



A Guide for *This Same Sky* 6th-8th set 2 (use for grades 3rd-8th) At a Glances

Below are activities we strongly suggest you use in implementing the *Diversity* unit. For additional activities, please refer to the actual KidzLit guide book.

What's the Story?

Chant to the rhythm of the tomtom drum, and you've entered the realm of poetry. The poems in this anthology from poets around the world prove that the language of poetry has universal power. Whether they're describing the "ten legs" of someone who loves to run or the "sleeping anger" of night shift worker, these poems are filled with insights about ourselves, our relationships, and our world.

What kids will learn:

Youth will learn that poetry is a universal language for use to express and understand what we feel. Poetry helps us see our everyday world in new ways.

Materials:

- KidzLit: *This Same Sky*. If needed, materials will be found below for each activity

Before You Get Started

- Read *This Same Sky* selected by

1. Suggested Activities:

- **Introduction: *Putting Ourselves on the Map* (15-20 minutes)**

- **Discuss:** Tell the kids that the poems in this book were written by poets from all over the world. **Show the map on pages 198-199** of other book and explain that this is a map of the world. Explain that the stars on the map show where the poets in the book live. Point out the stars in Kenya (on the African continent), Italy (in Western Europe), and Japan (in East Asia) and explain that the poems they will read are from these countries.

Point out that most people in the United States have family members or ancestors who came from other countries. Ask the kids to share with the group what they know about where their family or ancestors came from. To jump-start the kids' thinking, ask questions such as:

- What country or countries are the people in your family from?
- What language is spoken in (refer the country they mentioned)?
- What special foods do people eat in (refer to the country they mentioned)?
- Have you ever been to Kenya? Italy? Japan?
- If not, would you like to go Why?

2. Introduction #2 : Music Match (15-20 minutes)

- **Game:** Explain that poets sometimes compare someone to a thing to show us something about the person. One thing they compare a person to is a musical instrument. Have the kids brainstorm the names of musical instruments, and list them on chart paper for all to see. Then



have the kids secretly write the name of the instrument they think that they most resemble on a slip of paper and put the paper in the “hat”. Draw a paper from the hat and have the group try to match the instrument with the person who chose it. Invite volunteers to explain their resemblance to the instrument they chose.

Options: Repeat the game with another category such as animals, machines, or weather. After a few rounds, the kids will have a rich picture of how group members see themselves.

3. Cool Words 1 (Kenya poem)

Invite kids to pick words they like or want to remember and write them in the Cool Words collections in their journal.

- Lantern: lamp; light
- Papyrus: a material prepared in ancient Egypt from the pithy stem of a water plan
- Hillocks: small hill

4. Reading 1: *FootPath* p. 90 (Kenya- 5 minutes)

- Read the poem aloud two or three times. Stop after each reading to do the “discussion questions” below.

5. Discuss (5-10 minutes)

- Who do you think is asking the Path to “return my mother to me”?
- What do you think this poem is saying? Why?

6. Cool Words 2 (Angola poem)

Invite kids to pick words they like or want to remember and write them in the Cool Words collections in their journal.

- Rhythm: beat, as in the beat of a song
- Tomtom: small drum that is beaten with the hands
- Proclaim: announce publicly
- Exist: live

7. Reading 2: *The of the Rhythm of the Tomtom* p. 163 (Angola-5 minutes :)

- Read the poem aloud two or three times. Stop after each reading to do the “discussion questions” below.

8. Discuss (5-10 minutes)

- Do you think this poem sounds like a beating drum? Why?
- How do you think the poet feels about Africa

After discussing both poems individually, ask:

Which of these poems do you like best? Why?



9. Try This Activity!: *Tomtom Chant* (10-15 minutes)

- Explain that one way people enjoy poetry is by saying it out loud or chanting it. Explain that poems with a strong rhythm, like “The Rhythm of Tomtom”, are especially fun to chant. Point to the poem and explain that the kids will try chanting it. Have the kids chant the poem once through in unison. Then encourage them to experiment with other ways of chanting it using both loud and soft voices and repetition (or example, some kids could chant the whole poem in clear voices while others softly repeat the line “The rhythm of the tomtom beats in my heart” in the background). Explain that they will need to listen to each other carefully to understand and agree on ideas for how to do the chant, and to say their lines at the right time so the chant sounds good. Have the group chant the poem a few times. Afterward, discuss the experience using questions such as:

- How did we do listening to each other and saying our lines clearly so that our chant sounded good? What night we do differently next time?
- What felt different about hearing e read the poem compared to chanting it as a group?

10. Cool Words 3 (Italy poem)

- **Fishermen:** a person who catches fish for a living or for sport
- **Pier:** a structure leading out from the shore into a body of water, in particular
- **Asters:** a plant of the daisy family that has bright rayed flowers, typically of purple or pink
- **Invoke:** call on (a deity or spirit) in prayer, as a witness, or for inspiration
- **Anisette:** a liqueur flavored with aniseed.
- **Lighthouse:** A tower or other structure containing a beacon light to warn or guide ships at sea

11. Reading 3: *Lucia pg. 182 (Italy- 5 minutes)*

- Read the poem aloud two or three times. Stop after each reading to do the “discussion questions” below.

12. Discuss (5-7min)

- What do you think the poet was trying to say? Why?

13. Cool Words 4 (Japan poem)

- **Formalin:** a colorless solution of formaldehyde in water
- **Radioactivity:** the emission of particles caused by the spontaneous disintegration of atomic nuclei
- **Orbits:** the curved path of a celestial object or spacecraft around a star, planet, or moon, especially a periodic elliptical revolution

14. Reading 4: *Starts At Night pg. 118 (Japan- 5 minutes)*

- Read the poem aloud two or three times. Stop after each reading to do the “discussion questions” below.



15. Discuss (5-10 minutes)

- What do you think this means:
 - “There are stars that are coco-cola colored”?
 - “There are stars that smell of gasoline”?
 - “They are seen linked like heavy chains”?

16. Connection: Scavenger Hunt (30-50 min)

Materials: A variety of printed materials (magazines, old newspapers, books, etc.)

Game: Tell the kids that poets are constantly collecting interesting words to put in their poems. Explain that the kids will go on a scavenger hunt to find interesting words and phrases that describe themselves and their feelings.

Have the kids copy the list of words below and explain that they will hunt for words and phrases that describe each item on the list. Explain that they can find words on posters, signs, product labels, billboards, game boards, books, magazines, and newspapers. For example, to describe feelings about growing up, one kid might collect words “Grand Opening” from a newspaper ad to express how excited she is about growing up. Another kid might collect the words “Return to Start” from a game board to show that he doesn’t feel ready for the challenges ahead. As they find words, they can write them on their list.

Share: After the scavenger hunt, invite the kids to share what they found with the group by asking questions such as “What words or phrases did people find to describe their personalities? How does (cloudy with a chance of storms) describe your personality?”

Words that describe:

- * My Hair
- * My mind
- * My school
- * My Father
- * My mother figure
- * My personality
- * My favorite teacher

How I feel about:

- * Mondays
- * Growing Up
- * Dancing
- * Babies
- * Summer
- * Life

17. Wrap It Up: *Poem of Myself* (15-20 minutes)

Write: Remind the kids that poetry is a way to help others get to know us. Have the kids write a poem using comparisons to describe or celebrate themselves. They might describe parts of their bodies (p.167), or their emotions (p.83-84), or aspects of their personal or family history (p.163), or put together several images that add up to one overall feeling or characteristic.

Option: Some kids may want to prepare by jotting down notes about their feelings, thoughts, personality, habits, physical appearance, and background. They could then brainstorm comparisons about them and use these in a poem.

Other Related Activities

Intro to Diversity

- Celebrate w/ Multicultural Banners
- Join Hands to Celebrate Diversity

Culminating Activities

- Culture Venn Diagram Comparison

ELA

- Folk Tale Enrichment Activities

Mathematics

- Currency Conversion



Two Flat Friends Travel the World

Grades: 3rd-4th

What's the Story?

In this script two friends make themselves flat to take on a tremendous school project. The travel to Egypt and China to learn important details that they ca share with their class in a school project. The children who guide them in these foreign countries show them many important historical sites.

Objective:

Students will identify the uniqueness of various cultures around the world. Students will deliver oral presentations and read passages fluently, focusing on the use of voice and tone as they read.

Heads Up!

While this script only has six roles, there are ways to involve all students.

- Ask some students to work on presenting sonnets.
- Others can create back drops, props, mask, etc.
- Switch out a different group kids to read Act 1, and then Act 2 and so on.
- During final presentation, students can be the audience and listen respectfully

Materials:

- *Two Flat Friends* script books (3rd-4th grade Readers Theater Kit)
- *Two flat Friends* Primary Sources (pages 57-67 or teachers Resource CD)
- Performance CD and CD player or computer with CD drive speakers (optional)

Introduce the Literature:

Read the book *Flat Stanley* by Jeff Brown to your students. Ask students to discuss the cultures featured in the book. Explain that culture relates to the traditions, customs, and way of life of different groups of people. Point out to students that all people have a cultural background. Ask them to identify the traditions and customs in their families that reflect culture.

Two Flat Friends Travel the World World Cultures Lesson Plan

Reading the Script



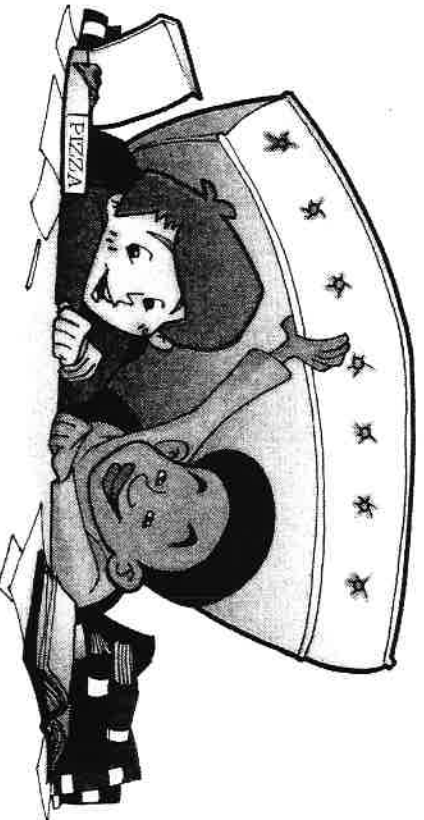
1. Provide each student with a copy of the script. You can give the script booklets to small groups, or you can print copies of the *Take-Home Script: Two Flat Friends Travel the World*.

2. Play the recording of the script as students follow along. Then, choose students to help you read the script. You can read through the whole script using different sets of students for every couple of pages. A PowerPoint® presentation of the script is also included on the Teacher Resource CD. You can use this slide show like a big book to review the script with students.

3. Draw students' attention to new vocabulary and discuss unfamiliar words. There is a glossary with pronunciation at the back of the script for student reference.

4. Point out to students that it is important to become familiar with the lines of the script in order to read smoothly and fluently. Emphasize expression when reading and discuss how different characters have different ways of speaking.

5. Draw students' attention to the poem and song featured in the script. Read the poem aloud as you show the words to the students using the overhead transparency. Discuss how the poem adds to the story. Play the professionally recorded version of the song several times and encourage students to try to sing it. They can follow along using the overhead transparency.



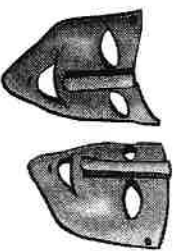
ELL Support



Work with students on the directional words. Introduce the words: *north, south, east, and west*. Display the

words on the corresponding walls of the classroom. Give students verbal directions, such as "Walk north." Have student volunteers give directions as well. Together, identify the place where your school is located. Provide each student with a map of the world and display an enlarged copy. Have students draw a school and write the word *school* next to the place. Then, have students identify Egypt and China, where the characters in the story visited. Tell students to pretend they are traveling to Egypt from school. Ask students in which direction they would be traveling. Have them draw a line connecting the school to Egypt, and have them write the direction on the line. Repeat the steps above, having students travel from Egypt to China and China to a place of their choice (such as a native country), and finally back to school. This activity can also be done with a large floor map of the world.

Two Flat Friends Travel the World World Cultures Lesson Plan



Assigning Roles

Assign roles to students based on their reading proficiency. It is important to remember that when students practice fluency, they should read materials at or below their reading level. This helps them focus on their accuracy, expression, and reading rate. If a student is reading text that is too difficult, attention will be focused on sounding out words and comprehension, rather than fluency.

