

The Jefferson Performing Arts Society

Presents



A Study Companion

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Table of Contents

Teacher Notes.....	3
Louisiana Content Standards.....	5
Disney’s ALADDIN, Jr. Background.....	6
Lesson Plan: ALADDIN AND THE WONDERFUL LAMP Level T.....	15
Louisiana Content Standards and Benchmarks.....	19
STORIES FROM THE THOUSAND AND ONE NIGHTS.....	20
Louisiana Content Standards and Benchmarks	69
JPAS ALADDIN: THE MATH BEHIND COSTUME DESIGN.....	71
Louisiana Content Standards and Benchmarks	76
JPAS ALADDIN: THE MATH BEHIND SET CONSTRUCTION.....	77
Louisiana Content Standards and Benchmarks	81
COMPELTE MATH LESSON STUDY – 5E Lesson Plan.....	82
Louisiana Content Standards and Benchmarks	93
Additional Resources.....	94



Teacher Notes

JPAS Theatre Kids! presents **Disney's ALADDIN, JR.**, with music by **Alan Menken**, lyrics by **Howard Ashman** and **Tim Rice**, book adapted and additional lyrics by **Jim Luigs** and music adapted and arranged by **Bryan Louiselle**. This adaptation is based on the 1992 **Disney** film **Aladdin** and stars an all-kid cast!

Welcome to Agrabah, City of Enchantment, where every beggar has a story and every camel has a tail! All of your favorite characters are here in Disney's ALADDIN JR., a stage adaptation of the Disney hit film. Filled with magic, mayhem, and flying carpet rides, audiences' spirits will soar with excitement. Most of all, the tuneful, Academy award-winning score with songs including "A Whole New World" and "Friend Like Me" will certainly make this musical a favorite for many years to come!

As a story, ALADDIN, as we know it now, is at least 200 years old. The story comes to us through a French writer, Antoine Galland. He attributes his translation to a 15th century Syrian manuscript:

From the translator's introduction of **The Arabian Nights Entertainments**

***The Story of Aladdin and the Wonderful Lamp:** Now "The Arabian Nights," some of which, but not nearly all, are given in this volume, are only fairy tales of the East. The people of Asia, Arabia, and Persia told them in their own way, not for children, but for grown-up people. There were no novels then, nor any printed books, of course; but there were people whose profession it was to amuse men and women by telling tales. They dressed the fairy stories up, and made the characters good Mahommedans, living in Bagdad or India. The events were often supposed to happen in the reign of the great Caliph, or ruler of the Faithful, Haroun al Raschid, who lived in Bagdad in 786-808 A.D. The vizier who accompanies the Caliph was also a real person of the great family of the Barmecides. He was put to death by the Caliph in a very cruel way, nobody ever knew why. The stories must have been told in their present shape a good long while after the Caliph died, when nobody knew very exactly what had really happened. At last some storyteller thought of writing down the tales, and fixing them into a kind of framework, as if they had all been narrated to a cruel Sultan by his wife. Probably the tales were written down about the time when Edward I. was fighting Robert Bruce. But changes were made in them at different times, and a great deal that is very dull and stupid was put in, and plenty of verses. Neither the verses nor the dull pieces are given in this book.*

From **The Story of Aladdin**, <http://suite101.com/article/story-of-aladdin-a170239>:

***Arabian Nights** have a long history of lost and copied manuscripts from the 10th to the 19th century. Antoine Galland based his translation on the three-volume Syrian manuscript, the oldest extant text of the Arabic collection, dating from the late 13th to early*

15th century. To appeal to the French aristocratic audiences of his time, Galland strayed from the Arabic text and paraphrased, added, adapted, omitted and abridged the original. He also used a storyteller.

The first section of this Companion provides background on the JPAS production of **Disney's Aladdin, Jr.** Background includes a synopsis of the play, a character list with character descriptions and the full **Story of Aladdin** article. This section can be used to develop comparison/contrast lessons.

The lessons contained in this Study Companion provide educators with opportunities to explore the history behind the story of Aladdin, and develop both English language arts and math skills. **Aladdin and the Wonderful Lamp** guides students as they reflect on what they already know about Cinderella and then introduces variations on the Cinderella story filled with concepts they may not be familiar with. This lesson is great for emerging readers and for developing vocabulary. **TALES FROM ARABIA: Lessons in Literature and Character** guides students as they recognize how to apply thinking and writing skills to their reading and listening. This lesson focuses on plot, character and setting, story elements, summarizing, vocabulary development and expository writing. Math is an integral part of theatre. The mathematic principles used in designing and constructing costumes and scenery in theater arts are the same as those used in geometry and algebra. **JPAS ALADDIN: The Math Behind Costume Design** is an original lesson written by JPAS Costume Designer Tory Ducote. **JPAS ALADDIN: The Math Behind Set Construction** is an original lesson co-authored by JPAS Technical Director Richard Croy (better known as "R.C.") and JPAS Study Companion creator Karel Sloane-Boekbinder. Both lessons are geared toward exploring the math needed to make this production of ALADDIN. Through these two lessons, students will learn to make comparisons, create patterns and sequences, show an understanding of fractions and represent and solve real life problems using data from a variety of sources. **The Complete Math Study Lesson** enables students to take the math behind set construction to another level, guiding students as they solve problems using algebra skills and describe and express relationships found in number patterns.

*A whole new world
A dazzling place I never knew
But when I'm way up here
It's crystal clear
Now I'm in a whole new world with you*

Enjoy!



L o u i s i a n a

Educational Content Standards and Benchmarks

Content Standards, Benchmarks and Grade Level Expectations will follow the lesson section of this companion. In the interest of brevity, **Content Standards, Benchmarks and Grade Level Expectations** generally are listed for grades K-4 only.

Most Content Standards and Benchmark coding for each subject is similar, and can be adapted for every grade level. As an example, English Language Arts Content Standard Three, **“Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting,** has corresponding Benchmarks across grade levels. The code is written **ELA** (English Language Arts,) **3** (Content Standard **3**,) and **E1** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence **Grades 1-4**

ELA-3-M1 Writing fluidly and legibly in cursive or printed form **Grades 5-8**

ELA-3-H1 Writing fluidly and legibly in cursive or printed form **Grades 9-12**

All Louisiana Grade Level Expectations and Content Standards and Benchmarks were retrieved from:

<http://www.doe.state.la.us/topics/gle.html>

Background



The logo features the word "Disney's" in a small, black, serif font at the top. Below it, "Aladdin" is written in a large, stylized, blue and purple cursive font. To the right of "Aladdin" is a small, golden, ornate lamp icon. Further right, "JR." is written in a smaller, blue, sans-serif font. To the right of the lamp icon, the word "Synopsis" is written in a blue, sans-serif font. A small "© Disney" copyright notice is located at the bottom left of the lamp icon.

Welcome to Agrabah, City of Enchantment, where every beggar has a story and every camel has a tail! The narrators enter to set the scene ("Arabian Nights").

At the palace gates, townspeople eagerly await the arrival of the royal family -- for at long last, today is the day they will learn who Princess Jasmine's future husband will be! Among the "red carpet"-like atmosphere, we catch a glimpse of our hero, Aladdin, as well as the nefarious Grand Vizier, Jafar, and his conniving parrot, Iago.

Ah! Here comes the royal family! The Sultan begins to parade his perspective princes for his daughter, Jasmine, much to the crowd's delight. Jasmine tells her father that she doesn't want to marry any of these men. She wants to be the one deciding who she marries and when. The Sultan reminds her that the "law is the law," and the law says she must marry a prince...by tomorrow.

Just then, we hear the police calling "thief, thief!" A loaf of bread has been stolen! Jasmine, wishing to run away, recognizes this opportunity and escapes into the chaos. At the same time, Aladdin, our bread thief, enters to avoid capture ("One Jump Ahead").

The Sultan realizes Jasmine is missing and orders a search. Jasmine, concealing her true identity, and Aladdin, who is still being chased, run into each other and decide to escape together to the marketplace.

Suddenly, the guards enter to arrest Aladdin. But as they drag him away, the Princess reveals her true identity and orders them to let Aladdin go free. Razoul, the Captain of the Royal Guard, says that he is only following Jafar's orders, and that the Princess will have to take it up with Jafar. Until that happens, Aladdin is under arrest, and the Princess must return to the palace ("One Jump Ahead - Reprise").

The narrators bring us into Jafar's chamber, while the power-hungry Jafar sits hunched over a desk, scratching away at an old document with a quill pen ("Arabian Nights - Reprise 1"). Jafar reveals to Iago that he has sneakily added a new paragraph to an ancient decree, which now states that Princess Jasmine must marry him if she is unable to choose a husband within the allotted time. And furthermore, that he will inherit all the rights, privileges, and powers of the Sultan! All they have to do is make sure she doesn't choose a groom before tomorrow ("Why Me?").

Meanwhile, because the dungeons are full, the guards drag Aladdin to the outskirts of Agrabah, and throw him in a cave, filled with piles of cast-off junk ("Arabian Nights - Reprise 2"). Aladdin begins to despair, all the while pining over Jasmine. Just then, a small lamp catches Aladdin's eye. Trying to make out the writing on it, Aladdin rubs the lamp, and much to his surprise - a Genie appears ("Friend Like Me"). The Genie offers

Aladdin the standard "three wish" package. Hoping to win Jasmine's affections, Aladdin wishes to be a prince. With a wave of his hands, the Genie grants this wish, transforming Aladdin into Prince Ali!

Back at the palace, Jasmine pleads with her father to release Aladdin. The Sultan chastises her for running away, and reminds her that she is a princess.....a princess who must be wed tomorrow!

Just then, a parade of dancers, harem girls, and attendants enter to announce the arrival of Prince Ali ("Prince Ali"). Aladdin, as Prince Ali, tells the Sultan that he has journeyed far to seek Jasmine's hand. Overjoyed at this prospect, the Sultan proclaims that he has finally found his son-in-law! The thought of a forced marriage still angers Jasmine, and she storms out.

Meanwhile, Razoul informs Jafar that Aladdin escaped from the cave, where we now learn Jafar has stored all his treasures. Furious, Jafar realizes that Aladdin must have found a magic lamp, and could now be disguising himself as anyone - even Prince Ali!

Unaware of Jafar's discovery, Aladdin decides to make another attempt at winning Jasmine's heart. He travels to Jasmine's terrace, where she is yearning for her poor, lost Aladdin. Still playing the part of Prince Ali, Aladdin persuades the princess to join him on a magic carpet ride ("A Whole New World").

Jasmine leaves to tell her father there is going to be a wedding after all - she and Prince Ali are going to be married! But then, Jafar and his guards rush in to capture our hero. Aladdin wishes for them to stop, and the Genie comes through again, freezing the guards in their tracks. Aladdin and the Genie escape, but accidentally forget to bring the lamp with them. Iago finds the magic lamp, and presents it to his master, Jafar ("Why Me? - Reprise").

In the throne room the wedding is in progress. Aladdin is about to admit to the Princess that he is not a Prince, when Jafar beats him to it, exposing Aladdin as a fake ("Prince Ali - Reprise").

Now that the truth is revealed, the wedding cannot continue. Jafar reads aloud from the ancient scroll he so cleverly doctored, and proclaims that now he must become Jasmine's husband, and most importantly, the next sultan! Jasmine and the Sultan try to stop Jafar, but to no avail, for Jafar now holds the power of the lamp. Jafar summons the Genie, and per Aladdin's suggestion, wishes to be the most powerful genie in the world! Seizing his chance, the Genie grants his wish, forever sealing Jafar in a tiny lamp.

The Genie then reminds Aladdin that he still has one wish left. Rather than wish to be a prince again, Aladdin wishes to set his friend, the Genie, free. Aladdin apologizes to Jasmine for lying, but she says it was the law that wasn't fair. She asks her father again for his consent, and he grants it! Aladdin and Jasmine can now be married, and live happily ever after ("A Whole New World - Reprise").

There is much rejoicing in Agrabah as the curtain falls ("Friend Like Me - Reprise").

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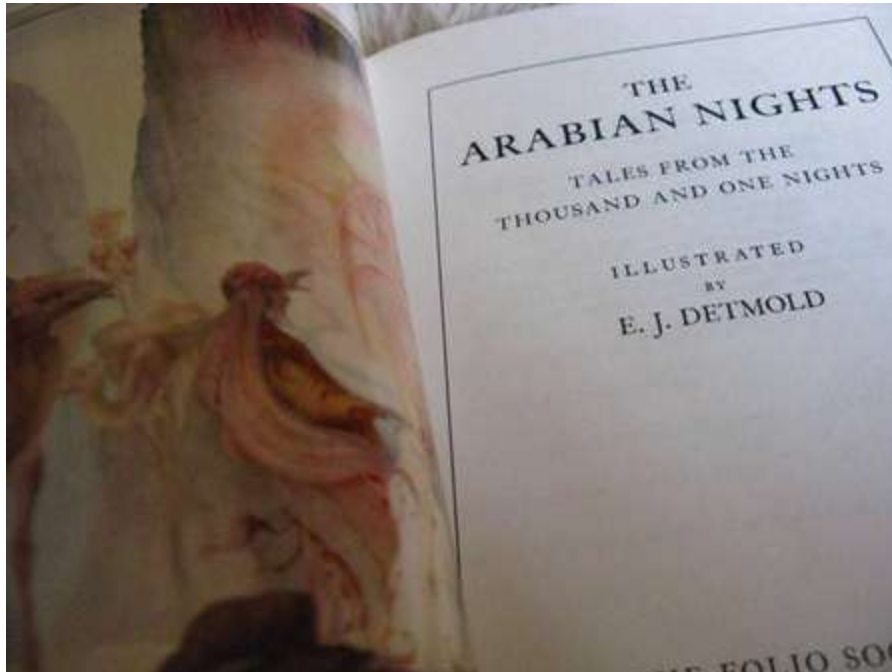
Character Breakdown

ALADDIN	<p>Aladdin is the title character and therefore carries most of the show. You'll want your most charming, best singing and best acting student for the role. He'll need the versatility to play the funny, slick prankster as well as the romantic lead.</p> <p>B3 - E4 Baritone</p>
CHORUS	<p>Ensemble consists of Townspeople, Shop Owners, a Baker, a Matron, Harem Girls, etc. They should be good actors who sing well, as they are featured in all of the production numbers. There are opportunities for many featured moments for your ensemble members.</p> <p>Ab3 - F4</p>
GENIE	<p>Genie is the fast-talking, scene-stealing funny man. Your Genie doesn't need to be the strongest singer and dancer – the ability to do comedy is much more important. The comedic style of the animated Genie has carried over into this stage adaptation, but your actor shouldn't try to imitate the film. Cast a naturally funny actor that will make this character his or her own. If possible, casting a much smaller Genie than Aladdin will also make for a great sight gag.</p> <p>B3 - D4</p>
GUARDS	<p>The Guards need not be the strongest singers. Cast students with good comedic skills who can carry a tune. The Guards should be played as highly incompetent – always making mistakes. Cast students who can play the roles a la The Three Stooges.</p> <p>C3 - E4</p>
IAGO	<p>Iago is another great comedy role. Like the Genie, he or she need not be the strongest singer, but comedic skills are a must. Iago has several sarcastic jibes and asides. Make sure to work with your actor to stay in character during his or her audience asides. Ideally, this character is not in a parrot costume. Iago should be costumed to suggest a parrot, but should bring human characteristics to Jafar's sidekick.</p> <p>Bb3 - D4</p>
JAFAR	<p>Jafar is our villain. In order to portray this through casting, consider a taller boy with a changed voice. His songs will not only be more effective, but a deeper voice will help convey Jafar's menace. However, Jafar should be more of a caricature of classic evil villains than someone really scary. Jafar and Iago also share some comic moments, so cast accordingly.</p> <p>Ab3 - Eb4</p>
JASMINE	<p>Jasmine should be cast as feisty and rebellious, yet genuinely sweet and somewhat naïve. Do not fall into the trap of letting her be too wishy-washy, nor too much of a brat. Jasmine is a future leader with strong opinions on how things should be done, and the audience needs to see this side of her, as well as the side that Aladdin falls for.</p> <p>A3 - Eb4</p>
MAGIC	<p>The Magic Carpet works best when treated as a character in the show.</p>

- CARPET** Rather than a platform on wheels with no personality, having two actors puppeteer the carpet adds much more fun and creativity. Empower your two actors to work together to show how they would react emotionally to the action onstage. Details on how to create and manipulate the Magic Carpet follow in the "Props Suggestions" section.
- NARRATORS** Your five Narrators can be any combination of boys and girls. All should be able to sing well and be able to speak clearly since they are responsible for setting scenes and advancing the plot. Comedic skills are a plus. Two of your Narrators may also be Magic Carpet puppeteers.
B3 - C4
- RAZOUL** Razoul also need not be the strongest singer. Cast a student with good comedic skills who can carry a tune. Razoul should be played as highly incompetent – always making mistakes. Cast a student who can play the role a la The Three Stooges.
C3 - E4
- SULTAN** The Sultan should be able to play a father figure convincingly. Although a bit scattered, he needs to be able to portray love and care for Jasmine. Solo singing is not required for this role.
- VISITING PRINCES** Jasmine's Suitors are a series of princes who try to impress Jasmine and win her hand in marriage through a brief dance solo: Prince Baba of Ganoush is very full of himself. His dance is more about muscle-man poses, showing off his biceps, etc., than actual 'dance.' Cast a boy who can act out the arrogance of this highlight rather than dance perfectly, and you'll be just fine. Prince Dahdu Rahn-Rahn performs an overzealous sword dance for Jasmine. This highlight would be perfect for a boy who is a great dancer or gymnast who would be comfortable with leaps and (plastic) sword tricks or tosses. The Prince formerly known as "The Artist" is more of a sly fox kind of character. This dance highlight is more about oozing charm than dance. Full of fluid movement and 'wink-and-a-nod' type gestures, you'll be better off casting a Cool Cat than a dancer.

