



The Diction of Fiction!

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This curriculum unit is recommended for:
(2-4th grade literacy)

Keywords: (close reading, fairy tales, figurative language, point of view, similes, metaphors)

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: Students will discover the art of “close reading” and why authors choose the particular words that they do. Teaching children to pay close attention to their reading and what the author is attempting to convey is vital to comprehension and synthesizing new information. While teaching this unit, I incorporate the author’s purpose and author’s point of view. This unit lends itself to fairy tales and folktales. Fairy tales have always come with certain undertones, primarily that women are not self-reliant individuals. This unit raises the question: “What do we have an ethical responsibility to teach our children?” Combining all of these aspects aids students in growing not just as readers, but also as people. In an age when testing reigns supreme and a child is slowly becoming just a number, teaching the “whole child” is more important than ever. Definitively, when children become better readers, they become better writers.

I plan to teach this unit during the coming year to 22 students in a 3rd grade literacy class.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

The Diction of Fiction!

Christina Varney

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” ~ G.K. Chesterton

Introduction

Students will discover the art of “close reading” and why authors choose the particular words that they do. Teaching children to pay close attention to their reading and what the author is attempting to convey is vital to comprehension and synthesizing new information. While teaching this unit, I incorporate the author’s purpose and point of view.

This unit lends itself well to fairy tales and folktales. I find that students have difficulty differentiating between and among genres. I hope to make fairy tales abundantly clear! Furthermore, recognizing and understanding figurative language tends to be a skill that is difficult, if not seemingly impossible, to teach! This unit exposes students to a plethora of figurative language repeatedly for the skills of recognizing figures to become ingrained. Students may then internalize these skills in order not just to understand them, but also to apply them.

Fairy tales have always come saddled with certain nuances of helplessness and despondence among their characters. This raises a central question: “What is within our code of ethics to teach our children?” Combining all of the academic and ethical aspects aids students in growing not just as readers, but also as people. In an age where testing reigns supreme and a student is slowly becoming just a number, teaching the “whole child” is more important than ever. Definitively, when children become better readers, they automatically become better writers. The two skills cannot be separated, nor should they be. I often see teachers cutting writing lessons short (of which I am guilty) or cutting them altogether because so much else has taken up my teaching time. That is why it is vital to make sure reading and writing are more balanced in terms of classroom instruction and coverage.

Background

Charlotte Mecklenburg Schools is known as being a leading urban school district. In 2011, we added the Broad Prize for Urban Education for our academic gains and closing the achievement gap. The school in which I teach has over 900 students who speak a multitude of different languages, and many of those students are learning English for the first time. We have a relatively high number of economically disadvantaged students, but not enough to qualify for Title I. 71% of

our students qualify for free and reduced lunch, making us fall short for qualification of federal funding. Parent support is also a shortcoming at our school, with limited PTA involvement and turnout to school-wide events. Given that we have a new principal and new PTA president, we may see some changes. Our previous principal worked diligently to obtain and maintain the current partnerships we do have with two local churches. The churches donate supplies, boost morale through teacher appreciation, and volunteer.

While our building is five years old and beautiful, we have limited technology and resources. Through the tireless work of many dedicated teachers and support staff, we have continually worked to acquire technology and other various resources over the past five years even with limited funding. I have written multiple grants in order to obtain six nooks and two iPad minis.

CMS has implemented a balanced literacy approach. My 125-minute literacy block consists of twenty minutes of word work, twenty minutes interactive read aloud, forty minutes of writer's workshop, and forty-five minutes of reader's workshop. I have twenty-two third-grade students of a diverse background. In addition, my class includes the LEP cluster. The ESL teacher and I use a push in model in which she co-teaches in my classroom for approximately forty-five minutes of the 125-minute literacy block. Mostly we co-teach for reader's and writer's workshop, and sometimes for phonics/word work.

Rationale

Given my students' diverse backgrounds, it is vital that I teach diverse cultures. With this diversity in mind, I decided on using various "Cinderella" stories from around the world. Yet another reason for deciding on this unit is that in my years of teaching third grade, I have noticed that my students have not heard of half the fairy tales and folklore of our generation's past. I remember reading these books under the covers until I passed out with my flashlight (still on)! Furthermore, when children are not being exposed to fairy tales, they miss out on moral stories that are worth more than just entertainment value. These stories speak to children in ways that sometimes adults fail to do so!