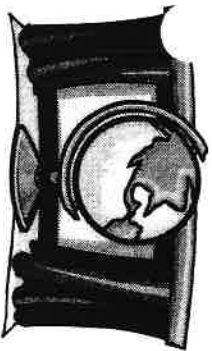
These are the approximate reading levels for the roles in this script.

- ❖ Fred's Mom: high 2nd grade ❖ Eman: low 3rd grade ❖ Willie: high 3rd grade
- ❖ Dr. Stanley Flats: high 2nd grade ❖ Mazu: low 3rd grade ❖ Fred: high 3rd grade



Meeting the Fluency Objective

1. The fluency objective for this script focuses on the use of repeated readings to increase reading rate and accuracy. Explain to students that when reading aloud, it is important to read smoothly and with few mistakes. Tell them that this is important in order to make the reader's theater experience entertaining for an audience.
2. To illustrate the importance of reading rate and accuracy, read the following lines of the script very slowly, and then read them very quickly. Point out that neither of these reading rates is appropriate for a reader's theater performance.
 - Have you ever wondered what it would be like to be flat?
 - It all began the night Willie slept over at my house. Willie and I had to learn about some countries from around the world. As usual, it was an assignment from school.
 - Our teacher, Ms. Simon, had just finished reading a story called *Flat Stanley*. The thought of being flat like Stanley got Willie and me thinking.
3. Then, read the lines again, making mistakes in pronunciation. Ask students if they noticed any problems in how you read the lines.
4. Tell students that they will practice for this performance by doing repeated readings. Explain that this process involves reading a line of the script and then rereading that same line several times until accuracy and reading rate are appropriate.
5. Have students divide into their small groups for repeated reading practice. The student who will be acting in the play reads a line of text and the other students comment (in writing) on reading rate and accuracy. After reading the comments, the student actor reads the line again. With each reading, students should use the feedback from their groups to improve their reading rates and accuracy.
6. Allow students to practice reading the scripts on many occasions to increase fluency and further familiarize them with the text. Send home copies of the take-home script with students and encourage them to get their families to help them practice.

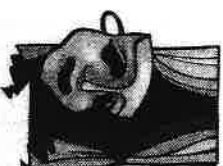


Content-Area Connection— Social Studies

Studying world cultures is important for today's students.

Many young learners have not had the chance to travel to other countries (or even other states). Countries such as Egypt and China, which have been around for thousands of years, give students insight into how early civilizations survived.

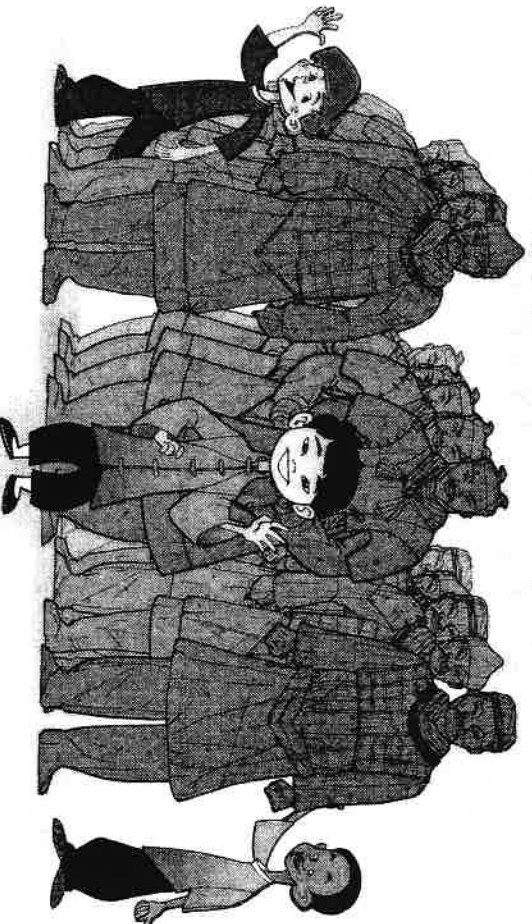
1. Draw students' attention to the countries and cultures featured in the script. This script shares information about the United States, Egypt, and China. Point out the foods, attractions, and historical information featured for each country. Explain that each country or culture has customs, traditions, historic background, and foods unique to it.
2. Divide students into small groups to research countries of the world.
3. Instruct each group to select a country to research. You may want to give them each a list of countries from which to choose. That way, you can tailor this activity to the countries included in your social studies standards. Then, each student in the group must select an area of research. Some possible areas of research include religion, traditions, food, geographic features, and tourist attractions.
4. Allow students to research using reference books, the Internet, and encyclopedias.
5. Finally, have each group compile their information into an oral presentation to share with the class.



ELL Support

English language learners can easily participate in this group

research. They can work with partners within their groups to complete research. Or, parent helpers can come to class during research time to help these students read about and record information on their assigned topics. After researching, students can create visual aids that share the information they discovered. You might want to specifically choose which topics your English language learners are assigned so that visual representations of the information will be meaningful.

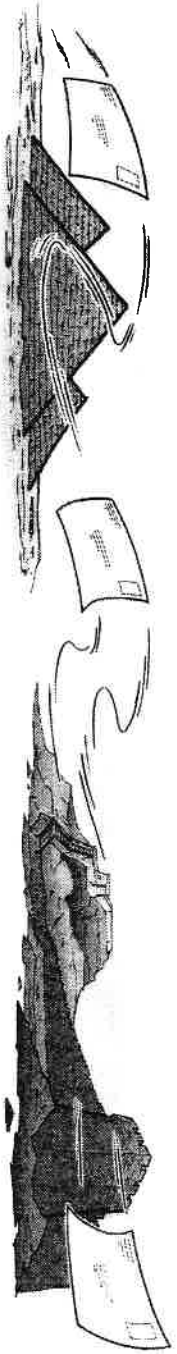


Two Flat Friends Travel the World

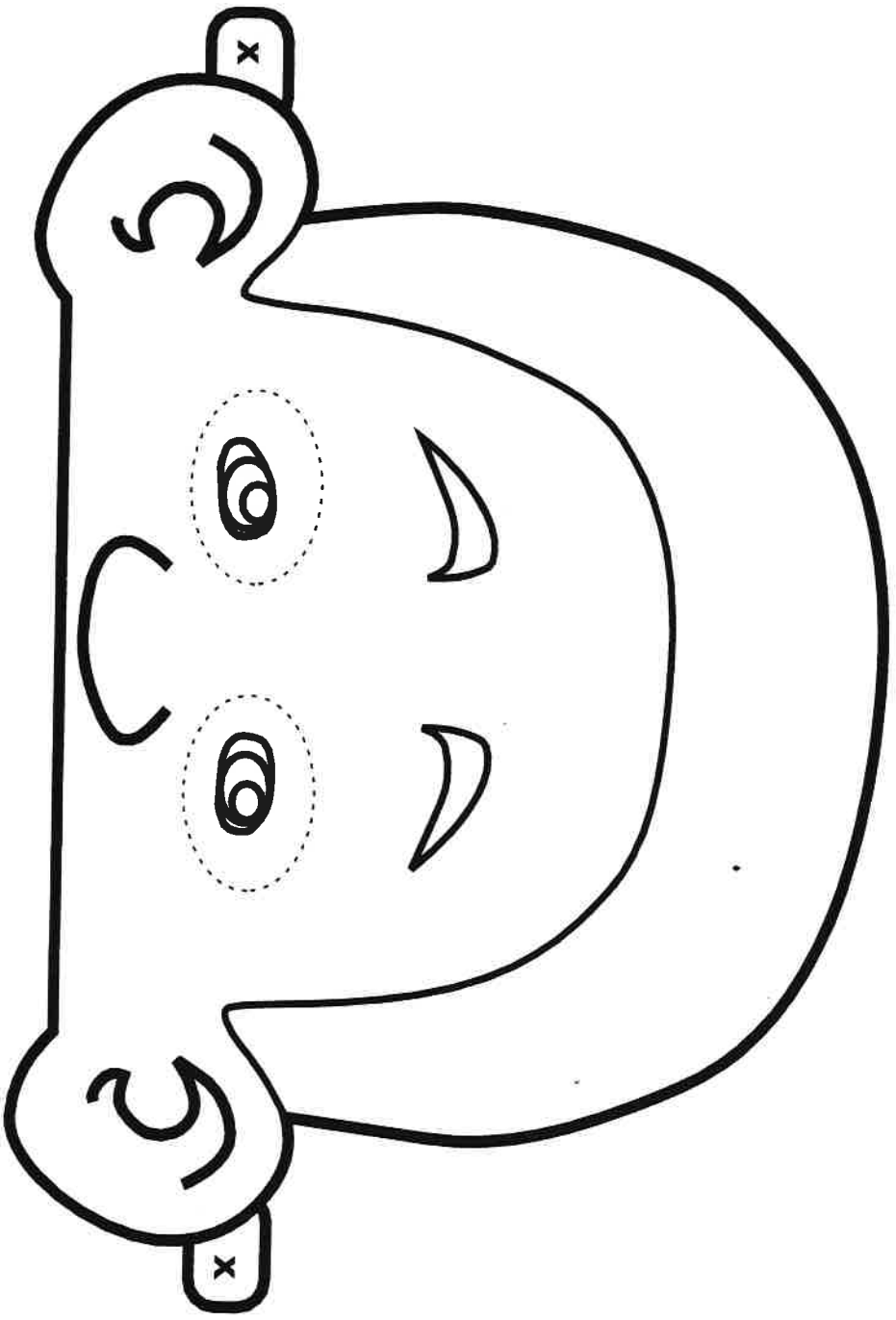
World Cultures Lesson Plan

Fine Arts Connection

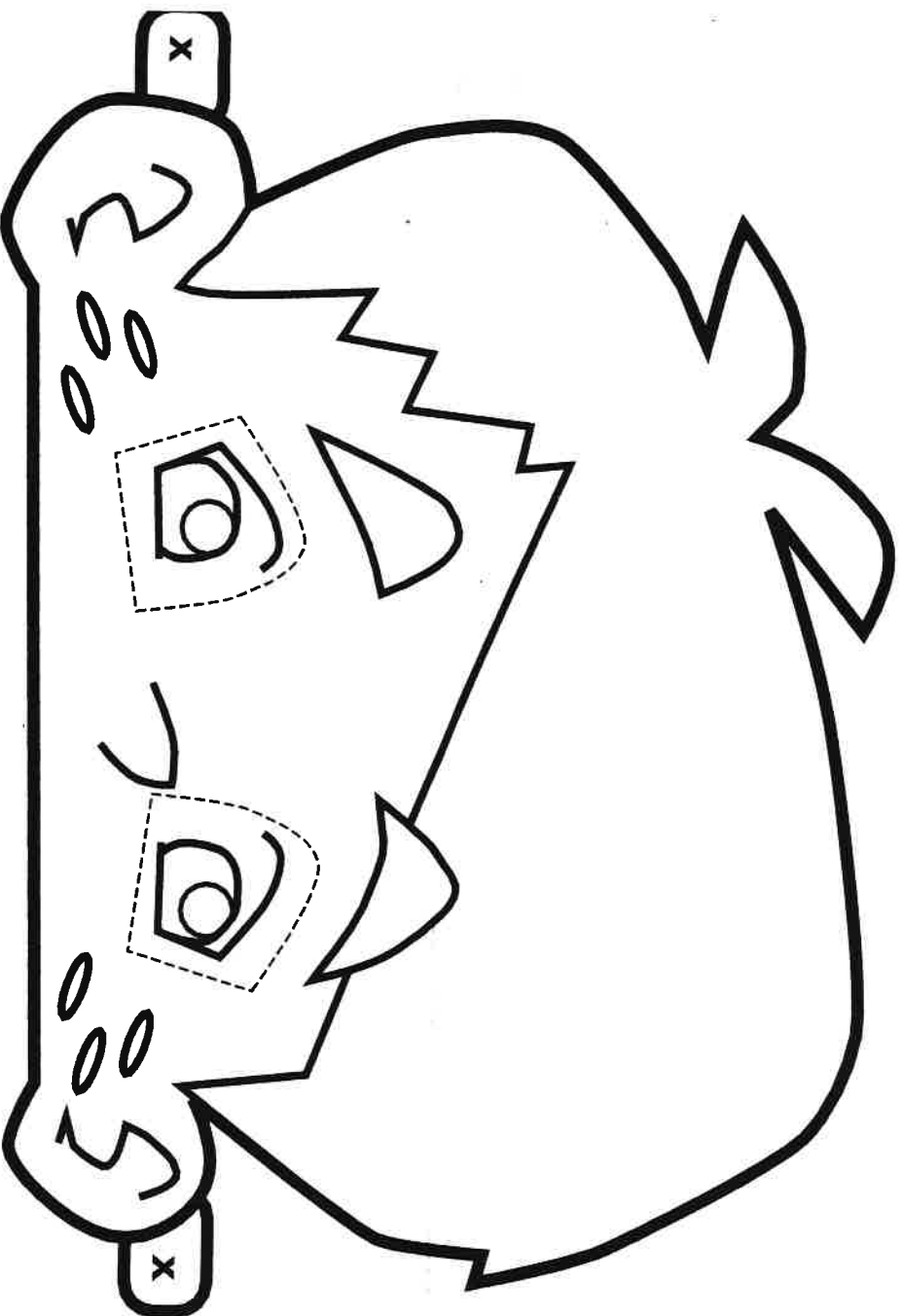
1. The script contains a song and poem: "Velocity" and "We're Going on an Adventure." This song and poem are directly related to *Two Flat Friends Travel the World* but not limited to use only with this script.
2. Look up Hieroglyphic and/or Chinese calligraphy alphabets in the library or on the Internet. Have students practice either or both. After they have practiced writing their names or a favorite quote, have them fold construction paper into fourths to make cards. They can write a short greeting to send to someone special.
3. Create a musical scene to go with the song "Velocity." For example, a group struts or dances by all holding extra large envelopes with addresses. Some put on stamps with a flourish while all sing, "We'll need a stamp or two." To end the scene they might all pick up suitcases, swing them in unison, and head to "far off places."
4. Using a map of the world, have students attach items from around the globe. They may draw the items or cut them from magazines (e.g., pita bread, rice, a Chinese lantern, etc.). Place the map on the bulletin board, and with yarn or string, connect the items to the correct locations on the map.
5. Have students do a very upbeat choral reading of the poem "We're Going on an Adventure." Have individual students take turns reading the first two lines of each stanza, and then have all students join in on the chorus: "Our adventure begins tonight!"



