extended the lesson over two days. On day two the students will work in small groups. The groups give me time to address those that don't understand the lesson or need extra practice. The small groups also allow for the children to discuss the activity and use the academic vocabulary related to elements of a story. It encourages peer tutoring so that more advanced students can help their pre-production or less fluent peers.

It was a challenge to modify this lesson, but I hope that with continued modifications, this process will become less arduous. I look forward to seeing the results of my labor when I do this lesson in September.

Elements of Literature

Plot and Setting by Madeline Travers Hovland

SKILLS FOCUS

pp. 2-3

Grade-Level Skills

Literary Skills

Analyze plot structure and the way setting influences plot.

Review Skills

Literary Skills

Identify the main conflict of the plot and the way it is resolved.

Elements of Literature: Plot and Setting

Review with the class the definitions of the terms *plot*, *conflict*, and *setting*. Invite students to imagine a familiar story in a new setting, such as *Robin Hood* set in Hawaii or *Star Wars* set during the Revolutionary War. Ask how the change in setting might change the conflicts and action. [Possible responses: Robin Hood fights polluters and surfs to the rescue. A bewigged Darth Vader masterminds redcoat schemes.]

Plot: The Story's Structure

Plot is the series of events in a story. Plot answers the question "What happened?"

1 The first part of the plot tells you about the story's basic situation. It often answers these questions:

- Who is the main **character**?
- What is the character's basic problem, or **conflict**?

A **conflict** is a struggle. One kind of conflict involves two characters opposing each other. Another kind of conflict involves a character struggling with a **setting**—a flood, a drought, a hurricane, a mountain, a dying space station. Conflict might also involve a character against a whole group of other people. Conflict can even result from a struggle inside a character—for confidence, for example, or for self-control.

Here's the beginning of a story in which the setting creates the problem:

As the hot July sun slipped below the horizon, a cooling darkness filled Central Valley. Lisa had just fallen asleep when the windows of the trailer rattled like a snake giving warning. The trailer swayed back and forth. Lisa could hear the baby screaming. Papa yelled, "Outside! Get out! Get out! It's an earthquake!"

2 As the story continues, the characters take action to solve their life-threatening problem.

Complications arise, which means new problems come up. All of this creates suspense. We worry, "What will happen to the little family?"

The earth groaned, and a river of mud slid down the canyon. The family huddled together in the dark. Mama tore up a sheet to make a sling for Papa's broken arm. Papa shined his flashlight on the wreck that used to be the trailer. "It could explode," he warned. "Don't get any closer."

The baby kept screaming. Lisa's mother said, "I have nothing to feed him. What are we going to do?" Suddenly the earth rumbled again. Lisa looked back at the trailer and saw fallen electric wires dangling all around it.

3 When you read a good story, you become more and more involved with the plot as the characters try to solve their problems. You want to know what will happen next and how the conflict will turn out. At last you reach the **climax**, the most exciting moment of the story. This is the point where you find out how the conflict will be resolved.



INTERNET

More About Plot and Setting
Keyword: LE5 6-1



Literary Skills
Understand plot structure and the way setting influences plot.

DIFFERENTIATING INSTRUCTION

Learners Having Difficulty

Plot and setting. To help students understand how the setting of a story may create a conflict, suggest a couple of settings to them, such as an isolated farmhouse during a three-day blizzard or an abandoned, run-down mansion on a cold, wintry night. Invite students to brainstorm about a struggle that characters might face in that setting.

Advanced Learners

Acceleration. Help advanced learners explain how each event relates to past actions or foreshadows future actions. Have students look again at the plot diagram they have created. Have them consider how each event leads to the next event. Then, ask them to explore what would happen if they changed one event

Lisa stumbled down the side of the canyon. She could hear a siren coming closer. The lights of a helicopter shone on her like a spotlight. "Stop! Help us!" she cried, frantically waving her arms. The helicopter clattered to the ground.

4 In the **resolution**, the final part of the plot, the characters' problems are solved one way or another and the story ends. In this story we may find the family in their grandmother's home, a safe distance from the scene of the quake. We may see the family returning to their ruined home weeks after the earthquake and starting to rebuild their lives. What other resolutions can you think of?

Setting and Conflict

Setting is where and when the action of a story takes place. Some stories could take place almost anywhere, but in most stories, setting plays a more important role. Writers often use setting to create atmosphere: scary, peaceful, gloomy. In any stories, setting controls the action; it is so crucial to the plot that the story could not take place anywhere else.

In many stories the characters are in conflict with the setting. This is what happens in the little story you just read. In that story the family must struggle to survive an earthquake. Their very lives are threatened by their setting.

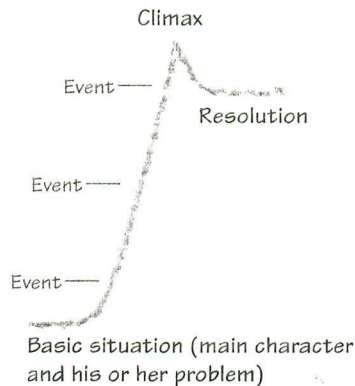
We see this kind of conflict a lot in the movies. You might have seen characters fight to survive on a cold mountain with no food. You might have seen

a movie about people marooned in a rowboat in the middle of the Pacific Ocean or trapped by a raging forest fire. All of these are conflicts with settings.

In these stories, if the characters can survive the threat posed by the setting, the story is resolved happily. If the setting is more powerful than the human characters, then the story's resolution is very sad indeed.

Practice

The main events of a **plot** can be charted in a diagram like this one:



Fill out a diagram like this one, tracing the plot of a movie or book you know well. Try to find a story in which a character struggles with a setting that threatens his or her life.

Practice

Students might choose a story such as Scott O'Dell's *Island of the Blue Dolphins*. Possible diagram entries might include the following:

Basic situation—Twelve-year-old Karana's tribe abandons San Nicolas Island, and she must survive there alone.

First event—Karana sets sail from the island with her people, but her little brother Ramo is accidentally left behind, and she swims back to stay with him.

Second event—Wild dogs kill Ramo.

Third event—Karana finds a canoe and tries to reach the mainland but fails.

Fourth event—Karana tames a wild dog, who helps her hunt, fish, and gather survival materials.

Fifth event—When an enemy group lands on the island, Karana secretly befriends a girl, but the group leaves and does not return.

Climax—After several years, Spanish missionaries come to the island. Too lonely to hide, Karana agrees to sail with them to the mainland.

Resolution—Karana finds a new home at Mission Santa Barbara.

Apply

Encourage students to imagine new settings for the stories they have just diagrammed. Have students fill in new diagrams and speculate about how the change in setting might change the story's action and conflict.

at the middle of the story. How would this change lead to changes in future events? What changes in past actions are necessary to make the new event seem possible—or even inevitable? Ask students to create a plot diagram that outlines all the revised events. Then, have students meet in a group to share and explain their revised diagrams.

Modified Text for Plot and Setting

Plot is the series of events in a story.
Plot tells: "What happened?"

1. The first part of plot tells the story's basic situation. Plot answers the questions:

Who is the main character?

and

What is the character's basic problem or conflict?

CONFLICT = PROBLEM = STRUGGLE

The conflict can be between two (2) characters



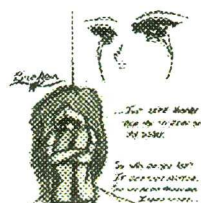
The conflict can be against the setting



The conflict can be against a group of people



The conflict can be inside the character



The following shows how setting creates the problem.

Lisa falls asleep. The windows of the trailer begin to rattle



*Papa yells "Outside! Get out! Get out! It's an **earthquake!**"*

2. The second part of plot shows how the character takes action:

*How does the character begin to solve the problem?
What complications arise?*

COMPLICATIONS = MORE PROBLEMS

Complications create suspense.

SUSPENSE = WORRY= WHAT WILL HAPPEN NEXT?

What will happen to this family?

*The earth groaned. Mud slid down the canyon. Papa has a broken arm.
The trailer (their home) is wrecked.*



*The family is afraid **it** will explode. **The baby** is screaming. Lisa's mother said, "I have nothing to feed **him**. What are we going to do?" Suddenly the earth rumbled again.*

3. The third part of plot is the climax. The climax is the most exciting moment in the story. The part where we find out how the conflict or problem will be resolved.

CLIMAX = HOW WILL THE PROBLEM BE RESOLVED?

Lisa hears sirens and a helicopter. She yells, "Stop! Help Us! She waves her arms. The helicopter clattered to the ground.