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Story of Aladdin

Believed to be one of the One Thousand and One tales of the Arabian Nights, the story of Aladdin is an 18th-century storyteller's invention and part of a forgery.

The story of "Aladdin," one of the most popular characters of the *Arabian Nights*, famous in the Western and Arabic world and beyond, does not occur in any known Arabic text. Aladdin was first included in the translation of the *Arabian Nights* by Antoine Galland, the French scholar who introduced European readers to the *One Thousand and One Nights* in early 18th century.

Story of "Aladdin"

"Aladdin" is a classic rags-to-riches story where the main character comes upon a magic lamp and is granted all his heart's desires by the genie, or Slave of the Lamp, that lives within. From food to a magnificent palace and the King's daughter as his bride, the wishes of Aladdin are granted by the powerful genie and finally the hero defeats the evil sorcerer and lives happily ever after. Storytellers have altered and elaborated on the story and it influenced productions ranging from 18th-century pantomimes to Disney movies.

Aladdin and the Storyteller

Arabian Nights have a long history of lost and copied [manuscripts](#) from the 10th to the 19th century. Antoine Galland based his translation on the three-volume Syrian manuscript, the oldest extant text of the Arabic collection, dating from the late 13th to early 15th century. To appeal to the French aristocratic audiences of his time, Galland strayed from the Arabic text and paraphrased, added, adapted, omitted and abridged the original. He also used a storyteller.

The storyteller was Hanna, a Maronite from Aleppo, introduced to Galland by the traveller Paul Lucas. Among the stories Galland recorded from Hanna and Lucas was Aladdin and Ali Baba. Aladdin is presumed to be a product of the Syrian oral tradition but it is also possible that is the product of Hanna's imagination. The storyteller would never have imagined that Aladdin would become the most recognisable character of the *Arabian Nights*. The *One Thousand and One Nights* translation by Galland was published in 1704.

Story of Aladdin and Forgery

Forgery is also part of the history of the *Arabian Nights* and the story of Aladdin. In the 1787 Syrian priest Dom Denis Chavis forged a Syrian manuscript that appeared as completing Galland's 14thC manuscript. Chavis's manuscript contained also the story of Aladdin. Aladdin appeared again in another forgery: a manuscript created in 1805-9 by Mikhail Sabbagh, another Syrian living in Paris. He claimed to have copied it from a Baghdad manuscript of 1703. Both manuscripts were proved forgeries.

Arabian Nights and Aladdin

The *Arabian Nights* are a tapestry of forgery, storyteller inventions and translator interventions. As any other collection of folktales the *One Thousand and One Nights* are rich with cultural and historical layers. In the 1980s Mahdi revealed the Syrian manuscript of 13th-15thC as the most "untainted" one. However, as Irwin and Dobie among others have commented, the quest for a true, "untainted" Arabic source is "also problematic to the extent that it negates the significance of intercultural transmission".

Related Articles

- [Aladdin and the Thief of Baghdad](http://suite101.com/article/aladdin-and-the-thief-of-baghdad-a170672): Folk Tale, Silent Movie and Disney Film
<http://suite101.com/article/aladdin-and-the-thief-of-baghdad-a170672>
- [Who Invented Fairy Tales?](http://suite101.com/article/who-invented-fairy-tales-a106727) Storytellers and the Brothers Grimm
<http://suite101.com/article/who-invented-fairy-tales-a106727>

Sources

The Arabian Nights, trans. Husain Haddawy, New York: Alfred A. Knopf, 1992.

The Arabian Nights, Tales from the Thousand and One Nights, London: The Folio Society, 1999

S. Makdisi, F. Nussbaum (eds.), *The Arabian Nights in Historical Context*, Oxford University Press, 2009

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Lessons



Lesson Plans for ALADDIN AND THE WONDERFUL LAMP Level T

Text Type:

Fiction / Classic Tale

Reading Level:

T

Word Count:

2,084

Pages:

26

Text Summary

A magician tricks Aladdin, the son of a poor tailor, into getting a magic lamp from a hidden cavern. Aladdin is able to use the magic lamp to get treasures for his family and marry the Sultan's daughter, Princess Buddir. But the magician wants his lamp back, and Aladdin must outwit him again.

Lesson Objectives**Reading Strategies**

Students should use a variety of strategies to determine word meaning and comprehend text. The target strategy for this lesson is: rereading to check for sense.

Word and Print Skills**Phonics**

Soft g sound

Word Work

Suffixes

Grammar

Conjunctions

Targeted Vocabulary Words

exhaustion, magician, immediately, labor, incense, murmured, mysterious, passageway, demanded, protested, accidentally, genie, enormous, terrified, satisfying, Sultan, bathhouse, cavern, grumbled, distinguishable, splendid, magnificent, procession, sumptuous, summoned, vanished,

These are difficult words that students will encounter in the text. You may want to review and discuss the words and have students add them to the classroom word wall or dictionary.

Comprehension

You will likely address a number of comprehension skills as students work to understand the text. The target comprehension strategy for this lesson is: drawing conclusions.

Before Reading**Introduce the Book**

Show students the cover of the book and have them read the title and look at the cover illustration to make initial predictions about the story.

Ask: *What do you see on the cover? What do you think this story is about? Have you heard this story before? Do you think this version might be different from one you know? What makes you think that?*

Build Background

You will want to ask questions to elicit prior knowledge and build background about the story of Aladdin.

Ask: *Have you ever heard stories about Aladdin? What happens in the stories you know? Where do the stories take place? What are some of the characters he encounters?*

Write the list of suggested events and characters on a chart or on the board.

Book Walk

Give students their copies of the book and go through as much of the book as you feel is necessary. Point out things you feel will challenge students as they read. Look at the pictures with students and discuss what they see. You may want to write down some of the words they suggest. This step helps reduce the anxiety that some students feel when they are faced with a book that has unfamiliar text.

Reading Strategies

Remind students to use any or all of the following strategies to help them in their reading:

- Ask the questions: *Does it make sense? Does it sound right? Does it look right?*
- Connect the text with what they already know
- Reread any sentence or page that was difficult, to make sure they understand the text
- Sound out the word by breaking it into chunks and applying what they know about letters and sounds

Tell students that when they finish reading, you will talk about the strategies they used.

During Reading

Student Reading

Have students read the book independently to find out whether their predictions about the story are correct. You may suggest they read through the book once and then read it again, stopping to list confirmations or revisions of the predictions on their charts. If the book will be used as a consumable, you may ask students to mark or highlight words they have trouble with or places where they get confused. They may also mark or highlight important words or information in another color.

After Reading

Comprehending the Text

Discuss the reading strategies students used, emphasizing rereading for sense.

Ask: *Were there some words you had trouble reading? What strategies did you use? Did you reread to see if the text made sense? Can you show me a part where you went back and reread? How did this help you understand the story?*

Discuss the purpose of reading and refer to the notes you made on the board during the *Build Background* section of the lesson.

Ask: *Did any of the events we wrote on the board happen in the story? How close was your prediction about what would happen? Did the story end the way you thought it would? How did your prior knowledge of Aladdin help you predict what was going to happen in the story?*

Model for students how to draw conclusions. Then guide them to draw conclusions about the text.

Say: *If someone comes into the room wearing a wet raincoat, I can draw the conclusion that it is raining outside. There may be other reasons why the raincoat is wet. Perhaps the person walked through a sprinkler. But the logical conclusion is that it is raining. In the same way, you can draw conclusions about what you read. Based on what you know about the plot and what the characters do, you can draw conclusions about them.*

Ask: *What conclusions can we draw about the kind of person Aladdin was, based on what you read in the book? What was the problem that Aladdin had to solve in the story? What conclusion can you draw about him based on how he solved his problem? How did Aladdin change in the story? Could this story really happen? Why? What made this story a fantasy? What conclusions can you draw about fantasy stories in general, based on what you learned from this story?*

Discuss other aspects of the story if time allows. Suggested questions are:

- *Was this a good story? Why or why not?*
- *What was your favorite part? Why?*
- *Who was your favorite character? Why?*
- *What are some differences between this book and a version of Aladdin you are more familiar with?*
- *What are some important words the author uses to create mood, tension, or suspense?*

Building Skills

Phonics

Soft *g* as in *magic*

Write the words *gem*, *germ*, *general*, *magic*, and *margin* on the board. Have students read the words with you and ask what sound they hear in all of them (*/j/*). Ask what they notice about the spelling of these words. (They are all spelled with a *g* for the */j/* sound.) Write the words *goat*, *gas*, *glove*, *grape*, *magnify*, *long*, *rug*, and *guest* on the board, and read the words. Ask students if they can see a pattern for when the *g* is pronounced soft, or */j/*, and when it is pronounced hard, or */g/* (hard *g* when it is followed by *a*, *o*, *u* and most consonants, and soft *g* when it is followed by *e*, *i*, or *y*). Students can search for more soft *g* words in the text and in other sources. Words can be added to individual or class word wall, charts, dictionaries, or lists.

Word Work

Suffixes

Say: *Suffixes are added to the end of words to change or modify the meaning. Two common suffixes are -ful, and -ness. The suffix -ful means full of, and -ness means a state of being. Let's look for words with these suffixes in the text (wonderful, thankful, darkness, beautiful, colorful, frightful, careful, and happiness). Discuss the root words and how the meaning changes when the suffix is added.*

Grammar

Conjunctions

Say: *Conjunctions are words that link or relate two parts of a sentence. In the sentence, "His father tried to teach him the trade, but the boy was so lazy, he refused to do any work." The word but links "the boy was lazy" to "His father tried to teach him the trade." Can you think of other words that link parts of a sentence? (and, but, for, or, so, yet) Help students look through the text to find examples of conjunctions.*

Expand the Reading

Writing Connection

Aladdin had a great adventure. Have students write a new adventure for Aladdin and Princess Buddir. Students can make an outline listing the setting, characters, and main events in the plot of their new adventure.

Social Studies Connection

Read additional stories from or about the Middle East, including *1,001 Arabian Nights*, *The Epic of Gilgamesh*, or others.

Reading Independently

Invite students to reread the book independently or with a partner. Have students share their own stories from the *Writing Connection* with each other.

Home Connection

Invite students to take the book home to read with their families. Have them share their *Writing Connection* stories with a family member.

Assessment

- Monitor students' responses during discussion to determine how well they can draw conclusions based on the information in the book. Review their completed worksheet 1 to see how well they justify conclusions with reference to the text.

- Observe students as they read to see whether they reread to make sense. You may want to intervene if you notice a student having difficulty, and encourage him or her to reread the whole sentence or section to see if that helps work out the word.

Assess the completed worksheet 2 to determine whether they understand how to add suffixes to root words.

RETRIEVED FROM: http://www.readinga-z.com/newfiles/levels/lesson_plans/t/aladdin/aladdin_print.html

GRADE LEVEL EXPECTAIONS: ENGLISH

ELA.3 .6	<p>Determine meanings of unfamiliar words using a variety of strategies, including:</p> <ul style="list-style-type: none"> • knowledge of common antonyms, synonyms, homonyms, and homographs • use of context clues • identification of base words and root words 	RL.3.4 L.3.4 L.3.5
ELA.3 .8	<p>Identify story elements including:</p> <ul style="list-style-type: none"> • theme • conflict • character traits, feelings, and motivation 	RL.2.3 RL.3.2 RL.3.3
ELA.3 .10	<p>Demonstrate understanding by summarizing stories and information, including the main events or ideas and selected details from the text in oral and written responses</p>	RL.3.2
ELA.3 .17	<p>Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including:</p> <ul style="list-style-type: none"> • sequencing events • making predictions using information from texts • making simple inferences and drawing conclusions about information in texts • comparing and contrasting, including story elements (e.g., theme, character, and conflicts) and main points or ideas in informational texts • distinguishing between a main idea and a summary • identifying main ideas of texts 	RI.K.3 RI.1.9 RI.2.9 RL.3.1 RL.3.6 RL.3.9 RI.3.1 RI.3.2 RI.3.7 RI.3.9

Stories from the Thousand and One Nights



Stories from the Thousand and One Nights *Frances Cleveland: Education, Arts, Letters and Ideas*



Skill: Elementary School

Time Required: Two weeks to a semester

Standards Compliance
NCSS Strand 1 Culture
NCSS Strand 3 People, Places, and Environments
NCSS Strand 9 Global Connections
NCTE Standard 1 Students read fiction, nonfiction, classic, and contemporary works to acquire information for various purposes.
NCTE Standard 3 Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
NCTE Standard 11 Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
ISTE Standard 5 Technology research tools

Introduction:

In 1888, the Russian composer Nikolay Rimsky-Korsakov composed the symphonic suite, *Sheherazade*, based on some of the very famous Tales of the Arabian Nights. It is one of his most famous pieces, and there is every chance that both Frances and Grover Cleveland heard its music at one time or another.

Objectives:

This lesson should be an on-going activity that takes several months, or maybe even a whole year. How much is done with it depends in part on how much time is available. It can be accomplished, however, in small increments of time—a little here, a little there, without taking away too much from the regular curriculum. In light of current events in the world, it should “pay” for itself many times over in students’ understanding of classic literature from another culture, and a piece of classical music. The overt purpose of the lesson is, first, to introduce students to the *Tales of the Arabian Nights*, second, to encourage them to reflect on what the stories tell them about Persian (Iranian) culture, and third, to acquaint them, if only briefly, with the music of Rimsky-Korsakov’s *Sheherazade*.

Materials Required:

Access to the Internet access to print materials about The Arabian Nights books, listed below, of The Arabian Nights art materials CD of *Sheherazade*

Procedures:

1. Begin the lesson by asking students if they have heard the stories of *Aladdin*, *Ali Baba and the Forty Thieves*, or *Sinbad, the Sailor*. Thanks to Walt Disney, many of these names will probably be at least familiar. Explain that these stories are part of a larger group of stories called *The Arabian Nights*, and come mostly from Persia, or what is now Iran.
2. Announce that your class is going to have a '1001 Nights Story Telling Festival', in which each student will have the opportunity to memorize a story (not necessarily word for word, but rather, getting the essence of the story) and then tell it to the class in as dramatic a way as is possible.
3. Spend some time reading some of the stories from the books below to the class, or have them read them to themselves, from the books and from the [first website, below](#). Play some of the music from *Sheherazade*, while the reading is going on, to set a mood. Encourage students to explore the rest of the websites listed below, to learn about the stories and their history. Then ask each student to select one story for his or her own.
4. Using the website, [Storytelling in the Classroom](#), below, coach students through the process of learning to “retell” his or her story. Give students an opportunity to practice telling their stories—perhaps to students in a lower grade.
5. In the process, discuss with students what the stories have to say about the culture in which they were told.
6. When all students have perfected their storytelling, set several dates for a '1001 Nights Storytelling Festival'. Invite other teachers, students, parents, and community members to one of the storytelling events. Take pictures of the events, and mount them on a special bulletin board.

Extending the Lesson:

This lesson can be extended by asking the music and art teachers to participate, as well as by including other kinds of folktales and stories.

Sources & Resources:

Books:

Haddawy, Husain (Translator), Mahdi, Muhsin, Ed. *The Arabian Nights*. New York: W. W. Norton, Co., 1995.

McCaughrean, Geraldine, and Fowler, Rosamund (Illustrator). *One Thousand and One Arabian Nights*. New York: Oxford University Press, 2000.

Websites:

[The Arabian Nights](http://www.arabiannights.org/): <http://www.arabiannights.org/>

[The Arabian Nights: Origin and Legacy](http://webpages.charter.net/sn9/literature/1001nights.html): <http://webpages.charter.net/sn9/literature/1001nights.html>

[Arabian Nights Information](http://www.candlelightstories.com/storybooks/the-arabian-nights/): <http://www.candlelightstories.com/storybooks/the-arabian-nights/>

[Rimsky-Korsakov and *Sheherazade*](http://courses.wcupa.edu/frichmon/mue332-spring2000/RyanFegley/): <http://courses.wcupa.edu/frichmon/mue332-spring2000/RyanFegley/>

[Interactive Map of Persia](http://www.toddmiller.com/maps/Babylon/index.html) (right click to reveal contemporary map of the area):
<http://www.toddmiller.com/maps/Babylon/index.html>

[Storytelling in the Classroom](http://www.storyarts.org/classroom/retelling/index.html): <http://www.storyarts.org/classroom/retelling/index.html>

Credits:

This lesson was developed by Averil McClelland, Kent State University.

