

Animal Fables and the Limitless Powers of Storytelling: By Word of Mouth

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INTRODUCTION

Myth has always been associated with change. From Aesop to Ovid, the theme of change has played an important role in storytelling and animal fables. This unit deals with the kind of change that is found in Ovid's *Metamorphosis* and Aesop's animal tales, but it is not limited to those stories. The intent is to tell several simple stories, but to relate those stories to greater works so that the student will familiarize himself or herself with those works. The theme of this unit is change and how we must grow in order to change. It will illustrate the challenges that we all must go through to find our character traits to change. Some of these challenges come from interactions with people, and others are found in external forces. But in a pre-literate society, the storyteller preserves history through sustaining legend.

As long as words have been spoken, there have been people eager to speak them. When people tell stories, they become a muse for others to retell them. From generation to generation, stories were passed down; such as within families and cultures. This repeating of stories came to be known as the oral tradition. One type of story in the oral tradition is the myth, which according to *The American Heritage Dictionary of The English Language* is "a traditional, typically ancient story dealing with supernatural beings, ancestors, or heroes that serves as a fundamental type in the worldview of a people, as by explaining aspects of the natural world or delineating the psychology, customs, or ideals of society." Myths bring the past to life for tellers, listeners, and readers of today. Myths connect lives across time and place.

A subtopic within myths are fables and folktales, which includes the genre of animals, of which some can think, talk, or act like humans; magic, consisting of spells, potions and curses; and the supernatural, consisting of ghosts and spirits. It is this subcategory that is our focus.

OBJECTIVES

- ELA.R.6.02.a. - Use the terms listed below and describe associated characteristics of the following types of literature and texts:
- Reference: dictionaries, thesauruses
 - Fiction: (all) Tragedy, Comedy, Science Fiction, Essay, Fantasy, Myth, Novel, Short Story
 - Non-fiction: (all) periodicals, newsletters, directions, textbooks, newspapers, letters, logs, journals, diaries, invitations
 - Poetry: lyric poetry, concrete poetry, list poetry
 - Media: (all) advertisements, posters, magazine, film
- ELA.R.6.02.c. - Read widely from texts representing fiction and non-fiction genres in the classroom setting and independently. Independent reading should be monitored and students should be held accountable for reporting on outside/independent reading.

ELA.R.6.02.d. - Define and give examples of the following elements in a given text that has been read in an instructional setting, independently or in a teacher read-aloud:

-Plot -Setting -Characterization -Theme -Point of View

ELA.R.6.05.b. - Predict events, outcomes, and/or answers.

This unit will satisfy the needs of students by having the sole opportunity to guide by example, and to help students learn that people can perform a role in making this planet a better place to live. The objectives are to help students move along their own individualized instruction program and cooperative learning that includes reading strategies and the elements of fiction.

RATIONALE

The unit will be written for a 6th grade Reading class, but it could be modified for a 6th grade Magnet and/or Pre-AP Reading class. The unit will help students enhance their connecting, questioning, predicting, visualizing, evaluating, and clarifying reading strategies; and enhance their elements of fiction awareness, such as: setting, plot, character, and point of view. The possible teaching strategies I might use will be asking students to pay special attention to what the main character does and what results from this action; look up unfamiliar words, use context clues, and pay special attention to characters who possess extraordinary abilities and how the story might change without such abilities or such a character. I will teach this unit by building background, asking comprehension questions, and using graphic organizers.

The real point here is to introduce unknown stories from foreign lands and to introduce the cultures that gave birth to these stories. For this reason, a good world map is absolutely essential for this unit, and the bigger the better. Having the students go to the map and literally pinpoint the places from which the characters come is essential to what we are doing in this unit on stories that tell of change and metamorphosis. The idea here is to use very simple stories, modern adaptations, to introduce more difficult, classical work such as *Aesop's Fables*, Ovid's *Metamorphosis*, and even Homer's epic tales and Marie de France's *lais*, all of which are textually available on the web.