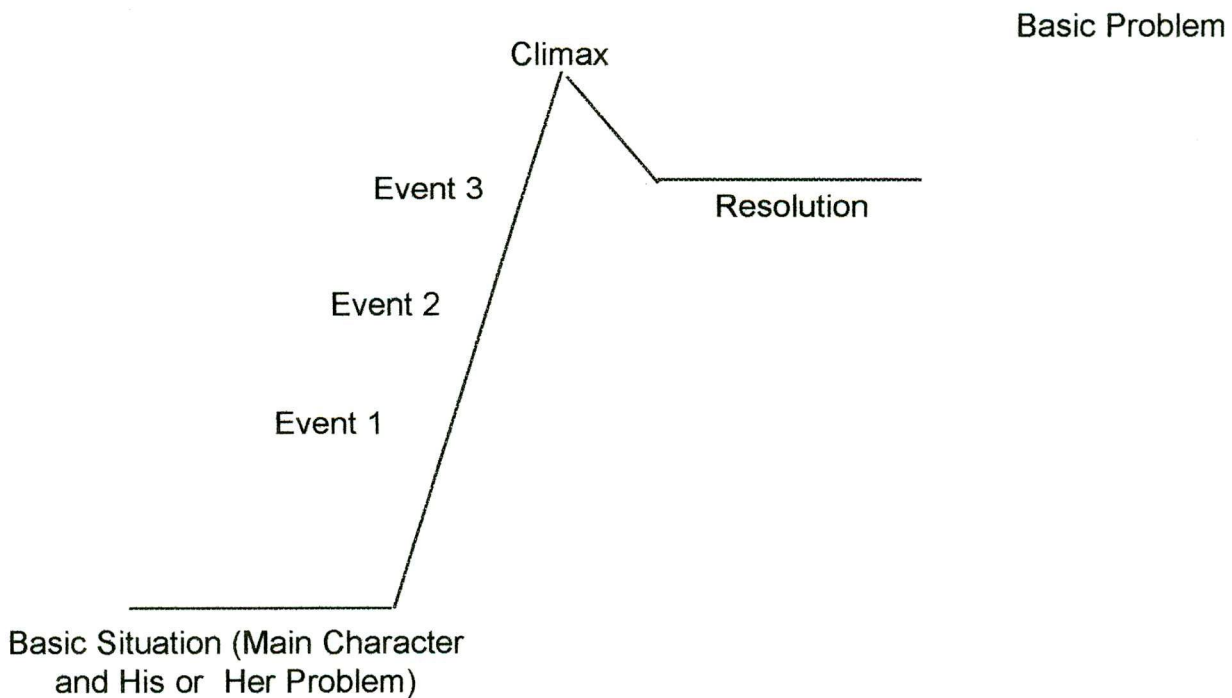


4. The fourth and final part of conflict is the resolution.

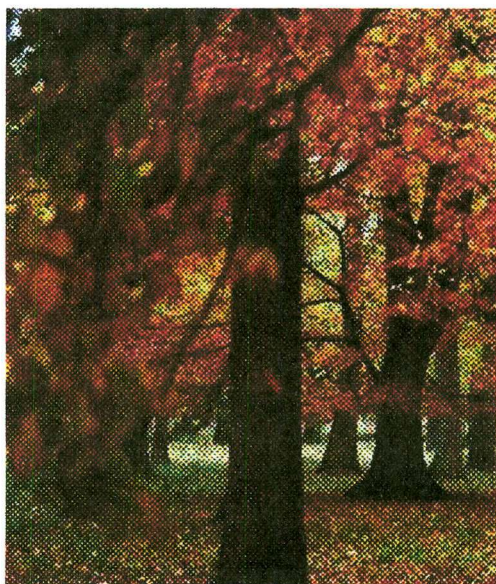
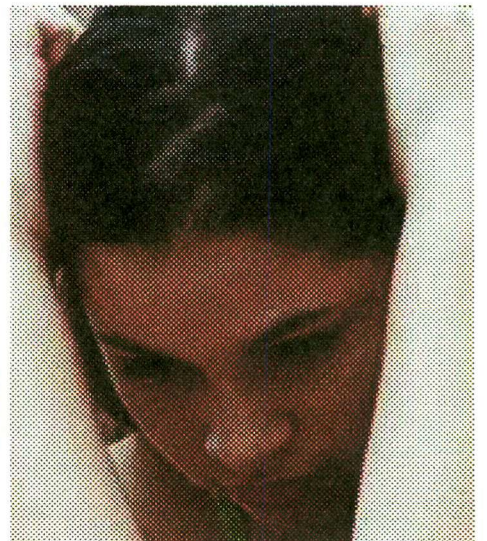
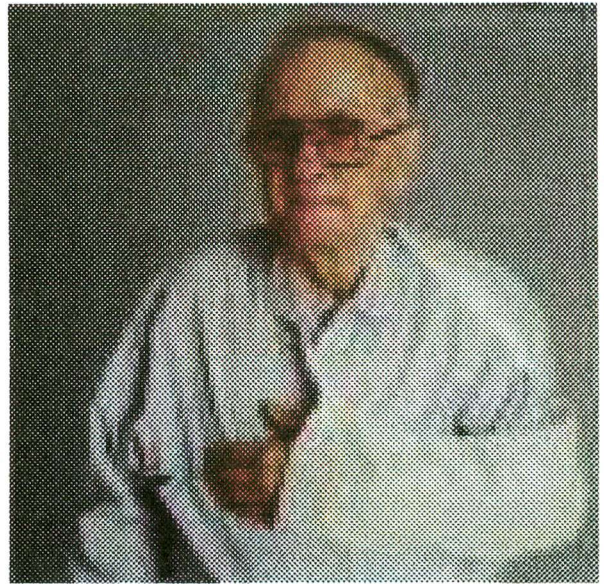
RESOLUTION = PROBLEM SOLVED

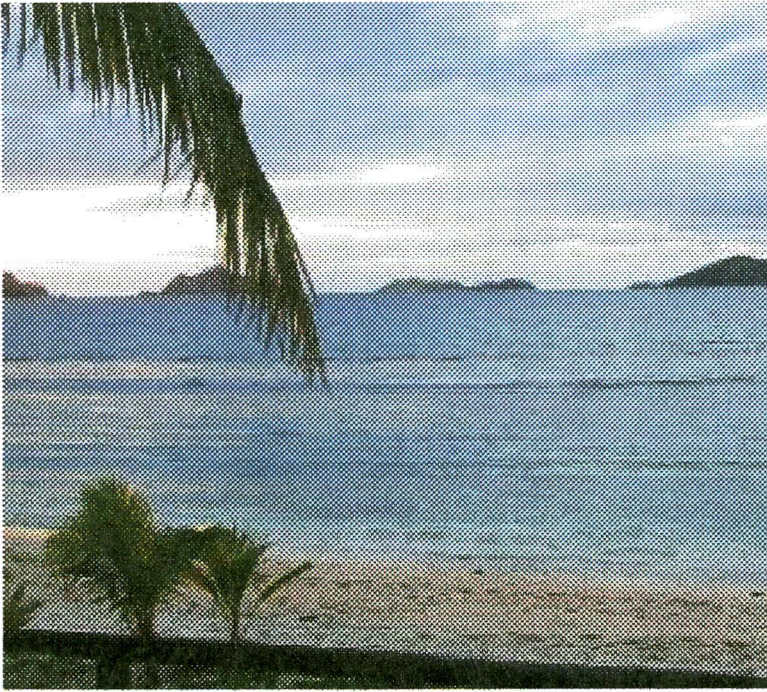
What ways might this problem be solved?

PREDICT = GUESS



1. Basic Problem: There is an earthquake. The family must get out of their home.
2. Event 1: There is a mud slide.
3. Event 2: The baby is scream and hungry. Mother has no food.
4. Event 3: The house could explode.
5. Climax: Lisa hears sirens and a helicopter clatters to the ground
6. Resolution: ??????





Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
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Props for Lessons: (Cut out and use for the board)

Characters:

Lisa Mama and Baby Papa

Ted and Martin woman

nurse boys skunk girl

boy ant grasshopper

Settings:

forest castle calendar

ocean sunset daytime

September 24, 2005

March 2, 2015

January 12, 1876

12:00 p.m.

8:00 a.m.

Lesson 2

Functional Notional Chart

For

Lesson Two

See Lesson One

Elements of Literature: Plot and Setting
Lesson Two: Practice Those Skills
Time: 40 min. class period

Objectives:

Pre Production students will:

- Identify pictures of people to represent the characters
- Identify pictures representing setting
- Sequence a group of three or four pictures and paste them in order on the plot outline.

Early Emergent students will:

- Identify the characters, setting and plot of the story using sentence strips/ sentence starters.
- Sequence the events on the plot outline using pictures and sentences

Advanced students will:

- Identify the characters in the story
- Identify the setting of the story
- Identify the plot of the story
- Sequence the events on the plot outline in written language

Materials:

- HRW – *Elements of Literature* – Teacher’s Edition
- HRW – *Elements of Literature* – Student’s Edition
- Modified Text (p. 5a)
- HRW – Hand out of plot outline
- Pictures (supplied with the unit)
- Questions handout (p.9 or 11)
- “T” Chart (p. 7b)

Review:

Time: 5 minutes

Review the elements of the story (key components should already be on the board with “T” chart from previous lesson so as to make easy reference). Ask the students about characters, setting and plot. Look for key words from previous lesson of “who”, “where”, “when” and “what happened”. Point to the key elements on the board as you review. Assess facial expression to try to determine anyone having difficulty.

Practice: (Small group)

Time: 5 minutes

Break the students up into small groups:

Note: If a group of students need additional help put them in one group so that you can work with them while your other students work independently.

Grouping Suggestions: Pre production and Early emergents can work together. Advanced should be able to work with the mainstream class.

Procedure:

Time: 20 minutes

Pre-production and Early Emergent Students

1. Hand out modified text. (See p.5a)
2. Hand out pictures and sentence strips. (See p.7 and 7(a))
3. Give them a "T" chart for characters and setting.
Pre-production students place the pictures of the characters and setting under the proper heading.
Early Emergent students work on putting the words related to the pictures with each picture.
4. Students will read the modified text and sequence the pictures and corresponding sentences on the plot outline. (See p.3(b)) and answer questions. (See p.11).

Advanced and Mainstream

1. Hand out story (See p.6) and open ended question about the story. (See p.9)
2. Hand out a plot outline (See p.3(b)) for students to fill in. Students should read the story together, discuss and answer questions and chart the events on the plot outline.

Closure:

Time: 10 minutes

Whole group discussion. Have the students present what they did in their groups. Ask all groups to participate. Using pictures, gestures, and the key phrases about character, setting and plot, show group results on the board.

Modified Text: (Adapted from HRW Elements of Literature)

The Mystery of the Found Animal

Ted and Martin find a small, furry, black animal.

The animal is lying next to a barbed-wire fence post.

The animal is not moving. Ted and Martin think it could be dead.

The animal begins to move. Ted and Martin want to help it.

Ted and Martin move closer. They are going to pick it up.

A woman yells, "Get away from there right now!"

The animal raises its head and tail.

The air smells bad and the boys start to cough and run away.

The woman groaned, "Don't you know a skunk when you see one?"

The boys have to take a bath in tomato juice to get rid of the smell.

Understanding Plot**MiniRead**

DIRECTIONS: Use the following MiniRead with Exercise A on page 360.

MiniRead A**The Mystery of the Found Animal**

- A** At first, all Ted and Martin could see was a small mound of black fur. It was some kind of small animal lying next to a barbed-wire fence post.
- B** Ted turned to Martin. "It's dead. Let's bury it."
- C** "I don't know. It might have rabies or something," said Ted.
- D** Suddenly, the animal began to twitch its small nose.
- E** "Look!" Martin said in a whisper. "It is alive, but it must be hurt."
- F** As the boys moved closer to the animal, they noticed that the fur on its belly was all caked with dried blood. "It must have gotten caught on the barbed wire," Ted said.
- G** "Do you think it's safe to pick it up?" Martin asked. "Sometimes animals attack when they're hurt."
- H** "So you just want to leave it here to die?" Ted asked.
- I** "I guess not," Martin admitted. "Maybe we should get someone to help."
- J** "If you're scared, I guess I'll just have to do it myself." Ted carefully started moving closer to the wounded animal.
- K** At that moment, a woman's voice called out behind them. "Boys! Get away from there right now!"
- L** Suddenly, the animal raised its head and arched its bushy tail over its back. There was a narrow white stripe running straight down its back.
- M** They started coughing. The air smelled awful. The boys started running away from the animal and ran straight into Ted's mother.
- N** "Oh, kids," she groaned. "Don't you know a skunk when you see one?"
- O** Later, after two tomato-juice baths, Ted and Martin were quite certain that they would know a skunk when they saw one again.

