



***Gazing Through the Glass Slipper - A Fairy Tale Perspective of World Folklore
Influence on American Elementary Liberal Arts Education***

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This curriculum unit is recommended for:
Elementary Literacy and Social Studies, Grades 2-5

Keywords: Cinderella, Yeh-Shen, culture, fairy tales, folktales

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

Synopsis: This definitive cross-curricular unit is designed to provide students with a global and cultural connection to one of our most iconic heroes, Cinderella. By anchoring the learning experience in the origin and development of this popular storybook character, this unit seeks to engage students by focusing on the use of folklore and fairy tales to enhance critical thinking skills, and curriculum in both social studies and literacy. Although this unit is designed to focus primarily on the cultural influences that enhanced the development of the fairy tale, *Cinderella*, the overall objectives of this unit can be used as a guide for teachers to custom tailor a similar unit using other fairy tales. During the course of study outlined in this unit, students will seek to learn that fairy tales originated through legends, music, oral history, beliefs, customs, and other traditions of developing cultural stories and folklore. However, they will also learn that some were adapted by other societies to become culturally relevant to their population as well as to provide a medium through which children could face their deepest fears. The activities within this unit enrich the in-depth literary study of cultural influences on folklore and fairytales by comparing and contrasting different versions of the fairy tale, *Cinderella*, with activities such as: composing an alternate version, Venn diagrams, and the use of internet technology integration. Each activity uses a combination of observational assessments, research, and writing methods to appeal to all learning styles while efficiently integrating the national common core state standards.

I plan to teach this unit during the coming year in to 22 students in Third Grade Literacy and Social Studies.

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.

Gazing Through the Glass Slipper - A Fairy Tale Perspective of World Folklore Influence on American Elementary Liberal Arts Education

Jennifer Dalesandro

“If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales.”

Albert Einstein

Overview

Some of my earliest childhood memories of Literacy and Social Studies in elementary school mainly involved the use of a textbook and worksheets. This clinical form of learning did not ignite the love I currently have for these content areas. In retrospect, there were very few instances in my early learning experiences that offered an interactive engagement of the material I was being taught in the classroom. A significant turning point for me came during an elementary school field trip to Historic Fort New Salem in Salem, West Virginia. That trip solidified my love for the study of history as it brought it, along with my love for life-long learning, to life. Consequently, history became a focal point in my life so much so that I began my college career as a Secondary Education major with a focus on History before ultimately changing my major to Elementary Education.

As an elementary school teacher, my focus is to make all subject areas, especially Social Studies and Literacy, more engaging to my students. By directly connecting the course content to their lives, I hope to ignite the spark of curiosity in my students, bestowing upon them the desire to research topics on their own. I have found that one of the best ways to drive this student learning and curiosity is to use my personal love of reading to take my students on a series of literary journeys which sets the stage exposing them to cultural diversity and alternate perspectives, seeming almost...magical.

In order to reach students from all backgrounds, it is important to identify a theoretical "literary common ground." Arguably, there is no single piece of literary work that spans across as many cultures as that of the world belonging to fairy tales. It is through the fairy tales that make up our childhood bedtime stories that most children find their first exposure to the literary world. One of the most familiar fairy tales known to my students is the story of Cinderella. This story, based on a 17th-century French version by Charles Perrault, has found popularity the world over offering an estimated 500-700 alterations to include the story as Americans have come to know it today.¹ Through the study of a fictional hero such as Cinderella, I hope to expose my third graders to some of these alternate versions giving them a global perspective on the fairy tale phenomenon.

Demographics

I am a National Board Certified, third grade teacher at Bain Elementary School in the Charlotte suburb of Mint Hill, North Carolina. I have been a professional teacher for 11 years, the first of which was teaching 3-year-old pre school in West Virginia. This is my eleventh year of teaching for the urban school system known as Charlotte-Mecklenburg Schools (CMS), which is the second largest school district in North Carolina and the nineteenth largest school district in the nation. I teach on a team of seven third grade teachers, which affords me a vast support system from a diverse group of education professionals with varying backgrounds.

The demographics of my school differ in comparison to the Title 1 school category as my school has a low percentage of students on free or reduced lunch (19.8%) and a high percentage of parent involvement. Parent volunteers are a regular part of my classroom environment on any given day giving support to the students and enriching the learning experience. Bain Elementary is considered an Honor School of Excellence for high growth (93.4% of students performing at or above grade level) on standardized testing with a rich history dating back 120 years ago when John Bain founded the original Bain Academy in the Town of Mint Hill, NC. Since then, the school has grown to its current size of 1,000+ students, reflecting the corresponding growth in the town of Mint Hill. The student population consists of 73.5% white students, 11.6% African-American students, and 6.8% Hispanic students. During the 2013-2014 school year, Bain Elementary moved into a new, state of the art building. This earmarks a new era in Bain's long history by providing all teachers access to new technologies such as mounted projection systems, Apple TV, and classroom iPads for students. Although Bain is fortunate to benefit from these new technologies, this unit is designed to address all demographics and benefit both students and teachers that do not have access to these resources.