This unit will consist of approximately three to four weeks of interactive read alouds, writing pieces, and workshop activities. Since interactive read-alouds are only fifteen to twenty minutes long, the lessons will be fairly short but there will be many of them. Some lessons may be broken up into multiple sessions depending upon how students grasp various standards. Multiple standards will be probed with a fair amount of depth and breadth. I have noticed that we tend to try and "cover" so many standards that we end up going broader and shallower, and not necessarily giving children a chance to allow the literature to impact their thinking and learning, and in turn, their life. This unit will be narrower and delve deeper into the content, so as to encourage critical thinking.

This unit is divided into two sections: a straight to the point fairy tale section, and the more controversial “feminist section”. As a teacher who has taught units with sensitive subject matter I would like to point out a few cautionary pieces of advice. Some students may have parents whose views are more traditional or perhaps patriarchal as may be the case. I find that answering their questions in a respectful manner as well as being well versed on gender norms (or whatever the topic at hand may be) to be supremely helpful. Often times, parents are more curious than anything or just need someone to listen to their concerns. Sometimes they are nervous as to what their child might come home and ask. Moreover, there may be the fear of not having an answer. Since this unit challenges gender norms and goes beyond plain sexism, I expect to have some parent conversations. Angela Carter’s *The Bloody Chamber* gave me a good sense of gender stereotypes, where women can depend upon more than just their feminine wiles to get out of hazardous dilemmas. Heroines can also use wit and intelligence and do not require brute strength to overcome obstacles.

Content Objectives

This unit is taught using the common core standards for third grade. I chose to focus on four major standards and developed the rest of the unit from there. Although many, many standards are at the very least touched on, the following four serve as “umbrella” standards. Seeing as this unit parallels a readers workshop unit of “Around the World”, I focused on standards that taught the child as a person, rather than teaching standards to children. Standard CCSS.ELA-LITERACY.RL.3.2 describes students as being able to: recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. This is in sync with the “Cinderella Around the World” theme. Standard CCSS.ELA-LITERACY.L.3.5 requires students to demonstrate understanding of figurative language, word relationships and nuances in word meanings. Word meaning and relationships between words are embedded with every text that is read. We also dive into how the author uses words to evoke certain emotions. Part two of this unit focuses beyond students’ knowledge and understanding of text. CCSS.ELA-LITERACY.RL.3.6 students distinguish their own point of view from that of the narrator or those of the characters. Since third grade is a transition year, they really start to become people with their own personalities and opinions. This unit is a perfect outlet for stating opinions! As an outlet for expressing opinions, I have decided to use Socratic seminars. Common Core Standard CCSS.ELA-LITERACY.SL.3.1 asks students to engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others’ ideas and expressing their own clearly.

Strategies

Read-alouds

Read alouds are exactly what they sound like: the instructor reads books, sometimes of the picture book variety, but also novels, aloud to students. While reading, the instructor shares strategies and models good reading behavior and comprehension skills. Read alouds are particularly engaging and it is a prime opportunity to model reading with expression and intonation.

Turn and Talk (TNT)

A favorite of students, turn and talk (or TNT, <it's dynamite> as it is referred to in my classroom), allows students to share thoughts and ideas with one another based on a question or prompt that you give them. For example, the prompt may ask to "share about a time when you..." It is a strategy that works best when it is explicitly taught to students so that time is not wasted on frivolous conversation.

Modeling

Modeling takes place when the teacher explicitly demonstrates the skill she is attempting to convey. Modeling must often take place multiple times in order for students to retain the skill. For example, if students are reading a mystery I might demonstrate how my schema (background knowledge), and clues from the text help me figure something out that the author has not come out and said outright.

Anchor charts

The instructor creates anchor charts with the students as he or she is teaching. Most often created on poster board or chart paper, these charts remind students of what you need them to remember. It is often helpful to color code anchor charts to help students retain the information on them. Once students have remembered the information and/or strategies on the anchor chart, they can be retired to make room for new charts.

Paideia (or Socratic) Seminar

In a seminar, students bring use their chairs to form a large ellipse. Each student is given two to five (or however many the teacher chooses) chips (any manipulative will do). During seminar, the teacher acts as more of a facilitator, rather than an instructor. Seminar starts once everyone is seated down at the same time. The teacher then has every student answer the same one question about the text. This is usually a simple question such as, "What was your favorite part of the book?" Then, the teacher asks critical thinking questions that apply to the text. Students are not required to raise their hands to talk but instead, must forego one of their

manipulatives. This prevents outspoken children from dominating conversation and encourages the quieter students to give input. Throughout seminar, students are encouraged to use “I agree” and “I disagree” statements and to use evidence as to why they think and feel how they do. I usually give my students a day to prepare for the questions I will be asking in seminar so they are confident and more thoughtful in their responses. However, I always keep a few questions strictly for seminar or come up with new ones on the spot. They are particularly guided by the responses of the students.