Narrative of Modifications: (Lesson 2)

Originally this lesson was part of the first lesson, but after careful consideration, it was decided that this should be a separate lesson. Like Lesson One, this lesson continues to use pictures with accompanying words, sentence strips, modified text and worksheets to help differentiate between the varying levels of ELL's in the classroom. In Lesson Two the students will continue to use some of the same graphic organizers they saw in Lesson One. They will work in groups and have opportunities to communicate in their L1 as well as English.

I still wonder if those Pre-production and Early Emergent Students will find the worksheet difficult, but hopefully through the presentation of the lesson, they will be able to pick out those key words and phrases to complete the assessment activity. The fact that the different levels will be grouped together, should also provide some guidance for the early learners.

More modifications will probably be made to this lesson after I am able to try it out in the classroom.

Sentence Strips: (Cut and place on numbered plot outline)

Ted and Martin find a small, furry, black animal.

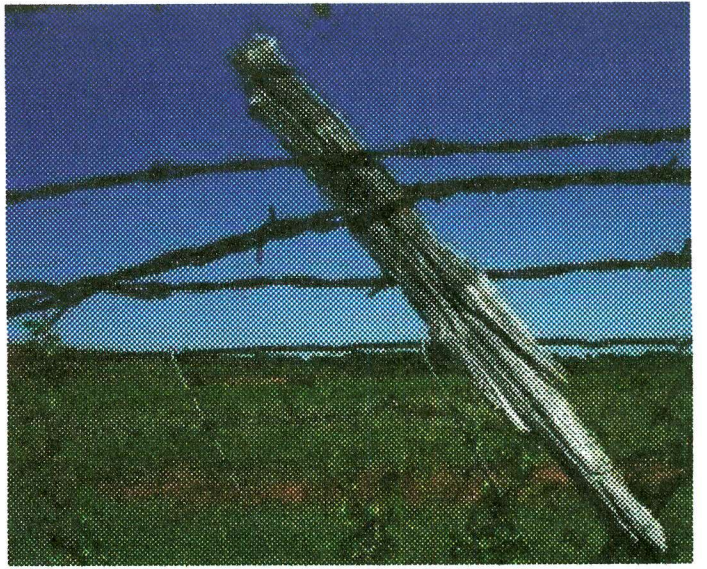
The animal is lying next to a barbed-wire fence post.

The animal begins to move. Ted and Martin want to help it.

A woman yells, "Get away from there right now!"

The air smells bad and the boys start to cough and run away.

The woman groaned, "Don't you know a skunk when you see one?"



Character
(Who?)

Setting
(Where, When?)

**USE THE FOLLOWING
PAGE FOR
ADVANCED ELL
STUDENTS**

Name: _____ Period: _____

Questions: The Mystery of the Found Animal

Directions: Answer the following questions in complete sentences.

1. Name the characters in the story.

2. Name the setting of the story.

3. Explain the conflict – the trouble the main characters face.

4. Identify the climax – the point at which the conflict is the worst.

5. Explain the resolution – how the problem is solved.

6. On the back of this paper draw a plot outline and explain the following:
 - a. The basic situation
 - b. The events or complications
 - c. The climax
 - d. The resolution

USE THE FOLLOWING PAGE FOR THE EARLY EMERGENT STUDENTS

Distribute to student with the following tools:

1. Sentence Strips
2. Pictures

Name: _____ Period: _____

Questions: The Mystery of the Found Animal

Directions: Fill in the information using the word bank.

1. The characters in the story tell WHO the story is about.

Who are the characters in this story?

The characters in this story are _____, _____ and _____.

2. The setting of the story tells WHERE and WHEN the story takes place.

Where and when does the story take place?

The story takes place near a _____.

When does the story take place?

The story takes place in the _____.

Word Bank

Daytime	Woman	Martin	Barbed wire fence	Ted
---------	-------	--------	-------------------	-----

Part II:

Directions: Choose a picture to represent the sentence and place them in the order on a plot outline.

The plot of the story tells WHAT HAPPENED.

Lesson 3

Lesson 3: Retelling of Key Ideas
 (See also F-N chart from Lesson 1)

Function	Situation	Formulaic Expressions	Grammar	Vocabulary
Describe	Retelling	What is retelling? Retelling is _____ events.	Synonyms	Summarizing Restating Sequencing
Identify	Strategies for retelling	1. What is the _____ of the story? 2. Who are the characters? 3. What happened in the story?	W questions	Title
Organizing/ Sequencing	Retelling events	First _____. Next _____. Then _____. Finally _____.	Introducing words important for keeping order	First, next, then, later, finally

Elements of Literature: Plot and Setting
Lesson Three: Retelling Of Key Ideas
Time: 40 min. class period

Objectives:

Pre Production Students will:

- Identify the Characters of the story using picture representation
- Identify the setting of the story using picture representation
- Retell the story by identifying key elements of literature.

Early Emergent Students will:

- Identify the main characters of the story using sentence starters
- Identify the setting of the story using sentence starters
- Sequence the events of the story using sentence starters

Advanced and Mainstream students will:

- Identify the main characters of the story
- Identify the setting of the story
- Retell the plot using written or oral language.

Materials: HRW – *Elements of Literature – Teacher’s Edition*
HRW – *Elements of Literature – Student’s Edition*
HRW – “Dragon, Dragon” by John Gardner P. 4-17 (supplied at the end of this lesson)
Modified Text – “Dragon, Dragon” (p. 17-18)
Listening Guide – “Retelling Tips” (p. 16)
Worksheets for Retelling (p. 19, 20, or 21)
Cut outs supplied with lesson (21a, 21b)

Procedure:

1. Start by writing on the board “Retelling” (If you can find the words from your student’s L1 try to place those on the board as well).
2. Ask students what they think they would need to include when retelling a story. You are looking for: Title, Characters, Setting, Events or Plot. Provide direction if the students do not come up with these answers on their own.
3. Look at the retelling tips on p. 4 of the text (For pre-production and early emergents give listening guide with retelling tips p. 16). Review those tips together prior to reading the story.
 - a. Write on the board Title: Dragon, Dragon
 - b. Who are the characters?
 - c. What happens? Write key words (first, then, next, finally)
 - d. Did you like the story? (happy and/or sad face)

4. Break into small groups.
 - a. Pre-production and Early emergents should be grouped together and given a modified version of the story "Dragon, Dragon". Allow for conversation in the L1 where possible. Provide cut outs and sentence strips or starter for this group to enhance understanding.
 - b. Advanced and Mainstream students can read directly from the book and follow the directions in the margin for stopping and retelling. Circulate around the room to hear the students read and to ensure that they understand "retelling". Ask questions based on what you are hearing in the small groups.
 - i. Who are the characters in the story so far?
 - ii. Where does the story take place?
 - iii. Have you discovered the problem?
5. When reading is complete, pre-production and early emergents can use phrases or sentence starters (for those that are ready) to complete a retelling of "Dragon, Dragon". Advanced and mainstream students should retell the story in writing. When writing is complete have the students use the rubric on p. 17 of the original text (supplied at the end of this lesson) to check the retelling. Have peers be specific about what is missing.
6. Choose a volunteer to read or present ^{their} ~~there~~ retelling.

Closure:

Review that retelling means summarizing the story. Have students tell the things that a retelling should include: i.e. title, author, characters, setting, events, etc. Tell them to mark the page for retelling so that they can refer back to that page when they have to summarize additional stories.

Narrative of Modifications: Lesson Three

Lesson three was also difficult to perform modifications on. I felt that the text would be difficult for the pre-production and some early emergent students so I re-wrote the story. I also included pictures from the original story of the characters and created some pictures for the setting. I wanted some of the original words from the text so that the students could try to get acquainted with the humor in the story and the repetition of the events. More modifications of the story may be needed after I try this out.

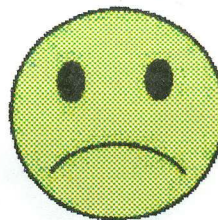
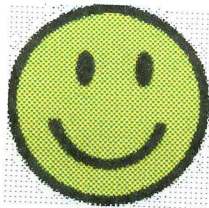
Again, I provide different levels of worksheets for the pre-production and early emergent students for the retelling exercise. I provided word banks and sentence starters in paragraph form so that these early learners can see the format used. I high-lighted text for key word recognition as well. Students will also have an opportunity to discuss the retelling with other students in their L1 and everyone will have a chance to present what they did.

Listening Guide:

Summarizing the Plot: Retelling

Retelling Tips:

1. Tell the **Title** and **Author** of the story.
2. **Who** is in the story? Name the characters.
3. Tell the **events**. Keep them in order.
4. Explain the **conflict** or basic problem.
5. How is the **problem solved**? **Resolution**.
6. Did you like the story?



7. Key words for keeping things in order
 - a. First
 - b. Then
 - c. Next
 - d. Later
 - e. Finally

Modified Text

Dragon, Dragon (Title)

By: John Gardner (Author)

Once upon a time there was a king. He had a problem. His kingdom was plagued by a dragon. When there was a full moon the dragon came out of his lair and ravaged the countryside. The king said "That is enough!" He called a meeting of everyone in the kingdom.

A wise old cobbler, his wife and three sons came to the meeting. The king told the people that the dragon must be stopped. The king said his knights haven't fought the dragon because he is not a tyrant and can't force them. The wizard can't use a magic spell because he has forgotten the ones he used to know and has lost his spell book.

The king offers the princess's hand in marriage and half the kingdom to anyone who can make the dragon stop.

The cobbler's eldest son took the offer. He said to the king, "By tomorrow morning the dragon will be slain." The eldest son was known for being very smart, but he asked his father, "Have you any advice to give me?" The cobbler replied, "When you come to the dragon's lair, recite the following poem.

*Dragon, dragon, how do you do?
I've come from the king to murder you.*

Say it loudly and firmly, and the dragon will fall, God willing, at your feet."

However, the eldest son did not take his father's advice. He came upon the dragon's lair. The dragon roared so loudly that the eldest son's knees began to knock together in terror. The eldest son drew his sword, but the dragon lunged and swallowed him in a single gulp.

Now the cobbler's middle son decided to have a try. The middle son was known far and wide for being very strong. He too went to his father for advice. The middle son said, "Have you any advice to give me?" The cobbler replied, "When you come to the dragon's lair, recite the following poem.

*Dragon, dragon, how do you do?
I've come from the king to murder you.*

Say it loudly and firmly, and the dragon will fall, God willing, at your feet."

The middle son did not think his father was son wise. When the middle son came upon the dragon's lair he spurred his horse to a gallop and thundered into the entrance swinging his sword. The tricky dragon had crawled up on top of the door and the middle son smashed into the back wall of the cave. The dragon walked to the back of the cave and swallowed up the middle son in one gulp.