RETRIEVED FROM:

<http://www.firstladies.org/curriculum/curriculum.aspx?Curriculum=1401>

TALES FROM ARABIA:

Lessons in Literature and Character

Grade Level or Special Area Third Grade

Written by: Wendy Hyndman, The Classical Academy, Colorado Springs, CO
Length of Unit: Five Lessons (approximately three weeks (15 days), one day = 45-60 minutes)

I. ABSTRACT

Take a magic carpet ride to a land of enchantment. Watch imaginations run wild as you meet the genies, explore hidden treasures, and fall in love again with the mysteries of the East. Teach this unit before you study exploration. Help your students understand why the Europeans were searching for a shorter way to this land of riches and mystery! They too will long to see the castle of the sultan, and learn the lessons that may, someday, save their very lives. “Open, Sesame” will only be the beginning. They will leave wanting to read them all!

II. OVERVIEW

A. Concept Objectives

1. Students will develop a love and excitement for literature from other lands.
2. Students understand how to write and speak for a variety of purposes and audiences. (adapted from *Colorado Model Content Standards for Reading and Writing*, Standard 2, Third Grade)
3. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (adapted from *Colorado Model Content Standards for Reading and Writing*, Standard 3, Third Grade)
4. Students will recognize how to apply thinking skills to their reading and listening. (adapted from *Colorado Model Content Standards for Reading and Writing*, Standard 4, Third Grade)
5. Students recognize literature as a record of human experience. (*Colorado Model Content Standards for Reading and Writing*, Standard 6, Third Grade)
6. Students will understand the significance of the relative location of a place.

B. Content from the *Core Knowledge Sequence*

1. Fiction (p. 67)
 - a. Stories
 - i. from *The Arabian Nights*: Aladdin and the Wonderful Lamp and Ali Baba and the Forty Thieves
2. Writing (p. 65)
 - a. Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
 - b. Produce written work with a beginning, middle, and end.
 - c. Organize material in paragraphs and understand how to use a topic sentence, how to develop a paragraph with examples and details, and that

each new paragraph is indented.

- d. In some writings, proceed with guidance through a process of gathering information, organizing thoughts, composing a draft, revising to clarify and refine his or her meaning, and proofreading with attention to spelling, mechanics, and presentation of a final draft.

- C. Skill Objectives
1. Students read and understand a variety of materials. (*Colorado Model Content Standards for Reading and Writing*, Standard 1, Third Grade)
 2. Student will recall and orally relate a story that has been told many times by a parent or grandparent.
 3. Student will observe samples of books to locate authors.
 4. Student will recall story of *Cinderella* and verify that it portrays good vs. evil.
 5. Student will recall story of *Cinderella* and determine that it is unrealistic.
 6. Student will recall story of *The Tortoise and the Hare* and determine that it had a lesson to teach: a moral.
 7. Student will observe that sample Folk Tales begin with phrases like “Once upon a time...”
 8. Student will complete web of Folk Literature by writing six attributes from memory and will perform a self-check.
 9. Student will locate the Middle East on a world map.
 10. Student will listen to teacher rendition of story of Scheherazade.
 11. Student will listen to *Scheherazade*, by Jim Weiss.
 12. Student will draw a picture of the sultan listening to the stories of Scheherazade.
 13. Student will write an original story retelling the story of Scheherazade and will edit and revise to produce final draft.
 14. Student will be exposed to new vocabulary for pages 1-50 of *Aladdin and the Enchanted Lamp*.
 15. Student will read to see that Marianna Mayer retold the story of *Aladdin and the Enchanted Lamp*.
 16. Student will learn about ancient oil lamps and see a replica of one if available.
 17. Student will read pages 1-50 of *Aladdin and the Enchanted Lamp* over a five-day period.
 18. Student will record thoughts and feelings in a journal after reading pages 1-50 of *Aladdin and the Enchanted Lamp*.
 19. Student will make Mini-Booklet to summarize first five sections of *Aladdin and the Enchanted Lamp*.
 20. Student will read pages 51-80 (over a three-day period).
 21. Student will journal thoughts and reflections in Genie Journals.
 22. Student will predict what will happen after author gives clues on page 79 that the sorcerer has not been completely dealt with.
 23. Student will draw pictures in Mini-booklet to illustrate pages 51-80 in three sections and turn in for a grade.
 24. Student will listen to teacher read *The Tale of Ali Baba and the Forty Thieves*, by Eric A. Kimmel.
 25. Student will be exposed to new vocabulary for read *The Tale of Ali Baba and the Forty Thieves*.
 26. Student will listen to Jim Weiss version of this tale.
 27. Student will summarize story and explain how greed was shown in the story.
 28. Student will review the qualities of Folk Literature.
 29. Student will complete a test covering content from the *Arabian Nights*.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
1. Kimmel, Eric A. *The Tale of Ali Baba and the Forty Thieves*. New York: Holiday House, 1996. 0-8234-1258-X.

2. Mayer, Marianna. *Aladdin and the Enchanted Lamp*. New York: Macmillan Publishing Company, 1985. 0-02-765360-9.
 3. Wiggin, Kate Douglas and Smith, Nora A, editors. *The Arabian Nights: Their Best Known Tales*. New York: Simon & Schuster, Inc., 1909. 0-684-19589-5.
- B. For Students
1. Have heard the stories *Cinderella* and *The Tortoise and the Hare*
 2. Have prior instruction in story writing
 3. Have prior instruction in writing sentences and paragraphs
 4. Know classroom standards for the conventions of writing
 5. Viking history of storytelling and sagas helpful (optional)

IV. RESOURCES

- A. Various copies (10-15) of *Aladdin* and *Ali Baba and the Forty Thieves* by different authors (Lesson One)
- B. *Arabian Nights* (CD), as told by Jim Weiss (Lesson Two)
- C. *Aladdin and the Enchanted Lamp*, as told by Marianna Mayer (Lessons Three and Four)
- D. *The Tale of Ali Baba and the Forty Thieves*, retold by Eric A. Kimmel (Lesson Five)
- E. *The Arabian Nights: Their Best-Known Tales*, by Kate Douglas Wiggin and Nora A. Smith, editors. (Culminating Activity)
- F. *The Core Music Collection, Third Grade*, from the Core Knowledge Foundation. (Culminating Activity)

V. LESSONS

Lesson One: Introduction to Folk Literature (approximately 45 minutes)

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students will develop a love and excitement for literature from other lands.
 - b. Students understand how to write and speak for a variety of purposes and audiences.
 - c. Students will recognize how to apply thinking skills to their reading and listening.
 - d. Students recognize literature as a record of human experience.
 2. Lesson Content
 - a. Lesson One will provide background information for student regarding Folk Literature genre.
 - b. Fiction – Stories – from *The Arabian Nights: Aladdin and the Wonderful Lamp* and *Ali Baba and the Forty Thieves*
 3. Skill Objective(s)
 - a. Students read and understand a variety of materials.
 - b. Student will recall and orally relate a story that has been told many times by a parent or grandparent.
 - c. Student will observe samples of books to locate authors.
 - d. Student will recall story of *Cinderella* and verify that it portrays good vs. evil.
 - e. Student will recall story of *Cinderella* and determine that it is unrealistic.
 - f. Student will recall story of *The Tortoise and the Hare* and determine that it had a lesson to teach: a moral.
 - g. Student will observe that sample Folk Tales begin with phrases like

“Once upon a time...”

- h. Student will complete web of Folk Literature by writing six attributes from memory and will perform a self-check.

B. *Materials*

1. Bulletin board area in classroom, prepared with background paper and border (this will be constructed with class during Lesson One)
2. Construction paper or posterboard to make bulletin board display (see step 1)
3. Scissors
4. Markers
5. Stapler or other removable adhesive to mount items on bulletin board
6. 10 – 15 versions (depending upon your class size) of the stories *Aladdin and the Wonderful Lamp* and *Ali Baba and the Forty Thieves*, by different authors, illustrators, editors, etc. - try to find very simple versions as well as difficult versions; you may include several anthologies as well; your class will not be reading all of these, just using them for an activity
7. Student copies of Folk Literature Web – Appendix A
8. Red pencil for each student
9. Literature folder or notebook for each student

C. *Key Vocabulary*

1. Literature – written works that have lasting value or interest
2. Folk – traditional or belonging to ordinary people
3. Author – the writer of a book, play, article, poem, etc.
4. Oral – spoken, not written, as in an oral report
5. Moral – the lesson taught by a story

D. *Procedures/Activities*

1. **Prior to this lesson**, have a large bulletin board area prepared to post information about Folk Literature. Prepare seven large shapes, ovals or some other random shape, out of construction paper or posterboard. These will be used to write the elements of Folk Literature on to post on the board. On one shape, write the title “Folk Literature” in decorative writing. You will complete the other shapes with your students during this lesson. Also, from the books you have collected, pick out four or five that begin with words like “Once upon a time” or “Long ago, in a far away land” and mark them to use at the end of this lesson.
2. Have students sit in a circle on the floor. Tell students that today, they are going to spend some time telling stories. Ask students if anyone can think of a story that they remember their parents or grandparents telling them. Can they think of a story that gets told over and over in their family? Call on a student or two for examples. Allow students to share the story with their classmates.
3. Explain to students that a long time ago, printing presses didn’t exist. Often times, in many cultures, people didn’t know how to write and some cultures didn’t even have a system of writing that everyone knew. If you have studied the Vikings, remind students that in Viking times people didn’t write much or have books. Ask how they learned about places and things. Students should remember the Viking storytellers and the sagas.
4. Tell students that this type of oral storytelling is what became what we call Folk Literature today. Put your paper shape with the words “Folk Literature” on the center of the prepared bulletin board. Explain to students that when a story is being told, orally, it is just a story. It doesn’t become literature until somebody writes it down. Ask if anyone would consider his or her family story (that you talked about and shared in step 2) a piece of literature (no). Tell students that over the centuries, many, many stories have been told and retold, and it wasn’t until very recent times, like during the times of the explorers, that many of these

stories were written down and put into books. You can tell them that some stories, like stories from various religions, had been recorded on ancient manuscripts made from papyrus or other materials, but that most stories were just handed down, orally, from generation to generation.

5. Explain to students, that in the next few days, they will be reading some classic Folk Literature. It will be important for them to first understand what Folk Literature is and how they can distinguish it from other types of literature. Hand out your various copies of *Aladdin* and *Ali Baba*, and ask students to figure out as they look at these books, who the authors of these stories are. Have students give you names and write them on the board. Assist students in understanding that these stories really do not have an author, but have all been “retold” or “edited” by someone. Explain to students that the first characteristic of Folk Literature is that it **does not have one, true author**.
6. Write this on one of your shapes for the bulletin board and post it temporarily with just one staple or tack at this time. You will remove these at the end of the lesson for review before mounting permanently later on. Ask students what the first characteristic of Folk Literature is and have them repeat that it does not have one, true author.
7. Now, using the same books you have handed out to students already, ask them to open to the first few pages, and decide whether these books are all the same or not? They should be able to determine very quickly that each book is unique. Explain to students that the second characteristic of Folk Literature is that it **began as an oral story and has many different versions in print**. Again, write this on a shape and post on the bulletin board.
8. At this point, ask students if they can think of any other folk tales that they have either studied or had read to them in the past. They should easily remember folktales from previous years. Ask students if they notice, that in many of the folktales that they have heard over the years, that there are usually characters who are very, very good, and characters that are very, very bad. You can use *Cinderella* as an example. Some students may have heard this story in more than one version. Tell them that in *Cinderella*, she is good, all the way through, and her stepsisters and mother are bad, all the way through. Write on your next shape **characters who are either “totally bad” or “totally good,”** and post this as your third characteristic on the board.
9. Going back to *Cinderella*, as an example, ask students if they think that the story of *Cinderella* was true. Ask them if they think it really could have happened. Some students will believe that a girl could have a stepmother and mean stepsisters. They will believe that she really could have been treated badly, gone to a ball, fallen in love, etc. Ask students what makes this story unbelievable. They should understand that the elements involving the Fairy Godmother, the carriage, the mice, and the clock striking midnight are all what add to the fantasy in the story.
10. Using your fourth shape, tell students that the next characteristic of Folk Literature is that it has **unrealistic or unbelievable things happening in it**. Post this on the board.
11. Now ask students if they have ever heard of Aesop's Fables. Most children should know the stories, especially the story of *The Tortoise and the Hare*. Ask students to quickly recount this tale. When they finish, ask if anyone knows why that story is important to us today. Why has it been passed on for so many generations? Why do people keep telling it? Students should be able to figure out that the story has a moral, or a lesson for us to learn. Ask students what the

lesson is? (Slow and steady wins the race. Taking our time and being practical helps us do a better job!)

12. Using your fifth shape, write **lesson or moral to teach** and affix to bulletin board. Review the five things that you have worked together to discover about Folk Literature by using the board. Have students verbally list the five items that you have posted. Tell students that there is one more distinguishing characteristic of Folk Literature that you have left to discuss, and that this is probably going to be their first clue, when they hear a story, or pick up a book, that they are about to read Folk Literature.
13. Using the books that you have in your collection, pick up four or five that you have previewed, and read the opening lines. Ask students what is familiar in each beginning phrase. Students should be able to pick out the words “Once upon a time,” “Long ago, in a land far away,” etc. Tell students that most Folk Literature, as well as many, many oral retellings of Folktales, will be **set in the time of “long ago.”** While you are writing this and posting it on the board, tell students that although some might actually give a place name, it will still be very vague and not a definite place. It might say something like “In the palace of a certain king” or “In a small town northeast of nowhere in particular.” Explain to students that this is very traditional in storytelling and helps the speaker or writer to set the stage for what is going to take place in the tale. He has now captured his audience with a kind of suspense that will carry him into the story about to begin.
14. Review the six characteristics of Folk Literature, orally, with students one more time. Direct students to go back to their desks. While they are returning, remove your six shapes from the board.
15. Hand out student copies of Folk Literature Web – Appendix A and red pencils. Ask students to put their name on this paper using red pencil and then to fill in the ovals with the six characteristics you have just discussed related to Folk Literature. Tell students they can use their own words and do not need to write exactly what you had on the board.
16. When all students have completed to the best of their ability, collect red pencils.
17. Call on individual students to list one characteristic at a time. As they are listed, return your shape with the same characteristic to the board. Allow students to correct or fill in any characteristics that they could not remember, or remembered incorrectly, with their regular pencil. Discuss any questions or varied answers at this time to ensure students comprehension of this genre.
18. Tell students that in the next lesson, they will learn about a storyteller from long ago, who spun more than a thousand nights worth of tales, and they will begin reading some of her most famous tales and learning some great lessons from them.
19. Collect student webs for evaluation, then return to students to put in their literature folders or notebooks for future use.

E. *Assessment/Evaluation*

1. Folk Literature Web – Appendix A will be evaluated for accuracy during independent work and self-checking.

Lesson Two: Where in the World was Scheherazade? (one hour)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop a love and excitement for literature from other

lands.