Rationale

To enhance both the Social Studies and Literacy curriculums in my classroom, I have been attending the "Heroes, Rebels and Rock Stars: Cultural Icons in Modern Europe" seminar instructed by Dr. Heather Perry, a college professor, at The University of North Carolina at Charlotte. Under the guidance of Dr. Perry, I am immersed in the rich history of Europe and how the European influence is prevalent in modern America. I chose to attend this particular seminar because I feel my third grade students would benefit greatly from implementing the study of European literature and the global connections such a study would provide.

By attending the CTI Seminar "Heroes, Rebels, and Rock Stars: Cultural Icons in Modern Europe", I was able to expand my own core knowledge in the understanding of world folklore and liberal arts influences that shape the subject areas that we value most in American society. As a 3rd grade teacher, information gained from this seminar served to bridge the gap in liberal arts education for students by offering a global perspective on:

history, science, literary, music, and other artistic pursuits by enhancing critical thinking skills responding to literature, encouraging abstract thought, as well as expanding on student's previously gained knowledge and enriching their understanding of how different cultures have not only helped to define, but are structurally at the core of American society. Students will benefit from a curriculum unit designed from this information by offering them the opportunity to learn by "experiencing" the impact that one person's life and work can have on an entire generation and beyond. My curriculum unit entitled: *Gazing Through the Glass Slipper - A Fairy Tale Perspective of World Folklore Influence on American Elementary Liberal Arts Education* serves to establish a cross cultural connection in a student's educational construct that enhances objectives of the common core standards while simultaneously providing a layered perspective because the information is applicable to numerous subject areas. Through a varied delivery format, which includes visual, auditory, and kinesthetic methods, students analyze cultural similarities and differences by responding to select literary, artistic, musical, and historical concepts throughout the curriculum unit.

Although my unit is designed to overlap multiple areas of the elementary curriculum, Literacy and Social Studies remain my primary focal points. Many world popular and folk cultures are topics my students have rarely experienced in their education thus far.

Content Background Information

When creating a curriculum unit from lessons derived from the influence of folklore and fairy tales, it is important to understand the educational significance that these stories provide for students. Folklore and folk tales provides a variety of cultural information from the society in which they originate through legends, music, oral history, beliefs, customs, and other traditions. Fairy tales, a type of folklore, are stories that utilize a fantasy-based, magical backdrop to tell a story or teach a lesson. Fairy tales often remove the historical significance from the folklore they represent because of translation thus providing several variations of essentially the same story. The oldest of fairy tales were oral traditions passed down through generations with other pieces of folklore but were often never written down. The French are credited with first collecting and writing down fairy tales resulting in the birth of the Cinderella story known today, in its several variations, that is referenced later in this unit. Because of the global platform provided by the concept of the modern fairytale, people have had the opportunity to experience stories that would otherwise have been only culturally bound folktales. ⁱⁱ

The expansion of fairytales into American culture can arguably be attributed to the works of 2 German-born brothers, Jacob and Wilhelm Grimm. *Grimm's Fairytales*, translated for English consumption from the original work entitled *Kinder Und Hausmärchen*, was first published in 1812. The Grimm brothers experienced much scrutiny in their early editions because of the violent subject matter of many of the stories, that it encouraged later revisions considered to be more suitable for children and are many of the versions that are popular today. The modern version of *Grimm's*

Fairytales offers 209 fairy tales to include many known around the world such as: Snow White, Hansel and Gretel, Rapunzel, and Cinderella. Joseph Jacobs, an English folklorist known for his translations of Jack and the Beanstalk, Goldilocks and the Three Bears, and the Three Little Pigs, was so inspired by the work of the Brothers Grimm that he is known for crediting them for the expansion of the Cinderella Story by saying, "What Perrault began, the Brothers Grimm completed."ⁱⁱⁱ

The study of both traditional folklore and fairy tales are of significant importance to the development of students as they provide a stimulus that supports critical thinking, scientific curiosity, historical and cultural significance, as well as cultivates the imagination and creativity. In matters of education, world renowned scientist Albert Einstein supported the consumption of fairytales by often being quoted as saying, "If you want your children to be intelligent, read them fairy tales, If you want them to be more intelligent, read them more fairy tales." The story surrounding this quote has become somewhat a matter of folklore itself, as is the lesson that is intended to be drawn from it. It is believed, that a woman who had befriended Einstein and respected him as a pure scientist wanted her son to become a scientist when he grew up. Because of this desire, she approached Einstein to inquire what she should have her son read to prepare him for that career. Einstein simply replied, "fairy tales and more fairy tales." The lady thought that Einstein was making fun of her and insisted that he provide a serious answer. Einstein supported his answer by further noting that, "Creative imagination is the essential element in the intellectual equipment of the true scientist, and fairy tales are the childhood stimulus of this quality." It is in this belief that supports the entire content and necessity of developing a curriculum unit such as this.^{iv}

Once upon a time, fairy tales were delightfully demented. Prior to their Disney transformations, Cinderella's stepsisters cut off their toes to fit into the glass slipper; The Little Mermaid turned into stone at the end of the story; and Snow White's stepmother's punishment was to dance to death in white-hot metal slippers. What is a fairy tale? Fairy Tales and fables are terms that are often used interchangeably, and in fact, a fairy tale is actually considered a particular type of folk tale. Since both folk tales and fairy tales are handed down from one generation to the next, it's sometimes hard to see the difference between the two.^v

The distinctive qualities of a fairy tale, that often set it apart from other stories like legends and myths, are its descriptiveness and its complicated and sometimes lengthy plot. While folk tales are often very simplistic in their storylines, characters, and description, fairy tales are often much more in depth, with more complex characters and a variety of setting and plot changes. Fairy tales also offer distinct lessons regarding the consequences of certain behaviors, which are not features found in the more historically influenced myths and legends.