Now the cobbler's youngest son saw that his turn had come. He was very upset and very nervous. He was a decent, honest boy who always minded his elders. He borrowed a suit of armor and a heavy sword which he dragged behind his horse. Then the youngest son went to his father and asked, "Have you any advice to give me?" The cobbler replied, "When you come to the dragon's lair, recite the following poem.

*Dragon, dragon, how do you do?
I've come from the king to murder you.*

Say it loudly and firmly, and the dragon will fall, God willing, at your feet."

The youngest son arrived at the lair. The dragon kept his head out of sight. At last, when he could stand it no longer, the dragon craned his neck and looked. At the sight of the dragon the youngest son began to tremble. He heaved with all his might at the sword and got the handle up level with his chest, but even now the point was down in the dirt. As loudly as he could manage, the youngest son cried –

*Dragon, dragon, how do you do?
I've come from the king to murder you!*

"What?" cried the dragon, flabbergasted. "You? You? Murder me???" All at once he began to laugh. He pointed at the cobbler's little son.

The cobbler's youngest son became very angry and shouted, "I want you to stop that laughing, or I'll- I'll-" But the dragon could not stop. And suddenly, in a terrific rage, the cobbler's son began flopping the sword end over end until it reached the dragon's throat. Of its own weight the sword fell, slicing the dragon's head off – and he lay dead.

The people leaped for joy to see the dragon dead. The princess ran out and kissed the youngest son, for secretly she had hope it would be him.

The End.

Early Emergent Students to Mid-level students

Retelling Worksheet

Retelling: Dragon, Dragon.

The story _____ (title) by _____ (author) takes place in a _____.
The king has a _____. A _____ is ravaging his kingdom. He needs to find someone to slay the dragon.

The king calls a meeting with all the people of the kingdom. A _____, his wife and three sons go to the meeting. The king offers the _____ and _____ to anyone who slays the dragon.

First the _____ tries to slay the dragon, but fails. Next the _____ tries to slay the dragon, but he also fails. Finally the _____ goes to slay the dragon. When the dragon begins to laugh at the boy, the boy becomes _____ and in a fit of rage, slays the dragon.

The youngest son, gets the princess and half the kingdom.

WORD BANK

1. eldest son
2. youngest son
3. middle son
4. cobbler
5. princess's hand in marriage
6. half the kingdom
7. John Gardener
8. "Dragon, Dragon"
9. problem
10. dragon
11. kingdom, once upon a time.

Did you like this story?

I _____ (liked, didn't like) this story because _____

Advanced and Mainstream

Directions: Using the retelling guide on p. 16 of your text, retell the story "Dragon, Dragon" in your own words. Be careful not to copy "word for word" from the text. Use the questions in the guide to help you.

Pre-Production and Early Emergent (level one):

Directions: Fill in the correct answers.

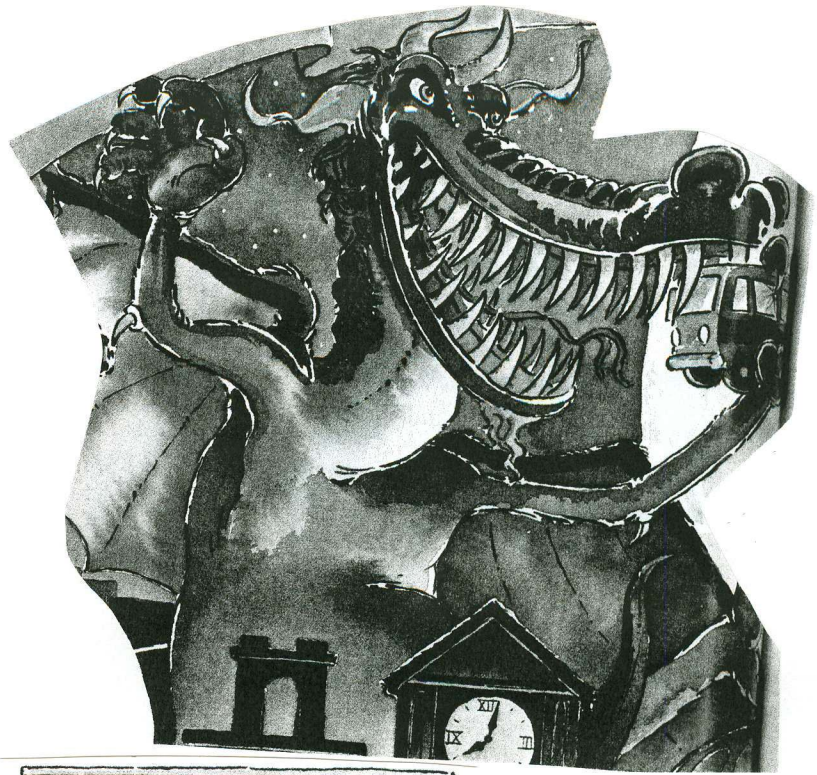
1. The **title** of the story is _____
2. The **author** of the story is _____
3. The story takes place _____
4. Three **characters** in the story are _____,
_____ and _____.
5. The **problem** in the story is _____
_____.
6. I liked the story ___ yes ___ no

Word Bank

1. "Dragon, Dragon"
2. John Gardener
3. in a kingdom, once upon a time
4. the king, the dragon, the cobbler's youngest son
5. the dragon is ravaging the kingdom

Cut Outs for Lesson 3:

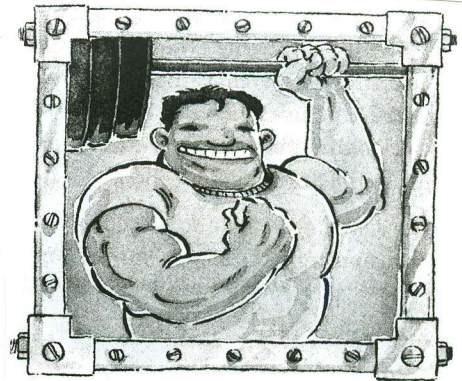
Dragon



Elders Son



Middle Son



Youngest Son



The dragon laughed at the boy. The cobbler's youngest son became very angry.





Reading Skills and Strategies

SKILLS FOCUS

17

Grade-Level Skills

Reading Skills
Retell story events.

OVERVIEW

Purpose. The strategy of retelling helps students summarize the events that advance the plot. Retelling requires students to organize information, make inferences, and use prior knowledge. **Use.** Retelling can be used to review the events of any plot. It is especially useful for stories with complicated plots, for long stories, and for stories that shift back and forth in time. Students will be asked to retell the plot of "Dragon, Dragon" after they read the story. Retelling will also be helpful with "Ta-Na-E-Ka," in Collection 2.

Summary at grade level

A breathing dragon is on the loose and is frightening everyone in the kingdom, including the king's knights. The king offers half his kingdom and the princess's hand in marriage to whoever can slay the dragon. One by one, a wise cobbler's three sons take up the challenge. The clever eldest son tries to outfox the dragon. The strong middle son tries to surprise the dragon. It is the modest youngest son who eventually succeeds. Following his father's advice, he recites a poem to the dragon. The dragon falls over laughing; the youngest son slays him and wins the princess's hand in marriage.

Summarizing the Plot: Retelling

by Kyleene Beers

During dinner, a five-year-old told his mom about the story his teacher had read to him at school: "It was about a girl, and she had this purse, and it was purple, and she wanted to play with it, but the teacher said no, and then she did, and then she was in trouble, and then she drew a picture, and then the teacher found it, and then she was sad, and then they danced, and everyone was happy, the end!"

The mom laughed and told him he did a good job of telling her about the story. He nodded and kept eating.

What Is Retelling?

The mom was right: Her little boy's **summary** was a good one—for a five-year-old. However, it wouldn't be a good summary for someone in middle school. It has events out of order and suffers from the "and then this happened" syndrome.

You can eliminate the habit of stringing events together with a series of *and then's* by using a strategy called **retelling**. Retelling will help you to cover critical points in a story, keep them in order, and connect them in a logical way.

Using the Strategy

Before you read "Dragon, Dragon," study the **Retelling Tips** at the right. Think about the prompts in the margins of the story as you read. After you finish, use the **Retelling Guide** on page 16 to help you give an oral summary of this story.

Retelling Tips


- Start by telling the title and author of the story.
- Identify the characters.
- Tell the main events, keeping them in the right order.
- Explain the conflict, or main problem.
- Explain how the story ends.
- Tell what you liked or didn't like about the story.
- Use words like *first*, *next*, *then*, *later*, and *finally* to help keep everything in order.
- Use words and phrases like *but*, *however*, or *on the other hand* when something happens that contradicts something that's already happened.



Reading Skills
Retell story events.

DRAGON, DRAGON

John Gardner ① 

There was once a king whose kingdom was plagued¹ by a dragon. The king did not know which way to turn. The king's knights were all cowards who hid under their beds whenever the dragon came in sight, so they were of no use to the king at all. And the king's wizard could not help either because, being old, he had forgotten his magic spells. Nor could the wizard look up the spells that had slipped his mind, for he had unfortunately misplaced his wizard's book many years before. The king was at his wit's end. ② 

Every time there was a full moon, the dragon came out of his lair and ravaged² the countryside. He frightened maidens and stopped chimneys and broke store windows and set people's clocks back and made dogs bark until no one could hear himself think.

He tipped over fences and robbed graves and put frogs in people's drinking water and tore the last chapters out of novels and changed house numbers around.


He stole spark plugs out of people's cars and put firecrackers in people's cigars and stole the clappers from all the church bells and sprung every bear trap for miles around so the bears could wander wherever they pleased. C

And to top it all off, he changed around all the roads in the kingdom so that people could not get anywhere except by starting out in the wrong direction.

1. plagued v.: troubled.

2. ravaged v.: violently destroyed.

Using the Strategy

As you read, you'll find this open-book sign at certain points in the story: . Stop at these points, and think about what you've just read. Sometimes a part of the retelling will be there for you. At other times you'll do the retelling.

RETELL

1 Stop and notice the title and author. What's the chance that this story is about a dragon? A

RETELL

2 Where's this story set? Name four characters introduced in this paragraph. B

PRETEACHING

Selection Starter

Motivate. Ask students to recall fairy tales they read or heard as children. Then, explain that the story they are about to read is a fairy tale told in modern language. Tell students to note the author's use of humor.

DIRECT TEACHING

A Reading Skills and Strategies

Retell. [Possible response to question 1: There is a very good chance that the story, "Dragon, Dragon" by John Gardner, includes a dragon.]

B Reading Skills and Strategies

Retell. [Response to question 2: The story takes place in a kingdom. The characters introduced in the paragraph include the king, the dragon, the king's knights, and the wizard.]