Lessons Plans/Activities

Part One:

Prior to the beginning of teaching the unit, I will hang up a map of the world. This way, we can put a star pushpin on the map in each of the places a Cinderella book that we read originates. I will introduce the unit by asking students what they know about the word “close”. What does it mean? When do we use it? Why would we want to read closely?

Lesson 1: *Cindy Ellen*, Susan Lowell

In order for students to compare the variety of books I have chosen, they must first know the original. I will show the most popular Americanized version from *Speakaboos*.

The first book in the unit I will begin with is *Cindy Ellen* since it is an attention grabber and easy to understand. *Cindy Ellen* goes to the rodeo and wins first place, catching the attention of Joe Prince! After reading the text through once, we will discuss onomatopoeia. We will make an anchor chart together of all the examples of onomatopoeias from the book as well as other ones we have seen in our own lives and readings.

Lesson 2: *Cindy Ellen*, Susan Lowell

While reading *Cindy Ellen* for a second time, I will explain the first metaphor (“she was meaner than a rattle snake”) we come across in the book. Students will set up a T-chart with four sections in their reader’s notebooks with one column for metaphor, one for simile, and a center column to annotate, what the similes and metaphors means.

Similes	Meaning	Metaphors	Meaning
pretty as a peach		she was meaner than a rattle snake	
puffed up like two turkey gobblers		nobody could tell you from a cloud of	

		dust	
down and dirty as a flop-eared hound dog			
boots hugged her feet like gloves			

Following this lesson, students will use workshop time to write a letter to the Cindy Ellen's stepsisters persuading them to change their ways. Depending upon the time of year this unit is taught, you may have to make this into another mini-lessons as students may not know what a persuasive letter is.

Lesson 3: *Cinderella Skeleton*, Robert Souci

The second text we will read is *Cinderella Skeleton*. I chose to include this text because of the darker side it presents. Most people are used to one version of things being considered pretty. *Cinderella Skeleton* challenges these notions that everyone looks at beauty the same way. Imagine if you had to hang cobwebs rather than whisk them away.

The first time I read it aloud, we will read it to get the "gist". Students will need to be instructed on what the word "gist" means. Throughout the first reading, students will fill out a "Thinking About the Text" graphic organizer (the organizer will include the sections: one thing that is interesting, one that is surprising, one that is confusing, a connection to the text, and a question I still have).

Lesson 4: *Cinderella Skeleton*, Robert Souci

The second time we read through the text, we will practice inferring word meaning using the format: text + background knowledge = inference using the "word detective" graphic organizer. This will allow us to discuss the author's choice of words as well as the author's point of view.

We will use context clues to infer the meanings of the following words from the text:

1. decrepit
2. scorn
3. heed
4. distress

Lesson 5: *The Irish Cinderlad*, Shirley Climo

In *The Irish Cinderlad*, his evil stepmother and stepsisters chastise Becan. He still ends up rescuing a princess. However, I chose this text because it is told with a male as the “victim” of belittling rather than the constant, an innocuous female.

We will discuss how the author writes in such a way so as to get the reader on the main character’s side. We will also brainstorm why the author chose to make the main character be a boy rather than a girl. This book also lends itself well to a lesson on alliteration and personification. After picking an example or two out of the book and showing students how to pull them out, students can work in groups to identify each as I read the book aloud. Here are a few examples below:

Personification	Alliteration
the speckled bull talking	misty morning, sword slashed
red hair flaming	big and broad like Becan’s feet
sea was bubbling	chomped and chewed, huge and hideous

Lesson 6: *The Irish Cinderlad*

We will re-read the first half of the story. Afterwards, students will discuss the meaning of the word insecure in groups (may be a good time to brush up on thesaurus/dictionary skills). Lastly, students will share about a time when I was personally insecure. Then I will have students write anonymously about a time they were insecure about something, but they do not have to share it with the class unless they choose to do so. I will then pick them out of a hat and share the ones students chose to share.