It is speculated that Cinderella stories have been circulating for thousands of years. Nearly 2000 years ago, a Greek writer told the story of Rhodopis, an Egyptian woman who lost a beautiful sandal. Of course the sandal finds its way into the hands of an

Egyptian pharaoh who then searches for the unknown owner of the shoe. The first complete written version is said to have come from China. The story of Yeh-Shen dates back to 850 AD and includes the familiar details of a cruel family and a magical helper. There are estimates of up to 700 different versions of the “Cinderella” story from cultures around the world. However, perhaps the most recognizable is Charles Perrault’s version, which came from France in 1697 and was immortalized by Walt Disney in 1950.^{vi}

Regardless of its origin, all versions of this story include at least some of the same traits. Common themes include a beautiful and kind heroine (or in a few cases hero), magical assistance by an unusual helper, the protagonist is often mistreated by family or those around her and does not respond back in a negative manner, love and marriage is the goal, recognition is made by some sort of shoe, and in the end the heroine’s beauty and worth is finally discovered and appreciated.

This unit gives students a glimpse at a few of these stories. While enjoying the familiar story of a heroine, who overcomes hardship and cruelty to find true love, students will be exposed to new cultures. The lessons will allow students the opportunity to gain an appreciation for various ethnic communities while incorporating reading, writing, geography, and visual arts standards. Some students will see a protagonist who looks like them and who they can relate to. I hope to demonstrate to my students that “heroes” do not have to be blonde/blue/white and that the “stars” of our culture can come from all ethnic and racial backgrounds. I want all of my students to be able to visualize themselves as “heroes”. The universal themes of love, kindness, and good overcoming evil found in the “Cinderella” story makes it appealing to all students regardless of their heritage. This is significant in that the common themes provide for a platform to teach students that humans as a whole, have more in common that is often defined by cultural lines.

Famous children's writers and illustrators have interpreted Cinderella, including Arthur Rackham and Marcia Brown (her version won the Caldecott Medal in 1955) Most renderings of the story include an evil stepmother and stepsister(s), a dead mother, a dead or ineffective father, some sort of gathering such as a ball or festival, mutual attraction with a person of high status, a lost article, and a search that ends with success.

Exemplifying a diverse folklore perspective, fairy tales are often interpreted in different ways and told from different points of view. The story of Cinderella is no different. One example of this is reflected from the masculine perspective such as Babette Cole's *Prince Cinders*. Another point of view comes from that of the antagonist, such as the story, *Seriously, Cinderella Is So Annoying*. This tells the story from the perspective of the stepmother.

Cinderella, despite her popularity, has developed a reputation as a hopeless girl who is helpless until the right magic comes along. However, this is the Cinderella of the later twentieth century. The earlier Cinderella, in many of her original forms, was not a wishing-only kind of person. She was self-reliant, devoted to family and ancestors, and

willing to make her own future. My impression rather is that she doted on her father and very dutifully carried out the onerous wishes of her stepmother as the workhorse/choremaiden of the family. Certainly this appeals to children who feel like they always have “too much work to do” at home or it puts their own chores that parents make them do, such as cleaning their rooms or clearing the table, into a bigger perspective. Hopefully, none of them has it as bad as Cinderella!

Teaching Strategies

In my curriculum unit entitled, students will develop a better understanding of how many of our beloved fairy tales are rooted in European culture. In this unit, students will analyze many different European fairy tales (with a primary focus on Cinderella tales) and compare and contrast these tales to present day literature. Through a teaching strategy known as interactive read aloud, my students will dive deeper into the text. We will preview the embedded vocabulary words in the text to promote meaning and context clue recognition. While reading the book aloud to my students, I will pause and ask higher level thinking questions. I will also encourage students to turn and talk to a partner about the book and end the lesson with total group discussion, also known as grand conversation. Students will use comprehension study sheets, Venn diagrams, and "Somebody Wanted But So" charts to analyze similarities and differences of Cinderella variations.

The story of Cinderella is one of the most well known fairy tales with hundreds of versions being told all over the world. With nearly every culture touting some variation of this tale, the study and comparison of Cinderella stories is a great way to foster cross-cultural comparisons in the classroom while teaching literacy and making connections across the curriculum. In this unit, students explore a wide range of multi-cultural Cinderella stories, reflecting on similarities and differences of the stories. Students will examine how Cinderella stories reflect information on a country's unique culture. Finally, students create an illustrated Cinderella story based on their own self-defined culture, keeping in mind essential plot elements.