C English-Language Learners

Break down difficult text. A clapper is the part inside a bell that produces a sound by striking the side of the bell. If the dragon removes the clapper, the bell will not make any noise.

Dragon, Dragon 5

DIFFERENTIATING INSTRUCTION

Learners Having Difficulty

Assign each student a partner, and have them take turns reading the story together. Select several points in the story for students to stop and practice retelling what they have read up to this point. Encourage students to write down one main event at each stopping point. When they are done, they will have an outline they can use as a guide for retelling the entire story.

English-Language Learners

Students may need help understanding the idioms used in this selection. Provide explanations as necessary for "at his wit's end," "slipped his mind," "racked his brain," and "leave well enough alone."

Advanced Learners

Enrichment. Remind students that fairy tales and folk tales often have a moral or lesson. Explain that the moral of this story is not stated directly. Suggest that after reading the story, students work in pairs to formulate a sentence stating the moral of the story.

DIRECT TEACHING

**Retell. [Possible response to question
The king needs to find a way to
stop the dragon that is causing chaos
in his kingdom.]**

Retell. [Possible response to question
The king needs to find a way to
stop the dragon that is causing chaos
in his kingdom.]



RETELL

A 3 In one sentence, describe the problem that this king and his kingdom face.

“That,” said the king in a fury, “is enough!” And he called a meeting of everyone in the kingdom. ③

Now it happened that there lived in the kingdom a wise old cobbler who had a wife and three sons. The cobbler and his family came to the king’s meeting and stood way in back by the door, for the cobbler had a feeling that since he was nobody important, there had probably been some mistake, and no doubt the king had intended the meeting for everyone in the kingdom except his family and him.

“Ladies and gentlemen,” said the king when everyone was present, we put up with that dragon as long as I can. He has got to be deuce.”

All the people whispered amongst themselves, and the king smiled, pleased with the impression he had made.

But the wise cobbler said gloomily, “It’s all very well to talk about—but how are you going to do it?”

And now all the people smiled and winked as if to say, “Well, deuce, he’s got you there!”

The king frowned.


“It’s not that His Majesty hasn’t tried,” the queen spoke up loyally.

“Yes,” said the king, “I’ve told my knights again and again that they ought to slay that dragon. But I can’t force them to go. I’m not a tyrant.”

“Why doesn’t the wizard say a magic spell?” asked the cobbler.

“He’s done the best he can,” said the king.

The wizard blushed and everyone looked embarrassed. “I used to know all sorts of spells and chants when I was younger,” the wizard explained. “But I’ve lost my spell book, and I begin to fear I’m losing my memory too. For instance, I’ve been trying for days to recall one spell I used to do. I forget, just now, what the deuce it was for. It went something like—

*Bimble,
Wimble,
Cha, Cha
CHOOMPF!* 4 


Suddenly, to everyone’s surprise, the queen turned into a rosebush.

“Oh dear,” said the wizard.

“Now you’ve done it,” groaned the king.

“Poor Mother,” said the princess.

“I don’t know what can have happened,” the wizard said nervously, “but don’t worry, I’ll have her changed back in a jiffy.” He shut his eyes and racked his brain for a spell that would change her back.

But the king said quickly, “You’d better leave well enough alone. If you change her into a rattlesnake, we’ll have to chop off her head.” 5 

Meanwhile the cobbler stood with his hands in his pockets, sighing at the waste of time. “About the dragon . . .,” he began.

Using the Strategy

RETELL

4 Everyone is at the king’s castle. The king is explaining why he can’t get rid of the dragon. Why haven’t the knights fought the dragon? What about the wizard? Finish this sentence: The king says that the knights haven’t fought the dragon because _____, and the wizard hasn’t used a magic spell because _____.

RETELL

5 Why does the queen turn into a rosebush? People don’t seem very upset. What does that tell you about how seriously you should take this story?

DIRECT TEACHING

B English-Language Learners

Briticisms. The word *deuce* is British slang meaning “for the devil.” “What the deuce” is a mild oath that indicates annoyance.

C Reading Skills and Strategies

Retell. [Possible response to question 4: The king says the knights haven’t fought the dragon because he is not a tyrant and can’t force them, and the wizard hasn’t used a magical spell because he has forgotten the ones he used to know and has lost his spell book.]

D Reading Skills and Strategies

Retell. [Possible response to question 5: The wizard tries out a spell that turns the queen into a rosebush. The reaction of the characters suggests that the story is meant to be humorous.]

Dragon, Dragon 7

CROSS-CURRICULAR CONNECTIONS

Creative Writing

Job Application. Invite students to write help Wanted ads that might be placed in the local newspaper by the king in his search for a qualified dragon slayer. Ads should include necessary experience and skills, along with qualities that might be useful for the job, such as bravery and cleverness. Encourage students to re-read the text in order to provide a clear description of the dragon and the problems it has been causing for the king.

DIRECT TEACHING

A Reading Skills and Strategies

Retell. Make sure students identify the key points of the king's offer: The king will give his daughter's hand, half the kingdom, or both to whoever makes the dragon stop.

B Literary Focus

Character. Name a character trait of each of the cobbler's sons. [The eldest son is proud; the middle son is envious; the youngest son is timid.]

RETELL

6 You should be able to remember meeting the king, finding out what the dragon is doing to the kingdom, discovering why the knights and wizard won't help, and finding out about the king's offer. What is his offer? If you can't remember one of these things, re-read the text up to this point.

A

B

"Oh yes," said the king. "I'll tell you what I'll do. I'll give the princess's hand in marriage to anyone who can make the dragon stop."


"It's not enough," said the cobbler. "She's a nice enough girl, you understand. But how would an ordinary person support her? Also, what about those of us that are already married?"

"In that case," said the king, "I'll offer the princess's hand or half the kingdom or both—whichever is most convenient."

The cobbler scratched his chin and considered it. "It's not enough," he said at last. "It's a good enough kingdom, you understand, but it's too much responsibility."

"Take it or leave it," the king said.

"I'll leave it," said the cobbler. And he shrugged and went home.

But the cobbler's eldest son thought the bargain was a good one, for the princess was very beautiful, and he liked the idea of having half the kingdom to run as he pleased. So he said to the king, "I'll accept those terms, Your Majesty. By tomorrow morning the dragon will be slain." **6** 

"Bless you!" cried the king.

"Hooray, hooray, hooray!" cried all the people, throwing their hats in the air.

The cobbler's eldest son beamed with pride, and the second eldest looked at him enviously. The youngest son said timidly, "Excuse me,

Your Majesty, but don't you think the queen looks a little unwell? If I were you, I think I'd water her."

"Good heavens," cried the king, glancing at the queen, who had been changed into a rose-bush, "I'm glad you mentioned it!"



Now the cobbler's eldest son was very clever and was known far and wide for how quickly he could multiply fractions in his head. He was perfectly sure he could slay the dragon by somehow or other playing a trick on him, and he didn't feel that he needed his

wise old father's advice. But he thought it was only polite to ask, and so he went to his father, who was working as usual at his cobbler's bench, and said, "Well, Father, I'm off to slay the dragon. Have you any advice to give me?"

The cobbler thought a moment and replied, "When and if you come to the dragon's lair, recite the following poem.

*Dragon, dragon, how do you do?
I've come from the king to murder you.*

Say it very loudly and firmly, and the dragon will fall, God willing, at your feet."

"How curious!" said the eldest son. And he thought to himself, "The old man is not as wise as I thought. If I say something like that to the dragon, he will eat me up in an instant. The way to kill a dragon is to outfox him." And keeping his opinion to himself, the eldest son set forth on his quest.


When he came at last to the dragon's lair, which was a cave, the eldest son slyly disguised himself as a peddler and knocked on the door and called out, "Hello there!"

"There's nobody home!" roared a voice.

The voice was as loud as an earthquake, and the eldest son's knees knocked together in terror.

"I don't come to trouble you," the eldest son said meekly. "I merely thought you might be interested in looking at some of our brushes. Or if you'd prefer," he added quickly, "I could leave our catalog with you and I could drop by again, say, early next week."

"I don't want any brushes," the voice roared, "and I especially don't want any brushes next week."

"Oh," said the eldest son. By now his knees were knocking together so badly that he had to sit down. 

Suddenly a great shadow fell over him, and the eldest son looked up. It was the dragon. The eldest son drew his sword, but the dragon lunged³ and swallowed him in a single gulp, sword and all, and the eldest son found himself in the dark of the dragon's belly. "What a fool I was not to listen to my wise old father!" thought the eldest son. And he began to weep bitterly.

"Well," sighed the king the next morning, "I see the dragon has not been slain yet."

3. lunged (lunjd) v.: plunged forward suddenly.

Using the Strategy

C

D

RETELL

7 Now you've met the first person who's going to go after the dragon. What advice did his father give him? Do you think he's going to succeed? If not, predict how many other people will try.

E

DIRECT TEACHING

C Reading Skills and Strategies

? Express an opinion. Do you think the cobbler is giving his son good advice? What advice would you give? [Responses will vary, but most students will probably think this is bad advice.]

D Literary Focus

? Character. How was the eldest son described earlier in the story? [Proud] Why is this scene funny or ironic? [The eldest son is so scared of the dragon that his knees are knocking together.]

E Reading Skills and Strategies

Retell. [Possible responses to question 7: The cobbler told his eldest son to recite a poem when he gets to the dragon's lair. I think he will succeed because he is the eldest and is described as clever. I think two other people will try to slay the dragon, because things often occur in threes in fairy tales.]

CROSS-CURRICULAR CONNECTIONS

Social Studies

Dragons. Dragons are legendary monsters found in the folklore, literature, and religious writings of many cultures, in which they have widely different meanings. To ancient Hebrews and Christians the dragon was generally a symbol of evil, death, and destruction. In the Christian tradition, dragons represent sin; they are usually shown crushed under the heel of a saint. In other cultures the dragon stands for good rather

than evil. Ancient Greeks and Romans, for instance, believed that dragons could interpret the world's secrets for humans. Roman legions and ancient Norsemen used the dragon as a military symbol. Britain's Celtic conquerors used the dragon as a symbol of the king. Even today a dragon is inscribed on the shield of the Prince of Wales. In Asian cultures the dragon is a symbol of good luck; it is China's national emblem. The dragon is seen as godlike in the Taoist tradition.

DIRECT TEACHING

A Literary Focus

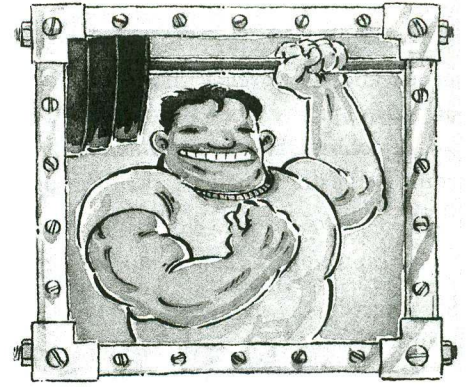
? **Tone.** In what way does the author use humor? [The princess is relieved not to marry the eldest son because he had warts. She's not concerned that he was eaten by the dragon.]