The Oral Tradition – By Word of Mouth:

We will look at the contributions of non-literate and pre-literate societies, particularly by researching where writing was possible. We will look at Egypt's use of papyrus and its dry desert culture to create early forms of literacy. Then we will look at not just Egyptian hieroglyphs but Mesopotamia's use of clay and bird's feathers in a dry river culture to write in cuneiform. Then we will look at early Greek and Central African cultures without papyrus and desert rivers, such as the Nile, Tigris, and Euphrates, to create writing that is permanent. We will discuss the possibility that literacy saps memory and discuss professional rememberers such as Griots and Bards. We will discuss Homer as a bard. We will look at the West African oral tradition of Griots. This is a very important element of the unit. We will discuss the time when Greece lost its literacy, called the Greek Dark Ages. Then we will talk briefly about the loss of writing in the European Dark Ages. It may be interesting here to ask the 6th graders who remembers the most about family stories in their family. Why? Do they have a written record of this family history? Do they have older people who could help them learn about their family?

UNIT BACKGROUND

***Two Pairs of Shoes*, by P.L. Travers**

Listen to the story of Abu Kassem, the merchant, known for his riches but also his ragged slippers, the visible sign of his miserliness. Listen to the story of Ayaz, once a poor shepherd, now keeper of the King's treasures, and known for a mysterious secret he kept hidden in the tower of the King's castle. (Inside front cover)

Before we read this book, we will talk about the culture and geography of the Middle East, and we will point out the countries that still have kings in those countries. We will study the food that people in these areas eat and compare and contrast those foods to our own. This will be an opportunity to teach the vocabulary by using pictures. I'm sure some of the vocabulary, such as bazaar, will remind them of marketplaces that they may have been to in this or any other country.

The Greek Myth of Midas can also be discussed. After showing a short cartoon or film on Midas, the Midas touch, and Midas's story as well as discussing the possible origin of that story, we can compare and contrast the Midas story to *Two Pairs of Shoes*. The character flaw of miserliness will be discussed in relation to both the story and the Greek Myth of the wealthy King Midas, who comes to regret that he is unable to interact with his own daughter because everything that he touches turns to gold.

This myth offers us the chance to look at a map of Greece, Scythia, and the Middle East and look at the historic interactions of those cultures, particularly allowing the children to identify North Africa, Greece, and then the Middle East, where this story has its setting. We will also look at shepherds and the theme of the good shepherd in both the story and mythology. Apollo, the Good Shepherd, will be brought up as one example of the concept of the importance of the shepherd in this culture. We will also look at the social hierarchy of a monarchical system and the concept of King, merchant class, and the poor. The class will discuss the different social positions of this hierarchical system that goes from King to poor shepherd boy and the possibility of social and economic movement within the monarchical system.

“The Foolish Wish,” by Laurence Yep

Many years ago there was a boy named Turtle who could think only about girls. His father complained, “It’s all I can do to get you to work in the fields to grow the rice you eat. But the moment my back is turned, you’re weeding someone else’s field while you flirt with some girl.” (97)

After discussing the culture of “The Foolish Wish” in a similar manner as we did with *Two Pairs of Shoes*, we will play a game called “Wise Wish; Foolish Wish.” We will discuss the difference between a wise wish and a foolish wish, bringing up what we’ve learned using the Midas myth. Why was Midas wishing foolishly? How did he come to regret his wish? Since no one needs more than a certain amount of gold, why does Midas regret that his daughter is now turned to gold, a commodity that he has too much of? Can his gold hug and kiss him? Can he communicate with his gold? When the Greeks told the story of Midas, they were talking about a king of a people of ancient Scythia, who were famous for their working in gold. In “The Foolish Wish” the father also has a wish for his son. Who is right? How does this story teach the listener about true wisdom? Is it bad to help other people weed their gardens? Isn’t that a heroic act of selflessness or an illustration of a sense of a larger community?

Once again, we are looking at a didactic story about what we wish for and what we ought to wish for in relation to a boy who is named after an animal that has its history in the concept of slow but sure. We will look at the Aesopian story “The Tortoise and the Hare.” What are the animal assets of the hare? What are the animal assets of the tortoise? Why is slow, but dependable, such an asset? What is the difference in a marathon and a sprint? Is life a marathon or a sprint? These are the kind of questions that we will ask the student.

“The Bunyip Who Didn’t Like People,” by Bill Scott

There was this young bunyip in the old days, and none of the other buniyps would talk to him. Buniyps in the Murray and the Coorong and the Blue Lake and Lake Alexandrina and everywhere else used to eat people. Everybody said they were pretty wicked creatures. Especially the people whose friends had been eaten by them. But the buniyps

didn't care, they liked eating people. This young bunyip didn't like the taste of people.
(181)

These days humans have very few animals that are likely to eat them, for various reasons; one being because of where humans have placed themselves for shelter. In preparation for this story, we will develop vocabulary as follows: omnivore, carnivore, herbivore, predatory, prey, and extinct. We will discuss the surprise in the title of the book.