- b. Students understand how to write and speak for a variety of purposes and audiences.
 - c. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
 - d. Students will recognize how to apply thinking skills to their reading and listening.
 - e. Students recognize literature as a record of human experience.
 - f. Students will understand the significance of the relative location of a place.
2. Lesson Content
- a. Lesson Two will provide background information for student regarding the origin of *The Arabian Nights* (or *The Thousand and One Nights*)
 - b. Fiction – Stories – from *The Arabian Nights: Aladdin and the Wonderful Lamp* and *Ali Baba and the Forty Thieves*
 - c. Writing
 - i. Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
 - ii. Produce written work with a beginning, middle, and end.
 - iii. Organize material in paragraphs and understand how to use a topic sentence, how to develop a paragraph with examples and details, and that each new paragraph is indented.
 - iv. In some writings, proceed with guidance through a process of gathering information, organizing thoughts, composing a draft, revising to clarify and refine his or her meaning, and proofreading with attention to spelling, mechanics, and presentation of a final draft.
3. Skill Objective(s)
- a. Student will locate the Middle East on a world map.
 - b. Student will listen to teacher rendition of story of Scheherazade.
 - c. Student will listen to *Scheherazade*, by Jim Weiss.
 - d. Student will draw a picture of the sultan listening to the stories of Scheherazade.
 - e. Student will write an original story retelling the story of Scheherazade and will edit and revise to produce final draft.
- B. *Materials*
- 1. Bulletin board display from Lesson One (will be used for rest of unit)
 - 2. Student literature folders or notebooks (will be used for rest of unit)
 - 3. *Arabian Nights*, as told by Jim Weiss (CD or cassette)
 - 4. CD/cassette player
 - 5. Wall map of the world
 - 6. Construction paper or drawing paper for each student (size your choice)
 - 7. Colored pencils
 - 8. Writing paper
 - 9. Copy of Rubric Scoring Guide for Stories (Appendix B) for each student
- C. *Key Vocabulary*
- 1. Sultan – an emperor or ruler of some Muslim countries

D. *Procedures/Activities*

1. Using the bulletin board that you created with your students yesterday, review the concept of Folk Literature. Ask several students to tell you the characteristics of Folk Literature. Ask a student to pretend that they are going to tell the class a folktale. Ask them what words they might use to begin the story (“Long, long ago...etc.”)
2. Tell them that today they are going to learn about someone who is supposed to have lived a very long time ago in a place very far away.
3. Using your wall map, have a student come locate the Middle East. If no one is able to do so, ask them to find India. Now have them find Persia, Egypt, and Arabia. Tell the class that this is the area from which the next stories they are going to read (or have read to them) came. Tell them that when this story originated, that people believed in many fantastic things. Explain that people believed that magic was real. They thought genies could really exist. Evil villains were real and a part of everyday life.
4. Most of your students have probably seen the Disney film *Aladdin*. Ask them to recall from that film the way the buildings looked and the clothing people wore. Have students close their eyes and imagine a world full of palace-like buildings. Imagine that their clothing is made of the finest silks and woven with gold thread. Explain to students that at that time mighty men, called Sultans, ruled the lands. Have them picture large, well-fed men. They are sitting in enormous chairs with servants all around them. They have tables and tables of rich, delicious food whenever they want it and everyone in the land fears them.
5. Have students open their eyes and tell them that today, they are going to meet Sultan Schahriar. (Write his name on the board.) Explain that Sultan Schahriar is an unusually cruel Sultan, feared by every woman in his domain. Ask students if they know why he was so feared? He was feared because he had made it his practice to marry a woman, spend the wedding night with her, and then have her head cut off in the morning. (If you have meeker students, you might just want to say he killed her!) Remind students that these were stories, and we have no proof that they are true, although events like this are considered to have occurred frequently in these lands in these times.
6. Now tell students that the time had come for the Sultan to have yet another wife, and a wonderful woman, named Scheherazade, had been chosen. We do not have any background on Scheherazade. We do not know where she came from or what her family was like, but we do know that she was gifted in one special area. Scheherazade was a wonderful storyteller. It is a good thing, because she knew her life would soon be over, and Scheherazade used her talent to formulate a plan.
7. Scheherazade began a wonderful tale. The Sultan began to listen to her story and became so involved in it that when morning came, and the story was not yet finished, he allowed her to live so that he could hear more. This went on for days and nights. It went on so long that Scheherazade was actually allowed to stay alive for one thousand and one nights. At that point, the Sultan realized what a wonderful person Scheherazade was, and he gave up his practice of beheading his wives and stayed happily married to Scheherazade.
8. Tell students that now that they know the very basic story of Scheherazade and how we got our *One Thousand and One Nights* tales, they are going to listen to a wonderful storyteller, Jim Weiss, tell his version of this tale.

9. Play track one from *Arabian Nights (CD)*, by Jim Weiss. The selection takes about 8 minutes. Do not play the entire CD, as you will want to use the other stories later on.
 10. Hand out construction paper, or drawing paper, to students at this time. Tell them that you are going to play the CD selection one more time for them to listen to, and as they are listening, you would like them to draw a picture of the Sultan, with Scheherazade telling him her stories. Students may color their drawings when they are finished and these should be mounted and displayed around the Folk Literature bulletin board created in Lesson One.
 11. When students are finished with their drawings, hand out writing paper, and have students write their own version of the story. These should follow your standard practice for story writing and should include the elements of Folk Literature that you have already discussed. After editing and revising, final copies can be mounted for display with student drawing.
- E. *Assessment/Evaluation*
1. Student written re-telling of the story of Scheherazade will be graded according to your standards for story writing (see sample rubric – Appendix B). They should include the elements of Folk Literature as discussed in Lesson One.

Lesson Three: Aladdin and the Enchanted Lamp (six 45 minutes sessions)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop a love and excitement for literature from other lands.
 - b. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
 - c. Students will recognize how to apply thinking skills to their reading and listening.
 - d. Students recognize literature as a record of human experience.
2. Lesson Content
 - a. Fiction – Stories – from *The Arabian Nights: Aladdin and the Wonderful Lamp*
 - b. Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
3. Skill Objective(s)
 - a. Students read and understand a variety of materials.
 - b. Student will be exposed to new vocabulary for pages 1-50 of Aladdin and the Enchanted Lamp.
 - c. Student will read to see that Marianna Mayer retold the story of Aladdin and the Enchanted Lamp.
 - e. Student will learn about ancient oil lamps and see a replica of one if available.
 - f. Student will read pages 1-50 of Aladdin and the Enchanted Lamp over a five-day period.
 - g. Student will record thoughts and feelings in a journal after reading pages 1-50 of Aladdin and the Enchanted Lamp.
 - h. Student will make Mini-Booklet to summarize first five sections of

Aladdin and the Enchanted Lamp.

B. *Materials*

1. *Aladdin and the Enchanted Lamp*, as told by Marianna Mayer (see note Day One)
2. Overhead transparency or student copies of Appendix C – Vocabulary Lists
3. Small oil lamp - optional (a replica similar to the one in the story can be purchased from Chinaberry for \$5.95 – www.Chinaberry.com or 1-800-776-2242)
4. Copy of Appendix D- Genie Journal Cover on cardstock or colored paper for each student (see Day One)
5. Three copies of Appendix E – Genie Journal for each student (see Day One)
6. One copy of Appendix F – Ali Baba Journal Page for each student (see Day One)
7. One blank transparency or chart paper and markers for use on it
8. 8 ½” x 11” white paper for each student
9. Scissors
10. Colored pencils or crayons
11. One copy of Appendix G – Instructions for and Rubric for grading *Aladdin* Mini-Booklet for each student

C. *Key Vocabulary*

1. Vocabulary has been included for the entire book, broken down into sections, in Appendix C.

D. *Procedures/Activities*

Day One

1. This unit was written to be used with a small group of students at a time. It is unlikely that you will be able to find enough copies of the required text for whole class use. Your local library should have several copies and it will be available through interlibrary loan. It was also available, at the time this was written, for purchase on the Internet. If you are unable to secure enough copies, it can easily be adapted to being done as a teacher read-aloud.
2. **Prior to this lesson – make Genie Journals for each student.** Using Appendices D, E, and F, make a journal for students to use throughout this unit. Each journal should contain one cover (Appendix D), three copies of the Genie Journal page (Appendix E), and one copy of the Ali Baba Journal page (Appendix F). You might want to make the cover page out of cardstock or print on colored paper. You may wish to use cardstock for a back cover. These pages could be copied and inserted into a folder with brads, as well.
3. Review briefly the history behind the *Arabian Nights* stories. Tell students that today they will begin reading what is probably the most famous of all the stories included in the *Arabian Nights*, the story of *Aladdin and the Enchanted Lamp*.
4. Explain to students that there are many versions of this story. The version that they will be reading is probably one of the best of the children’s versions available. Tell students that although it is a children’s book, it has some difficult vocabulary and words which might be unfamiliar because they are not words used by our culture.
5. Using your overhead transparency, or handing out student copies, of Appendix C – Vocabulary Lists – *Aladdin and the Enchanted Lamp*, go over the words for pages 1-11, making sure students have a bit of prior knowledge about what these words mean. You may choose to use this list as a reference only to point these words out in the context of reading the pages.
6. Have students turn to the title page and notice, as they discovered in Lesson One, that Marianna Mayer is not the original author of this story, but this book is her version of this ancient tale. There is an illustration on this page of the lamp.

7. Explain to students that the lamp referred to in this book is like this one, not like a traditional lamp that they would have in their homes today. Ask if anyone knows what kind of lamp it is. Tell students that in the time that this story takes place, electricity does not exist. People used oil to light their homes. The oil was kept in small lamps like this one and burned a very small light when lit. If you have a replica of the lamp available, you can show it to students and pass it around for them to touch at this time.
8. Now have students turn the next pages to the authors forward. This is interesting information. Read this to your students as a review of what you have already discussed regarding the history of these stories.
9. Next, have students turn to page one to begin reading the story. Before you read, allow students time to study the drawing on the facing page. Have them pay special attention to the sorcerers ring. This will hold importance later in the story.
10. Read pages 1-11 with or to students. Be sure if you are doing this as a read aloud, that you stop to show the beautiful illustrations to your students.
11. When you have finished reading page 11, stop, and review orally with students anything that concerns them or things that are unclear. This would be a good time to have students make a prediction as to what will happen next.
12. Discuss with students before ending this session, why they believe that Aladdin was so easily swayed by the sorcerer. Was it perhaps because he was a sorcerer and he could work magic or was it due to the fact that Aladdin was relatively uneducated, a slothful child who had always gotten his way, that it was easy for him to be persuaded into believing the things that he told him?
13. Hand out Genie Journals to each student. Keeping in mind the discussion that you just had, ask students to open to the first Genie Journal section. Have them put page numbers 1-11 in the blank at the top of the first box, and record their thoughts after reading the first section of *Aladdin*. Ask them to include something about their opinion as to why Aladdin was so easily swayed by the sorcerer at the beginning of this story.

Day Two through Day Five

1. Using overhead transparency familiarize your students with the new vocabulary prior to reading each section. Read one section per class period as follows: Day 2- pages 12-19, Day 3 – pages 20-29, Day 4-pages 30-38, and Day 5-pages 39-50.
2. After each section of reading, allow students to journal their thoughts and reflections about the reading as you did in Lesson One. You will notice, as you read, that each section seems to have a theme of its own, as pages 1-11 did. Point these themes out to children before they journal, or ask if they see a lesson as you are reading. For example, in pages 12-19, the idea is that Aladdin seems to be growing up due to his circumstances (hard times make men of boys). Pages 20-29 show Aladdin breaking the law, so to speak, when he looks at the princess. He then desires her greatly, so greatly, that he is willing to use his mother to get her and puts his mother in great danger. Aladdin truly begins to understand the power of the lamp at this point. In pages 30-38 a large problem arises for Aladdin and he has to figure out how to solve it. Once again, he relies on the power of the lamp and succeeds. From pages 39-50, especially in the second part, Aladdin uses his cunning to basically trick the sultan with the window completion task. By completing the window, Aladdin convinces the sultan of his “humility” and his “true worth” in deserving the princess as his own.

3. Explain to students that you are at the turning point of the story now, and that there has been something missing since the beginning of the book. Ask students if they know what that is. Students should be able to tell you that what is missing is the presence of evil, the sorcerer has been out of the picture.
4. Have students look at the picture on page 51, and ask them what they think is going to happen next. They should be able to tell you that the sorcerer is about to return to the story. Do not allow students to read the next pages.
5. Using chart paper or the overhead, have students give you ideas about what they think will happen next. Try to list only ideas that are different from one another. Try to be sure that students don't get distracted with the *Disney* Film version at this point and try to have them stay focused on this book and the story that it has been presenting. Encourage them to be creative.
6. Before ending this session, using the overhead and a blank transparency, have students recount the story briefly, thus far. This will help them in the next lesson. Save the transparency for then.

Day Six

1. Using your transparency from Lesson Three -Day Five, review the main highlights of pages 1-49 with students.
 2. Hand out white paper to each student. Have them make mini-booklet according to directions in Appendix G – Instructions and Grading Rubric for *Aladdin* Mini-Booklet.
 3. Tell them that their assignment is to draw a picture to illustrate each section of the book that they have read so far. At the bottom of each drawing, they need to leave enough space to write one or two sentences describing what happened in that section. At this point, they should draw five pictures, starting with the very front of their booklet. They should not make a cover, they will add a cover when the booklets are complete. Be sure they save three pages, which will include the very back to do the last three sections after reading in the book. Following are brief summaries of each section for your reference.
 - a. Pages 1-11 – Setting: Aladdin meets sorcerer; sorcerer takes him to cave and buries him after he obtains the lamp.
 - b. Pages 12-19 – Aladdin figures out the character of the sorcerer; uses ring to escape; goes home and tells mother story; discovers magic of the lamp.
 - c. Pages 20-29 – Aladdin sees Princess, falls in love, and determines to marry her; sends his mother on mission to sultan; uses lamp to get dowry.
 - d. Pages 30-38 – Aladdin finds out that vizier's son married Princess; plots to dissolve marriage and gain princess back.
 - e. Pages 39-50 – Aladdin uses lamp to provide huge dowry for Princess; gains sultan's favor to marry; builds palace for Princess and gains sultan's favor again.
 4. This assignment should be done independently, with clues on overhead from the last lesson as guidelines. Students might wish to write brief notes, or do captions first in class and then draw pictures. Only allow this class period to complete and take home to finish at home if necessary. These will be graded for accuracy of information and neatness and originality of drawings.
- E. *Assessment/Evaluation*
1. Student understanding of pages 1-50 will be evaluated through drawings and captions in Mini-Booklet and graded according to rubric in Appendix G – Rubric for Grading Mini-Booklet.

Lesson Four: The “Dark Side” Reappears: Return of the Sorcerer (four 45 minute sessions)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop a love and excitement for literature from other lands.
 - b. Students understand how to write and speak for a variety of purposes and audiences.
 - c. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
 - d. Students will recognize how to apply thinking skills to their reading and listening.
 - e. Students recognize literature as a record of human experience.
2. Lesson Content
 - a. Fiction – Stories – from *The Arabian Nights: Aladdin and the Wonderful Lamp*
 - b. Writing - Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
3. Skill Objective(s)
 - a. Students read and understand a variety of materials.
 - b. Student will read pages 51-80 (over a three-day period).
 - c. Student will journal thoughts and reflections in Genie Journals.
 - d. Student will predict what will happen after author gives clues on page 79 that the sorcerer has not been completely dealt with.
 - e. Student will draw pictures in Mini-booklet to illustrate pages 51-80 in three sections and turn in for a grade.

B. *Materials*

1. *Aladdin and the Enchanted Lamp*, as told by Marianna Mayer
2. Genie Journals
3. Colored pencils
4. Mini-Booklets – from Lesson Three
5. Student copies of Appendix G – Rubric for Grading Mini-Booklet from Lesson Three

C. *Key Vocabulary*

1. Continue using Appendix C – Vocabulary Lists for *Aladdin & Ali Baba and the Forty Thieves*

D. *Procedures/Activities*

Day One

1. Collect Mini-Booklets for grading at beginning of class period.
2. Review quickly the first five sections of the story. Now remind students that in Folk Literature there is usually an evil villain. Ask if students remember who that is in this story. They will remember the sorcerer from the beginning. In the last lesson, you had students predict what might happen next. They have seen the picture on page 51. Remind them again that evil is about to return and then read together pages 51-56. Be sure that you are going over vocabulary with students as they read.
3. When you have finished reading through page 56, ask students how the sorcerer

was able to figure out where the lamp was. Explain to them that this is classic

Folk Literature and that is evident at this point in the story, as the sorcerer's methods are so far fetched. It is hard to believe that magic such as his could be real. It is also a stretch to believe that people could be so foolish as to believe that anyone would simply trade old goods for brand new ones, as happened with the lamp. Ask why they think Badoura was so gullible about this and willingly gave up the lamp. (She is young and inexperienced in the ways of the world.)

4. Direct students to their Genie Journals once again, and in the next section, have them again record their thoughts and predictions about what might happen next.

Day Two through Three

1. As before, continue reading on Day Two, pages 57-70 and on Day Tree, pages 71-80. Go over vocabulary as you have been doing and pay special attention to the end of page 70. This is an ideal time to stop and have students predict together again what will happen. The author sets this up well, letting us know before we read any further that the sorcerer is not dead and is about to return at this point.
2. When you read the last section together, point out that the genie was able to make a choice here, to help Aladdin and spare him after his request. Ask students why they think that happened. Why didn't the genie just do what Aladdin asked, as he had done before? Was there something about Aladdin's character that made him have pity on him and spare his life? All the way through this story, we see Aladdin making mistakes, but then things work out for good.
3. At the beginning of the story, we were told that the lamp and the treasure and the power of it all was destined to belong to Aladdin; they were part of his history, just waiting to be uncovered at the right time. Ask students if they think that things just happen by fate or if there is really a big plan behind all that happens to us?
4. Explain that in Fairy Tales, and most often in Folk Literature, the evil loses and the good always comes through in the end. Aladdin could have used all his wealth and powers for himself, but instead, he used it to make Badoura happy and only used it for what was needful. What if he had not done that? Tell students that the next story will show them very plainly what happens when people are greedy and only think of themselves and their own selfish desires.
5. Have students again, journal at the end of each days reading putting their thoughts about your questions in their answers.

Day Four

1. Hand out Mini-Booklets and tell students that today, they will be completing their *Aladdin* Mini-Booklets. Review on the board or overhead the events of pages 51-56, 57-70, and 71-80. Instruct students to complete the last three pages of the booklet in class today in the same way they did the others.
2. When students are finished, have them get a piece of construction paper and cut it to be the same size as their Mini-Booklet when it is open. They will use this for a cover. Have them fold the paper in half and assist them in stapling the booklet in the center to hold the cover in place. Students should title the cover and put their names on it. You can choose to title it however you wish. Collect these when completed to finish grading.

E. *Assessment/Evaluation*

1. Student understanding of pages 51-80 will be evaluated through drawings and captions in Mini-Booklet and graded according to rubric in Appendix G – Rubric for Grading Mini-Booklet.