B Reading Skills and Strategies

? **Compare and contrast.** How does the middle son's reaction to his father's advice compare with the eldest son's reaction? What conclusion can you draw about the likelihood that the second son will slay the dragon? [Possible response: Both sons think the cobbler's advice is useless. The second son will also fail to slay the dragon.]

Using the Strategy

A "I'm just as glad, personally," said the princess, sprinkling the queen. "I would have had to marry that eldest son, and he had warts."



Now the cobbler's middle son decided it was his turn to try. The middle son was very strong and was known far and wide for being able to lift up the corner of a church. He felt perfectly sure he could slay the dragon by simply laying into him, but he thought it would be only polite to ask his father's advice. So he went to his father and said to him, "Well, Father, I'm off to slay the dragon. Have you any advice for me?"

The cobbler told the middle son exactly what he'd told the eldest. "When and if you come to the dragon's lair, recite the following poem.


*Dragon, dragon, how do you do?
I've come from the king to murder you.*

Say it very loudly and firmly, and the dragon will fall, God willing, at your feet."

B "What an odd thing to say," thought the middle son. "The old man is not as wise as I thought. You have to take these dragons by surprise." But he kept his opinion to himself and set forth.

When he came in sight of the dragon's lair, the middle son spurred his horse to a gallop and thundered into the entrance, swinging his sword with all his might.

But the dragon had seen him while he was still a long way off, and being very clever, the dragon had crawled up on top of the door so that when the son came charging in, he went under the dragon and on to the back of the cave and slammed into the wall. Then the dragon chuckled and got down off the door, taking his time, and strolled back to where the man and the horse lay unconscious from the terrific blow. Opening his mouth as if for a yawn, the dragon swallowed the middle son in a single gulp and put the horse in the freezer to eat another day.

“What a fool I was not to listen to my wise old father,” thought the middle son when he came to in the dragon’s belly. And he too began to weep bitterly. 8 

That night there was a full moon, and the dragon ravaged the countryside so terribly that several families moved to another kingdom.

“Well,” sighed the king in the morning, “still no luck in this dragon business, I see.”

“I’m just as glad, myself,” said the princess, moving her mother, pot and all, to the window, where the sun could get at her. “The cobbler’s middle son was a kind of humpback.”



Now the cobbler’s youngest son saw that his turn had come. He was very upset and nervous, and he wished he had never been born. He was not clever, like his eldest brother, and he was not strong, like his second-eldest brother. He was a decent, honest boy who always minded his elders.

He borrowed a suit of armor from a friend of his who was a knight, and when the youngest son put the armor on, it was so heavy he could hardly walk. From another knight he borrowed a sword, and that was so heavy that the only way the youngest son could get it to the dragon’s lair was to drag it along behind his horse like a plow. D

When everything was in readiness, the youngest son went for a last conversation with his father.

“Father, have you any advice to give me?” he asked.

“Only this,” said the cobbler. “When and if you come to the dragon’s lair, recite the following poem.

*Dragon, dragon, how do you do?
I’ve come from the king to murder you.*

Say it very loudly and firmly, and the dragon will fall, God willing, at your feet.”

“Are you certain?” asked the youngest son uneasily.

Using the Strategy

RETELL

8 What happened to the second son? Think of how you could explain what happened to the first two sons in one or two sentences. Don’t use the phrase *and then*. C

DIRECT TEACHING

C Reading Skills and Strategies

Retell. [Possible response to question 8: The first son tried to outfox the dragon by pretending to be a salesperson, but he ended up being swallowed. The middle son tried using surprise to defeat the dragon, but he also ended up being swallowed.]

D Cross-curricular Connections HISTORY

Armor. A full suit of medieval armor weighed from forty to sixty pounds. Armor worn in tournaments weighed at least twice as much.

DIRECT TEACHING

VIEWING THE ART

Activity. Ask students to identify humorous elements of the illustration. Have students consider what they might add to make the illustration even funnier.




12 Collection 1 / Plot: Moments of Truth

DEVELOPING FLUENCY

This short story provides students an opportunity to develop fluency while reading. Have students form groups and assign themselves the following character roles: the king, the queen, the narrator, the eldest son, the middle son, the youngest son, the dragon, the wizard, the cobbler, and the princess. Encourage students to

work together on an oral presentation of the story. Have students read the text carefully to find hints from the author as to how they should dramatize the text. Students can also use facial gestures and vary the tones of their voices to demonstrate their comprehension of the text.

As certain as one can ever be in these matters,” said the wise old cobbler.

And so the youngest son set forth on his quest. He traveled over hill and dale and at last came to the dragon’s cave. **9**  The dragon, who had seen the cobbler’s youngest son while he was a long way off, was seated up above the door, inside the cave, grinning and smiling to himself. But minutes passed and no one came knocking in. The dragon frowned, puzzled, and was tempted to kick him out. However, reflecting that patience seldom goes unrewarded, the dragon kept his head up out of sight and went on waiting. At last, when he could stand it no longer, the dragon craned⁴ his neck and looked. There at the entrance of the cave stood a trembling young man in a suit of armor twice his size, struggling with a sword so heavy he could lift only one end of it at a time.

At sight of the dragon, the cobbler’s youngest son began to tremble violently that his armor rattled like a house caving in. He heaved with all his might at the sword and got the handle up level with his chest, but even now the point was down in the dirt. As loudly and proudly as he could manage, the youngest son cried—

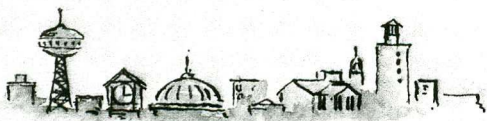
*Dragon, dragon, how do you do?
I’ve come from the king to murder you!*

“What?” cried the dragon, flabbergasted. “You? You? Murderer? ???” All at once he began to laugh, pointing at the little cobbler’s son. “*He he he ho ha!*” he roared, shaking all over, and tears filled his eyes. “*He he he ho ho ho ha ha!*” laughed the dragon. He was laughing so hard he had to hang onto his sides, and he fell off the door and landed on his back, still laughing, kicking his legs helplessly, rolling from side to side, laughing and laughing and laughing.

The cobbler’s son was annoyed. “I do come from the king to murder you,” he said. “A person doesn’t like to be laughed at for a long time like that.”

“*He he he!*” wailed the dragon, almost sobbing, gasping for breath. “Of course not, poor dear boy! But really, *he he*, the *idea* of it, *ha ha*”

craned v.: stretched (the neck) as a crane does.



Using the Strategy

RETELL

9 Now you’ve met the third son. Describe him.

A

B

C

DIRECT TEACHING

A Reading Skills and Strategies

Retell. [Possible response to question 9: The youngest son is kind and modest but lacks confidence.]

B Literary Focus

Figurative language. A simile is a comparison of two unlike things using the words *like* or *as*. What simile does the author use to describe the sound the youngest son’s armor makes? What is another simile the author could have used? [The author describes the youngest son’s armor as rattling “like a house caving in.” Another simile the author could have used is “his armor rattled like railroad tracks under a speeding train.”]

C Vocabulary Note

Synonyms. Tell students that the word *flabbergasted* means “speechless with astonishment.” Ask students to think of a synonym for *flabbergasted*. [Possible responses: *surprised; astonished; shocked.*]

DIRECT TEACHING

A Reading Skills and Strategies

Identify cause and effect.

What makes the dragon laugh at the youngest son? [He sees the youngest son as small and weak. He sees himself as strong and invincible and finds it hilarious that the youngest son would even think of trying to kill him.]

B Reading Skills and Strategies

Retell. [Response to question 10: The youngest son kills the dragon by slicing his head off with his sword.]

C Reading Skills and Strategies

Find the main idea. What lesson have the brothers learned?

They learned that they should respect the opinions of people who are older and wiser than they are.]

D Reading Skills and Strategies

Infer. What might this book be? What clues help you make this inference? [It is probably the wizard's book of spells. The book is described as containing poems, odd sentences, and recipes that don't make sense.]

E Reading Skills and Strategies

Retell. [Possible response to question 11: After that, they thank the younger brother for saving their lives. Then they take the dragon's head and the treasures in the cave and set off for home.]

Using the Strategy

RETELL


B 10 How does the third son slay the dragon?

RETELL

E 11 Think of a few sentences that explain what happens once the dragon is dead. You might start it this way, "Once the dragon is dead, the two other brothers crawl out of his stomach. After that, they _____."

A *ha!* And that simply ridiculous poem!" Tears streamed from the dragon's eyes, and he lay on his back perfectly helpless with laughter.

"It's a good poem," said the cobbler's youngest son loyally. "My father made it up." And growing angrier he shouted, "I want you to stop that laughing, or I'll—I'll—" But the dragon could not stop for the life of him. And suddenly, in a terrific rage, the cobbler's son began flopping the sword end over end in the direction of the dragon. Sweat ran off the youngest son's forehead, but he labored on, blistering mad, and at last, with one supreme heave, he had the sword standing on its handle a foot from the dragon's throat. Of its own weight the sword fell, slicing the dragon's head off.

"*He he ho huk,*" went the dragon—and then he lay dead. 10 

C The two older brothers crawled out and thanked their younger brother for saving their lives. "We have learned our lesson," they said.

Then the three brothers gathered all the treasures from the dragon's cave and tied them to the back end of the youngest brother's horse and tied the dragon's head on behind the treasures and started home. "I'm glad I listened to my father," the youngest son thought. "Now I'll be the richest man in the kingdom."

There were hand-carved picture frames and silver spoons and boxes of jewels and chests of money and silver compasses and maps telling where there were more treasures buried when these ran out.

D There was also a curious old book with a picture of an owl on the cover, and inside, poems and odd sentences and recipes that seemed to make no sense.

When they reached the king's castle, the people all leaped for joy to see that the dragon was dead, and the princess ran out and kissed the youngest brother on the forehead, for secretly she had hoped it would be him.

"Well," said the king, "which half of the kingdom do you want?"

"My wizard's book!" exclaimed the wizard. "He's found my wizard's book!" He opened the book and ran his finger along under the words and then said in a loud voice, "Glmuzk, shkzmlp, blam!"

Instantly the queen stood before them in her natural shape, except she was soaking wet from being sprinkled too often. She glared at the king.