Classroom Activities

Activity One: If the Shoe Fits-What is Fairy Tale?

Objectives

Students will make connections between prior knowledge and what they need to know about a topic before reading about it. Students will identify common traits specific to the fairytale genre.

Fairytales can be found in the literature of most cultures. Most children can identify fairytales whether they have read them before or heard them told orally. All fairytales contain at least a few similar traits. Among those traits are: good and evil characters,

things happen in threes, occurs long ago and far away, there is some magic, begins with “once upon a time,” talking animals, some characters are royalty, and ends with “happily ever after.” Read Charles Perrault's, *Cinderella*, to the class as a "read aloud." Lead a whole-group discussion about the common traits found in fairytales. Begin by explaining that a fairytale is a genre of story. To fit into this genre, a story must contain certain elements. Point out that Cinderella is a fairy tale and ask students if they have read any other fairytales. Make a list of the fairytale titles they tell you on a piece of chart paper. Some students may not realize that they have heard fairytales before until some titles have been pointed out. Try to avoid pure “Disney” titles. Possible titles include: “The Three Little Pigs,” “Goldilocks and the Three Bears,” “Snow White,” “Rumpelstiltskin,” “Jack and the Beanstalk,” “Hansel and Gretel,” “Rapunzel,” and of course “Cinderella.” Once a number of titles have been listed, ask the students to think about what traits those stories have in common. Possible responses include: good and evil characters, things happen in threes, occurs long ago and far away, there is some magic, begins with “once upon a time,” talking animals, some characters are royalty, and ends with “happily ever after.”

Overview

The strategy "Somebody Wanted But So..." is used to help students understand plot elements such as conflicts and resolutions. It can be used as a "during reading" or "after reading" strategy. The students complete a chart that identifies the character, the goal of the character, what problems or conflicts that are being faced, and what the resolution of the conflict is.

Procedure

Model the Somebody Wanted But So... strategy by reading Cinderella aloud and using a chart with four columns: Somebody (character), Wanted (goal/motivation), But (conflict), So (resolution). See Appendix 2 for chart

Vocabulary

Add the following terms and definitions to Literacy notebooks:

- Fairytale- a type of story, usually very old and has been told for many generations
- Genre- a category of story
- Characters- important people (or sometimes animals or other beings) portrayed in a story
- Trait- a distinguishing feature
- Evil- bad, mean
- Royalty- having the rank of king, queen, prince or princess-usually someone of wealth/power

Resources and Materials

Cinderella by Charles Perrault
Marker
Chart paper
Cinderella Comprehension Study Sheet for each student
Somebody Wanted But So Chart
Map of Europe for each student
Crayons

Assessment

Each student will draw a castle in their literacy notebook and list at five common traits found in fairytales in the castle drawing. The responses listed will allow the teacher to assess their understanding of the topic.

Children will identify France on individual maps of Europe using crayons of their own location indicators. Have children fold a piece of paper into quarters. Have them retell the story by drawing events from the story in each box. Draw four events that include the beginning and the ending of the story in sequence.

Activity Two: China-Yeh-Shen

Objectives

Students will recognize and value similarities and differences in cultures.
Students will recognize differences and similarities (compare and contrast) among Cinderella stories.

Note: To further enrich the content found in this unit, the teacher can independently research aspects of Chinese culture. Specific areas to focus on are the Chinese reverence for ancestors, the symbol of fish as the hope of prosperity (i.e., fertility), and the acceptance of men as wise in society.

Vocabulary

Add the following terms and definitions to literacy notebooks:

China- setting of the story
banquet- a special dinner or meal
festival- celebration of a special day or event
dung heap- compost pile
pavilion- an open-sided outdoor building or structure
cloak- cape
dynasty- a period of time given to a ruling family

Review Charles Perrault's Cinderella by filling in and discussing the Cinderella Comprehension Study Sheet.

Resources and Materials

Cinderella by Charles Perrault
Yeh-Shen retold by Ai-Ling Louie
Cinderella Comprehension Study Sheet for each student
Yeh-Shen activity sheets-see Appendix
Map of Europe for each student
crayons

Locate and mark France on the world map using a glass slipper sticker. Tell children that today's story is from China. Locate China on the map and mark it with a slipper. Have children identify the continent of Asia. Look at China on the map. Notice its geographic features. What kind of climate does it have?

Ask children to listen as you read *Yeh-shen*. Ask them to listen for the "Cinderella" elements and to notice the differences also. Read the story. Discuss the vocabulary words as you are reading.

After reading, discuss story. How was it like the other two? How was it different? Ask students to complete the comprehension study sheets and the Yeh-Shen Venn Diagram.

Read aloud the following Cinderella tales and complete student comprehension study sheets afterwards:

The Egyptian Cinderella - mark Egypt on the world map using a slipper sticker
The Irish Cinderlad - mark Ireland on the world map using a slipper sticker
The Golden Sandal - mark the Middle East on the world map using a slipper sticker

Activity Three: Compare and Contrast

By this point the students should have heard at least six of the different "Cinderella" stories during Read Alouds. As a group, discuss the common traits of the stories: the heroine, the magical helper, the cruel family, the happy ending, and the item that is left behind. Also discuss typical story elements such as the setting, characters, problem, and solution. Focus on the similarities and differences within the stories.