We will compare and contrast this story to Aesop's story "The Snake and The Farmer." All of Aesop's fables are available on the web for free. So we will research, not only this fable, but other animal stories in which an animal interacts with a human being. In the case of "The Snake and the Farmer," you have a tragic story of a farmer whose son is killed by the snake, and the farmer then attempts to kill the snake out of revenge. The concept of revenge will be introduced in this story. The story ends with the snake admitting that he and the farmer can never be friends because the farmer will always look at his son's grave and remember the wrong that the snake has done to him, while the snake will always look at the rock where the farmer's knife made a cut when it was meant to kill the snake instead. Memory of past wrongs plays an important role in this animal story.

At this point I will ask the students several questions about the storytelling that they have experienced and they are as follows:

1. How does this story give worldly advice?
2. How do these stories train us in understanding things that have not personally happened to us?
3. How are these stories about change?
4. Who and what changes?
5. How does our last story imply that we have lost species that used to roam the earth?

Of course, the invention of a species that never did exist can send us to research species that did exist and that would have hunted man. The students will be asked to name animals that did pose a threat to early man before the Neolithic period. Then some of the animals that might presently hunt man will be mentioned, including the woolly mammoth.

Pajaro Verde / The Green Bird, as told by Joe Hayes

An enchanted prince—caught by a spell in the body of a green bird—begins with the introduction of nine curious sisters. Each has a different number of eyes, beginning with the oldest, who has nine, down to the youngest, with just one. The story continues with a marriage proposal, mockery, deceit, a great journey, and true love. (Back cover)

There are many works of folklore and mythology that deal with a person's changing into an animal, a metamorphosis. There was a great folktale collector named Aesop who went all over Greece telling stories about people who either were changing into animals or animals who took on the personification of people. I will refer the students to texts of all of Aesop's fables and have them spend some time on the computer looking at the life of Aesop.

I will ask them to choose a story that they like to tell the class about a person who was turned into another living entity. I will mention Arachne, who was turned into a spider. I will ask the class to help me make a list of all the stories we had looked at where people were turned into other living things.

This is the longest lesson of the stories that we are looking at because I hope to be able to use some of the vocabulary and learning about storytelling, folklore, and themes of myths that we have discovered in our work from the other stories. I will ask how the oldest with her nine eyes is

different from the youngest with her one eye. We will familiarize ourselves with the mythic Cyclops. Then we will look at some of the mythic elements of this story. We will discuss the mythic journey or great quest in myth and storytelling by comparing and contrasting great journeys with the journey in *Pajaro Verde*. I will ask them if they have or someone whom they know has ever been on a great journey. I will ask them what motivates people to leave their homes and go on a long journey.

We will look at stories that tell of people caught in the bodies of animals. I will ask them if they have ever read stories such as *Beauty and the Beast*. If they have not, I will tell them briefly the story of *Beauty and the Beast*. Then we will look at the famous story of the prince who is turned into a frog, *The Frog Prince*.

Then, we will look at the Germanic story of the *Six Swans*, about six brothers who are turned into swans and must stay swans unless their only sister can sew sweaters and throw those sweaters over them before a certain time. One possibility for comparing and contrasting using this story is to see the Germanic fable of the Six Swans. In this story you have, rather than eight sisters and prince, six brothers and a sister who is attempting to return her brothers to human form after they have been metamorphosized into swans. This story would make an interesting contrast and introduce the students to The Brothers Grimm.

Finally, I will talk to them about people being changed into birds and why so many cultures use the bird to reflect their own image. I will talk about gods who turn into birds, such as Horus from Egyptian mythology who turns into a hawk; Morgana from Celtic mythology, who turns into a raven; and we will discuss plot, setting, characterization, theme, and point of view in this story and administer a test that would encompass all that was taught and discussed.

Ovid's *Metamorphosis* has so many stories of people turned into birds, but perhaps the most compelling Ovidian story is of Philomel, who is turned into a bird after her brother-in-law the king did terrible things to her, including cutting out her tongue so that she could not report the wrongs that had been done to her. The Greek Gods, pitying her, turned her into a beautiful bird, and that bird reminds Greeks of the terrible wrong that Philomel experienced and the infamy of the King's evil deeds. Here I will introduce the importance of these stories to writers like William Shakespeare, particularly in *Romeo and Juliet*.