Lesson Five: Ali Baba- A Lesson on Greed (two 45 minute sessions)

A. Daily Objectives

1. Concept Objective(s)
 - a. Students will develop a love and excitement for literature from other lands.
 - b. Students understand how to write and speak for a variety of purposes and audiences.
 - c. Students have an awareness of how to write using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
 - d. Students will recognize how to apply thinking skills to their reading and listening.
 - e. Students recognize literature as a record of human experience.
2. Lesson Content
 - a. from *The Arabian Nights: Ali Baba and the Forty Thieves*
 - b. Writing - Produce a variety of types of writing – such as stories, reports, poems, letters, descriptions – and make reasonable judgements about what to include in his or her own written works based on the purpose and type of composition
 - c. Organize material in paragraphs and understand how to use a topic sentence, how to develop a paragraph with examples and details, and that each new paragraph is indented.
3. Skill Objective(s)
 - a. Students read and understand a variety of material.
 - b. Student will listen to teacher read *The Tale of Ali Baba and the Forty Thieves*, by Eric A. Kimmel.
 - c. Student will be exposed to new vocabulary for read *The Tale of Ali Baba and the Forty Thieves*.
 - d. Student will listen to Jim Weiss version of this tale.
 - e. Student will summarize story and explain how greed was shown in the story.
 - f. Student will review the qualities of Folk Literature.
 - g. Student will complete a test covering content from the *Arabian Nights*.

B. Materials

1. *The Tale of Ali Baba and the Forty Thieves*, by Eric A. Kimmel.
2. *Arabian Nights*, by Jim Weiss
3. CD/cassette player
4. Genie Journals – from previous lessons
5. Copy of Appendix H – Test on *Arabian Nights* for each student

C. Key Vocabulary

1. Continue using Appendix C – Vocabulary Lists for *Aladdin & Ali Baba and the Forty Thieves*
2. Greed – extreme selfishness; wanting everything for oneself

D. Procedures/Activities

Day One

1. Tell students that today they will listen as you read another story to them from the same part of the world that *Aladdin* came from. Tell students that this is another of the famous *Arabian Nights* tales. Ask if they can remember who it was that told these stories originally and for what purpose. They should

remember the story of Scheherazade.

2. Explain to students, that just like the other stories, this story is a retelling. Tell them that there are many other versions of this story, some more gruesome than others and although this story is a bit gory in places, there is some history behind that which you will share with them at the end. Remind students that this is just a story, and not true as far as we know, but that things like this really did happen in this part of the world at the time that this story originated.
3. Tell students that as you begin reading, you would like them to pay close attention to how greed caused big problems in this story. Discuss with class what greed is and have them give you examples of how people can and are greedy today.
4. Being conscious to go over vocabulary as you encounter it, read the story *The Tale of Ali Baba and the Forty Thieves*, retold by Eric A. Kimmel to your students. It will be easier for them to listen to this lengthy story if they are comfortable and can easily see the pictures in the book.
5. When you finish reading, take time to answer any students questions and discuss the way Qasim met his fate through his own selfishness and greed. You may, at this point, play the Jim Weiss version of this tale for children to listen to. Play track three of *Arabian Nights*, by Jim Weiss.
6. Direct students to take out their Genie Journals and turn to the last page. Tell them, that at this time, you would like them to briefly describe the main idea of this story and then write a paragraph on the subject of greed and how it was shown in this story. Instruct students to write about how greed can harm us and how we need to be sensible about what we desire, lest it causes us to meet with a bad end as well. Collect journals when all students have completed this. You might give them time to begin and then have them finish for homework or as part of a writing assignment. This will be an opinion paper and should be graded as such. Be sure that students know how you will be grading it, or if it will just be graded for completion, which is advisable. Be sure in your grading that you determine whether or not students have a good understanding of greed. If not, work with them individually to refine their work to an acceptable level.
7. Also discuss with students before ending this lesson one more element of Folk Literature that comes into play in this story, that of the good versus the evil. It should be obvious to students that the sheikh, Abul Faraj and his band of thieves, represent the evil in this story. Ask students who represents the good. Marghana and Ali Baba will probably be their answers. Help students to see that Ali Baba is indeed a more noble person than the thieves, or his brother Qasim were. Marghana probably stands out even more, however, as being the most noble in the story. Students may question her having Qasim sown back together and deceiving the people, but that was for the greater good of not letting the thieves know what had happened. She outsmarts them several times, and her main goal is to protect Ali Baba, which she is successful in doing. She seems to be wise than Ali Baba in the story and that works to her benefit. In the end, her wisdom, loyalty, and cleverness bring good to both Ali Baba and herself.

Day Two

1. Review with students the main points of each of the stories that have been covered in this unit. Make character review part of your time, being sure students have a good grasp on who the “bad guys” and “good guys” were in these stories.
2. Hand out student copies of Appendix H – Test on the *Arabian Nights*. Have students complete the evaluation and collect to be graded.

- E. *Assessment/Evaluation*
1. Students will write summary of *The Tale of Ali Baba and the Forty Thieves*, focusing on how greed was the overwhelming theme of this book.

VI. CULMINATING ACTIVITY

- A. Students complete assessment (Appendix H – Test on the *Arabian Nights*). These will be graded on a percentage basis for accuracy of understanding .
- B. Plan an Arabian Nights party when you are finished reading these two books. Children may dress up like Aladdin or Princess Badoura. Serve delicacies such as pita bread, olives, grapes, fruit kabobs, and fig newtons or date bread. You could have several activities such as making magic carpet collages out of paper or fabric. You could make genie bottles, using old bottles painted gold and decorated with ribbon and jewels. Treasure boxes are a good idea too, and have a treasure chest piñata at the end of the day, filled with gold chocolate coins.
- C. Have students write their own play, acting out the scenes from the stories. Work on producing a less violent version that they could perform for younger students in your school. There are some less violent versions that tell just the basic stories that can be used for examples for your students.
- D. You might also want to read *Sinbad, the Voyager* to your class or work in conjunction with your music teachers to expose children to Nikolai Rimsky-Korsakov’s, *Scheherazade*, part one: *The Sea and Sinbad’s Ship*”. (Core Knowledge Sequence, p. 77) See *What Your Third Grader Needs to Know*, by E.D. Hirsch, p. 195 for more details.

VII. HANDOUTS/WORKSHEETS

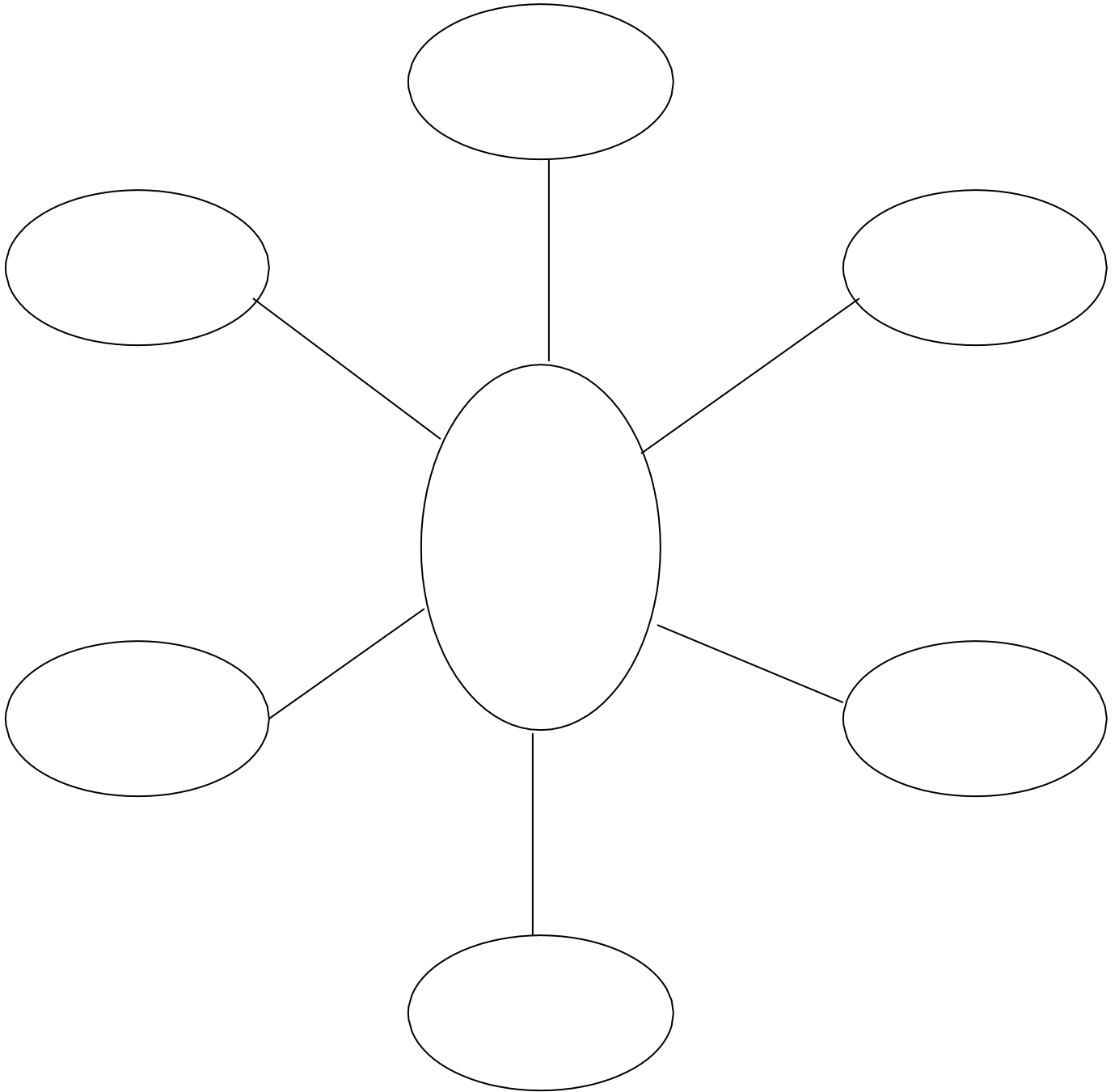
- A. Appendix A: Folk Literature Web
- B. Appendix B: Sample Rubric for Student Written Scheherazade Story
- C. Appendix C: Vocabulary Lists for *Aladdin and the Enchanted Lamp*
- D. Appendix D: Cover for Genie Journal
- E. Appendix E: Genie Journal
- F. Appendix F: Ali Baba Journal Page
- G. Appendix G: Instructions for and Rubric for Grading *Aladdin* Mini-Booklet
- H. Appendix H: Test on the *Arabian Nights*

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Appendix A
Folk Literature Web



Folk
Literature

Appendix B

Sample Rubric for Student Written Scheherazade Story

(adapted from *Step Up to Writing, 2nd Edition*, by Maureen E. Auman)

Rubric Scoring Guide for Stories

	Advanced (4 pts.)	Proficient (3 pts.)	Basic (2pts.)	Below Basic (1 pt.)	Score
Organization	<ul style="list-style-type: none"> ☞ Perfect plan for beginning, middle and end. ☞ Lead that captures attention. ☞ Setting, characters, problem set up. ☞ Middle shows rise in action. ☞ Transitions help flow of story. ☞ Unpredictable ending resolves problem. 	<ul style="list-style-type: none"> ☞ Clear plan for beginning, middle, and end. ☞ Good lead. ☞ Setting, characters, and problem set up. ☞ Middle explained and in logical order. ☞ Some transitions. ☞ Ending resolves problem. 	<ul style="list-style-type: none"> ☞ Attempts a plan. ☞ Common lead opens story. (One day, Once upon a time) ☞ Simple flat beginning sets up setting, characters, and problem. ☞ Middle events listed. ☞ No transitions. ☞ Story ends. 	<ul style="list-style-type: none"> ☞ No plan. ☞ No lead. ☞ No introduction of characters, setting, or problem. ☞ Events in middle are confusing or not in order. ☞ No transitions. ☞ Sentences in confusing order. ☞ Story just stops without a real end or solution. 	
Content	<ul style="list-style-type: none"> ☞ Fully developed prompt ☞ Story comes to life. Well-developed events. Characters solving problem. ☞ Believable character 	<ul style="list-style-type: none"> ☞ Developed prompt. Understandable story. ☞ Well-sequenced events. ☞ Character attempts to solve problem. ☞ Character developed. 	<ul style="list-style-type: none"> ☞ Somewhat addressed prompt. Little help given to understand story/characters ☞ Simple sentences for each event. ☞ Logical sequence. ☞ Incomplete descriptions. 	<ul style="list-style-type: none"> ☞ Not related to prompt. Not enough information. ☞ Unrelated sentences. No sequence of events. ☞ Character unclear. 	
Style	<ul style="list-style-type: none"> ☞ Variety of sentence structure ☞ Rich words ☞ Point of view consistent ☞ Draws reader in ☞ Well developed to fit purpose 	<ul style="list-style-type: none"> ☞ Variety in sentence length and type ☞ Ordinary words used well ☞ Point of view mostly consistent ☞ Answers prompt 	<ul style="list-style-type: none"> ☞ Simple sentences ☞ Basic words ☞ Confusing point of view ☞ Story choppy ☞ Addresses prompt but style is not clear 	<ul style="list-style-type: none"> ☞ Sentence fragments or run-ons ☞ Repeated words ☞ No point of view ☞ Ransom sentences ☞ Prompt not addressed 	

Grammar/ Mechanics	<ul style="list-style-type: none"> ☞ Correct paragraphing ☞ Dialogue ☞ Few capitalization, usage, punctuation, or spelling errors 	<ul style="list-style-type: none"> ☞ Most paragraphing correct ☞ Dialogue ☞ Some mechanical errors that do not interfere with understanding 	<ul style="list-style-type: none"> ☞ All one paragraph or unclear ☞ Dialogue unmarked ☞ Mechanical errors that slow down the reading 	<ul style="list-style-type: none"> ☞ List of sentences ☞ Dialogue confusing or non-existent ☞ Many mechanical errors that detract from story 	
	Student Name _____			Total Score	
				(of 16 possible)	

Appendix C, page 1

Vocabulary Lists – for *Aladdin and the Enchanted Lamp* & *Ali Baba & the Forty Thieves*

*Aladdin and the
Enchanted Lamp*

*Ali Baba & the
Forty Thieves*

Pages 1-11

Tailor
Trade
Admonitions
Moroccan
Astrology
Sorcerer
Bewildered
Resemblance
Lavish
Awe
Gestures
Heir
Merchant
Incantation
Entombed

Pages 12-19

Delving
Enchanted
Chagrin
Rage
Despair
Engulfed
Grim Genie
Cinders
Tarnish
Sumptuous
Delicacies
Aroma
Greed

Pages 20-29

Heralds
Shuttered
Proclamation
Decree
Flushed
Conviction
Anguish
Petitions
Solemnly
Imperceptible
Vizier
Audacity
Disposed
Dowry
Stipulation

Pages 30-38

Sniveling
Ornate
Mosaic
Crestfallen
Trifled with
Contrary

Pages 39-50

Procession
Salutations
Entourage
Inlaid

Pages 51-56

Divining
Secluded
Perished
Rage
Oath
Obliged
Prosperity
Dispelled

Pages 57-70

Averted
Unsheathed
Abated
Pardoned
Apparition
Phial (vial)
Beguiled
Carafe

Pages 71-80

Filament
Merged
Encasing
Impenetrable
Potent
Imperceptible
Preened
Thronged
Feigned
Blasphemous

Elder
Meager
Charity
Sheikh
Concealing
Brocades
Dinar
Bushel
Charm
Penetrated
Trespassers
Cloak
Tethered
Summoned
Mutilated
Corpse
Cobbler
Awl
Inherited
Dervish
Parchment
Purveyor
Seethe
Scalding
Entranced
Avenged

Appendix C, page 2

Definitions for Vocabulary in Appendix C – page 1

Aladdin and the Enchanted Lamp

Pages 1-11

Tailor – someone who makes or alters clothes

Trade – the business of buying and selling

Admonitions – warnings or advice

Moroccan – a person from Morocco, a kingdom of northwestern Africa

Astrology – the study of how the positions of stars and planets supposedly affect people's lives

Sorcerer – someone who performs magic by controlling evil spirits; a wizard

Bewildered – to be confused

Resemblance – to be or look like something or someone

Lavish – generous or extravagant

Awe – a feeling of admiration and respect, mixed with a little fear

Gestures – motions of the head or hands used to communicate a feeling or an idea

Heir – someone who has been, or will be, left money, property, or a title, as in the *heir to a fortune*

Merchant – someone who sells goods for profit

Incantation – recitation of charms or spells to produce a magical effect

Entombed – to place in or as if in a tomb or grave; bury

Pages 12-19

Delving – to search deeply

Enchanted – a place or thing that is **enchanted** has been put under a magic spell or seems magical, as in an *enchanted castle*

Chagrin – a feeling of embarrassment or humiliation caused by failure or disappointment

Rage – violent anger

Despair – to lose hope completely

Engulfed – to cover or swallow up someone or something

Grim – gloomy, stern, and unpleasant, as in a *grim expression*

Genie – in tales from the Middle East, a **genie** is a spirit who obeys the person who summons it and grants the person's wishes

Cinders – small pieces of wood or coal that have been partly burned

Tarnish – If something **tarnishes**, it becomes duller or less bright.