Lesson 7: *Cendrillon*, Robert Souci

Cendrillon’s godmother does the best she can to help Cendrillon to the ball in time despite her evil stepfamily. Though this book follows the rather typical Cinderella format, *Cendrillon* is a book I chose because it is written in second person, which most third graders have not had much exposure to.

I will begin this lesson with creation of a three-columned point of view anchor chart. The first column with first person point of view will have words that signal first-person narration, such as *I*, *we*, *us*, and *me*. We will leave a second person point of view column blank. The third-person point of view column will have key words for identifying third person: *they*, *them*, *he*, and *she*. Since we are not used to reading books written in second person, *Cendrillon* gives a perfect opportunity for a point-of-view refresher mini-lesson. Throughout the reading, we will fill in missing areas on our anchor chart in the second person column.

Throughout the text of *Cendrillon*, [the author] uses Creole dialect. I will take time to explain the rich Creole vocabulary and pronunciation in this book. Therefore, I will break the reading up into two or three lessons. What a perfect opportunity to put a star on our “Reading Cinderella Around the World” map!

Lesson 8: *Cendrillon*

This particular text lends itself well to introducing a Paideia or Socratic seminar. Upon completion of the read aloud I will explain the rules of the seminar such as, we all sit (start seminar) at the same time, we must use our “sticks” (I use popsicle sticks but just about anything will do) in order to talk, and we may only talk as often as we have “sticks.” Here are some representative questions that I will pose to the students:

1. Why is it a shoe that always gets left behind?
2. Why are stepmothers always the mean ones?
3. Why do the stories always contain stepsisters?
4. If this were real life then would the men always be handsome and the women always beautiful?
5. Is it possible to fall “in love” as quickly as the characters in the book? (In other words, do they fall “in love” at all or is it just a crush?)

Lesson 9: *The Korean Cinderella*, Shirley Climo

In the coming lessons, we will start to move past more superficial figurative language and dive much deeper into author’s word choices. *The Korean Cinderella* is rich in symbolism. While it follows the typical *Cinderella* story pattern as well, the exposure of Asian culture is something I want to provide for my students.

Throughout the story, students will use a T-chart to write down the symbol and the accompanying meaning behind it after using turn and talk to bounce ideas off one another.

Symbol	Meaning
white flowers	innocence
gold ribbon	hope
old woman dying on a winter day	something bad is about to happen
frog, birds, ox, (tokgabi goblin)	

Note: This is also a wonderful book to review similes and metaphors!

Lesson 10: *The Persian Cinderella*, Shirley Climo

I chose *The Persian Cinderella* to give students a chance to explore the Middle East. Settareh, the Persian Cinderella goes to the market to purchase cloth for a dress for the ball. Instead, she buys a magic pot. Children can relate because they typically spend money on the first thing they see rather than perhaps something a bit more useful.

After reading this version, students will work together to compile a Venn Diagram comparing *The Persian Cinderella* and *The Korean Cinderella*. This is because they are both adaptations are written by Shirley Climo. I really want the students to use this opportunity to focus on how the author chooses to keep things relatively similar (in terms of style, word choice, etc.). Climo also wrote *The Irish Cinderlad*. I will use this opportunity to ask what perhaps made her change her mind to write about a boy and in a completely different area of the world. This discussion will lead us into discussing David Souci, who wrote *Cinderella Skeleton* and *Cendrillion*, which represent two utterly different styles of writing. A double entry journal will be a great way for students to put their comparative ideas on paper in addition to writing down their thoughts and [speculative] conjectures.

Lesson 11: *The Rough Face Girl*, David Shannon

I will wrap up this section of the unit with *The Rough Face Girl*. To me, it is the deepest and most poignant of all the texts we will read. All of the girls in an Algonquian village want to marry "The Invisible Being" because of his money and looks. They all pretend to see him but only Rough Face Girl can because of her inner beauty.

I chose *The Rough Face Girl* because of the juxtaposition of good and evil is at its most vivid. This opposition of good vs. evil is fundamental in fairy tales and all of the magic it possesses in terms of teaching morality to children. This book really gets to the crux of what children should be learning that true beauty comes from the inside. It will mainly be a moral discussion piece of seeing someone for who they are not status, money, clothing, etc.

I also want to note that the author, David Shannon is also the author of *David Goes to School*, *A Bad Case of Strips*, and *Duck on a Bike*. How could an author go from silly to serious and back again? This is a prime opportunity to talk about how there are times to be serious and times for silliness in life, and that individuals are multi-faceted and not meant to be boxed into one category. I cannot wait to have both of these discussions with my third-graders!