Willie

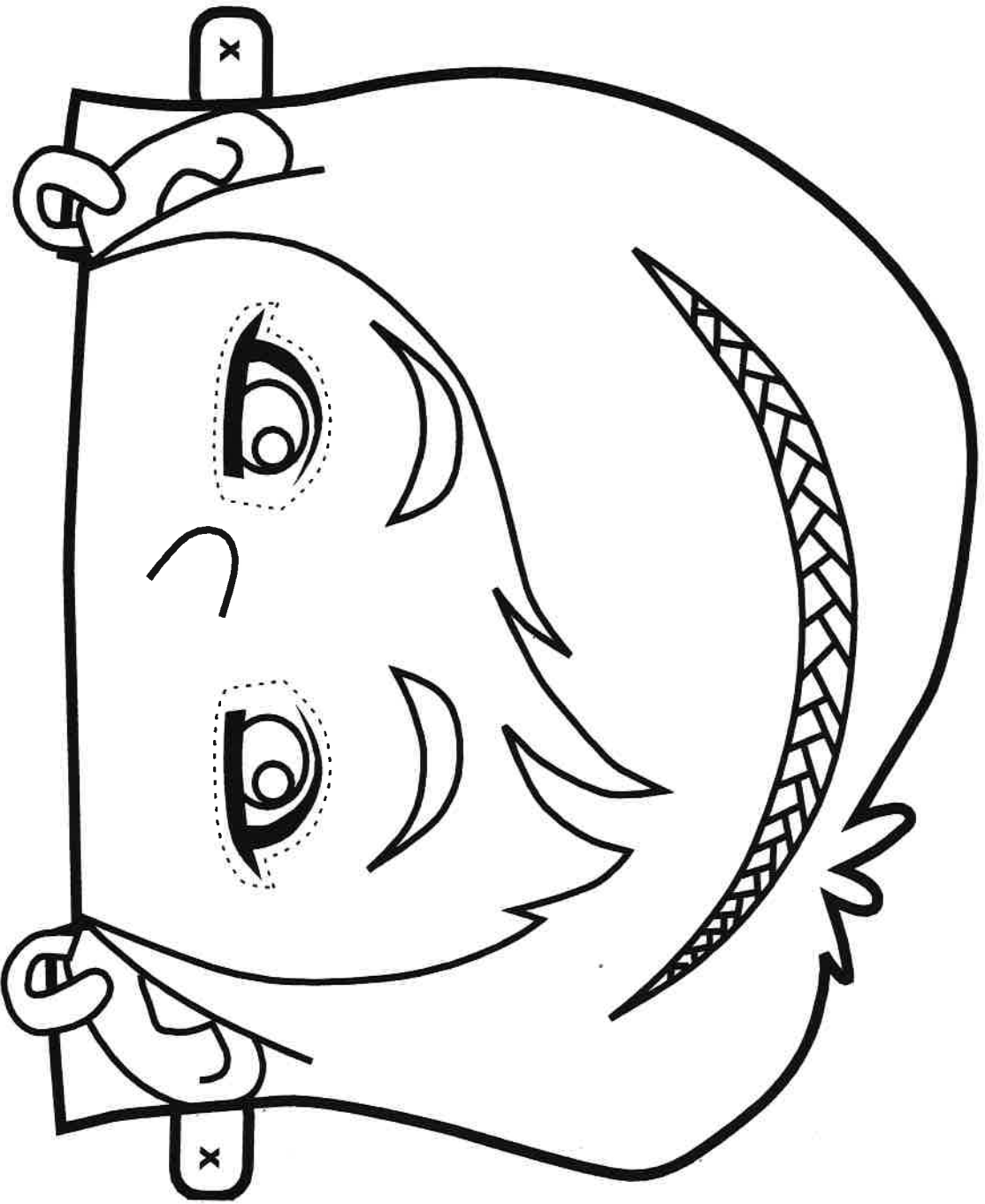


Fred

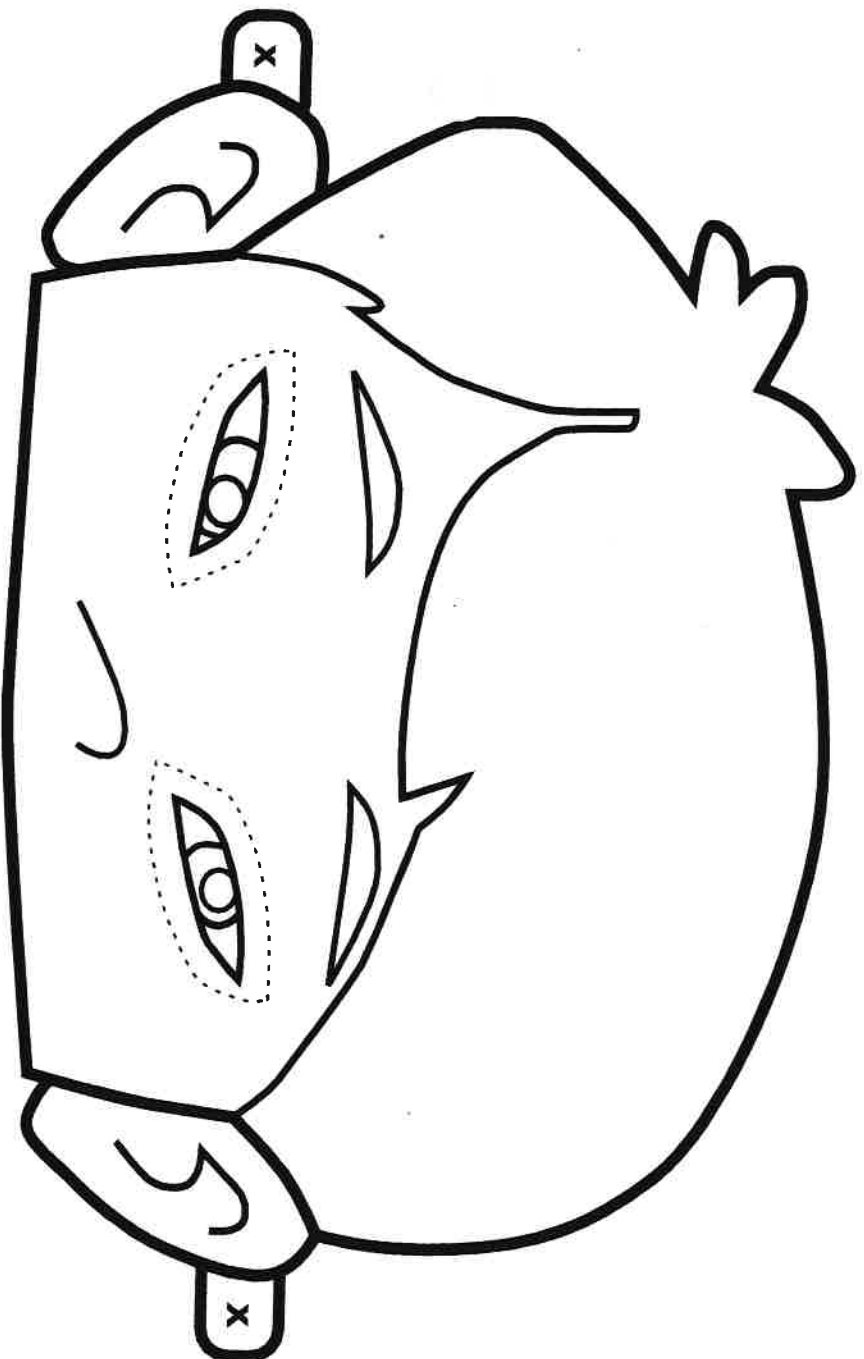


Two Flat Friends Travel the World
World Cultures Character Masks

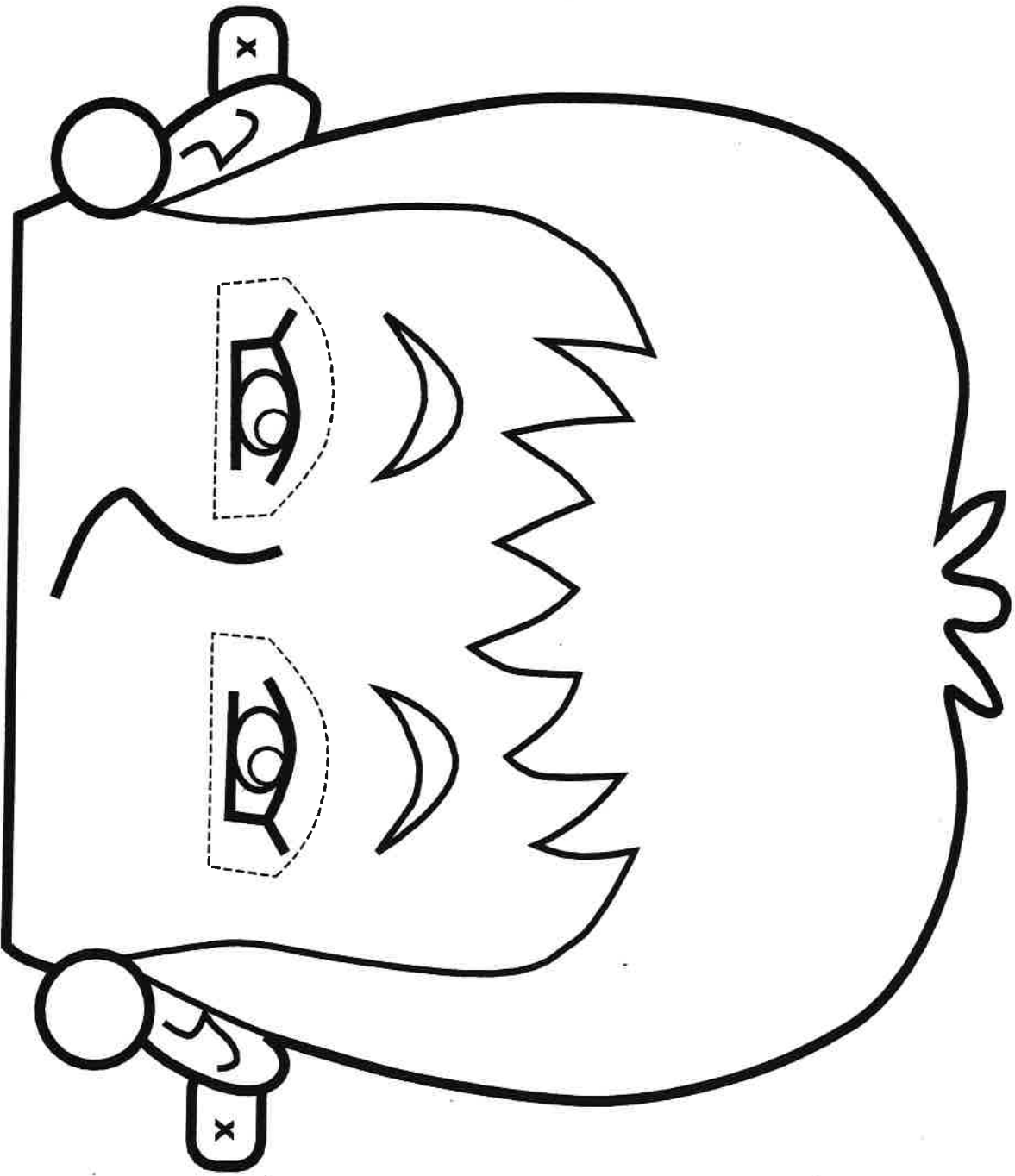
Eman



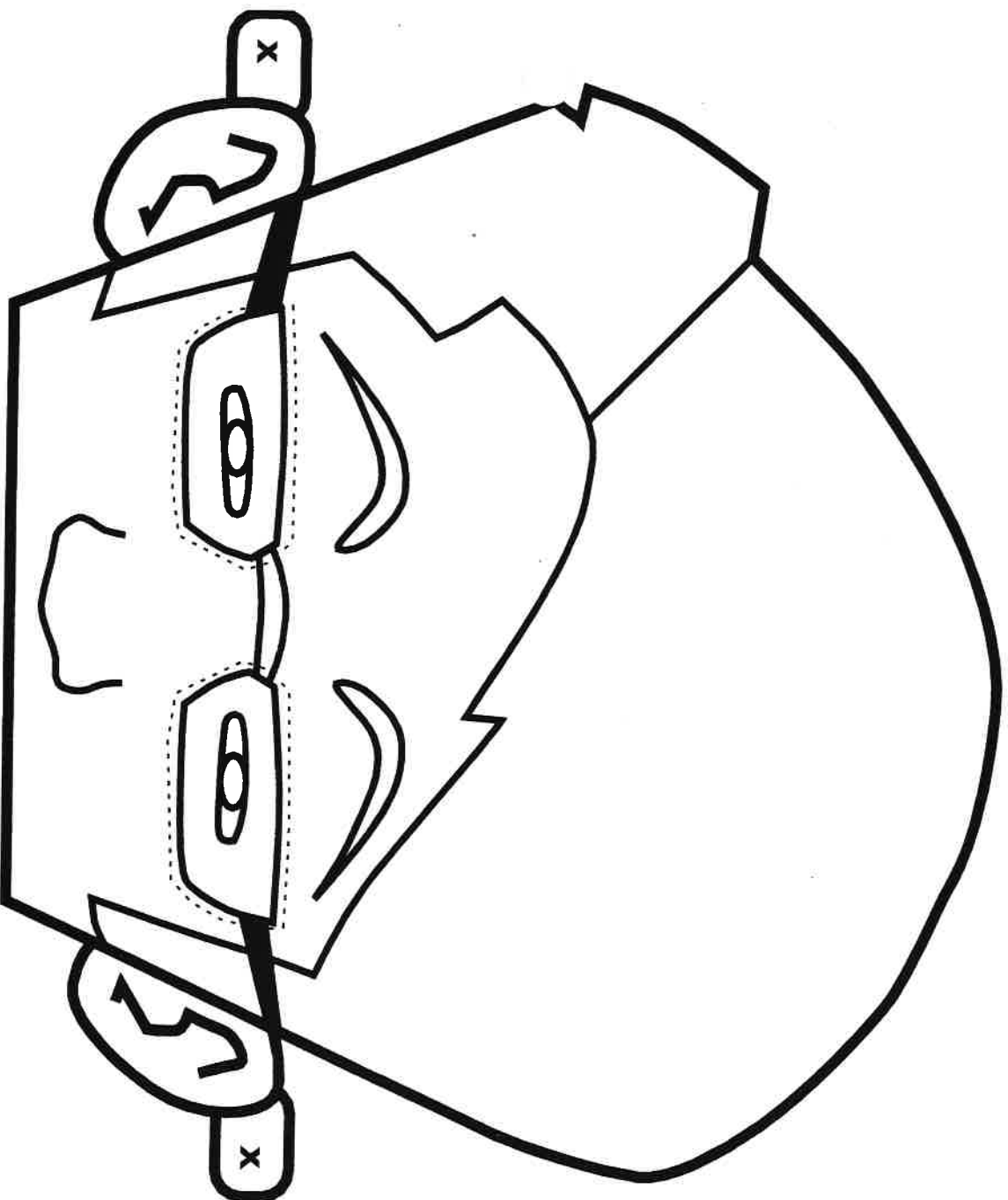
Mazu



Fred's Mom



Dr. Stanley Flats





The Tragedy of Julius Caesar

Grades: 6th-8th

What's the Story?

The Tragedy of Julius Caesar is the tragic true story of the betrayal and assassination of Roman ruler Julius Caesar in 44 B.C. After successfully conquering much of the ancient world Caesar is invited to lead the Roman Empire. Cassius and other members of the Roman senate fear that Caesar will become a power-hungry dictator. They decide that Caesar must be stopped. They enlist Caesar's trusted friend, Brutus, to help murder the leader as a patriotic act for the good of Rome.

Objective:

Students will reflect on what has been learned after reading and formulate ideas, opinions, and personal responses to the text. Students will participate in oral reading fluency and expression during their performances.

Heads Up!

While this script only has six roles, there are ways to involve all students.

- Ask some students to work on presenting sonnets.
- Others can create back drops, props, mask, etc.
- Switch out a different group kids to read Act 1, and then Act 2 and so on.
- During final presentation, students can be the audience and listen respectfully

Materials:

- *The Tragedy of Julius Caesar* script books (6th -12th grade Readers Theater Kit Shakespeare)
- *The Tragedy of Julius Caesar* Primary Sources (pages 50-55 or teachers Resource CD)
- Performance CD and CD player or computer with CD drive speakers (optional)

Introduce the Literature:

Display the photograph of the statue of Julius Caesar (page 50). Explain that the title character in this play was a real person and the story is mostly true. Divide the class into three homogeneous groups to learn the basic historical facts upon which this play is based. Have one group research the people involved. Have another group research the setting of the play. Remind students that time period and location are both part of the setting. Have the third group research event that occurred around the time of Caesar's assassination. Ask students to present their research to the class orally and visually.

The Tragedy of Julius Caesar

Lesson Plan



Reading the Script

1. Divide the class into small, heterogeneous groups of three or four students. Write the glossary words from the script on the board. Ask students to share any background knowledge they may have about the words within their groups. Then without looking up the words in the glossary, group members should categorize them. Allow groups to explain their categories to the class. Remind students to look for these words when they read the script and circle any words that they still do not understand after reading them in context. Allow time after reading for students to look up words in the glossary.

2. Print copies of the Take-Home Script and distribute one to each student. Play the professional recording as students follow along. As you play the recording, ask students to pay attention to the expression in the readers' voices. Have them code their scripts by placing a check mark next to lines that are spoken in a regular conversational tone and an exclamation mark next to lines spoken expressively.

3. Next, use the *PowerPoint* edition of the script to conduct a whole-class reading. Model the most dramatic way to read Cassius's lines in Act I, Scene II that begin, "Goodbye, Brutus" (page 10). Also model Brutus's lines in Act I, Scene III that begin, "No, Cassius" (page 14) and Marc Antony's speech in Act III, Scene I that begins, "Friends, Romans, countrymen" (page 22). Then call on different students to read these parts fluently with expression.

4. In this play, Cassius, Julius Caesar, and Brutus all make major decisions. Draw a three-column chart on the board with the names of these characters at the tops of the columns. Review the play as a class, focusing on one of the three characters at a time. Take notes about each man's decisions in the column under his name. Note their options, inner turmoil, reasoning, and decisions.

5. Now, have students work with partners. Show them an advice column from a newspaper. Ask students to imagine an advice column in the *Roman Empire Tribune* of 44 B.C. Who would give the advice? What would Cassius, Julius Caesar, and Brutus have written in their help letters? What would the columnist have advised? Assign each pair the task of writing a help letter from each of the three characters and three response letters from the columnist.

Differentiation Support



To make sure both **English language learners** and **below-grade-level students**

understand this complicated play, work with them in a small group to complete a shared-writing summary of each scene. Use the simple summary model of "Somebody (character), wanted (motivation), but (conflict), so (resolution)."

Challenge on-grade-level students and above-grade-level students to use at least five of the glossary words in their help letters and responses.

The Tragedy of Julius Caesar

Lesson Plan



Assigning Roles