Students can use the Cinderella Comprehension Study Sheets to help them organize their ideas about the two stories they choose to compare. However, stress that they are not limited to the topics presented in the study sheet—it is merely meant to act as a starting point for their ideas. This should be done as a prewriting activity.

Review the purpose of a Venn diagram to ensure students understand the process of

comparing and contrasting. Each student will choose the two versions they want to compare and complete a Venn diagram. Be sure to have copies of the books available to help students generate ideas and check their spelling. It is reasonable to expect students to have at least four points for each section of their Venn diagram, however this can be modified to fit individual students if necessary.

Vocabulary

Add the following terms and definitions to literacy notebooks:

- Compare- to examine similarities
- Contrast - to examine differences
- Venn diagram- a graphic organizer used to compare and contrast two things
- Protagonists- the good characters
- Antagonists- the bad characters
- Setting-where the story occurs
- Problem-what goes wrong in the story
- Solution- how the problem is fixed, or resolved

Resources and Materials

- Various Cinderella books-see Reading List for Students
- Cinderella Comprehension Study Sheet for each student
- Venn Diagram for each student
- Map of Europe for each student
- Crayons

Compare the versions of Cinderella from the different cultures using the following discussion questions:

1. What caused [the Cinderella character] to have a lowly position in the family?
2. What shows that [the Cinderella character] has a lowly position in the household?
3. How is [the Cinderella character] related to other household members?
4. What happens to keep [the Cinderella character] away from the ball?
5. How does [the Cinderella character] receive her wishes or transformation?
6. Where does [the Cinderella character] meet the prince?
7. What is the test signifying the rightful [Cinderella character]?
8. What else happens to the stepsisters?"

Activity Four: Write your own Cinderella

Objective

Students will make their own Cinderella story based on their own self-defined culture, keeping in mind essential plot elements.

Students will choose a country relating to their family's origin in order to research and write their own culturally based Cinderella tale to share with their peers.

Map student Cinderella tales connecting with real world places on Google Lit Trips (www.googlelittrips.org). Google Lit Trips uses the technology of Google Earth to bring stories to life through virtual mapping. Students place markers on Google Earth to track the journeys of their story characters, with the ability to populate those place markers with supplemental resources. Students then “ride along as virtual passengers” on the same journey as their characters.

Activity Five: Two Sides to Every Story/Point of View

Objective

Students will recognize different literary points of view and how point of view affects a story.

Resources and Materials

- Book-*Seriously, Cinderella is So Annoying* by Trisha Speed Shaskan
- Venn Diagram for each student

Read the story, *Seriously, Cinderella is So Annoying*, to the class. Stop at various points in the book to discuss how the stepmother's point of view differs from that of Cinderella's. Use the Venn diagram to show any similarities and differences in the two points of view.

Appendix 1: Implementing Common Core Standards

This definitive cross curricular unit will seek to implement both the Common Core Standards in Literacy and the Essential Standards in Social Studies increasing the versatility of the content making it applicable to various grade levels and subjects.

This unit will address the following North Carolina Essential Standards in Social Studies:

3.G.1

Understand the earth's patterns by using the 5 themes of geography: (location, place, human- environment interaction, movement and regions).

3.G.1.2

Compare the human and physical characteristics of places.

3.G.1.5

Summarize the elements (cultural, demographic, economic and geographic) that define regions (community, state, nation and world).

3.G.1.6

Compare various regions according to their characteristics.

This unit will also address the following Common Core Standards in Literacy:

CCSS.ELA-LITERACY.RL.3.1

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

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.

CCSS.ELA-LITERACY.RL.3.3

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

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)

Appendix 2

Somebody	Wanted	But	So

Appendix 3

Name _____

Date _____

Cinderella Assessment

Once upon a time there were third graders who had to fill in the blank with the appropriate answer from the word box. Read carefully!!

Word Box:

Cinderella	Bike	The hog	Party
New York City	Bus	Dragon	Tail
Sneaker	Ape	Princess Lovelpenny	

Prince Cinders

1. Into what creature did the fairy accidentally turn Cinders?

2. Who did Prince Cinders meet at the bus stop?

Smokey Mountain Rose

3. In this story, Rose wanted to go to a “shindig”. A synonym for “shindig” is

4. Who helped Rose get to the shindig?

Cinder Edna

5. Who was Edna’s neighbor in this story?

6. What form of transportation did Edna take the ball?

The Irish Cinderlad

7. What did Becan have to beat in order to save the fair maiden?

8. What did the bull give to Becan so that he would always be safe?

Cinder-Elly

9. In which city did this story take place?

10. Elly's godmother changed a garbage can into a

_____.

Multiple Choice: Choose the correct answer for each question.