Part Two:

"The wolf said, "You know, my dear, it isn't safe for a little girl to walk through these woods alone."

Red Riding Hood said, "I find your sexist remark offensive in the extreme, but I will ignore it because of your traditional status as an outcast from society, the stress of which has caused you to develop your own, entirely valid, worldview. Now, if you'll excuse me, I must be on my way." ⁱⁱ~ James Finn Garner, *Politically Correct Bedtime Stories: A Collection of Modern Tales for Our Life and Times*

Lesson 12: *The Paper Bag Princess*, Robert Munsch

Princess Elizabeth has a crush on Prince Ronald. Prince Ronald, snobby, arrogant, wants nothing to do with her. The dragon soon captures the prince. Elizabeth is able to outwit the dragon, saving Ronald. In the end, she decides she does not care very much for Ronald after all!

Prior to reading *The Paper Bag Princess*, I will review character (what makes you who you are on the inside) and physical traits (what you can see on the outside). After reading the text, I will split the class into four groups. On large chart paper, they will fill in an outline of a human with either the character or physical traits of either Elizabeth or Ronald. After approximately twelve minutes, students will rotate groups to see what the other students wrote about both characters.

Lessons 13 & 14: *The Paper Bag Princess*, Robert Munsch

After reading the book through the second time, I will pose the questions:

1. Why do you think Elizabeth even bothered to save Ronald at all?
2. Should she have?
3. How does that reflect on her character?

Students will have a table discussion and I will assign them randomly to either "Team Ronald" or "Team Elizabeth." They must defend their answers from Ronald or Elizabeth's point of view. This will increase students' awareness and deepen their understanding of point of view.

Lessons 15 & 16:

Finally, we will have a Socratic seminar to conclude the unit. Questions include:

What is the common theme of all of the literature?

Why is it that there is always a happy ending and not a sad one?

Why would people all around the world want to write about different Cinderella's?

Why do you think most authors choose Cinderella to be the girl and not the boy?

We will then use "Talk Time!" cards to evaluate and discuss the text.

“Talk Time!” cards (printed on cardstock and laminated)

1. The reason I believe _____ is _____.
2. The evidence from the text that supports my idea is _____.
3. I disagree with _____ because _____.
4. I agree with _____ because _____.
5. I know _____ because _____.
6. In my opinion, _____.

For each book, we will discuss the point of view from which the story is told (1st, 2nd, and 3rd person) and compare the books to one another using T-charts and Venn diagrams. This will be especially significant as one author writes three of the books and another writes two of the books.

Standards will be reinforced through independent work and reading time. For example, students will read other versions of *The Ugly Duckling*, *Little Red Riding Hood*, *The Three Little Pigs*, and *The Boy Who Cried Wolf* and answer questions as well as compare them to their original counterparts. In order to ensure that students are familiar with the original versions, students will view them on Speakaboos.com using iPads as this is something students can accomplish independently or in pairs.

List of Materials for Classroom Use

Computer connected to projector
Two to three iPads
Mentor Texts
Markers
Chart paper
Cardstock

Reading List for Students

Climo, Shirley. *The Korean Cinderella*. New York, NY: HarperCollinsPublishers, 1993.

This Cinderella takes place in ancient Korea where Pear Blossom must contend with her evil stepmother and eventually win the heart of a nobleman.

Climo, Shirley, and Loretta Krupinski. *The Irish Cinderlad*. New York: HarperCollins Publishers, 1996.

Roles are reversed when Becan’s stepmother and stepsisters loathe him. Becan, who hates his big feet, must learn to fend for himself against a giant with only the aid of his

single friend, a magic bull.

Climo, Shirley. *The Persian Cinderella*. New York: HarperCollins, 1999.

In this particular Cinderella, Settareh buys a blue bottle rather than clothes to the ball. Could it change her fate against her evil stepmother and stepsisters?

Lowell, Susan, and Jane Manning. *Cindy Ellen: a wild western Cinderella*. New York: HarperCollins Publishers, 2000.

YeeHaw! Cindy-Allen is a humorous version of Cinderella. When her stepmother gives her a hard time, her fairy godmother comes to the rescue. When Cindy loses her diamond-encrusted spur at the rodeo, it's up to Joe Prince to find her in time!