Assign roles to students based on reading proficiency. When students practice fluency, it is important that they read materials at or below their reading levels so they can focus on accuracy, expression, and reading rate. If a student reads text that is too difficult, his or her attention will be focused on decoding words and comprehending the text rather than reading with fluency.

Approximate reading levels for the roles in this script are:

❖ Brutus: low 5th grade	❖ Julius Caesar: high 5th grade	❖ Cassius: low 6th grade
❖ Portia: low 5th grade	❖ Octavius: high 5th grade	❖ Marc Antony: low 6th grade

Meeting the Fluency Objective

1. Explain to students that fluent readers read with expression. This means that they use their voices to convey the characters' emotions. Write the following sentence on the board: *The cat got away.* Ask student volunteers to read it using an angry voice. Then ask students to read the same words using a scared voice, a bored voice, a sad voice, and an amused voice. Discuss what students did to their voices to convey the different expressions.
2. Tell students that a great way to practice reading with expression is choral reading. Choral reading is when many students read the same lines together. The strong readers in the group provide a model of correct pacing, tone, and voice for the struggling readers. In choral reading, explain that students will need to speak slowly and enunciate words clearly.
3. Divide the class into four heterogeneous groups. Assign each group a different character's lines from the assassination scene in Act II, Scene III. One group will read the part of Julius Caesar that begins "Et tu, Brute?" The second group will read the part of Cassius that begins, "Oh, happy day." The third group will read the part of Brutus that begins, "We have done Caesar a favor." The fourth group will read the part of Marc Antony that begins, "Oh, mighty Caesar, do you lie so low?" All these lines appear on page 20 in the script.
4. Working within their groups, students should determine the appropriate expression to use. Once students have decided how to read the lines, allow time for them to read them aloud together. Circulate and assist each group to make sure the readings are loud, clear, and full of expression.
5. When the groups have had sufficient time to practice, bring the class together to choral read the assassination scene. Have them perform it several times.
6. Finally, ask students these questions on a quick exit slip:
 - Rate your group's choral reading on a 1–5 scale (5 is best.).
 - Rate your own reading on a 1–5 scale.
 - Which group's reading did you like best? Why?
 - How did this choral-reading practice help you read with more expression?

The Tragedy of Julius Caesar

Lesson Plan



Language Arts Connection

With this script, students will reflect on what has been learned after reading and formulate ideas, opinions, and personal responses to the text.

1. Explain to students that literature responses come in many forms. Regardless of the form, the formula is always the same. A good literature response contains details from the text and the responder's unique thoughts, ideas, and opinions about the text. The following activities are designed to elicit thoughtful responses. Students may complete any or all of the activities. They could be set up as stations or offered as choices.

2. Display the illustration of actor Lawrence Barrett as Cassius (page 51). Explain that actors draw upon their own personal experiences when preparing for roles. Ask students to think about the character of Cassius. What motivates him? What are his main personality traits? What experiences in a student's life would help him or her play a convincing Cassius? Have students write one-page essays explaining how their experiences prepared them to play their parts.

3. Share the photos of the bust of Julius Caesar (page 52) and the bust of Brutus (page 53). Ask students to use a Venn diagram to compare and contrast the two men. Remind students to use evidence from the script to formulate their comparisons.

4. Show the movie still of Julius Caesar and the senators (page 54). Review the various words of advice given to Caesar about the ides of March. Have students create a double-entry journal by dividing lined paper into two columns. In the left-hand column, they should record the advice given to Julius Caesar. In the right-hand column, have them write their personal reactions or opinions about each piece of advice. Finally, have them write the words of advice they would have given Caesar on the ides of March.

5. Distribute copies of the engraving of the soothsayer warning Julius Caesar (page 55). Reread that scene in the script. Then have students imagine what five different people in the picture are thinking. Have them write their thoughts in thought bubbles on the picture.

Differentiation Support



Help English language learners and below-grade-level students get started on

their activity by providing one or two sample answers or showing them a finished product to model. If necessary, shorten the assignments to prevent frustration.

Encourage on-grade-level and above-grade-level students to choose activities that will stretch their abilities.