"Oh dear," said the king, hurrying toward the door. 11 

FAMILY/COMMUNITY ACTIVITY

Have students use their retelling skills to write and illustrate children's stories. Tell them that children's books are generally short and are written in a simple style. Instruct them to use six to eight key sentences from their retellings as the basis for their stories. Encourage them to illustrate their stories.

John Gardner

A Twister of Tales

With characters like the hero who is so weak and puny he can't lift the sword and the wizard who can't remember his magic, **John Gardner** (1933–1982)



poked fun at old-fashioned fairy tales. The story you've just read is from *Dragon, Dragon, and Other Tales* (1975), his first collection for young readers. Gardner became famous with *Grendel* (1971), a novel for adults that offers a twist on the well-known English epic *Beowulf*. The epic is about the hero Beowulf, who battles and finally defeats the monster Grendel. Gardner twists this tale by telling his story from the monster's point of view.

When Gardner was young, his favorite storytellers were Charles Dickens and Walt Disney, the producer of animated films. Gardner believed that both created wonderful cartoon images, told stories that were as direct as fairy tales, and knew the value of broad comedy spiced up with a little weeping. Gardner kept a bust of Dickens in his study "to keep me honest."

Gardner was only forty-nine years old when he died in a motorcycle accident.

For Independent Reading

For more twisted fairy tales, read the other stories in *Dragon, Dragon, and Other Tales*. For twisted verses, look for Gardner's *A Child's Bestiary*, a popular collection of humorous poems about animals.

Meet the Writer

John Gardner worked at a furious pace and pursued a wide variety of interests. He spent little time sleeping and often wrote twenty hours a day. Gardner always worked on several books at a time.

Many of his books for children were inspired by medieval literature. He helped young children appreciate the classics by retelling fairy tales with his own original twists.

For Independent Reading

If students liked "Dragon, Dragon," they may also enjoy Gardner's books *Gudgekin the Thistle Girl and Other Tales* and *King of the Hummingbirds and Other Tales*.

Practice the Strategy

This feature offers students an opportunity to retell a story, assess their retellings using a Retelling Checklist, and then revise their work.

Strategy Tip

Story maps and outlines can help struggling readers to retell the details of a story.

Strategy Tip

Model the strategy of retelling by reading aloud a short children’s story and then retelling it to the class.

PRACTICE 1

Possible answer: In “Dragon, Dragon” by John Gardner a kingdom is being turned upside down by a dragon. The king decides to offer his daughter’s hand in marriage and half of his kingdom to anyone who can slay the dragon. A cobbler’s three sons accept the challenge. The two eldest sons try to defeat the dragon by using cunning but end up being swallowed by him. Finally the youngest son succeeds in slaying the dragon by following his father’s advice.

Retelling: Summarizing the Plot

Remember how the five-year-old retold the story he had heard at school? Well, here’s a portion of a better retelling of that story.

“We heard a story called Lilly’s Purple Plastic Purse by Kevin Henkes. The story takes place mostly in a kindergarten class. The main characters are Lilly, a girl who is in kindergarten, and her teacher. The story begins when Lilly’s grandmother gives her a beautiful purple plastic purse for her birthday. Next, Lilly takes her special purse to school. Then she wants to play with it, but her teacher tells her to put it away.”

Talk with a friend about how this retelling is different from the one on page 4. Then, look at the Retelling Guide on the right. Can you identify which parts of the guide are followed in the partial retelling above? What words are used in this retelling instead of *and then*?

PRACTICE 1

Using the tips on page 4 and the Retelling Guide, retell “Dragon, Dragon.” Be sure to think about how you will connect the story’s main events. Avoid the word *and*! Instead, use some of the connection words found on page 4. Here are some others you might find useful: *additionally, furthermore, then, as a result, following that, after that, and in conclusion.*

Retelling Guide

- 1. Introduction**
Begin with the title and the author of the story. Then, tell where and when the story is set.
- 2. Characters**
Tell the characters’ names, and explain how the characters are related or connected to one another. Explain what the main character wants or is trying to do.
- 3. Conflict**
What is the main character’s conflict, or problem? In other words, what’s keeping the main character from getting what he or she wants?
- 4. Complications**
Describe the main events—what happens as the characters try to solve the conflict.
- 5. Climax**
Describe the climax, the most suspenseful moment in the story, when you discover at last how the main character will overcome the conflict (or be defeated).
- 6. Resolution**
Tell what happens after the climax. How does the story end?
- 7. Personal Response**
Add your own thoughts about the story.

PRACTICE 2

Ask a partner to listen as you give a retelling of "Dragon, Dragon" and to rate what you say on a **Retelling Checklist** (like the one that follows).

Retelling Checklist

Name _____


Text _____

Directions: Use the following checklist to have someone rate your retelling. Ask the listener to decide if your retelling covers each question listed below a little, some, a lot, or not at all. Work on those things that you skipped or only covered a little.

0	1	2	3
Not at all	A little	Some	A lot

Does this retelling . . .

1. have a good beginning that states the title, author, and when and where the story takes place?
2. tell who the characters are and how they are related to one another?
3. include the main events?
4. keep those main events in the correct sequence?
5. explain how the main conflict, or problem, is resolved?
6. provide any personal comments about the story?

 You can use the retelling strategy with the stories in this collection. If you want to review the elements of any plot, try **retelling**.



Reading Skills
Retell story events.

PRACTICE 2

- After students have written their first drafts, assign each a partner. Direct the pairs to read their retellings aloud to each other.
- Instruct listeners to rate each element of the presenter's retelling using the four-point scale provided (from 0, "Not at all," to 3, "A lot").
- Next, ask students to revise their retellings.
- Then, pair students once more and have them rate each other's revised retellings.
- Finally, bring the class together, and ask volunteers to discuss what they found easiest and what they found hardest about writing the retellings.

Lesson 4

Lesson 4: Important Vocabulary

Function	Situation	Formulaic Expression	Grammar	Vocabulary
Identify	Verbs	_____ed	Past tense	Plagued Ravaged Lunged Craned
Discuss	Past tense verbs	The story takes place _____. Most verbs will end in "ed"		Once upon a time.
Identify	Words that mean the same thing.	_____ means the same or almost the same thing as _____.	Synonyms	Craned:stretched Plagued:troubled Lunged:jumped Ravaged:destroyed

Elements of Literature: Plot and Setting
Lesson Four: Expanding Vocabulary
Time: 40 min. class period

Objectives:

Pre Production Students and Early Emergent Students will:

- Write the vocabulary words and find meaning.
- Create visual representation of that word.

Advanced and Mainstream students will:

- Classify vocabulary in categories: know it well, heard/seen it, or no clue.
- Construct meaning using context clues.
- Create visual representation of these vocabulary words.

Materials:

- "Important Vocabulary" worksheet (from Original Lesson 2)
- Word study boxes p. 25 (adapted from Time for Kids Graphic Organizer)

Background:

1. Whole group discussion: Discuss that verbs are words that show action. Make a list of action words on the board. Make the list in the present tense. (i.e. jump, walk, talk) Explain that these words can be changed by adding the ending "ed" to make it past tense. Have a student pass a ball with you. Explain to Pre-production and Early Emergent students by saying:

"I pass the ball with _____
" _____ passes the ball with me.

Write the words on the board.

Have the student sit. Explain by showing the ball and pointing to the volunteer.

"I pass"ed" the ball to _____."
" _____ pass"ed" the ball to me."

Write the words on the board. Show how to make the list of verbs past tense by adding "ed".

2. Explain that Synonyms are words that have the same meaning or nearly the same meaning. Try to list some synonyms for the list of past tense verbs. For

Procedure:

1. Write the following words on the board:

Plagued, ravaged, lunged, craned

2. Ask students to tell what these words have in common (i.e. they are verbs, they are all past tense, they all end in "ed")
3. Break into small groups. Advanced and mainstream should get "important vocabulary" worksheet and "Word Study Box" worksheet. Pre-production and Early Emergent students should get dictionary (L1) to determine meaning and "Word Study Box" worksheet.
4. Advanced and mainstream students should work together to create a visual representation of the word, a synonym for that word, write the meaning of the word and try to use it in a sentence. Pre-production and Early Emergent students can use the modified word-study boxes. Using the word from their L1, the English word, the meaning from the L1 and the meaning in English, and a visual representation.
5. Have students present pictures and discuss how they represent the vocabulary words.

Closure:

Review that all the vocabulary words were verbs. Review that all the vocabulary words ended in "ed". Gesture to your lists on the board for the pre-production and early emergent students. Remind them that synonyms are words that have similar meaning. Point to your example used earlier to represent the synonyms.

Assessment: (Homework)

Pre-production students should choose one additional verb from the modified text and make a word box for that word.

Early Emergent student should choose two additional verbs from the modified text and make word boxes for those words.

Advanced and mainstream should choose three additional verbs from the original text and make word boxes for those words.

Narrative of Modifications: Lesson Four

Lesson Four was originally lesson three, but I had to rethink what I wanted my students to come away with. I wanted all my students to increase their vocabulary. I want my students to see words they don't know, try to decipher meaning from them and then to use them as part of their natural language. I therefore decided that they should first encounter the vocabulary in the story and then they could work not only with the vocabulary words I chose but also on words that they found unfamiliar, important or interesting.

Normally my students work with the vocabulary first, probably memorizing the meanings and then forget them after the quiz. This time all my students will take a boring list of vocabulary words, discover what they have in common, find words that are similar in meaning and come up with their own picture representation of the words to make it comprehensible for everyone. I also want my ELL's to find a word similar to the words we found in English and find a synonym for that would be in their L1. I hope to increase my vocabulary using their knowledge.

I'm excited to try this out.

Word-Study Boxes

DEFINITION	SENTENCE
ENGLISH WORD NATIVE LANGUAGE	
SYNONYM (a word that has the same meaning)	PICTURE

DEFINITION	SENTENCE
ENGLISH WORD NATIVE LANGUAGE	
SYNONYM (a word that has the same meaning)	PICTURE

Checklists

Unit: Elements of Literature – Plot and Setting
Grammar and Functions Checklist

Grammar	Lesson
Nouns Singular/ Plural	1, 2
Interrogative Sentences	1, 2, 3
Synonyms	1, 2, 4
Verbs: Present tense	4
Past tense	4

Functions	Lesson
List/Name	1, 2
Describe	1, 2
Identify	1, 2
Retell/Summarize	1, 2, 3
Define	4
Illustrate	4
Organize	1, 2, 3

FLA 518: Sheltered ELL Strategies Checklist

Write the page numbers and any other identifying features to identify those parts of your lessons that employ the following strategies.