11. What is the place of origin in the Cinderella story, Yeh-Shen?

- a. United States
- b. China
- c. Russia
- d. Europe

12. In the story, Yeh-Shen, what powerful spirit helps feed Yeh-Shen when she was hungry?

- a. bear
- b. fireman
- c. fish
- d. horse

13. The fairy godmother in Sidney Rella and the Glass Sneaker turned the main character into which of the following:

- a. postman
- b. fireman
- c. soccer player
- d. football player

14. In Sidney Rella and the Glass Sneaker, the coach **insisted** that everyone try on the glass sneaker. What does the word **insisted** mean?

- a. ask
 - b. spoke
 - c. demand
 - d. quiet
15. In Mufaro's Beautiful Daughters, the garden snake, Nyoka, was really who?
- a. a peasant
 - b. a farmer
 - c. the king
 - d. the brother
16. The reason Nyasha was rewarded by meeting the king was because...
- a. she was nice to people
 - b. she was rich
 - c. her dad liked her best
 - d. she had the glass slipper
17. In Cinderella Bigfoot, who helped Cinderella get to the ball?
- a. the hog
 - b. the fairy godfather
 - c. the tooth fairy
 - d. the dairy godmother
18. In Cinderella Bigfoot, how did Cinderella get to the ball?
- a. took the bus
 - b. rode in a car
 - c. took a boat
 - d. walked through the village
19. In The Rough-Face Girl, her scars disappeared when...
- a. she sat in the wigwam
 - b. said the magic words
 - c. took a bath in the lake

d. woke up under an oak tree

20. Who gave the Rough-Face girl her moccasins?

a. Invisible Being's sister

b. father

c. Invisible Being

d. villagers

Appendix 4

Venn diagram
Name _____

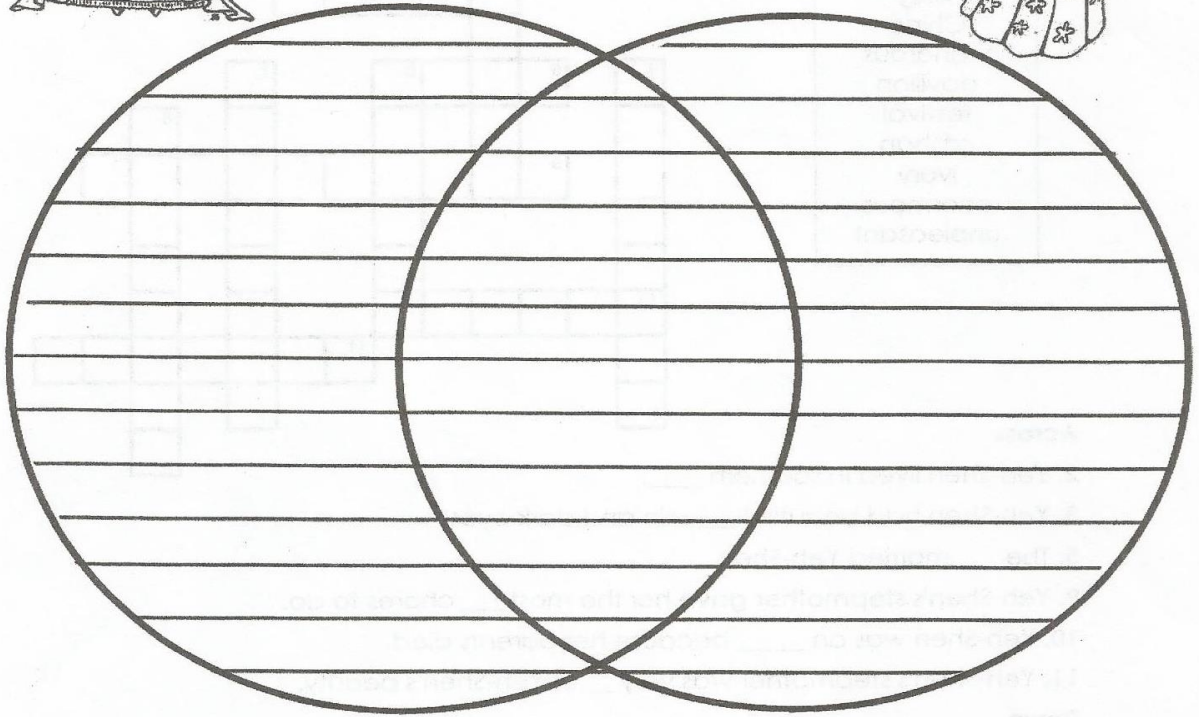
Date _____



Cinderella



Yeh Shen



Appendix 5

CINDERELLA COMPREHENSION STUDY SHEETS

TITLE_____

AUTHOR_____

“CINDERELLA CHARACTER”_____

SPECIAL OBJECT_____

MAGIC (ELEMENT OF)_____

PROBLEM_____

SOLUTION_____

CINDERELLA COMPREHENSION STUDY SHEETS

TITLE_____

AUTHOR_____

“CINDERELLA CHARACTER”_____

SPECIAL OBJECT_____

MAGIC (ELEMENT OF)_____

PROBLEM_____

SOLUTION_____

List of Materials for Classroom Use

Various versions of Cinderella (see Reading list for students)

Markers

Chart paper

Somebody Wanted But So Chart

Cinderella Comprehension Study Sheet for each student

Map of Europe for each student

crayons

Notebooks for vocabulary words

Yeh-Shen Venn diagram

Reading List for Students and Teachers

The following list concentrates on picture books from around the world, but novels based on the Cinderella theme do exist. For a recent example, *Ella Enchanted* by Gail Carson Levine.