The Tragedy of Julius Caesar

Lesson Plan

Fine Arts Connection

1. Explain to students that the script *The Tragedy of Julius Caesar* contains Sonnets 90 and 146. Sonnet 90 has been set to music. Both sonnets relate to the reader's theater but are not limited to use only with this script.
2. To relate the sonnets to the fluency objective for this lesson, students will practice choral reading these poems. Divide the class in half. One half will study Sonnet 90. The other half will study Sonnet 146.
3. Play the professional recordings of each sonnet to the groups. After listening to the recordings, ask the groups to discuss the meaning of the sonnets. Choose a recorder to take notes during this discussion. Even if they did not understand the Elizabethan English, encourage students to guess the meaning based on the reader's vocal expression.
4. Now, work with each group to examine its sonnet line by line. Analyses of the sonnets can be found on a variety of websites on the Internet. Ask students to explain how fluent and expressive reading will help listeners understand the difficult language.
5. Allow time for groups to practice choral reading the sonnets many times. Remind them to speak slowly and enunciate clearly. Have groups perform the sonnets for one another. Then allow students to constructively critique the choral readings.
6. Finally, ask students to take note of the many different images Shakespeare uses in the sonnets. These comparisons paint vivid mental pictures. Have students choose one image that speaks to them. Ask them to draw or paint what they see in their minds when they hear the words.

Differentiation Support



English language learners and below-grade-level students may need to hear the words read aloud additional times as they work on their paintings. Pair strong readers with these students to read the sonnets aloud as needed during this activity.

Using one of the images from Sonnet 90 or 146, have **on-grade-level students and above-grade-level students** write haikus. For example, they might borrow the rainy-night image from Sonnet 90.

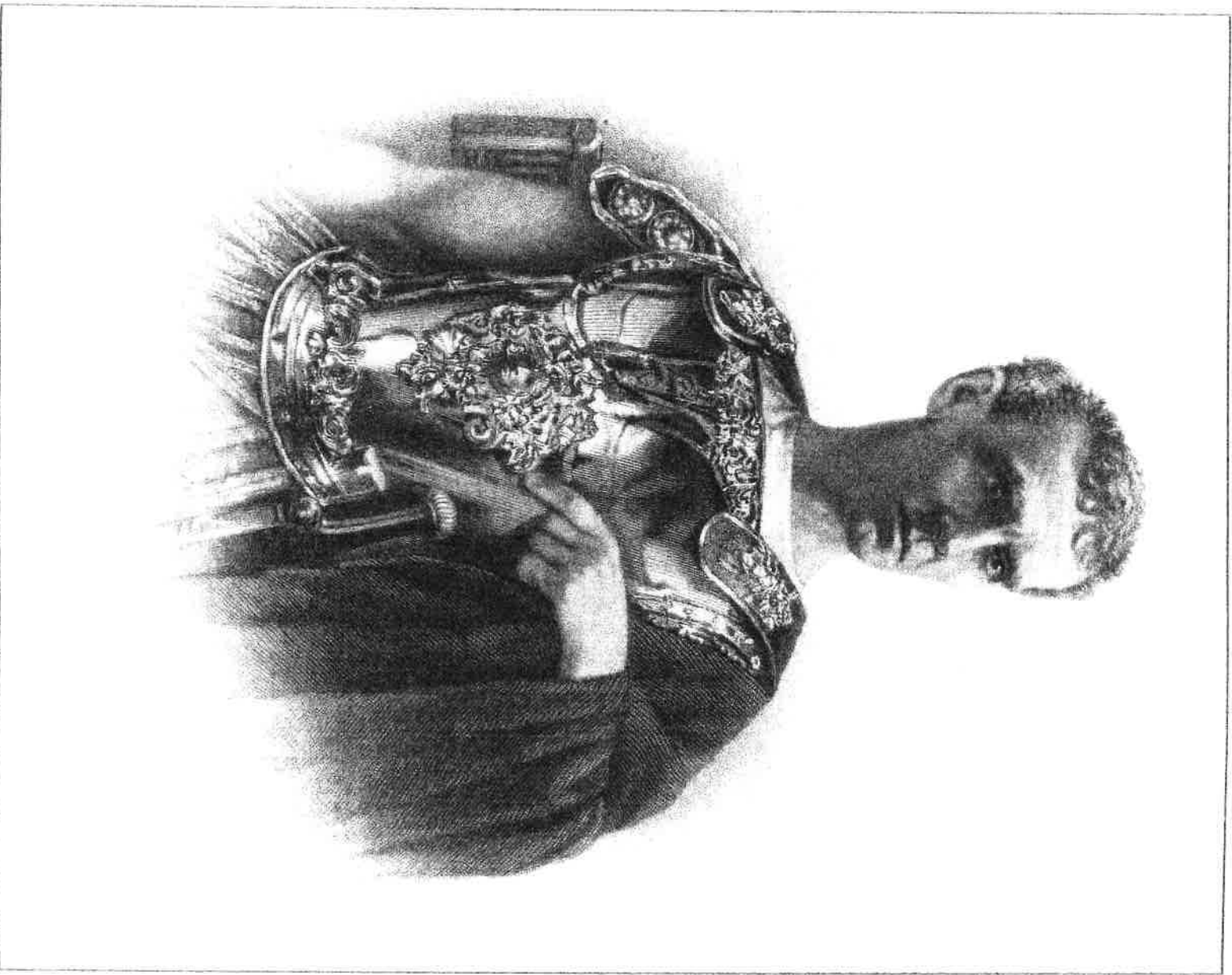
Statue of Julius Caesar



Source: Shutterstock Inc.

The Tragedy of Julius Caesar
Primary Sources

Lawrence Barrett as Cassius



Source: [istockphoto.com/Hulton Archive/Getty Images](https://www.istockphoto.com/Hulton-Archive/Getty-Images)

The Tragedy of Julius Caesar
Primary Sources

6-23

Bust of Julius Caesar



Source: Photos.com

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The Tragedy of Julius Caesar
Primary Sources

Bust of Brutus



Source: Public Domain

The Tragedy of Julius Caesar
Primary Sources

6-25

Movie Still of Julius Caesar and Senators



Source: LOC. LC-USZ62-155163

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#1134713735—Building Fluency through Reader's Theater

© Teacher Created Materials

The Tragedy of Julius Caesar
Primary Sources

Engraving of Soothsayer Warning Julius Caesar



Source: Photos.com

Folktale Lesson Plan Guide

Grades K-8

Brief Description

Students use graphic organizers to take notes on various folktales from different cultures.

Objectives

Students will

- listen to a variety of stories.
- work in groups to complete graphic organizers that will help them focus on elements within different stories.

Materials Needed

- a variety of folktales from the various areas provided in the Diversity Unit
- *Storyboard (K-8) Elements of a Folktale (2-8), Note-taking Tree (2-8), and Story Grammar Map (4-8)* graphic organizers. These do not have to be photocopied. Instead, students can write these out on paper. Some students may need more room to write.

Lesson Plan

In this lesson, read folktales aloud to the group. Ask students to think about the elements of each story as they listen or read.

- the title of the story/tale
- a list of main characters in the story
- the setting
- problem
- a summary of the story
- moral or lesson.

Provide the following questions to help facilitate discussion about the story:

- Could the story's events be real, or are they totally unbelievable (fiction)?
- Are the characters human or animal?
- Are characters doing things that are typically human or are they doing things that are superhuman?
- Does the character face a problem that must be solved?
- Does the story teach a lesson?
- Can you tell when and where the story takes place, or could it be taking place at anytime and anywhere?
- Does the story take place long ago?
- Are the people in the story ordinary/common people, or are they royalty?

Provide students with one of the graphic organizers provided.

Try this activity: Have students choose two stories to compare; they might create a Venn diagram to organize their thoughts. From the venn diagram, students can write a brief compare/contrast paragraphs. See other ideas in the Folktale Enrichment Activity Guide.

Storyboard

text _____

Picture

Summary

Picture

Summary

Picture

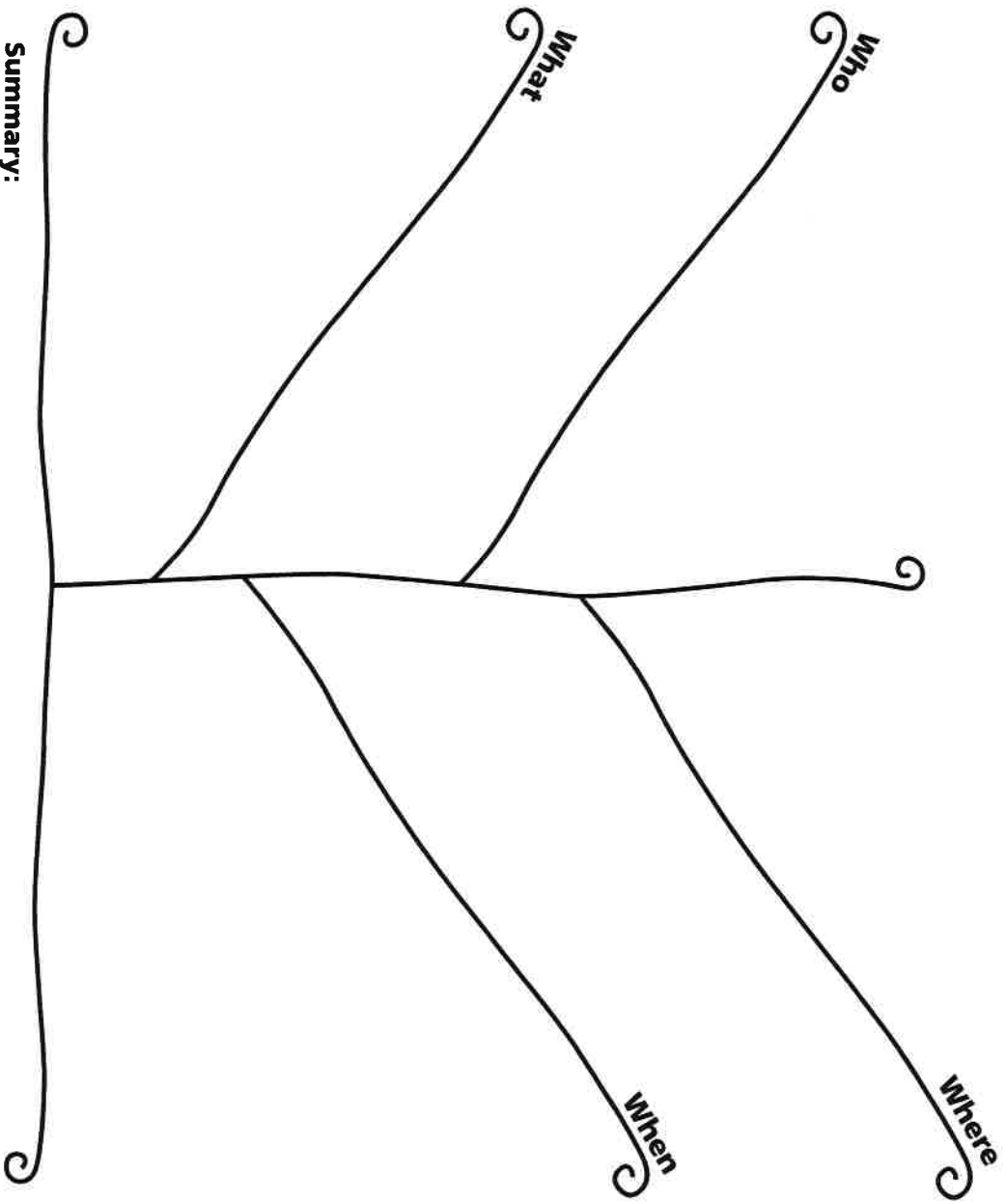
Summary

Picture

Summary

Note-taking Tree

text: _____



Elements of a Folktale

Folktale Title: _____

Characters:

Problems:

Describe the folktale:

FOLKTALE

Moral/Lesson:

Story Grammar Map

text: _____

Elements

Main Characters

Other Characters

WHO

Setting

WHERE

WHEN

Problem

Resolution

WHAT

Beginning

Middle

End

HOW

Theme – Under-the-Surface

FOLKTALE Enrichment Activity Guide



Folktales are a fun way for students to learn about the culture of different countries. Folk tales are used to pass on traditional wisdom and morals. Similar tales can be found in various countries. On the accompanied list are books on folktales and other stories about your country. These can be found at the Stockton - San Joaquin Public Library. Feel free to bring in books from other sources to make your cultural study FUN!