Sumptuous – of a size or splendor suggesting great expense; lavish

Delicacies – something pleasing and appealing, especially a choice food

Aroma – a smell that is usually pleasant

Greed – extreme selfishness; wanting everything for oneself

Appendix C, page 3 Definitions (continued)

Pages 20-29

Heralds – persons who proclaim important news; a crier or messenger
Shuttered – to cover the outside of a window with a movable cover to keep out the light or prevent what is outside from being seen from the inside
Proclamation – something that is announced publicly by someone
Decree – to give an order or proclaim officially
Flushed – If you are **flushed**, your face has become red.
Conviction – a strong belief in something
Anguish – a strong feeling of misery or distress
Petitions – a solemn supplication or request to a superior authority
Solemnly – in a grave or very serious way
Imperceptible – barely noticeable
Vizier – a high officer in a Moslem government, especially in the old Turkish Empire
Audacity – boldness; daring
Disposed – to make willing or receptive for
Dowry – the money or property that women in some cultures bring with them when they marry
Stipulation – a term or condition in an agreement

Pages 30-38

Sniveling – to cry or complain in a noisy, whining way
Ornate – richly decorated
Mosaic – a pattern or picture made up of small pieces of colored stone, tile, or glass
Crestfallen – dejected; depressed
Trifled with – Someone who is not to be **trifled with** should be taken very seriously.
Contrary – the opposite of something

Pages 39-50

Procession – a number of people walking or driving along a route as part of a public festival, a religious service, or a parade
Salutations - greetings
Entourage – a train of attendants, followers, or associates
Inlaid – to set something like wood or ivory into a surface to form a design
Grandeur – greatness or splendor
Edifice – a building, especially one of imposing appearance or size
Mar – to damage or deface
Folly – foolishness

Appendix C, page 4
Definitions (continued)

Pages 51-56

Divining – the art or act of foretelling future events by means of something supernatural
Secluded - hidden
Perished - dead
Rage – extreme anger
Oath – a pledge or promise
Obliged – obligated; to be in debt to another
Prosperity – extreme wealth
Dispelled – to rid of by driving away

Pages 57-70

Averted – to turn away
Unsheathed – to draw from a case, such as the covering for a knife or sword
Abated – to reduce in amount
Pardoned – forgiven or excused
Apparition – a ghostly figure or a sudden or unusual sight
Phial (vial) – a small bottle
Beguiled – to deceive by cheating
Carafe – a glass bottle for serving water or wine at the table

Pages 71-80

Filament – a very fine wire or thread
Merged – when two things join together to form a whole
Encasing – to enclose in or as if in a case
Impenetrable – not capable of being entered; unable to go through
Potent – very strong
Imperceptible – unable to understand
Preened – to adorn or trim carefully
Thronged – a large group of people gathered or grouped closely together
Feigned – not real; pretended
Blasphemous – to speak of God or something sacred in an irreverent manner

Ali Baba & the Forty Thieves

Elder - older
Meager – a very small amount
Charity – money or other help that is given to people in need
Sheikh – the head of an Arab tribe, village, or family
Concealing - hiding
Brocades – fabrics woven with a raised overall pattern

Dinar – money in gold or silver used in the Middle East from the 8th to the 19th century

Bushel – a unit of dry measure equal to 32 quarts

Charm – a spell; a small object that some people believe will bring them good luck

Penetrated – to go through

Trespassers – those who enter someone's private property without permission

Appendix C, page 5
Definitions (continued)

Ali Baba & the Forty Thieves (cont.)

Cloak – a coat or covering for the body

Tethered – tied up or tied to something else

Summoned – called to come

Mutilated – destroyed or defaced

Corpse – a dead person

Cobbler – a shoemaker

Awl – a sharp metal tool for making holes in leather or wood

Inherited – to receive money, property or a title from someone who has died

Dervish – a member of any of various Moslem orders of monks who practice the achievement of collective ecstasy through dances and chanting of religious formulas; cultic

Parchment – heavy paper-like material made from the skin of sheep or goats and used for writing on

Purveyor – a person who furnishes food

Seethe – to bubble or boil

Scalding – to burn with very hot liquid or steam

Entranced – to give someone a feeling of wonder or pleasure

Avenged – to take revenge or satisfaction for a wrong done

Arabian Nights



A Study in Literature

Aladdin and Ali Baba & the
Forty Thieves

Name _____

Appendix E – Genie Journal



Genie Journal – pgs. _____



Genie Journal – pgs. _____



Genie Journal – pgs. _____



Genie Journal – pgs. _____



Ali Baba & the Forty Thieves

Appendix G

Instructions for and Rubric for Grading Mini - Booklet

How to Make a Mini-booklet (adapted from Hands on History: Explorers, by Michael Gravois, pg. 27 - There are drawings in this book that make this easier to understand!)

1. Give each student a sheet of 8 $\frac{1}{2}$ " x 11" white paper and tell them to fold it in half the "hamburger way" (width-wise). Then have them fold it in half again in the same direction.
2. Now have them fold the long narrow strip they have in half in the opposite direction. Have them crease sides well.
3. Open the paper up so that it is only folded in half the "hamburger way" again (beginning of Step 1).
4. Have students cut halfway down the vertical fold so that when they open the paper completely, they will have a slit in the very center of the paper.
5. Now tell them to open the paper up and turn it horizontally. There should be a hole in the center of the paper where they made the cut.
6. Fold the paper in half the "hot dog" way (length-wise). Push in on both ends of the paper so the slit opens up. Push until the center panels meet and fold the four pages into a book creasing the edges.

Rubric for Grading Aladdin Mini-Booklet

	Exemplary 3	Competent 2	Basic 1	Deficient 0
Captions	All pages include an appropriate caption	Most pages include an appropriate caption	Few pages include an appropriate caption	No pages include an appropriate caption
Neatness	All writing is neat and pictures drawn well and colored	Most writing is neat and pictures drawn well and colored	Some writing is neat and pictures drawn well and colored	Little or no writing is neat and pictures drawn well and colored
Illustrations	Every page has a picture that helps illustrate the caption	Most pages have a picture that helps illustrate the caption	Some pages have a picture that helps illustrate the caption	Few or no pages have pictures that help illustrate the captions

Name _____ Parent Signature _____

Final Grade for Aladdin Mini-booklet (pages 1-5) ____/9 = ____%

Final Grade for Aladdin Mini-Booklet (pages 6-8) ____/9 = ____%

Comments: _____

Appendix H, page 1
Test on the *Arabian Nights*

Name _____
Date _____

Literature 3
Arabian Nights Test

Match the following characters with their description.

- | | | |
|--------------------|----|---|
| _____1. Aladdin | a. | a princess from Arabia |
| _____2. Qasim | b. | a leader of thieves |
| _____3. Sorcerer | c. | a poor woodcutter who finds his fortune |
| _____4. Ali Baba | d. | a ruler; father of a princess |
| _____5. Marghana | e. | a young boy; rightful heir of vast treasure |
| _____6. Badoura | f. | a crafty villain; a treacherous stranger |
| _____7. Sultan | g. | a wise servant who saves a life and a fortune |
| _____8. Abul Faraj | h. | a brother who dies because of his greed |

Circle the correct answer.

9. At the beginning of the story, Aladdin was described as
- a. a student in an Arabian university.
 - b. a worthless child with no discipline.
 - c. a worthy son of a rich merchant.
 - d. a woodcutter.
10. Who took Aladdin to the cave of riches?
- a. his rich uncle
 - b. his mother
 - c. an evil sorcerer
 - d. his teacher
11. Why does the author tell us that Aladdin was the only one who could open the cave?
- a. He had magic stronger than the sorcerer.
 - b. He was the rightful heir of the treasure.
 - c. His mother had given him magic powder.
 - d. He knew the special words to open it.
12. What had the sorcerer given to Aladdin that helped him to escape from the cave?
- a. some dust
 - b. magic words to say

- c. a magical sword
- d. a ring

13. Aladdin's mother was
- a. happy to see Aladdin could provide whatever they needed.
 - b. scared of the genie and didn't want to see him.
 - c. crazy enough to think Aladdin would never get caught.
 - d. sick in bed and couldn't help Aladdin with anything.

14. Qasim was the greedy brother of
- a. Badoura.
 - b. Aladdin.
 - c. Ali Baba.
 - d. Sesame.

15. The magic words that opened the cave were
- a. "Open, Sesame!"
 - b. "Open, Caraway!"
 - c. "Abracadabra!"
 - d. "Hocus Pocus!"

Fill in the blanks.

16. Aladdin fell in love with a _____.
17. When Aladdin rubbed the lamp, a _____ appeared.
18. Aladdin's _____ took many gifts to the sultan to get his permission for Aladdin to marry Badoura.
19. The sultan forgot his promise and let his daughter marry the vizier's _____.
20. Aladdin left one _____ unfinished in his palace for the sultan to complete.

Answer the following questions with a complete sentence.

21. How did Badoura trap the evil sorcerer the first time? _____
- _____

22. How did Marghana trick the leader of the thieves with chalk? _____

23. Where did the stories in the Arabian Nights come from? Who told them first and why? _____

24. On a separate sheet of paper, write a short paragraph to tell how greed was shown in The Tale of Ali Baba and the Forty Thieves. Make sure you tell who was greedy and what happened because of his/her greed.

25. In the story of Aladdin and the Enchanted Lamp, we see a classic trait of Folk Literature; conflict between good and evil. Write another short paragraph to compare the character Aladdin to the sorcerer. Do these characters display good and evil? How? Explain the differences between the two characters and how they both wanted to use the same object, the lamp, for very different purposes.

Appendix H, page 3 Test Answer Key

Matching:

1. e
2. h
3. f
4. c
5. g
6. a
7. d
8. b

Multiple Choice:

9. b
10. c
11. b
12. d
13. b
14. c
15. a

Fill in the blank:

16. princess
17. genie
18. mother
19. son
20. window

Short Answer:

21. She made him think that she had grown fond of him and then poisoned him so that he fell unconscious. Then the genie was summoned to take him away.
22. She made marks on every door, resembling the mark he had made on the door of Ali Baba's home so that he would not know which door had been marked first.
23. Legend has it that the stories were devised originally by Scheherazade, the newest wife of a sultan, who was trying to save her own life. She told the sultan stories that so captivated him that he allowed her to survive for one thousand and one nights so that he could continue listening. After this time had passed, he grew to love her and spared her life.
24. **Answers will vary.** Qasim, the brother of Ali Baba, was the greedy one. He was so greedy after finding out about the cave of riches, that he lost his life while trying to steal from it. The thieves who had hidden the treasure in a cave returned while Qasim was attempting to get out after forgetting the magic words "Open, Sesame!" They chopped him up into six pieces and left him at the entrance of the cave to ward off other possible thieves.
25. **Answers will vary.** Aladdin began as a fairly worthless boy in the story, who by a twist of fate became the master of the lamp and the rightful heir to the fortune. He proves to live up to what would be expected of such an heir in some ways. He tends to use the lamp only for good; for food and sustenance, until he breaks the law and falls in love with the princess. At this point, he uses the lamp for his own satisfaction, but still to please the sultan and to gain his favor, which seems to have been his destiny. He uses it to obtain what he would never have been able to obtain otherwise, the princess as his bride. The sorcerer is completely evil. There is nothing of good in him and his use of the lamp proves to be the same. He desires the lamp to have complete control of all and uses evil powers to get all he wants. In the end, good wins and evil loses as in all good folk literature!

GRADE LEVEL EXPECTAIONS: ENGLISH

ELA.3. 8	Identify story elements including: <ul style="list-style-type: none"> • theme • conflict • character traits, feelings, and motivation 	RL.2.3 RL.3.2 RL.3.3
ELA.3. 10	Demonstrate understanding by summarizing stories and information, including the main events or ideas and selected details from the text in oral and written responses	RL.3.2
ELA.3. 12	Demonstrate oral reading fluency of at least 110 words per minute in third-grade text with appropriate pacing, intonation, and expression	RF.3.4
ELA.3. 13	Read texts, chapter books, and informational materials silently at independent reading level	RL.3.10 RI.3.10
ELA.3. 14	Compare and contrast story elements, including setting, character, and events of two multicultural texts in oral, written, and visual responses	RL.3.9
ELA.3. 17	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including: <ul style="list-style-type: none"> • sequencing events • making predictions using information from texts • making simple inferences and drawing conclusions about information in texts • comparing and contrasting, including story elements (e.g., theme, character, and conflicts) and main points or ideas in informational texts • distinguishing between a main idea and a summary • identifying main ideas of texts 	RI.K.3 RI.1.9 RI.2.9 RL.3.1 RL.3.6 RL.3.9 RI.3.1 RI.3.2 RI.3.7 RI.3.9
ELA.3. 20	Explain the author's viewpoint using information from the text	RI.3.6
ELA.3. 22	Write compositions of two or more paragraphs that are organized with the following: <ul style="list-style-type: none"> • a central idea • a logical, sequential order • supporting details that develop ideas • transitional words within and between paragraphs 	W.3.4 W.3.2
ELA.3. 23	Incorporate grade-appropriate vocabulary and information when writing for an intended audience and/or purpose	L.3.3
ELA.3. 24	Develop compositions of two or more paragraphs using writing processes such as the following: <ul style="list-style-type: none"> • selecting a topic • prewriting using strategies such as brainstorming, locating information, and generating graphic organizers • drafting • conferencing with teachers • revising and proofreading • creating a final draft for publication 	W.3.5
ELA.3. 25	Develop organized one- and two-paragraph compositions using description and narration	W.3.3
ELA.3. 26	Use a variety of literary devices, including idioms and personification, in written responses and compositions	W.3.3

ELA.3. 27	Write for various purposes, including: <ul style="list-style-type: none"> • informal letters using appropriate letter format • book reports and informational compositions that include main ideas and significant details from the text 	W.3.2 W.3.4
ELA.3. 29	Use standard English punctuation, including: <ul style="list-style-type: none"> • commas to separate phrases in a series • commas to separate parts of addresses 	L.3.2
ELA.3. 30	Capitalize the first word in direct quotations and proper adjectives (e.g., American flag, Mexican food)	L.3.2
ELA.3. 31	Write using standard English structure and usage, including: <ul style="list-style-type: none"> • avoiding run-on sentences • using verbs in the future tense • making subjects and verbs agree in sentences with simple and compound subjects and predicates 	L.3.1
ELA.3. 48	Use keywords to take notes from written sources	W.3.8
ELA.3. 49	Complete simple outlines with main topics and subtopics that reflect the information gathered	W.3.8



JPAS ALADDIN: THE MATH BEHIND COSTUME DESIGN

WRITTEN BY: TORY DUCOTE

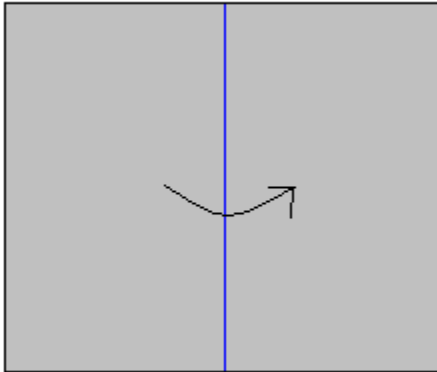
Materials

1. 3 sheets of 8 ½ X 11 construction paper. Your choice of color!
 2. Scissors
 3. Tape
 4. Decorations of your choice!
-
1. Fold your construction paper in half vertically, or hamburger style.
 2. On the opposite side of the fold, measure 1 ½" from edge. Put a mark at the top of the paper.
 3. Continuing on the opposite side, measure 4" down and mark on the edge of the paper.
 4. Draw a curved line connecting these two points. This is your armhole for the back of your vest!
 5. Now on the same side as the fold, measure 1 ¾" from edge and place mark at top of paper.
 6. Measure ¾" from top and place mark on the folded edge of the paper.
 7. Draw a curved line connecting these two points. This is your neck hole.
 8. Cut on the lines and this is the back of your vest.
-
9. With the back of the vest still folded. Trace on another sheet of paper.
 10. Flip and trace again on an additional sheet of paper.
 11. On both tracings measure 2" down from bottom the original neck hole and draw a mark.
 12. Draw a diagonal from the top of the neck hole to the new mark. This is the front vest neck line to match Aladdin's V neckline.
 13. Cut out your two front vest pieces.
-
14. Unfold the back of the vest.
-
15. Lay the front pattern pieces onto the back vest pattern so that the armholes are matching.
-
16. Use tape to fasten the sides of the vest and tops of the shoulder, making sure arm holes, neck hole, front of vest, and bottom of vest remain open!
-
17. You're Done! Now decorate your vest anyway you'd like!