The Birds Convocation

The tradition of using birds to tell stories is older than Aesop and Ovid, but we will use this point of comparison and contrast to look at the use of changing humans into birds and the roles that birds play in culture to discuss both Ovid and Aesop in terms by their known biographies. Although there is no proof that Aesop actually existed, some sources state that Aesop was born in Africa and went to Greece as a slave. There he taught and tutored and told stories, showing wisdom to the Greeks. Eventually he won his freedom and traveled around Greece, including Delphi, where he insulted the people and wealth of Delphi and was killed there. Ovid was Roman and was eventually banished from Rome because he attacked the value system of Roman Stocism and the idea that people should live for their country rather than for their family and their own personal happiness and code.

After discussing what is known about the lives of the Roman Ovid and the Greco-African Aesop, we will compare and contrast their use of birds in their stories. We will discuss Ovid's use of Philomel being turned into a sweet-singing bird so that she could speak again after she had had her tongue cut out. We will discuss Aesop's use of different bird characters in the bird convocations in which different birds had different characterizations.

Then and only then, will we relate this to the green parrot or the enchanted prince caught in the body of a green parrot. Finally, we will introduce one more teller of animal tales and that is

the famous medieval storyteller, Marie de France. We will look at the story of Bisclaret or the Werewolf and how a Knight turns into a wolf at night only to turn back into a man in the daylight. We will go to the Marie de France Society web page and read about the life of this medieval nun, sister to a king.

The Peaceable Kingdom

This section will introduce the folktale of the peaceable kingdom, the idea that at one time, before the fall of man and nature, animals could talk to each other and man. The concept of the peaceable kingdom will be introduced. Images of the peaceable kingdom, of the lion lying down with the lamb and other famous images of the peaceable kingdom, will be introduced. Children love animals, so this should be a very popular assignment.

Creative Writing

Writing Their Own Animal Story

Perhaps the most fun assignment in this unit is the students' writing their own animal story. I have a deck of cards that has nothing but pictures of animals on it. Each student will pick a card, and whatever animal is found on that card will be the student's animal for his or her story. The student will be responsible in writing a story about a person, who for whatever reasons, has been turned into that animal. What does the person learn as he is unable to talk or has no way to have his family and friends recognize who he is? I will open Homer's epics to different moments when Odysseus's men are turned into pigs to show them an ancient example of just these phenomena.

Illustrating the Story

After they write their own story, we will talk about great illustrations of animal stories, beginning with looking at some of the famous illustrators of Ovid's *Metamorphosis* and Aesop's *Fables*. We will look at the work of Picasso in relation to animal fabliaux as well as other famous illustrators who have done work in the animal tale. Particular care must be taken here to avoid illustrations that are too graphic for sixth grade students. It would be unwise to simply go to the Internet and allow the students to look up any illustration related to the animal tale. For that reason, the teacher needs to plan ahead in this section of the work. Some suggestions of animal tales that have been illustrated by famous artists are as follows:

1. Chaucer's Chanticleer and the Fox from *The Canterbury Tales*
2. *The Frog Prince*
3. *Beauty and the Beast*
4. *Brier Rabbit* by Joel Chandler Harris
5. The Renard Tradition

After the students have some understanding of the possibilities of illustrating an animal tale, they will be asked to illustrate their own story. We will talk about the careful selection of which characters and episodes to illustrate. How difficult it is to illustrate several characters interacting?

Some Alternate Texts

Obviously, this lesson plan can use substitute stories, such as King Solomon and the Bee, or Gilgamesh and the Young Lion Cub, or other animal tales that might be useful. Even Daniel and the Lion would be an interesting substitute for some of the stories suggested here. Sundiata and the Owls might also be an interesting West African story to discuss with students. There are 6th grade texts of all the stories available and in print.

Possible Visual Aids

There are so many cartoons in which animals are used to tell stories that it is very easy to find examples of this genre. There are relatively inexpensive cartoons of “The Tortoise and the Hare” and many other stories showing talking birds. Even commercial cartoons with talking birds can be used.

LESSON PLANS

Lesson Plan One – *Two Pairs of Shoes: “Abu Kassem’s Slippers” and “The Sandals of Ayaz”*

Overview of Lesson Plan: In this lesson, students will have the opportunity to compare, contrast, evaluate, and form opinions about two short folktales.