Once you have located the type of folktale you want to share with the class, here are some tips on how to integrate them:

1. **Become a storyteller:** Reading a story aloud is very different from telling a story. Folktales were often passed down from generation to generation and across communities by storytellers. Become a storyteller by creatively expressing the story. Use role play, dynamic action, props and other actors to bring the folktale to life.
2. **Choral Reading:** Some of the books have recurring lines which students can say with you. Try to keep the rhythm going.
3. **Explore new words and objects:** Highlight words and objects from the folktale that may be new to the class. If a story mentions a bullock cart, bring pictures.
4. **Create different versions:** Take a popular folktale and find a different version of it. This could be a re-telling of the same story or a version from a different culture. (On the accompanied list those with an American version are starred.) Share both versions. Students can do the following:
 - Compare and Contrast the two stories using a Venn Diagram
 - Discuss both stories
 - Encourage the class to come up with their own versions.
5. **Story Sequencing Strips (K - 2nd)**
 - All stories have a beginning, middle, and end. Write the key sentences from each of these sections on paper. (6 - 10 sentences) Make sure to leave enough space between each sentence so you can cut them into strips big enough for small hands.
 - Make enough copies for students to work in pairs and then cut into strips.
 - Put students in pairs and give each pair all of their sentence strips.

- Students arrange the strips in order based on the story. Have the pairs summarize the story orally.
 - Higher-Level Activity:
 - Have a student select a sentence strip and remove it from the list.
 - Discuss how the rest of the story might change as a result.
- 6. Plan a presentation:**
- Divide the class into groups. Tell students to think about / discuss the main idea of the story, the values hidden in it, the main characters etc.
 - Encourage them to put on a presentation based on their answers.
 - Presentation can be done orally with presentation boards or props
- 7. Skit:** Students can put on a skit. (See Produce a Play/Skit Instructions)
- Put students in groups.
 - Groups can act out the whole story or just their favorite part.
 - Groups can create a different story / skit based on the moral learned
 - Groups can perform before the rest of the class (Remember to keep the pace going so the class does not get bored.)
 - Group can perform during a Family Night.
- 8. KidzLit Design:** Follow the KidzLit format. Look in KidzLit Guidebooks for ideas
- 9. Readers' Theater Design:** Create a Readers' Theater or have the class help you create a Readers' Theater.

You may decide to choose to do one or more of the above activities. These activities should be done over several days.





Produce a Play/Skit

You will need imagination.

Optional are: costumes, props, a script, and a curtain.

What is a play/skit?

Actors pretend to be characters in a story.

The audience watches and shows their appreciation of the play.

1. Choose a story related to your study. OR Write a story/play using what you have learned.

Read and re-read the story so everyone is familiar with the characters and the action.

2. Select the roles (the parts) that will be in your play.
3. Assign a group to write the script (you may want to work with older students to help with this part.)
4. Prepare costumes (this can be elaborate or simple head pieces or signs that tell the audience who is who), sets and props
5. Re-tell the story or practice with the script.
6. Practice several times.
7. Present your play/skit to others.

As you get better do more and more complicated productions.



The Story of the Lightning and the Thunder

African Folktale

In the olden days the thunder and lightning lived on the earth amongst all the other people, but the king made them live at the far end of the town, as far as possible from other people's houses.

The thunder was an old mother sheep, and the lightning was her son, a ram. Whenever the ram got angry he used to go about and burn houses and knock down trees; he even did damage on the farms, and sometimes hurt people.

Whenever the lightning did these things, his mother used to call out to him in a very loud voice to stop and not to do any more damage; but the lightning did not care in the least for what his mother said, and when he was in a bad temper used to do a very large amount of damage. At last the people could not stand it any longer, and complained to the king.

So the king made a special order that the sheep (Thunder) and her son, the ram (Lightning), should leave the town and live in the far bush. This did not do much good, as when the ram got angry he still burnt the forest, and the flames sometimes spread to the farms and consumed them.

So the people complained again, and the king banished both the lightning and the thunder from the earth and made them live in the sky, where they could not cause so much destruction.

Ever since, when the lightning is angry, he commits damage as before, but you can hear his mother, the thunder, rebuking him and telling him to stop. Sometimes, however, when the mother has gone away some distance from her naughty son, you can still see that he is angry and is doing damage, but his mother's voice cannot be heard.

The Ape, the Snake, and the Lion

African Folktale

Long, long ago there lived, in a village called Keejeejee, a woman whose husband died, leaving her with a little baby boy. She worked hard all day to get food for herself and child, but they lived very poorly and were most of the time half-starved.

When the boy, whose name was 'Mvoo' Laa'ra, began to get big, he said to his mother, one day: "Mother, we are always hungry. What work did my father do to support us?"

His mother replied: "Your father was a hunter. He set traps, and we ate what he caught in them."

"Oho!" said 'Mvoo' Laana, "that's not work; that's fun. I, too, will set traps, and see if we can't get enough to eat."

The next day he went into the forest and cut branches from the trees, and returned home in the evening.

The second day he spent making the branches into traps.

The third day he twisted cocoanut fiber into ropes.

The fourth day he set up as many traps as time would permit.

The fifth day he set up the remainder of the traps.

The sixth day he went to examine the traps, and they had caught so much game, beside what they needed for themselves, that he took a great quantity to the big town of Congo'ja, where he sold it and bought corn and other things, and the house was full of food; and, as this good fortune continued, he and his mother lived very comfortably.

But after a while, when he went to his traps he found nothing in them day after day. One morning, however, he found that an ape had been caught in one of the traps, and he was about to kill it, when it said: "Son of Adam, I am Neeanee, the ape; do not kill me. Take me out of this trap and let me go. Save me from the rain, that I may come and save you from the sun someday."

So 'Mvoo' Laana took him out of the trap and let him go. When Neeanee had climbed up in a tree, he sat on a branch and said to the youth: "For your kindness I will give you a piece of advice: Believe me, men are all bad. Never do a good turn for a man; if you do, he will do you harm at the first opportunity."

The second day, 'Mvoo' Laana found a snake in the same trap. He started to the village to give the alarm, but the snake shouted: "Come back, son of Adam; don't call the people from the village to come and kill me. I am Nee'ka, the snake. Let me out of this trap, I pray you. Save me from the rain to-day, that I may be able to save you from the sun to-morrow, if you should be in need of help."

So the youth let him go; and as he went he said, "I will return your kindness if I can, but do not trust any man; if you do him a kindness he will do you an injury in return at the first opportunity."

The third day, 'Mvoo' Laana found a lion in the same trap that had caught the ape and the snake, and he was afraid to go near it. But the lion said: "Don't run away; I am Sim'ba Kong'way, the very old lion. Let me out of this trap, and I will not hurt you. Save me from the rain, that I may save you from the sun if you should need help."

The Ape, the Snake, and the Lion

6-37

African Folktale

So 'Mvoo Laana believed him and let him out of the trap, and Simba Kongway, before going his way, said: "Son of Adam, you have been kind to me, and I will repay you with kindness if I can; but never do a kindness to a man, or he will pay you back with unkindness."

The next day a man was caught in the same trap, and when the youth released him, he repeatedly assured him that he would never forget the service he had done him in restoring his liberty and saving his life.

Well, it seemed that he had caught all the game that could be taken in traps, and 'Mvoo Laana and his mother were hungry every day, with nothing to satisfy them, as they had been before. At last he said to his mother, one day: "Mother, make me seven cakes of the little meal we have left, and I will go hunting with my bow and arrows." So she baked him the cakes, and he took them and his bow and arrows and went into the forest.

The youth walked and walked, but could see no game, and finally he found that he had lost his way, and had eaten all his cakes but one.

And he went on and on, not knowing whether he was going away from his home or toward it, until he came to the wildest and most desolate looking wood he had ever seen. He was so wretched and tired that he felt he must lie down and die, when suddenly he heard someone calling him, and looking up he saw Neeanee, the ape, who said, "Son of Adam, where are you going?"

"I don't know," replied 'Mvoo Laana, sadly; "I'm lost." "Well, well," said the ape; "don't worry. Just sit down here and rest yourself until I come back, and I will repay with kindness the kindness you once showed me."

Then Neeanee went away off to some gardens and stole a whole lot of ripe paw-paws and bananas, and brought them to 'Mvoo Laana, and said: "Here's plenty of food for you. Is there anything else you want? Would you like a drink?" And before the youth could answer he ran off with a calabash and brought it back full of water. So the youth ate heartily, and drank all the water he needed, and then each said to the other, "Good-bye, till we meet again," and went their separate ways.

When 'Mvoo Laana had walked a great deal farther without finding which way he should go, he met Simba Kongway, who asked, "Where are you going, son of Adam?"

And the youth answered, as dolefully as before, "I don't know; I'm lost." "Come, cheer up," said the very old lion, "and rest yourself here a little. I want to repay with kindness to-day the kindness you showed me on a former day."

So 'Mvoo Laana sat down. Simba Kongway went away, but soon returned with some game he had caught, and then he brought some fire, and the young man cooked the game and ate it. When he had finished he felt a great deal better, and they bade each other good-bye for the present, and each went his way.

After he had traveled another very long distance the youth came to a farm, and was met by a very, very old woman, who said to him: "Stranger, my husband has been taken very sick, and I am looking for some one to make him some medicine. Won't you make it?" But he answered: "My good woman, I am not a doctor, I am a hunter, and never used medicine in my life. I cannot help you."

When he came to the road leading to the principal city he saw a well, with a bucket standing near it, and he said to himself: "That's just what I want. I'll take a drink of nice well-water. Let me see if the water can be reached."

The Ape, the Snake, and the Lion

African Folktale

As he peeped over the edge of the well, to see if the water was high enough, what should he behold but a great big snake, which, directly it saw him, said, "Son of Adam, wait a moment." Then it came out of the well and said: "How? Don't you know me?"

"I certainly do not," said the youth, stepping back a little. "Well, well!" said the snake; "I could never forget you. I am Neeoka, whom you released from the trap. You know I said, 'Save me from the rain, and I will save you from the sun.' Now, you are a stranger in the town to which you are going; therefore hand me your little bag, and I will place in it the things that will be of use to you when you arrive there."

So 'Mvoo Laana gave Neeoka the little bag, and he filled it with chains of gold and silver, and told him to use them freely for his own benefit. Then they parted very cordially.

When the youth reached the city, the first man he met was he whom he had released from the trap, who invited him to go home with him, which he did, and the man's wife made him supper.

As soon as he could get away unobserved, the man went to the sultan and said: "There is a stranger come to my house with a bag full of chains of silver and gold, which he says he got from a snake that lives in a well. But although he pretends to be a man, I know that he is a snake who has power to look like a man."

When the sultan heard this he sent some soldiers who brought 'Mvoo Laana and his little bag before him. When they opened the little bag, the man who was released from the trap persuaded the people that some evil would come out of it, and affect the children of the sultan and the children of the vizir.

Then the people became excited, and tied the hands of 'Mvoo Laana behind him. But the great snake had come out of the well and arrived at the town just about this time, and he went and lay at the feet of the man who had said all those bad things about 'Mvoo Laana, and when the people saw this they said to that man: "How is this? There is the great snake that lives in the well, and he stays by you. Tell him to go away."

But Neeoka would not stir. So they untied the young man's hands, and tried in every way to make amends for having suspected him of being a wizard.

Then the sultan asked him, "Why should this man invite you to his home and then speak ill of you?"

And 'Mvoo Laana related all that had happened to him, and how the ape, the snake, and the lion had cautioned him about the results of doing any kindness for a man. And the sultan said: "Although men are often ungrateful, they are not always so; only the bad ones. As for this fellow, he deserves to be gone. He was treated kindly, and returned evil for good."

The Clever Girl (Italy)

spinning the yarn; and she must come and see me here. But there is one condition"--the King loved to tease--"she must come neither with clothes on, nor naked, neither walking on her feet, nor riding on horse, ass, or mule. Ha! ha! Good-day to you, my man!"

"What next?" said the poor distracted father. "For all her cleverness this task is beyond her."

He gave her the King's message; and she only laughed. "Oh, that's easy enough!" she said.

Then she went to her room, took off her clothes, let down her long thick hair, which fell to her feet, and drew it close round her by a great net. Then she went out to the field, caught her father's old ram, put one foot over its back, and hopped along the road to the town on the other. Thus she reached the Palace.

When the King saw her he laughed aloud in great good humor; and he said, "One could never be dull with such a wife! Pina, will you marry me?"