China: Louie, Ai-Ling. *Yeh-Shen: A Cinderella Story From China*. London: Puffin, 1996.

This is a Chinese version of the tale almost a thousand years older than the earliest known European version, contains many familiar details - a poor over-worked girl, a wicked stepmother and stepsister, a magical helper, a king in search of a wife, and a lost shoe. But while Cinderella is simply handed gifts from her fairy godmother, Yeh-Shen earns her wishes through kindness to a magic fish.

Egypt: Climo, Shirley. *The Egyptian Cinderella*. New York, New York: Harper Collins, 1992.

This retelling of Cinderella is rather different from the classic version, but still retains much of the same plot. Rhodopis, a Greek slave, is picked on by the Egyptian servants in her master's household. She befriends the animals, and dances for them often. One time, her master saw her dancing and was so impressed that he gave her a pair of slippers gilded in rose-red gold.

France: Perrault, Charles. *Cinderella*. New York, New York: North-South Books, 2002.

Also known as the Little Glass Slipper, was first published anonymously in Paris in 1697. The story is about an ill-treated girl who, with the help of her fairy godmother travels to a ball in a pumpkin coach. She flees the ball at midnight and loses her glass slipper. A prince, who has fallen in love with her, finds her lost slipper and uses it later to find her.

India: Babeaux-Brucker, Meredith. *Anklet for a Princess: A Cinderella Story from India*. New York: Lee & Low Books, 2014.

This is one of the best multicultural books for Cinderella stories. A young Indian

woman despairs her life with her father's second wife. Cinduri is treated badly by her stepmother. She is convinced she's not beautiful though she is. Through a magical snake she charms, she is able to go to a dance and meet a handsome prince.

Indonesia: Sierra, Judy. *The Gift of the Crocodile: A Cinderella Story*. Riverside, New Jersey: Simon & Schuster Books for Young Readers, 2000.

This version of the Cinderella fairytale comes from the Spice Islands. Damura's mother teaches her traditional dances and to respect the animals. When she dies, Damura is tricked into convincing her father to marry another woman in the village, who soon turns on Damura, treating her as a slave for herself and her daughter. When Damura is doing laundry at the river, she loses her old sarong, but Grandmother Crocodile gives her another made of silver. The stepsister tries to repeat Damura's success, but after spanking a baby crocodile and being short with Grandmother Crocodile, she is given a ragged sarong covered in leeches. When the prince holds a ball to choose a bride, the stepmother and stepsister leave Damura at home, stealing her silver sarong. However, Grandmother Crocodile once again gifts the girl with a beautiful sarong, made out of gold, and matching slippers.

Ireland: Climo, Shirley. *The Irish Cinderlad*. New York, New York: HarperCollins, 2000.

The boys especially love this story because it is about a lad with big feet who fights giants and dragons and saves a princess. It has many of the same features as in the typical Cinderella story, which allows students to compare the stories, but also supplies many ways to contrast the story. Instead of a fairy godmother, the lad has a magic bull. Instead of a golden slipper, the lad loses a boot. The story provides many unique features, which keeps students interested.

Jewish: Jaffe, Nina. *The Way Meat Loves Salt: A Cinderella Tale from the Jewish Tradition*. New York, New York: Henry Holt and Co, 1998.

Here Cinderella is the youngest daughter of a rabbi and is named Mireleh. One day, the rabbi asks his daughters how much they love him and when it is time for his youngest daughter to respond, she says, "I love you like meat loves salt." Humiliated and disappointed, the ignorant rabbi, who is unable to 'see' the truth of his daughter's love for him, drives the poor girl out of his house. The sad and desperate young girl walks until she comes upon a wise old man who gives her something that turns out to harbor some special powers - powers that bring untold happiness to her and reunites her with her family.

Middle East: Hickox, Rebecca. *The Golden Sandal: A Middle Eastern Cinderella Story*. New York, New York: Holiday House, 1999.

An Iraqi version of the Cinderella, this is the story of Maha, a fisherman's daughter, and her tribulations with her stepmother and stepsister. Maha finds a small red fish in a basket one day. Releasing it back into the water, she is told that

no kindness goes unrewarded. The fish becomes her source of help whenever life becomes too difficult.

Native American: Martin, Rafe. *The Rough-Face Girl*. London: Puffin, 1998.

This is an Algonquin folktale in which the youngest of three sisters is forced by the other two to sit by the fire and feed the flames, which results in the burning and scarring of her hair and skin. Desirous of marriage to an Invisible Being who lives in a huge wigwam across the village, these cruel siblings must prove to his sister that they have seen him, but they fail.