Estimated Reading Time: 17 Minutes.

Suggested Time Allowance: 90 Minutes.

Objectives:

ELA.R.6.02.a. - Use the terms listed below and describe associated characteristics of the following types of literature and texts:

- -Reference: dictionaries, thesauruses, encyclopedias
- -Fiction: (all) Tragedy, Comedy, Science Fiction, Essay, Fantasy, Myth, Novel, Short Story, Prose
- -Non-fiction: (all) periodicals, newsletters, directions, textbooks, newspapers, letters, logs, journals, diaries, invitations
- -Poetry: (all) ballads, lyric poetry, concrete poetry, acrostics, list poetry
- -Media: (all) advertisements, posters, magazine, film

ELA.R.6.02.c. - Read widely from texts representing fiction and non-fiction genres in the classroom setting and independently. Independent reading should be monitored and students should be held accountable for reporting on outside/independent reading. These include:

- Non-fiction/Content-area texts-Science Fiction-Essay-Fantasy-Myth-Novel
- Short Story-Autobiographies-Biographies-Personal and Fictional Narratives
- Historical Fiction-Fables-Tall Tales-Folktales-Poetry
- Drama/Plays

ELA.R.6.02.d. - Define and give examples of the following elements in a given text that has been read in an instructional setting, independently or in a teacher read-aloud:

- Plot
- Setting
- Characterization
- Theme
- Point of View

ELA.R.6.05.b. - Predict events, outcomes, and/or answers. Students should engage in a cycle of making predictions, confirming or refuting predictions, and developing new predictions as they read text. Students should integrate new information with existing knowledge to form a new idea, opinion, or perspective.

Students will:

1. understand and appreciate a short story (Literary Analysis)

2. understand author's use of setting in a folktale (Literary Analysis)
3. use comparing and contrasting to help understand a short story better

Resources / Materials:

- pens/pencils
- classroom board
- copies of *Two Pairs of Shoes* by P.L. Travers (one per student)
- Venn diagram
- dictionary
- world map

Vocabulary

parsimony, miserliness, cobbler, byword, clad, caftan, bazaar, attar, agog, sagacity, culprit, alack, brandished, relinquished / vizier, courtier, eminence, tattered

Activities / Procedures:

1. Pre-teach vocabulary. (Suggestions: Create word search or crossword puzzles; make them your weekly spelling words or use each in the correct context in a complete sentence).
2. Have the class read and discuss the folktale *Two Pairs of Shoes*, focusing on the following questions:
 - a. How would you identify Abu Kassem? How would you identify Ayaz?
 - b. What can you infer from the character of Abu Kassem? What can you infer from the character of Ayaz?
 - c. How would you change Abu Kassem, if you could? How would you change Ayaz, if you could?
 - d. Discuss the pros and cons of being rich. Discuss the pros and cons of not being rich.
 - e. What changes would you make to the ending of "Abu Kassem's Slippers"? What changes would you make to the ending of "The Sandals of Ayaz"?
 - f. On a scale of 1 to 10, 1 being the lowest and 10 being the highest, how would you grade *Two Pairs of Shoes* and why?
3. Using a Venn diagram, compare/contrast Abu and Ayaz.

Evaluation / Assessment

Students will be evaluated based on completion of the comprehension questions and the Venn diagram.

Lesson Plan Two – "The Foolish Wish"

Overview of Lesson Plan: In this lesson, the students will learn something about Chinese culture and possibly share any stories or tales from their own cultures that have similar characters or situations to those in this folktale.

Estimated Reading Time: 10 Minutes.

Suggested Time Allowance: 90+ Minutes.

Objectives:

Same as Lesson 1

The student will understand and appreciate the culture of China through a folktale.