So the King married Pina, the peasant's clever daughter, and they lived happily and merrily together. But one day, when he was riding out in the country, the King spied a fine horse grazing in a meadow. "That's a splendid animal!" he said. "I have not its like in my stud." And he ordered his servant to seize it and bring it back to the royal stables. Of course, the farmer who owned the horse was very angry, and came to claim it; but the King sent him away scornfully. Queen Pina, who had been present, begged him to act justly, to restore the horse and beg the farmer's pardon, or else offer to buy it for a fair price. But her husband was very obstinate, and refused.

So the Queen sent secretly for the farmer, and suggested to him a means whereby he might get back his horse. The farmer listened and acted on her advice. With a net thrown about him, he went up and down the town, and round and round the outside of the Palace, crying, "Ho! ho! the fisherman! Who wants to catch fish with me?" Up and down the town he went with this cry, and round and round the Palace, stopping always before the King's own windows. At last the King could stand it no longer, and he bawled out, "Be off with you! Would you have us catching fish in the streets? You're a fine fisher, you country bumpkin! And it's a fine catch you'll get in my gutters."

"And you're a fine fisher of horses!" retorted the farmer. "And a fine haul you made in my meadow!"

And the King, who liked a good answer, laughed heartily, and ordered his servants to give back the horse to its toaster. Nevertheless, he was very angry; and when the man had gone, he called for his wife and said, "I know who put the fellow up to that trick. It was you. You have no care for my interests. You like country bumpkins best. Be off with you! Out of my house!"

Then Queen. Pina answered, "Very well, your Majesty, I'll go back again to my home. They will be glad to see me, all the country bumpkins. But it is hardly fair I should go away empty-handed. When you married me you said, 'Whatever is most precious in this palace belongs to you!'"

"Oh, take whatever you like! Only, be off with you!"

The Clever Girl (Italy)

Now, Pina had some fairy gifts; and by means of one of these she threw her husband into a deep sleep. And when he was fast asleep she ordered a great coach to draw up before the palace door, and had him carried into it. Then she got in herself, and they drove away to her father's cottage. When at last he woke he found Pina sitting by him. But where were they? It seemed a very small place, and the light was dim; and his couch uncommonly hard.

"Where am I? Where am I?" he cried out in some alarm. "What has happened?"

"Only what you ordered," replied Pina. You sent me away, you remember. But you told me I might take with me the most precious thing in the palace. So I did. I brought you!"

Then the King laughed, and laughed again, till the cottage rafters rang. And he laughed all the way back in the coach. Of course, Queen Pina sat by him, laughing too. They never parted any more. And their reign was a long and a merry one.

Giricocola (Italy)

A wealthy merchant, who had three daughters, was due to leave town on business. "My daughters, I shall be gone for several years. Before going," he said to the girls, "I shall give you a present, as I wish to leave you happy. Tell me what you want."

The girls thought it over and said they wanted gold, silver, and silk for spinning. Their father bought gold, silver, and silk, then departed, advising them to behave during his absence.

The youngest of the three sisters, whose name was Giricocola, was the most beautiful. Giricocola had lovely, white and red cheeks, a comely step, a musical laugh, and eyes that sparkled like diamonds. Thus, her sisters always envied her. When their father had gone, the oldest girl took the gold to be spun. The second girl took the silver, thus leaving the silk for Giricocola. After dinner, they all sat down by the window to spin. People passing by and glancing at the girls always stared at the youngest. As Luna the moon rose at night and looked in the window, she sang:

"Lovely is the one with gold,
Lovelier still is the one with silver,
But the one with silk surpasses them both.
Good night, lovely girls and ugly girls alike."

Hearing that, the sisters were consumed with rage and decided to exchange threads. The next day, they gave Giricocola the silver and after dinner, sat down by the window to spin. When the moon rose that night, Luna sang:

"Lovely is the one with gold,
Lovelier still is the one with silk,
But the one with silver surpasses them both.
Good night, lovely girls and ugly girls alike."

Infuriated, the sisters taunted and bullied Giricocola so much that the child did not know what to do. The next afternoon, they went to the window to spin. They gave Giricocola the gold to see what the Fata of the moon would say. The minute Luna rose in the sky, she sang:

"Lovely is the one with silver,
Lovelier still is the one with silk,
But the one with gold surpasses them both.
Good night, lovely girls and ugly girls alike."

By now the sisters couldn't stand the sight of Giricocola, so they locked her in the hayloft. The little girl was there weeping when Luna opened the little window with a moonbeam and said, "Come with me." Luna took the girl by the hand and carried her home with her.

The following afternoon, the two sisters spun by themselves in the window. Fata Luna rose in the evening and sang:

Giricocola (Italy)

"Lovely is the one with gold,
Lovelier still is the one with silver,
But the one spinning in my house surpasses them both.
Good night, lovely girls and ugly girls alike."

Upon hearing that, the sisters ran to the hayloft. Giricocola was gone. They sent for a woman astrologer to find out where their sister was. The astrologer said that Giricocola was at the moon's house and more comfortable than she had ever been.

"How can we bring about her death?" asked the sisters.

"Leave it all to me," replied the astrologer, who was also a brutta maga, or evil sorceress. She dressed as a gypsy and went to peddle her wares under the moon's windows.

Giricocola looked out, and the astrologer said, "Would you like these handsome pins? I'll let you have them for a song!" The pins truly delighted Giricocola and she invited the astrologer inside. "Here, let me put one in your hair," said the astrologer, and thrust the pin into Giricocola's head. The girl at once turned into a white marble statue. The astrologer dashed off to report to the sisters.

When Fata Luna returned from her journey around the world, she found the girl changed into a statue and said, "Didn't I tell you to let no one in? I should leave you just like that for disobeying me." Nevertheless, she finally relented and drew the pin from the girl's head. Giricocola came back to life and promised to never let anyone else in.

A year later, the sisters returned to ask the astrologer if Giricocola was still dead. The astrologer consulted her magic books and said that, for some strange reason, the girl was alive again and well. The sisters once more urged the woman to put Giricocola to death.

This time, the astrologer took a box of ivory combs to peddle under Fata Luna's windows. They were too much for the girl to resist. She called the woman inside, but the minute the comb touched Giricocola's head, she turned back into a statue. The astrologer dashed off with the news to her sisters.

Fata Luna returned home, and seeing the girl a statue once more, flew into a rage and called her every name under the stars. At last, when she had calmed down, Luna again forgave her. She removed the comb from Giricocola's head and the maiden revived.

"But if it happens one more time," warned the Fata, "you are going to remain a statue."
Giricocola solemnly promised to admit no one from that time on.

A year later, the sisters consulted the astrologer only to learn that Giricocola was alive again. At their urging, the brutta maga came with a white, silk gown, embroidered with silver and gold for sale. It was the most beautiful gown anyone ever saw. Giricocola was so charmed with it

Giricocola (Italy)

that she had to try it on. The minute she did, she became a statue. When Fata Luna returned home, she said, "Honestly, there is no accounting for the foolishness of mortals." The Fata washed her hands of the matter, selling the statue to a chimney sweep for three coins.

The chimney sweep took the beautiful statue around the city with him, tied to his donkey's pack saddle. One day, the king's son saw it and fell in love with the statue. He bought the white marble statue for its weight in gold, and took it to his room, where he would spend hours adoring the stone maiden. As beautiful as the stone statue was, the prince fantasized about how this maiden would appear if she were alive. She would, he thought, have lovely white and red cheeks, a comely step, a musical laugh, and eyes that sparkled like diamonds. Whenever he left the room, he would lock the door, desiring to be her sole worshiper.

His sisters had seen the beautiful gown when he brought the statue into the palace. They were anxious to each have a gown like the statue to wear to the gala ball. Using a skeleton key, they entered their brother's room while he was out, and removed the maiden's gown.

No sooner was it off, then Giricocola stirred and came back to life. The sisters almost died of fright, but Giricocola reassured them with her story. Then, they had her hide behind the door to surprise their brother upon his return. The king's son was frantic upon discovering the statue missing from its pedestal. Out jumped Giricocola, and told him everything from beginning to end. The youth took her at once to his parents and introduced her as his bride. The wedding was celebrated immediately. Giricocola's sisters learned of her marriage to the king's son from the astrologer, and died of rage right there and then.

On the evening of the wedding, the moon rose, and Luna sang:

"Lovely was the one with gold,
Lovelier still was the one with silver,
But the one in the king's palace surpasses them all.
Good night, lovely girls and ugly girls alike."

Kasajizou (Japan)

A long time ago in a small village in Japan there lived a poor old man and his wife. One day, as New Year's drew near, the wife looked in her rice chest and found that there was hardly any rice left. And with the snow so deep that they could not gather the leaves needed for weaving kasa (sedge hats) to sell, there was nothing else she could do but prepare hot water for cooking what was left of the rice.

Just then, a baby mouse appeared from a hole in the wall, crying, "Oh, I'm so hungry." The mother and father mice scolded their son, "This house is so poor that there are seldom any food scraps left to eat, so you'll just have to bear with it."

"Poor baby mouse," said the old man. "We are so bad off that even the mice are hungry." Feeling sorry for them, he gave the mice a small portion of the last of their rice, which they used to make rice cakes, and together they dined.

The next morning, after eating a sparse breakfast of pickles and tea, the mice tramped out into the snow and gathered a generous pile of sedge, which they then brought back to the house. "This is in return for last night's rice." The old couple thanked the mice. If they could weave and then sell lots of hats in the town, they would be able to buy plenty of food for New Year's. So the old couple and the mice promptly got to work weaving hats. When they were finished, the old man shouldered his ware and went out in the snow toward the town.

When he reached the outskirts of the town, he noticed that the stone statues of Jizo-sama, the Buddha that protects the common people, had their heads covered with snow. "Jizo-sama," he said, "your heads look cold." The old man took the towel he wore around his own head and gently wiped the snow off each statue.

The town on New Year's Eve was bustling with people making their last minute New Year's preparations. The old man joined the throng, singing out, "Sedge hats, sedge hats. Who needs a sedge hat?" But nobody bought a hat from him. Before long, the streets grew empty and the night watch bell began to toll. The old man, having sold not even one hat, shouldered his load and trudged toward home. "I have nothing I can even offer to Jizo-sama," he thought dejectedly.

The old man made his way through the snow-filled streets and finally reached the outskirts of the town. There he noticed that snow had once again piled up on top of the heads of the Jizo-sama statues. So again he took his towel and carefully wiped the snow from each one. Then he said to the statues, "I couldn't sell even one hat for money to buy dumplings, so I have no food to offer you. I'll give you my hats instead." With that, he placed a hat upon each statue's head. But there were six statues and only five hats. The old man thought for a moment and then took

the towel and placed it gently on the sixth statue's head. Now completely empty-handed, he returned home.

When he arrived home, the mice looked at his empty back and excitedly thought that he must have sold all of the hats. "Forgive me. I couldn't sell even one hat," said the old man, and then preceded to relay the day's events to his wife and the mice. The old woman, listening, solaced her husband, "That was a kind thing you did. Let's have some pickles and warm water and welcome the New Year."

Just then, in the middle of the night, they heard loud voices cry, "New Year's Delivery! New Year's Delivery! Where is the house of the old hat seller?" Amazingly, the voices came from none other than the Jizo-sama statues, who came forth pulling a sleigh loaded to the hilt with rice, miso (bean paste), and many other delicacies. "Hat seller, thank you for your hats. We leave these gifts for you in return. Have a Happy New Year." With that, the Jizo-sama statues returned to the outskirts of the town.

Since there was more food than the old couple could eat, they had the mice invite their animal friends over, and everybody prepared the food together. Then the old man stacked the boxes of special New Year's food and rice cakes that they had made and took them to the Jizo-sama statues. "Jizo-sama. Now I can make you an offering. Thank you."

The old man returned home and, together with his wife, the mice, and their friends, welcomed in a festive and happy New Year.

Momotaro the Peach Boy (Japan)

An old man and his wife are sad and lonely because they have no children. One day, while washing clothes in the stream the woman finds a giant peach which she takes home as a treat for her husband. Before they can cut it open, it bursts and a baby boy pops out, an answer to their prayers. They name the child Momotaro, which means Peach Boy.

The boy grows up big, strong and brave. When he is a teenager, he decides to go on a quest to kill the ogres that live on Ogre Island. These horrible ogres have terrorized the villages for years, stealing the peoples' treasures and ruining their property. His parents help him prepare for his adventure by giving him a banner and sword and dumplings to eat.

On his way to the sea, Momotaro meets three animals, a dog, a monkey and a pheasant. After he shares his dumplings with each of them, they decide to join him. These three creatures, who would naturally be enemies, become good friends. The four of them, each using their own abilities and skills, defeat the ogres and return the treasures to their rightful owners.