United States: Cole, Babette. *Prince Cinders*. London: Puffin, 1997

Prince Cinders is a spotty, skinny fellow who envies his brothers' brawn and hairiness. Left behind to do the laundry while they zoom off to the Palace Disco, he is visited one evening by a fairy that seeks to grant his wishes. Trouble is, the fairy has not quite gotten the knack of spell casting and "big and hairy" translates into an oversized ape. Blissfully unaware of the slip-up, Prince Cinders heads off to the Rock 'n' Royal Bash.

West Africa: Onyefulu, Obi. *Chinye: A West African Folk Tale*. New York, New York: Viking Juvenile, 1994.

Zimbabwe: Steptoe, John. *Mufaro's Beautiful Daughters*. London: Puffin, 2008.

Schroeder, Alan. *Smoky Mountain Rose*. London: Puffin, 2000.

Set in the Appalachian Mountains and complete with an enchanting protagonist, a glass slipper, and a fairy godmother who just happens to be a hog.

Jackson, Ellen. *Cinder Edna*. New York, New York: HarperCollins, 1998.

Instead of glass slippers, Cinderella's neighbor Cinder Edna wears comfortable penny loafers to the ball, where she falls in love with the prince's goofy, tender-hearted younger brother.

Minters, Frances. *Cinder-Elly*. London: Puffin, 1997.

This is a wonderful up-to-date, inter-city version of the classic Cinderella. It is written in poetry-style, in a humorous way.

Myers, Bernice. *Sidney Rella and the Glass Sneaker*. Boston, Massachusetts: Houghton Mifflin School, 1995.

In this spoof, Sidney Rella is left with the chores while his parents go to work and his brothers try out for the football team. Sidney's great wish is to be on that team. Enter his fairy godfather, who makes short shrift of the chores and sends Sidney off to try-outs. He succeeds, and on the day of the big game, his fairy godfather waves him off, dazzling in uniform and glass sneakers. Time runs out and Sidney Rella returns home minus one glass sneaker.

Thaler, Mike. *Cinderella Bigfoot*. New York, New York: Cartwheel Books, 1997.
This book is a retelling of the classic Cinderella tale, in which her feet are a size 87 and she cannot go to the royal ball because she is a safety hazard.

Bibliography for Teachers

Alexander, Linda B., and Maria Sanez. 2006. "Using Children's Folktales to Explore Multiculturalism". *School Library Media Activities Monthly*. 23 (3): 22-24.
This article focuses on the use of children's folktales and fairy tales to explore multiculturalism.

Baker-Sperry, Lori. 2007. "The Production of Meaning through Peer Interaction: Children and Walt Disney's Cinderella". *Sex Roles*. 56 (11-12): 11-12.
This article outlines the extensive research on how the portrayals of men and women in classic fairy tales influence the perception of gender and culture.

Paradiz, Valerie. 2005. "Clever Maids: The Secret History of The Grimm Fairy Tales."
This book seeks to clear up a common misconception concerning the fairy tales published by the Brothers Grimm. More than half of the fairy tales collected by the Grimm brothers were given to them orally by young German women.

Stewart, Michelle Pagni. 2000. "How Can This Be Cinderella if There Is No Glass Slipper? Native American "Fairy Tales." *Studies in American Indian Literatures*. 12 (1): 3-19.
This article provides an analysis of three Native American Cinderella-type tales and serves as a resource for teaching students how culture and beliefs can easily be disrespected.

Annotated Bibliography

Heiner, Heidi Anne. *History of Cinderella*. January 1, 1999.
<http://www.surlalunefairytales.com/cinderella/history.html> (accessed October 12, 2014).
This website offers background information and history on various fairy tales

Tatar, Maria. *The Annotated Classic Fairy Tales*. New York, NY: W.W. Norton and Company, 2002.
This book re-tells common fairy tales from a different perspective and gives historical background on fairy tales and their writers.

Winick, Stephen. *Library of Congress*. December 18, 2013.
<http://Blogs.loc.gov/folklife/2013/12/einsteins-folklore/> (accessed October 15, 2014).
This source gives background information on Albert Einstein's beliefs on the influence of reading fairy tales in the development of scientific thought processes.

Zipes, Jack. *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*. New York, NY: W.W. Norton and Company, 2000.

This book gives historical background on fairy tales and their writers.

Notes

ⁱ Heiner, Heidi Anne. *History of Cinderella*. January 1, 1999.
<http://www.surlalunefairytales.com/cinderella/history.html> (accessed October 12, 2014)

ⁱⁱ Tatar, Maria. *The Annotated Classic Fairy Tales*. New York, NY: W.W. Norton and Company, 2002.

ⁱⁱⁱ Zipes, Jack. *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*. New York, NY: W.W. Norton and Company, 2000

^{iv} Winick, Stephen. *Library of Congress*. December 18, 2013.
<http://Blogs.loc.gov/folklife/2013/12/einsteins-folklore/> (accessed October 15, 2014)

^v Heiner, Heidi Anne. *History of Cinderella*. January 1, 1999.
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^{vi} Heiner, Heidi Anne. *History of Cinderella*. January 1, 1999.
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