Resources / Materials:

- pens/pencils
- classroom board
- copies of “The Foolish Wish” by Laurence Yep (one per student)
- dictionary
- world map
- newspaper (comic section, for guidance)
- markers or colored pencils

Vocabulary

trudged, dainty, parasol, nimbly, grotesque

Activities / Procedures

1. Pre-teach vocabulary. (Suggestions: Create word search or crossword puzzles; make them your weekly spelling words or use each in the correct context in a complete sentence).
2. Have the class read and discuss the folktale “The Foolish Wish,” focusing on the following questions:
 - a. What do you remember about Turtle?
 - b. What did you observe about Turtle’s father?
 - c. How could you develop Turtle’s brother?
 - d. What explanation do you have for Turtle’s behavior?
 - e. Predict the outcome if the strange girl (monster) would have captured Turtle.
 - f. What is your opinion of “The Foolish Wish”? Why?
3. Use a newspaper cartoon strip re-creation to synthesize the folktale. (On a separate sheet of paper, preferably 8x11 construction paper, have students draw up to four equally sized boxes). Each student will create up to four cartoon strips about the events or adventures of Turtle. Students should use one vocabulary in each cartoon strip.

Evaluation / Assessment:

Students will be evaluated based on completion of the comprehension questions and the cartoon strip.

Lesson Plan Three – “The Bunyip Who Didn’t Like People”

Overview of Lesson Plan: In this lesson, students will study irony.

Estimated Reading Time: 7 Minutes.

Suggested Time Allowance: 60+ Minutes.

Objectives

Same as Lesson 1

Students will:

1. understand irony (Literary Analysis).
2. understand and appreciate the culture of Australian Aboriginals through a folktale.

Resources / Materials

- pens/pencils
- classroom board
- copies of “The Bunyip Who Didn’t Like People” by Bill Scott (one per student)

- dictionary
- world map

Vocabulary

bunyip, aboriginal, vegetarian, lagoon, swagman

Activities / Procedures

1. Pre-teach vocabulary and sequencing. (Suggestions: Create word search or crossword puzzles; make them your weekly spelling words or use each in the correct context in a complete sentence.)
2. Have the class read and discuss the folktale, “The Bunyip Who Didn’t Like People,” focusing on the following questions:
 - a. Why was the young bunyip misunderstood?
 - b. How would you compare and contrast the young bunyip with his parents?
 - c. How would you alter the setting of the “Bunyip Who Didn’t Like People”?
 - d. How would you explain the young bunyip being a vegetarian?
 - e. What would happen if Onkaparinga, the young bunyips daughter, would not have tasted people?
 - f. What is the most important part of this folktale you like? Why?
 - g. What is it like to not be like others that look like you?
 - h. Sometimes the majority is wrong. In the case of this story this is true. Yet that doesn’t necessarily mean that the one person who is right will feel that he is right.
3. Use a Sequence chart to chronologize the events of the folktale.
4. Discuss vegetarianism and its varieties.

Evaluation / Assessment

Students will be evaluated based on completion of the comprehension questions and the sequence chart.

Lesson Plan Four -- *Pajaro Verde / The Green Bird*

Overview of Lesson Plan: In this lesson, students will understand a folktale that illustrates a lesson in love, kindness, and inner beauty. But we will also look at what it means to experience change through metamorphosis. Why this theme is so often used in storytelling is another subject for our discussions.

Estimated Reading Time: 10 Minutes.

Suggested Time Allowance: 60+ Minutes.

Objectives

Same as Lesson 1

Students will:

1. understand a Spanish/English magical folktale from New Mexico.
2. appreciate the bilingual culture of North America.

Resources / Materials:

- pens/pencils
- classroom board
- copies of *Pajaro Verde / The Green Bird* by Joe Hayes (one per student)

- dictionary
- cause-and-effect chart

Vocabulary:

forbade, aroused, aghast, sliver, feebly

Activities / Procedures:

1. Pre-teach vocabulary and cause effect. (Suggestions: Create word search or crossword puzzles; make them your weekly spelling words or use each in the correct context in a complete sentence.)
2. Have the class read and discuss the folktale *Pajaro Verde / The Green Bird*, focusing on the following questions:
 - a. Why was Mirabel attracted to the bright green bird sitting on a low branch of a tree?
 - b. How would you compare/contrast Mirabel with her mother?
 - c. What would the result be if Mirabel sprinkled sleepy water on her youngest sister's bed?
 - d. How would you explain the little birds in the tree telling Mirabel about Pajaro Verde being very sick?
 - e. What alternative would you suggest for an ending?
 - f. What is your opinion of Mirabel, her mother, and her sisters?
3. Use a cause and effect chart to show the relationship of when one event causes another.

Evaluation / Assessment:

Students will be evaluated based on completion of the comprehension questions and the cause and effect chart, as well as a variety of other options, including the creative writing story, the test on the biographical study of the authors, and auxiliary works.

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