Martin, Rafe, and David Shannon. *The Rough-Face Girl*. New York: Puffin Books, 1998.

Definitely one of the most poignant Cinderella stories, this story teaches about beauty from within. No one can truly see the Invisible Being until Rough-Face-Girl can and proves herself worthy of marrying him.

Munsch, Robert N., and Michael Martchenko. *The Paper Bag Princess*. Toronto: Annick Press, 1980.

Hands down, a must! This book describes a princess who rescues a prince by outsmarting the fierce dragon with her brains and quick wits!

Souci, Robert D., J. Brian Pinkney, and Charles Perrault. *Cendrillon: a Caribbean Cinderella*. New York: Simon & Schuster Books for Young Readers, 1998.

What makes *Cendrillon* unique is that it is told from the godmother's point of view. It also takes place in the Caribbean Islands. Learn the "true" story of Cinderella!

Souci, Robert D., and David Catrow. *Cinderella Skeleton*. San Diego: Silver Whistle/Harcourt, 2000.

This Cinderella is inside out! Literally! The spookier, the better! Cinderella Skeleton hangs cobwebs all day! Will she and Charnel find a way to be together despite her evil stepmother and stepsisters?

Bibliography for Teachers

Carter, Angela. *The Bloody Chamber*. New York: Harper & Row, 1979.

This book contains multiple fairy tales rewritten with a feminist twist. It certainly makes you think about how we teach fairy tales.

"Cinderella." Kids Stories, Songs, Games, Videos & Educational Activities | Speakaboos. <http://www.speakaboos.com/> (accessed May 10, 2014).

Speakaboos is an engaging website that grabs kids attention and teaches them the classics!

Findley, Jennifer. "3rd Grade Common Core Weekly Reading Review {Set 1: Fairy Tales}." www.TeachersPayTeachers.com.

The weekly review set can be used for student's independent practice to reinforce in workshop time.

Lynette, Rachel. "Close Reading." TeachersPayTeachers.com - An Open Marketplace for Original Lesson Plans and Other Teaching Resources. <http://www.teacherspayteachers.com/> (accessed May 26, 2014).

"Close Reading" is a thoughtful set of graphic organizers that help students be aware of their thinking while they are reading. It also helps students synthesize new information.

Appendix I: Implementing Common Core Standards

Additional activities in workshop will extend student learning while incorporating other fairy tales. Students will read passages and answer questions related to text using both textual evidence and from their own thoughts and inferences.

CCSS.ELA-LITERACY.RL.3.1 Ask and answer questions

CCSS.ELA-LITERACY.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

In *The Paper Bag Princess*, students will create character and physical traits maps and describe how the characters personalities affected the stories outcome.

CCSS.ELA-LITERACY.RL.3.3 Describe characters in a story and explain how their actions contribute to the sequence of events

Cindy Ellen has a large focus on similes and metaphors, along with many of the other

pieces in this unit. Non-literal (figurative) language does not take a back seat and is interwoven into the unit.

CCSS.ELA-LITERACY.RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.

CCSS.ELA-LITERACY.L.3.5 Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

In *Cinderella Skeleton*, I will specifically focus on the below standards due to the nature of the rich scope of vocabulary presented in this title.

CCSS.ELA-LITERACY.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

Generally speaking, these standards are addressed in the entire unit, simply due to reading fairytales aloud and using “Talk Time” cards to generate point of view and opinion questions as well as students voicing their opinions through debate.

CCSS.ELA-LITERACY.RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.

CCSS.ELA-LITERACY.RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)

The unit contains multiple books, but several written by two authors who “specialize” in Cinderella stories. Below is the standard it addresses:

CCSS.ELA-LITERACY.RL.3.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)

As a conclusion piece, the students will write their own fairy tales using the writing process and compile it into a class book.

Standards Addressed:

CCSS.ELA-LITERACY. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.3.4 With guidance and support from adults, produce writing

in which the development and organization are appropriate to task and purpose.

CCSS.ELA-LITERACY.L.3.1 Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking

In addition to verbally asking many probing questions myself throughout the read alouds, students will participate in a debate and a Socratic, or Paideia seminar. In order to be successful, the following standards will be addressed:

CCSS.ELA-LITERACY.SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

Notes

ⁱ Chesterton, G.K. "Quotes About Fairy Tales." Goodreads.com. Accessed October 9, 2014

ⁱⁱ Finn Garner, James. "Quotes About Fairy Tales." Goodreads.com. Accessed October 6, 2014