	Lesson 1	Lesson 2	Lesson 3	Lesson 4
I. Contextualize Lesson				
I. 1. Visuals (Realia, Manipulatives, Gestures)	3, 3a 3h-j, 3km	7a, 7b	16, 21a & 1(b)	23
I. 2. Model (Instructions, Processes)	3d	Lesson one	14	23
I. 3. Activate Background Knowledge	3	4	14	23
I. 4. Negotiate Meaning/ Check Understanding	3(a), 3(b)	5	14	23
II. Make Text Comprehensible				
II.1. Graphic Organizers	3	7(b)	16	25
II.2. Develop Vocabulary	3	Lesson one/Review	14	25
II. 3. Simplify Written Text	3a, 3h, 3(i), 3(j)	5a, 7, 7a	16-18	23
III. Make Talk Comprehensible				
III.1. Graphic Organizers: Listening Guides	3, 3(b)	7b	16	25
III. 2. Frame Main Ideas	3	4 Review	16	25
III. 3. Pace Teacher's Speech	3	4 Review	14	24
IV. Engage: Opportunities for Output				
IV.1. Teacher Questioning and Response Strategies: Instructional Conversations	3	4 Review	14	24
IV.2. Small Group Work (including Info Gap Activities)	3a	5	15	24
IV.3. Meaningful, real-life activities; Students as Researchers	3, 3a	5	19-21	24
V. Engage at Appropriate Language Proficiency Levels				
V.1. Use questions appropriate for language levels in conversations, activities, assessments	3	5	19, 20, 21	24
VI. Literacy/Academic Development				
VI. 1. Allow use of L1 for planning and conceptualizing	3a	7b	15	24
VI. 2. Lots of real oral and written language	3	11	19, 20, 21	25

Original Lessons

Elements of Literature: Plot and Setting

Lesson One: Introduction to Story Structure

Goals:

- Students will identify the structure of a story.
- Students will plot events in a story on a plot outline.
- Students will analyze the way setting influences plot.

Objectives:

- Students will define plot; conflict, climax, resolution.
- Students will identify characters and setting.
- Students will organize events of a story.
- Students will chart specific events on a plot outline.

Materials: HRW – *Elements of Literature – Teacher’s Edition*
HRW – *Elements of Literature – Student’s edition*
HRW – Hand-out with vocabulary related to plot.
HRW – Hand-out of Plot Outline
HRW – Hand-out of Storyboard & Mini-read

Procedure:

Tell students that they will be reviewing the structures of a story including: main character, setting and plot.

Review that plot can be broken down into parts including: conflict, climax and resolution.

Read aloud together p. 2-3 in HRW stopping to discuss each element.

Together: Use the short example and make a diagram of the plot using the events including the conflict, the climax and the resolution.

Discuss how the plot may change based on a different setting. Use example from text (p.2 Look at Learners Having Difficulty).

Break into groups. Choose a familiar story (i.e. Cinderella, Three Little Pigs, Little Red Riding Hood) for each group and have the groups chart the plot on a "Plot Outline".

Closure: Review the parts of plot, characters and setting. Review how the students can create a chart to organize the plot and identify the characters and setting.

Academic Vocabulary for Collection 1

These are the terms you should know as you read and analyze the stories in this collection.

Plot What happens in a story or play. It is the chain of events that makes up a story.

Conflict A struggle. It can be a struggle between characters or between opposing forces. There are two kinds of conflict:

- An **external conflict** is a struggle between a character and something outside the character. Examples of an outside force include another character, a group, a monster, or a hailstorm.
- An **internal conflict** takes place inside a character's mind or heart. A character with an internal conflict may struggle against fear or loneliness, for example.

Complications Problems that come up as the characters struggle to reach their goals.

Climax The most exciting moment of the story. At the climax you learn how the conflict will turn out.

Resolution The part of the story in which the loose ends of the plot are tied up and any remaining questions are answered. The resolution usually occurs at the end of the story.

Setting The time and place of a story. Descriptive details about the weather and how people typically act in that time and place also contribute to the setting.

Suspense The uncertainty a reader feels about what will happen next.

Foreshadowing Hints or clues about what will happen later in a story.

(Opposite) Lance Armstrong arrives at the end of the 19th stage of the 90th Tour de France.

Elements of Literature: Plot and Setting

Lesson Two: Important Vocabulary

Goals:

- Students will expand their vocabulary.
- Students will use words properly in sentences.
- Students will form connections with the words through visual representation or use of synonyms and antonyms

Objectives:

- Students will classify vocabulary in 3 categories: know it well, heard/seen it, or no clue.
- Students will construct meaning using context clues.
- Students will create visual representations of the important words.

Materials:

Hand out with list of vocabulary words from “Dragon, Dragon” by John Gardner.

HRW –Elements of Literature – Student’s Edition p. 5-14

Word Study boxes from TFK.

Procedure:

Make a list of important words on the board. Have students put them in categories.

Words: plagued, ravaged, lunged, craned

Categories: Know it Well, Heard/Seen it, No Clue.

Discuss the categories and what the student know from prior knowledge. Discuss what is common about all these words (verbs).

Hand out sheet with context clues using sentences from the story. Students should write down what they think the word means based on context clues. Discuss.

Have students find definitions at the bottom of the pages in the student addition of HRW. Write down the meaning.

Use TFK word study boxes to create meaning for the words.

Final Assessment – Words will be used in a final assessment(quiz) along with comprehension and connection questions from the story.

Dragon, Dragon

By John Gardner

Important Vocabulary

Directions: Read the sentence(s). Try to figure out the meaning of the word. What clues did you use to help you find the meaning of the word.

1. There once was a king whose kingdom was **plagued** by a dragon. The kind did not know which way to turn.

I think the word _____ means _____

Some clues I used were: _____

The word _____ means _____

2. Every time there was a full moon, the dragon came out of his lair and **ravaged** the countryside. He frightened maidens and stopped up chimneys and broke store windows....

I think the word _____ means _____

Some clues I used were: _____

The word _____ means _____

3. The eldest son drew his sword, but the dragon **lunged** and swallowed him in a single gulp...

I think the word _____ means _____

Some clues I used were: _____

The word _____ means _____

4. ...the dragon kept his head out of sight and went on waiting. At last, when he could stand it no longer, the dragon **craned** his neck and looked.

I think the word _____ means _____

Some clues I used were: _____

The word _____ means _____

Word-Study Boxes



DEFINITION	SENTENCE
WORD	
SYNONYM	PICTURE
ANTONYM	

DEFINITION	SENTENCE
WORD	
SYNONYM	PICTURE
ANTONYM	

DEFINITION	SENTENCE
WORD	
SYNONYM	PICTURE
ANTONYM	

DEFINITION	SENTENCE
WORD	
SYNONYM	PICTURE
ANTONYM	

Elements of Literature: Plot and Setting

Lesson 3: Retelling of Key Ideas

Goals:

- Students will identify the setting and characters of a story.
- Students will connect stories main events to retell the plot.
- Students will retell or summarize the plot of a story.

Objectives:

- Students will use retelling skills and strategies to summarize the plot.
- Students will identify the main character of the story
- Students will identify the setting of the story.
- Students will organize a series of events for retelling of the plot.

Materials: HRW – Elements of Literature –Teacher’s Edition
HRW- Elements of Literature – Student’s Edition
“Dragon, Dragon” by John Gardner p. 4-17

Procedure:

Start by reading together p. 4. Summarizing the Plot: Retelling

Review the tips for retelling.

Have students read silently p.5 and stop. Have students retell what they read so far. Compare what the students said. What was good about what was said? What was missing? Was it organized? What was necessary to have in your retelling so far?

Continue reading the story aloud with the class, stopping at the “retell” points. Question and answer throughout.

At the end of the story, break in groups of three or four. Review strategies for retelling on p. 16. Have students (in writing) retell the story “Dragon, Dragon.

Pass the stories to other groups and using the rubric on p. 17, have students rate the retelling. Use constructive criticism.

Elements of Literature: Plot and Setting

Lesson 4: Review and Practice

Goals:

- Students will demonstrate their knowledge of plot.
- Students will identify the key elements of a story.
- Students will summarize and retell a story.

Objectives:

- Students will identify the setting, the character and the parts of the plot.
- Students will complete a storyboard showing their knowledge of the elements of plot
- Students will retell a story using their knowledge and strategies about retelling.

Materials:

HRW- Reading Solutions Skills and Strategies

HRW – Hand-out of Storyboard & Mini-read p. 358-361

Procedure:

Break students up into pairs. Give short stories (use one story or divide the class using two different stories) and have students create a Storyboard. Have students identify the setting and the main characters. Have groups write a “retelling” of the short story. Have students share their storyboards and their retelling with another group. Have the groups use the rubric for retelling to grade the group. Have groups use constructive criticism.

Understanding Plot**MiniRead**

DIRECTIONS: Use the following MiniRead with Exercise B on page 360.

MiniRead B**Seeing Is Believing**

- A** Alex still couldn't believe what she had seen while she was dusting supplies in her father's small grocery store. There at the register was Bobbi, Alex's co-worker and best friend. Bobbi was closing the cash drawer with one hand and shoving a twenty-dollar bill into her pocket with the other!
- B** "How could I have misjudged Bobbi so much?" Alex thought. Her father would have to be told. But first, Alex decided, she would talk to Bobbi. Maybe Bobbi would have an explanation.
- C** The rest of the day was very hard for Alex. One minute, she was so mad at Bobbi. The next minute, she felt bad for doubting her best friend. As soon as her father left for the day, Alex turned to Bobbi.
- D** "I saw you take twenty dollars out of the cash register," Alex said firmly.
- E** "Oh, that," said Bobbi calmly. "I was just—"
- F** "I know what I saw," Alex said. "All I want is for you to put the money back and explain why you took it."
- G** "But Alex, we're friends. Friends trust friends," said Bobbi.
- H** "Well, if I can't trust you, then maybe we aren't friends," Alex said.
- I** Bobbi shook her head and said, "You are going to feel like a fool." Tears streamed down Bobbi's face as she let the door slam behind her.
- J** Later, at dinner, Alex told her father, but he just sat there smiling.
- K** "I don't see what's so funny," Alex said.
- L** "But I do," her father replied, placing a small flat box on the table. Alex unwrapped it and found inside a new CD box set she had been wanting.
- M** "I had Bobbi pick it up for me," he said. "Bobbi paid for it. I didn't have the cash to repay her, so I told her to get it out of the register."
- N** "Oh," said Alex softly. "I've made a terrible mistake."

Understanding Plot

Application

DIRECTIONS: Apply the **Storyboard** strategy for plot. As you read, use the lines below to write notes about the three parts of the story: conflict, climax, and resolution. Then, in each storyboard box below, draw a picture that shows that part of the plot. Finally, at the bottom of each box, write a sentence describing that part of the plot. If you need more room, use the back of this page.

NOTES

STORYBOARD

Conflict

Climax

Resolution