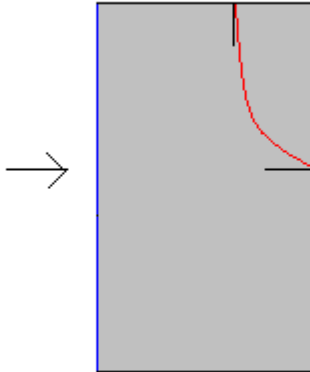


JPAS ALADDIN: THE MATH BEHIND COSTUME DESIGN

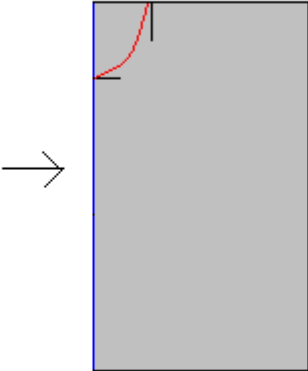
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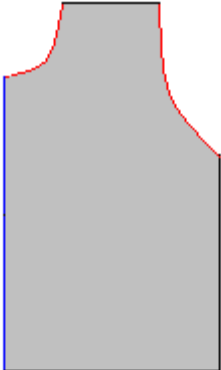
Steps 2-4



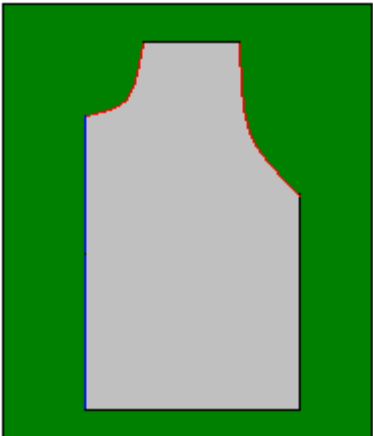
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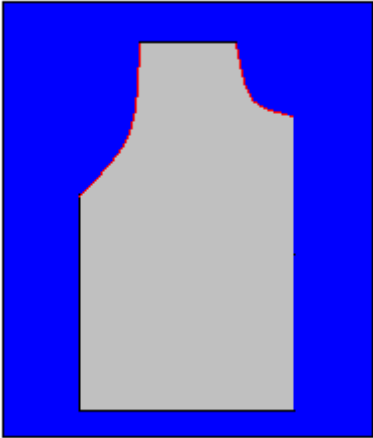
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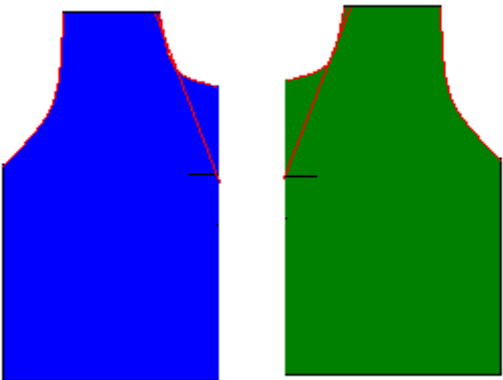
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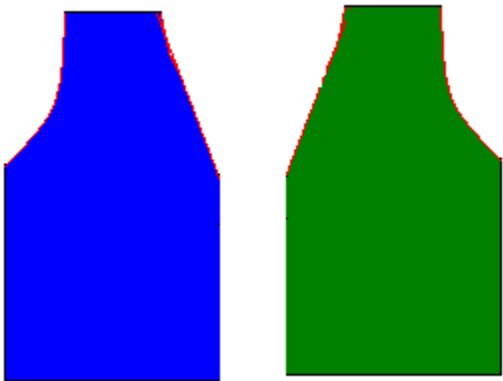
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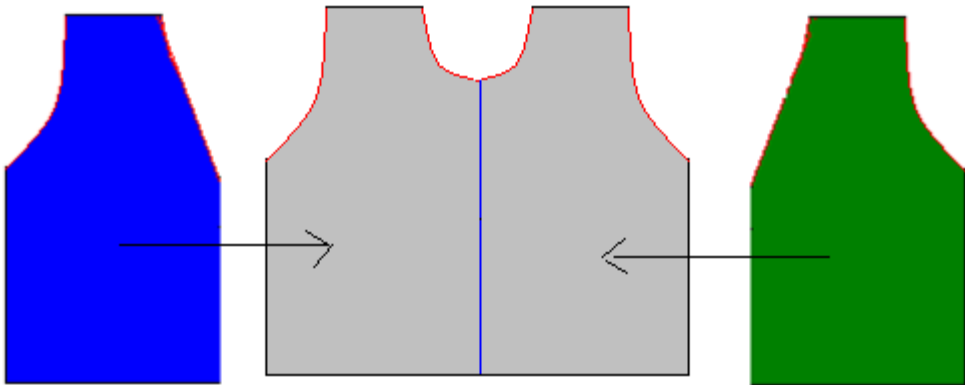
Steps 11-12



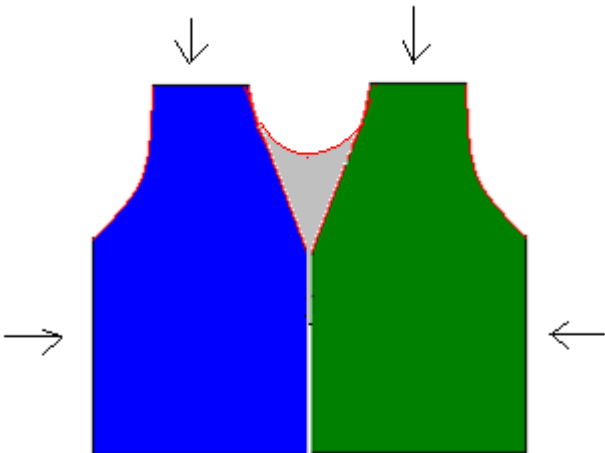
Step 13



Step 14-15



Step 16



Step 17
DECORATE!!!!

GRADE LEVEL EXPECTATIONS: MATH

M.3.3	Use region and set models and symbols to represent, estimate, read, write, and show understanding of fractions through tenths	3.NF.1 3.G.2
M.3.8	Recognize, select, connect, and use operations, operational words, and symbols (i.e., +, -, x, ÷) to solve real-life situations	3.OA.1 3.OA.2 3.OA.3
M.3.19	Measure length to the nearest yard, meter, and half-inch	3.MD.4
M.3.33	Construct and draw rectangles (including squares) with given dimensions (e.g., grid paper, square tiles)	3.MD.8
M.3.43	Represent and solve problems using data from a variety of sources (e.g., tables, graphs, maps, advertisements)	3.MD.2 3.MD.3
M.3.46	Identify and model even and odd numbers with objects, pictures, and words	3.OA.9



JPAS ALADDIN:

THE MATH BEHIND SET CONSTRUCTION

SET DESIGN BY: RICHARD CROY

WRITTEN BY: KAREL SLOANE-BOEKBINDER

MATERIALS: JPAS Flat A and Stair A blue prints, pencils, construction paper, rulers, scissors, glue sticks and either crayons, markers or paint/paint brushes

OBJECTIVES: Students will explore the math involved in set construction through hands on activities

LESSON: The process used to design and build sets for a theatrical production requires a lot of math skills. Theatrical sets include scenic flats and other physical structures that make up the world of the production; in the case of ALADDIN, this means the world of *Agrabah, City of Enchantment*. The set for the JPAS production of ALADDIN includes several scenic flats and five staircases. Scenic flats, or flats for short, are back drops usually constructed with wooden frames and wood or cloth that is painted to represent rooms, buildings, windows, or outside environments. Richard Croy (better known as R.C.) is the Technical Director for JPAS. All the flats and stairs created by R.C. for this JPAS production required measurement, addition, subtraction, multiplication, division, proportion, geometry and problem solving. To bring these skills into the classroom, R.C. has adapted the measurements to scale for one of the flats and one of the staircases he designed and built for ALADDIN.

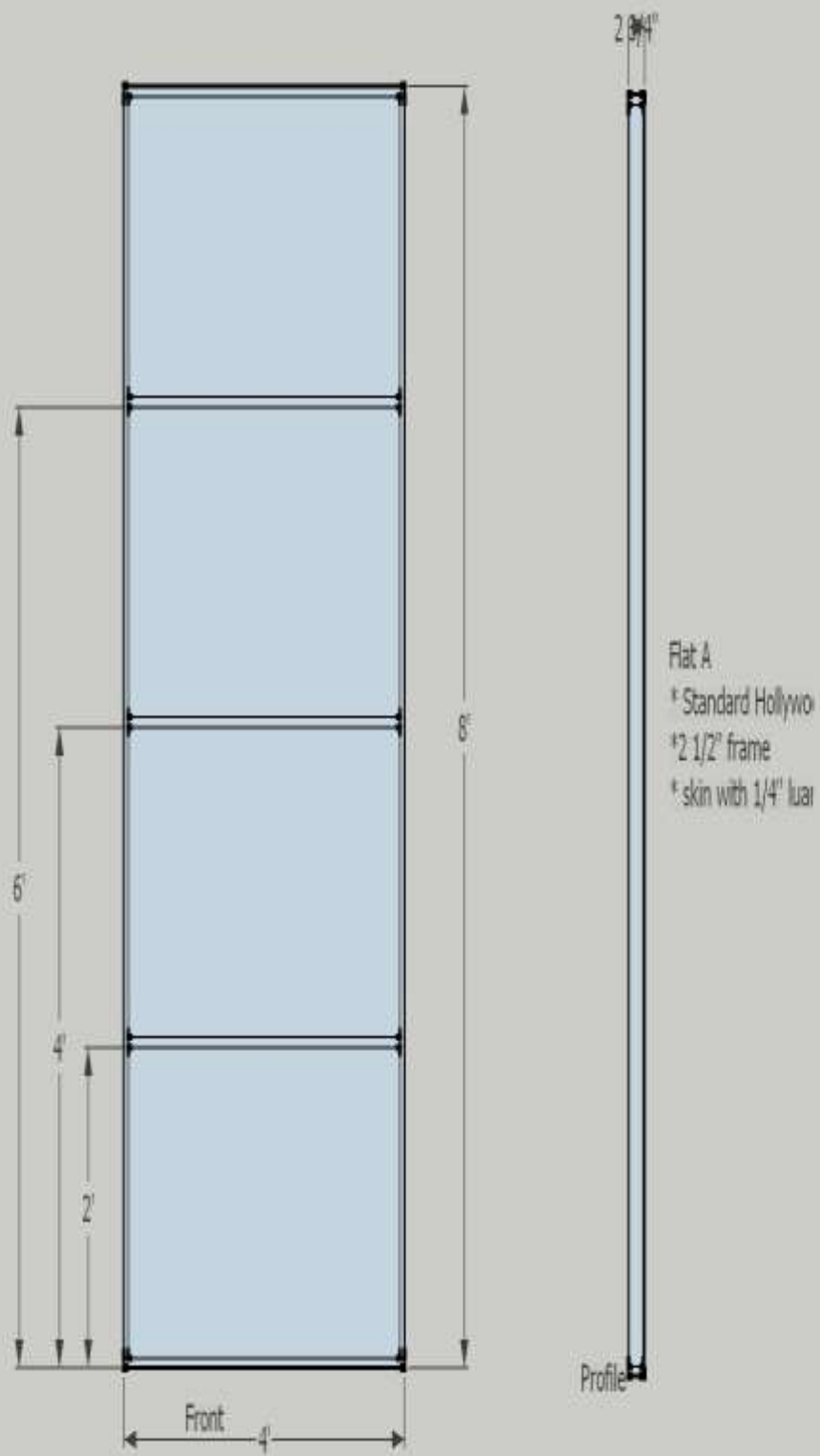
Begin by explaining to students that they will be going to see the JPAS production of Disney's ALADDIN and, that this production includes scenic flats and staircases. Review the story of ALADDIN. A good overview is found in the synopsis at the beginning of this Companion. Following the review of the story, ask students what kinds of environments are featured in the story (i.e. the market place, a cave, the castle, etc.)

Ask students if they are familiar with the term scenic flats, and, if not, define the term for the class. Explain to students that they will be using scaled versions of JPAS set blue prints to build their own model flat and staircase like the ones they will see in the production. Distribute copies of the JPAS Flat A and Stair A blue prints, pencils, construction paper, rulers, scissors and glue sticks. Ask students to take turns reading first the flat measurements and then the stair case measurements aloud to the rest of the class. Using pencils, rulers and construction paper, have students work to transfer the measurements from the flat onto a sheet of construction paper. When they are finished transferring the measurements, ask them to cut out their flat. Using their glue stick and the blue print as a guide, ask students to glue the pieces of their flat together.

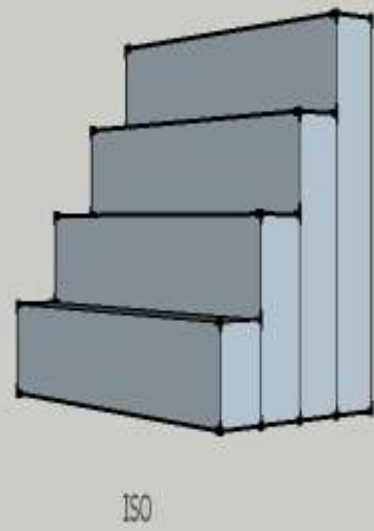
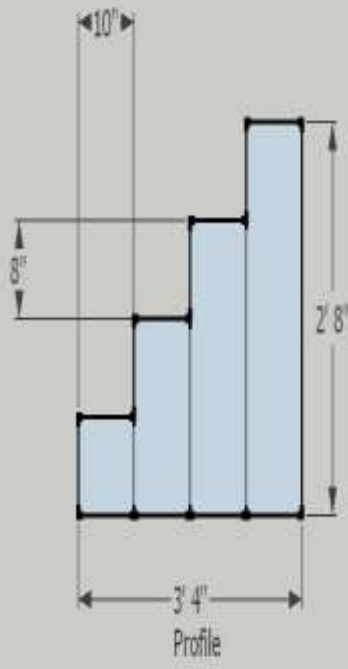
Next, ask students to select another piece of construction paper and repeat the process of copying the measurements, cutting and gluing to create a staircase.

Distribute crayons, markers or paint and paint brushes. Ask students to pick a scenic location from the ALADDIN story (i.e. the market place, a cave, the castle, etc.) and decorate their model flat and staircase.

Once all flats and staircases have been decorated, assemble them in groups to create the world of *Agrabah, City of Enchantment*.



Stair A
*Rise/ Run- 8"/10"



GRADE LEVEL EXPECTATIONS: MATH

M.3.3	Use region and set models and symbols to represent, estimate, read, write, and show understanding of fractions through tenths	3.NF.1 3.G.2
M.3.8	Recognize, select, connect, and use operations, operational words, and symbols (i.e., +, -, \times , \div) to solve real-life situations	3.OA.1 3.OA.2 3.OA.3
M.3.19	Measure length to the nearest yard, meter, and half-inch	3.MD.4
M.3.33	Construct and draw rectangles (including squares) with given dimensions (e.g., grid paper, square tiles)	3.MD.8
M.3.43	Represent and solve problems using data from a variety of sources (e.g., tables, graphs, maps, advertisements)	3.MD.2 3.MD.3
M.3.46	Identify and model even and odd numbers with objects, pictures, and words	3.OA.9

COMPELTE MATH LESSON STUDY – 5E Lesson Plan

Topic: Staircase Problem

Teacher: Paul A. Mills **Date:** December 3, 2011

Subject area Mathematics/ Pattern, Number, Function

Grade Level: Third Grade

Materials: Linking snap cubes , Pattern Staircase Recording Sheet, grid, and colored pencils,

Vocabulary *pattern, table, rule, growing, repeating, extending, numeric pattern, geometric pattern*

Content Standards: Virginia Standard of Learning

Patterns, Functions, and Algebra Focus: Patterns and Property Concepts

SOL 3.20 The student will

- a) investigate the identity and the commutative properties for addition and multiplication; and
- b) Identify examples of the identity and commutative properties for addition and multiplication.

Lesson Objective(s): (SOL): 3.19, 3.20

- a. The student will recognize and describe a variety of patterns formed using numbers, tables, and pictures, and extend the patterns, using the same or different forms.
- b. The student will create and solve single-step and multistep practical problems involving addition, subtraction, multiplication, and division with and without remainders of whole numbers.
- c. The student will describe the relationship found in a number pattern and express the relationship with value and quantity.

Differentiation Strategies to meet Diverse Learner Needs: Mixed Ability Groups

The student will:

- Organize and interpret data.
- Find patterns in the data and use the data to direct the completion the task.
- Apply what is learned in the introductory lesson to complete the task.
- Use various strategies to compute the end result of the task.
- Use and apply “skip counting” (multiples) to guide their thinking_in figuring out the end result of the task.

Ways in which task can be solved: Making table with data, building the staircase with cubes, “skip count”, using an array, using a calculator, pictures, using tally marks to calculate totals, counting the cubes one by one, using a 100 chart to compute, create a graph, using numbers and symbols (create a rule), etc.

Methods students may use: Building with cubes, counting cubes one by one even when asked not to do so, skip counting, drawing pictures, make a table or chart with the data

ENGAGEMENT

- Describe how the teacher will capture students' interest.
- What kind of questions should the students ask themselves after the engagement?

Introduction:

1. Display a 3-step structure and introduce them as "staircases" to the class.
2. Ask children to build a copy of a 3-step staircase and add another step.
3. After they have added the step to the staircase, ask children to predict how many Snap Cubes they would need to build the next step in the staircase and the total number of cubes in the staircase.
4. Have students turn and talk to share their predictions.
5. Bring students together to explain the task.

Direction for the Task

Task#1 I am planning to build a staircase. I am not sure how many steps high I want my stairs. I do know that a 1-step stair takes 1 block to build. A 2-step stair takes 3 blocks and a 3-step stair takes 6 blocks. How many blocks will a 10-step stair use? Find a pattern to your stairs and if you can, generalize your pattern so I would be able to find the number of blocks in any step of stairs. Be sure to explain your reasoning.

Task # I am planning to build a staircase. I am unsure how many steps high I want my stairs. I do know that a 1-step stair takes 1 block to build. A 2-step stair takes 3 blocks and a 3-step stair takes 6 blocks. How many blocks will a 4-step staircase use? How many blocks will a 5-step staircase use? How many blocks will a 6-step staircase use? How many blocks will a 10-step stair use?

Task # 3 More Challenging Version: (Mixed Ability group) I am planning to build a staircase. I am unsure how many steps high I want my stairs. I do know that a 1-step stair takes 1 block to build. A 2-step stair takes 3 blocks and a 3-step stair takes 6 blocks. How many blocks will a 10-step stair use? Write a rule for determining the number of blocks I would need for a staircase with any number of steps.

EXPLORATION

- As students are working independently or in small groups:
- What questions will you ask to focus their thinking?
- What will you see or hear that lets you know how students are thinking about the mathematical ideas?
- What questions will you ask to assess students' understanding of key mathematical ideas, problem solving strategies, or their representations?
- What questions will you ask to advance students' understanding of the mathematical ideas?
- What questions will you ask to encourage students to share their thinking with others or to assess their understanding of their peers' ideas?

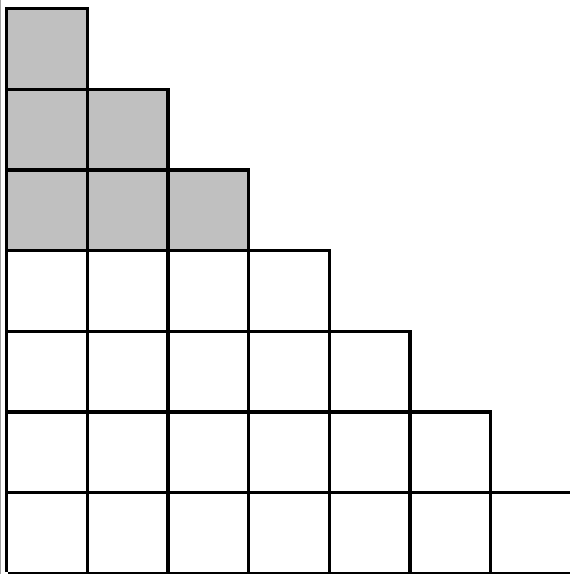
“Now, we are going to explore our predictions by building a 10-step staircase. You are going to figure out how many Snap Cubes you need to build a 10-step staircase without counting every cube”:

- Work with a small group.
- Use your Snap Cubes, graph paper, or other materials to build a staircase with steps that are 1 cube wide.
- For each step, record the number of the step and the number of cubes in the entire staircase at that point.
- Look for a pattern that will help you predict the number of cubes you would need to make a staircase with any number of steps.

What will I hear to indicate comprehension of the task:

- “The column or row with the number of cubes in each step is adding 1 each time.”
- “The total numbers of cubes in the staircase increases by how many cubes are added for each step.”
- Students gathering the appropriate materials, making a plan or discussing strategies, counting, cubes snapping, math talk between students, etc.

Student/Teacher Actions (what students and teachers should be doing to facilitate learning)



1. Explain to students that they will be exploring patterns by building staircase out of linking cubes. The staircase will begin with one cube, and each step will be a “tower” of cubes that is two cubes higher than the previous step. There must be at least eight towers or steps. The towers will be considered steps numbers 1, 2, 3, 4....
2. Ask students whether the focus of this pattern has to do with the color of the linking cubes. Distribute copies of the Pattern Staircase Recording Sheet. Put students into pairs or small groups to build the staircases. Ask groups to describe the pattern in their staircases and record this information on their individual recording sheets. Have students work in their groups to complete their recording sheets.

Launch: How will you introduce students to the task so as not to reduce the problem solving aspects of the task(s)? What will you hear that lets you know students understand the task(s)?

Explore: As students are working independently or in small groups:

- What questions will you ask to focus their thinking?
- What will you see or hear that lets you know how students are thinking about the mathematical ideas?
- What questions will you ask to assess students' understanding of key mathematical ideas, problem solving strategies, or their representations?
- What questions will you ask to advance students' understanding of the mathematical ideas?
- What questions will you ask to encourage students to share their thinking with others or to assess their understanding of their peers' ideas?

Which solution paths do you anticipate will come up and which do you want to have shared during the class discussion in order to accomplish the goals for the lesson?

- Which will be shared first, second, etc.? Why?
- In what ways will the order of the solution paths helps students make connections between the strategies and mathematical ideas? Which solution paths do you anticipate will come up and which do you want to have shared during the class discussion in order to accomplish the goals for the lesson?
- Which will be shared first, second, etc.? Why?
- In what ways will the order of the solution paths helps students make connections between the strategies and mathematical ideas?

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- Which will be shared first, second, etc.? Why?
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EXPLANATION

- Student explanations should precede introduction of terms or explanations by the teacher. What questions or techniques will the teacher use to help students connect their exploration to the concept under examination?
- List higher order thinking questions which teachers will use to solicit student explanations and help them to justify their explanations.

Questions for focusing thinking:

- How many extra cubes did you use to make the next step?
- How many cubes total did you use to make the staircase with 5 steps? 6 steps? 7 steps?
- How many cubes do you think you would need to make 10 steps?
- What did you notice as you built your staircase?
- What patterns did you notice in your data?
- What would your next step be?
- Why do you think that would be the next step?

Mathematical ideas by students:

Pictures, 3-D representation of the steps, arrays, tables or charts with data to keep track of numbers of cubes being used, graphs, etc.

Questions for assessing math ideas, strategies, or representations:

- What patterns do you notice in your data?
- How did you arrive at your conclusion?
- What strategy did you use to figure out the total number of cubes used for 5 steps? 10 steps?
- How did you find the total number of cubes in the staircase?

As students are working independently or in small groups:

- What questions will you ask to focus their thinking?
- What will you see or hear that lets you know how students are thinking about the mathematical ideas?
- What questions will you ask to assess students' understanding of key mathematical ideas, problem solving strategies, or their representations?
- What questions will you ask to advance students' understanding of the mathematical ideas?
- What questions will you ask to encourage students to share their thinking with others or to assess their understanding of their peers' ideas?

ELABORATION

- Describe how students will develop a more sophisticated understanding of the concept.
- What vocabulary will be introduced and how will it connect to students' observations?
- How is this knowledge applied in our daily lives?

Which solution paths do you anticipate will come up and which do you want to have shared during the class discussion in order to accomplish the goals for the lesson?

- Which will be shared first, second, etc.? Why?
- In what ways will the order of the solution paths help students make connections between the strategies and mathematical ideas?

Questions for advancing students' ideas:

- What would your next step be?
- Why do you think that would be the next step?
- How can you figure out how many total cubes would be needed without counting each cube for a 20-step staircase?
- What other patterns did you notice in your data?
- Can you create a rule to find total number of cubes for any staircase?

EVALUATION

- How will students demonstrate that they have achieved the lesson objective?
- This should be embedded throughout the lesson as well as at the end of the lesson

Questions for advancing students' ideas:

- What would your next step be?
- Why do you think that would be the next step?
- How can you figure out how many total cubes would be needed without counting each cube for a 20-step staircase?
- What other patterns did you notice in your data?
- Can you create a rule to find total number of cubes for any staircase?

Questions for encouraging the sharing of thinking:

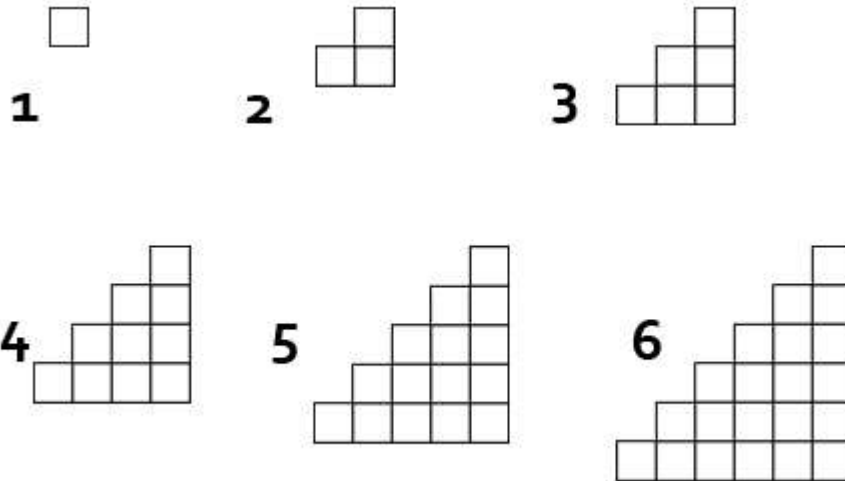
- Why did you decide on this strategy?
- Why was this strategy more helpful for you?
- What tips can you give us if someone decides to use your strategy?

Which solution paths do you anticipate will come up and which do you want to have shared during the class discussion in order to accomplish the goals for the lesson?

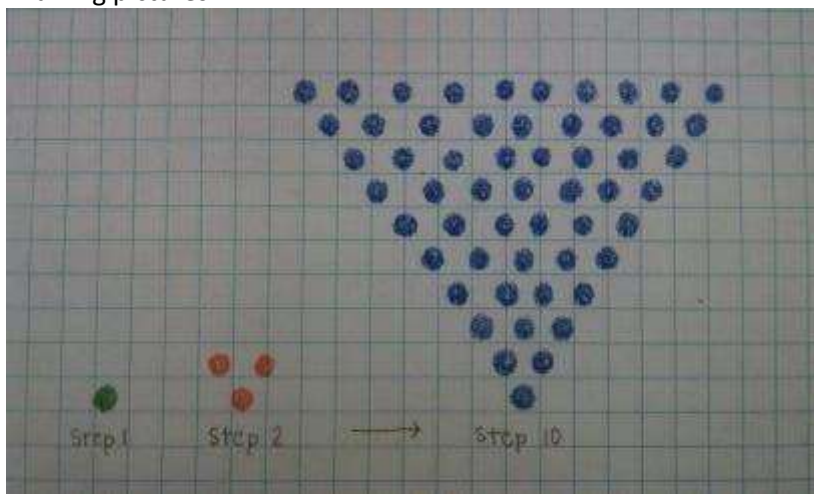
- Which will be shared first, second, etc.? Why?
- In what ways will the order of the solution paths help students make connections between the strategies and mathematical ideas?

Solution Paths and Sequencing:

1. Building with Snap Cubes



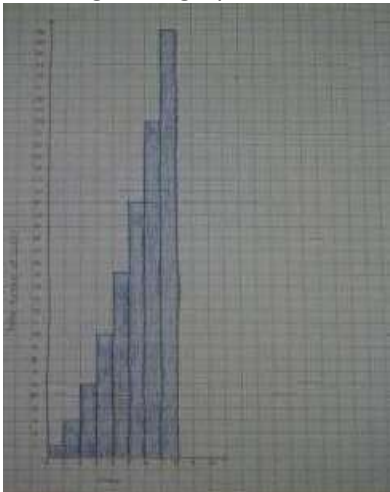
2. Drawing pictures



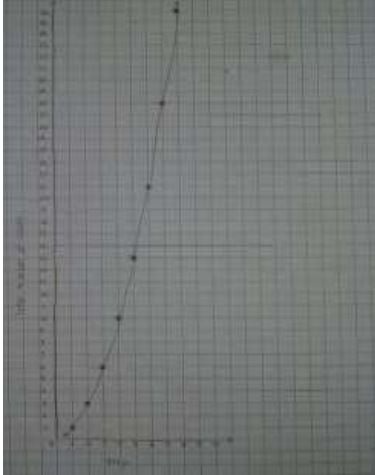
3. Creating a table

Step	Number of cubes total	
1	1	1
2	3	1+2
3	6	1+2+3
4	10	1+2+3+4
5	15	1+2+3+4+5
6	21	1+2+3+4+5+6
7	28	1+2+3+4+5+6+7
8	36	1+2+3+4+5+6+7+8
9	45	1+2+3+4+5+6+7+8+9
10	55	1+2+3+4+5+6+7+8+9+10

4. Creating a bar graph



5. Creating a line graph



6. Using numbers and symbols

A 10-step staircase will take 55 blocks. Students who use a chart of simpler cases should be encouraged to look for patterns.

# of Steps	# of Blocks
1	1
2	3
3	6
4	10
5	15
6	21
8	36
9	45
10	55

A generalization for this problem is: $(\text{number of steps}) \times (\text{number of steps} + 1) / 2$ Total amount of cubes in any number of steps: **$n(n + 1)$**

Connections:

- Trying to get them to understand numbers in consecutive order and push them towards algebraic reasoning
- Get students to make generalizations
- The student will use problem solving, mathematical communication, mathematical reasoning, connections, and representations to recognize repeating and growing numeric and geometric patterns (e.g., skip counting, addition tables, and multiplication tables).
- Describe repeating and growing numeric and geometric patterns formed using numbers, tables, and/of pictures, using the same or different forms.
- Extend repeating and growing patterns of numbers or figures using concrete objects, numbers, tables, and/or pictures.

Assessment Questions

Looking at the grid pattern that you created on the recording sheet, what would you write as the “rule” of the pattern staircase? Would you describe this pattern staircase as a repeating pattern or a growing pattern? Explain your reasoning. A verbal or written description “I found a pattern. Each time I add a step, I add the next number. Instead of counting all the cubes, I can add consecutive numbers to find out how many cubes there are total.”

Journal/Writing Prompts

Draw a staircase that begins with two linking cubes and add two more to each new tower. Identify how many cubes will be in the fifth tower and how many cubes will be in the tenth tower of this staircase. Explain how you know.

This lesson plan “staircase problem” was based on lesson study developed by the Participants Virginia Bolton, Priscilla Cessna, Chad Eimer, Jen McPherson, Paul Mills, Tori Violetta for COMPLETE MATH project through George Mason University, Fairfax, Virginia. The lesson study plan was adopted from Adapted from The Thinking through a Lesson Plan Protocol (TTLP). Developed by M. Smith & V. Bill, School of Education at University of Pittsburgh.

GRADE LEVEL EXPECTAIONS: MATH

M.3.3	Use region and set models and symbols to represent, estimate, read, write, and show understanding of fractions through tenths	3.NF.1 3.G.2
M.3.8	Recognize, select, connect, and use operations, operational words, and symbols (i.e., +, -, x, ÷) to solve real-life situations	3.OA.1 3.OA.2 3.OA.3
M.3.19	Measure length to the nearest yard, meter, and half-inch	3.MD.4
M.3.33	Construct and draw rectangles (including squares) with given dimensions (e.g., grid paper, square tiles)	3.MD.8
M.3.43	Represent and solve problems using data from a variety of sources (e.g., tables, graphs, maps, advertisements)	3.MD.2 3.MD.3
M.3.46	Identify and model even and odd numbers with objects, pictures, and words	3.OA.9
M.3.5	Recognize and model multiplication as a rectangular array or as repeated addition	3.OA.3 3.MD.7
M.3.6	Recognize and model division as separating quantities into equal subsets (fair shares) or as repeated subtraction	3.OA.3
M.3.7	Recognize and apply multiplication and division as inverse operations	3.OA.6
M.3.23	Find the area in square units of a given rectangle (including squares) drawn on a grid or by covering the region with square tiles	3.MD.5 3.MD.6 3.MD.7



ADDITIONAL RESOURCES

<http://www.lessonplanet.com/search?keywords=Aladdin+and+the+Wonderful+Lamp>

<http://exchange.smarttech.com/details.html?id=318220c3-d004-4e43-a256-97942962aa8e>

<http://kate.murraystate.edu/tick/resource/3010/>

<http://www.scribd.com/doc/7743278/Comprehension-GR2-Aladdin-and-the-Wonderful-Lamp-7>

<http://trinity-guided-reading-resources.wikispaces.com/Aladdin+and+the+Wonderful+Lamp>

http://www.eslprintables.com/cinema_and_television/movies/movies_for_kids/aladdin/ALADDIN_AND_HIS_MAGIC_LAMP_ed_517060/

http://www.eslprintables.com/cinema_and_television/movies/movies_for_kids/aladdin/Aladdin_and_the_magic_lamp_241805/

<http://www.bookrags.com/studyguide-arabiannightsburton/>

<http://www.teachingbooks.net/tb.cgi?tid=26029>

<https://www.literatureplace.com/bookfolios/Aladdin+and+the+Enchanted+Lamp+Lesson+Plan+Resources/>

<http://www.lessonplanet.com/lesson-plans/arabian-nights>

<http://www.bookrags.com/lessonplan/arabiannightsburton/>

http://www.bgfl.org/bgfl/custom/resources_ftp/client_ftp/teacher/english/w_arabian/index.htm

<https://sites.google.com/a/umn.edu/rachel-c-gernes/sample-lesson-plans>

<http://www.enotes.com/arabian-nights>