Momotaro and his three companions happily went home to the little cottage with the old mother and the old father. They all lived together there in peace and contentment until the end of their days.

Moral of story: When we work together, we can do the seemingly impossible. It's interesting that like in other fairy tales, brute strength doesn't win. The ogres are definitely stronger than Momotaro and his motley crew, but Momotaro and the animals use their intelligence and talents, and they work together which gives them the upper hand.

The Song of Coquí

translated and retold by Marisa Montes

Many, many years ago, when the earth was still covered with trees and green and flowering plants, and the animals lived together in peace, the islands of the Caribbean were ruled by *la cotorra*, the parrot, La Iguaca. Queen Iguaca was a wise and caring ruler, but she was saddened by what she saw in her native island of Puerto Rico.

The animals of Puerto Rico had grown fat and lazy.

Anole the lizard had grown so large, he could no longer climb trees. He could only waddle under the ferns and lie on his back in the shade of a palm.

Boa the snake was as thick as a tree trunk and twice as long. She spent her days coiled around a branch, sleeping or nibbling on sweet, tender leaves.

Sapo Concho, the giant toad, was as big as a bull. And Toro the bull was larger still.

But the saddest of all were the tree frogs. Their once-slender bellies had gotten rounder and rounder, till their tiny toes barely touched the ground. Even El Duende, the tiniest of the tree frogs, could no longer hop or climb--he could only roll . . . *plop*, roll . . . *plop*, roll . . . *plop* beneath the ferns.

The island no longer resounded with the song of the birds or the croak of the frogs or whispered with slithering snakes. No one had the energy to run and play. No one wished to sing and dance. And certainly, no one wanted to work. The only thing the animals would do was eat and sleep.

Queen Iguaca worried over the fate of her beloved island. She consulted with the Day and the Night, the Moon and the Stars, the Sun and the Clouds. She spoke to the Sea and questioned the Earth. She flew from island to island in search of an answer.

At each island, La Iguaca watched the foxes run and the rabbits play. She listened to the nightingales sing and marveled as the lizards danced. And she saw the ants and other insects hard at work.

After each flight, the Queen returned home and thought and thought and thought. How could she bring Life back to her island?

Then one day, when the Sun was in good cheer and not a Cloud marred the Sky, El Viento spoke to La Iguaca: "Your Majesty, I have the answer for which Her Majesty has searched so far and suffered so long."

"Speak, wise Wind," said the Queen. "What is the answer?"

"Your Majesty must hold a race for all the animals to enter. And to win this race, they each must work hard and exercise to get in shape."

Taken from <http://www.marisamontes.com/song_of_the_coqui.htm> Nov 15, 2015

Queen Iguaca stared at the Wind as if it had suggested that the Queen fly upside-down. "But Viento, you cannot be serious! Have you seen Duende and the other tree frogs lately? Or Anole or Boa or Sapo Concho? They can barely move. What makes you think they or any of the other animals would care to enter a race?"

"Because," El Viento replied, "Your Majesty will offer them a *premio*, a prize they cannot resist."

The Queen threw back her head and laughed. "What type of *premio* can entice Anole from under his palm, uncoil Boa from her branch, or budge Sapo Concho from his mud hole? What can possibly tempt the tree frogs away from the ferns?"

The Wind whirled and swirled and whistled around the Queen. Then it died down and whispered in her ear.

La Iguaca fanned her stubby tail. Her short head feathers fluffed up, and her eyes glowed red with excitement. She strutted back and forth, toe over toe, as she thought over El Viento's words.

"Sí," she said with a flap of her wings. "Sí, it might work. We shall do it!"

And so Cotorra La Iguaca, Queen of the Animals, announced to everyone on the island that a race would be held in one month and that the winner would receive a very special prize. But the nature of the prize would remain a secret until the race was won.

"A secret prize!" cried the animals. "A wonderful, special, secret prize!"

Excitement spread through the island. Each animal tried to guess what the prize might be. Anole guessed that the winner would receive daily tummy rubs. Boa thought long, tender vines of seaweed from the bottom of the Sea would be the perfect prize. She had never tasted seaweed. Sapo Concho wanted a bigger mud hole, and he was sure that was the secret *premio*.

At the foot of a giant fern, deep in the rain forest of El Yunque, gathered all the tiny tree frogs of the island. Because they were mute, they signaled and drew pictures to tell each other what they thought the prize would be. Each tree frog knew what the perfect *premio* should be: a Voice. A Voice for all the tree frogs. And if they were to win such a special prize, they would sing and sing and sing, never again to be silent!

El Viento was right. For the next month, Life returned to Puerto Rico. Anole remembered how to do push-ups and head-bobs and how to flick his tail and stick out his tongue. And especially, how to inflate his dewlap, which he practiced daily with remarkable skill.

Boa slithered from branch to branch and tree to tree, and she glided through the grassy underbrush. Each day, she got slimmer and quicker.

Sapo Concho's loud croak could be heard from one end of the island to the other, as he *ker-plop, ker-plop, ker-plopped* around his mud hole.

Everyone trained for the big race. Especially the tree frogs. Because they were so tiny, they knew they had to practice extra hard to beat the larger animals. It was their one chance to win a Voice, and they very much wanted a Voice.

But a few days before the race, winning began to look impossible for the tiny tree frogs. Anole was fit and trim and agile. He scampered through the forest with lightning speed. Large as Boa still was, she slithered faster than the tree frogs could hope to hop. Each of Sapo Concho's jumps carried him many yards. Yes, things looked bleak for the tree frogs.

On the eve of the race, Duende had an idea. When he shared his idea with the others, all the tree frogs agreed that Duende's plan was their only hope. They spent the rest of the evening practicing what they would do.

The next morning, the tree frogs took their places. They had agreed that El Palmeado would start the race because he was the biggest and had webbed toes. He was sure to make the best time. The others would station themselves behind trees along the race trail. Only if Palmeado began to fall behind would the frog stationed closest to him dart in to take his place.

Everyone agreed that Duende should be stationed closest to the finish line. It would be fitting that he have the honor of crossing the finish line first and being declared the winner. It was, after all, his idea.

The race was about to begin! Each animal lined up at the start line. The Air sizzled. The Sun beamed. The Sky grew intensely blue.

Queen Iguaca presided over the race from the top of a tall palm. "On your mark!" she yelled. "Get set! GO!"

The Earth thundered with the stampede of animals. A cloud of dust was all La Iguaca could see. Inside the dust cloud, Anole was in the lead, but Palmeado was close at his heels. Next came Boa and Sapo Concho, Toro, and the others.

Soon Palmeado was nose to nose with Anole, then he was in the lead. Palmeado was winning! Perhaps the others wouldn't have to take his place after all. And the tree frogs would win the race fair and square.

But then, "Get out of my way, you pesky little toad!" Anole flicked his long tail over his head and whipped Palmeado against a tree. The tree frogs were out of the race!

But not for long. Another tiny frog had been hiding behind the tree where Palmeado lay injured. He jumped into the race and was soon at Anole's side. Anole swatted him away, onto Boa's path. Without slowing her stride, Boa wrapped the tree frog in her tail and threw him into the nearby brush. Far ahead of the others, another tree frog took his place.

As one frog fell behind or got pushed out of the race, another would take his place. Finally, it was uende's turn.

When he saw the cloud of dust approaching the finish line, Duende darted onto the trail and headed toward his prize. Only a few short feet from the line, he heard the snap of Anole's whip-like tail. Duende took one mighty leap and flew through the air, barely missing the sting of Anole's tail and finishing first.

Queen Iguaca stuck out her chest and fanned her tail. Her eyes burned bright red.

"Congratulations, little Duende! You are the winner!"

Huffing and puffing, Anole and Boa approached the Queen. "No, he is not," cried Anole. "The tree frogs cheated! I am the winner!"

"No," said Boa, "Anole cheated, too. I am the winner!" And Boa went on to explain what she had seen during the race. After each of the animals told their stories, it turned out that they had all cheated. Each had pushed and shoved one another throughout the race.

"Well," said the Queen, "We are saddened to hear that each of you has cheated to win the special prize. Perhaps no one should win, but--"

La Iguaca felt a breeze tickle her shoulder. El Viento whispered in her ear. Queen Iguaca listened, her red eyes flickering.

The wise Queen nodded. "You shall have your prize, little Duende. The tree frogs began with the right idea. You worked hard and planned together to achieve something you wanted dearly. For this you shall each be rewarded with the thing you want the most: A Voice."

The tree frogs hopped and danced and hugged each other.

"Wait!" commanded the Queen. The tree frogs froze. "Your victory was not an honest one, and for this you must also be punished. You will have a Voice, but only at night, and if you ever try to leave this island you shall die."

And so it came to pass that in Puerto Rico, the tree frog sings only at night: "Co-keel Co-keel!" he sings. The sound of his song is what gives him his name, the coqui. And if you are lucky enough to find a coqui, do not try to take him from his native island of Puerto Rico, because the coqui will surely die.

For a bigger picture and to learn about the coqui, go to the Enrichment section of this binder.



Abuelita Zapatona: Granny Big Shoes

translated and retold by Marisa Montes

Many years ago, high in the hills of Puerto Rico, in the tiny town of Ciales, lived a kind-hearted old lady. Because she wore very, very big shoes, everyone called her Abuelita Zapatona, or Granny Big Shoes.

Abuelita Zapatona was a hard worker. Every day she swept and dusted and washed her little house till it glowed. One sunny day, as she swept the patio, she spied a shiny object under a fern. She picked it up, and to her delight, discovered it was a gold coin!

¿Qué haré con esta moneda? What shall I do with this coin?" she said, holding up the coin to admire it. "I know! I'll go to the market and buy a fat turkey, that's what I'll do!"

The market was a long way off, and with her big shoes tripping her all the way, Abuelita Zapatona arrived tired and dusty. But her efforts were not in vain. Her gold coin bought her the biggest, fattest "pavo" she'd ever seen. The turkey was so big and so fat, it could hardly walk.

With a piece of string tied to the turkey's neck, Abuelita Zapatona began her journey home. Soon they reached a fence that blocked their path.

Abuelita Zapatona tried to push the turkey under the fence. But he was too fat. She tried to lift him over the fence, but he was too heavy. She tried to make him fly over, but the turkey refused.

¿Qué haré? ¿Qué haré? ...What shall I do?" Abuelita Zapatona looked around, but there was no one to help her.

She walked and walked, searching for help. All the while she asked herself, "Who will help me get my turkey to jump the fence?" Finally, she spotted a dog.

"Señor Perro," she said to the dog, "please, please bark at my pavo. He won't jump the fence, and I'll never get home."

The dog rolled over and began to snore.

Abuelita Zapatona moved on. "Who will help me with my turkey?" she wondered as she clomped along in her big floppy shoes.

Soon she saw a long, thin stick, spinning and twirling and dancing over the countryside. Approaching the stick, she said, "Lovely dancing stick, *lindo palito bailador*, please strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home."

The dancing stick pirouetted past her and twirled away. The old woman kept walking till she stumbled upon a campfire.

"*Fuego*, fire, burning bright," Abuelita Zapatona said, "burn the stick so it will strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home."

The fire crackled and snapped, but as the others it paid her no mind. Again Abuelita moved on. "Someone must help me. Someone *will* help me. *¡Yo lo sé!* I know it!"

At last, she came to a well. Leaning into the well, she called down, "*Agua*, water, clear and fresh, spray the fire so it will burn the stick, so it will strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home."

Abuelita Zapatona listened and listened, but no sound came from the well. As before, she walked on. "Who will help me with my turkey?" she wailed.

Suddenly she heard a moo. Nearby stood an ox, grazing in the field. "Señor Buey, kindly *buey*," she said to the ox. "Won't you please drink some water to spray the fire, so it will burn the stick, so it will strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home."

The ox lumbered to another clomp of *yerba fresca* and kept grazing. Abuelita Zapatona was weary, and her feet were beginning to hurt. She stumbled along the path and almost tripped on a coil of rope.

"*Amiga sogá*, friend rope," she said, "please tie the ox so he'll drink some water to spray the fire, so it will burn the stick, so it will strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home."

But the rope didn't move a strand. Sad and disheartened, Abuelita Zapatona searched on. About to give up, she spied a rat. "Oh, little rat! Wonderful, beautiful *ratita*!" Abuelita stomped her big shoes for joy. "You'll help me, I know you will!"

"What do you need?" asked the rat.

"Please, please gnaw the rope so it will tie the ox, so he'll drink some water to spray the fire, so it will burn the stick, so it will strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home."

"Seguro, of course, I will help you," said the rat. "But I'm weak from hunger, *tengo mucha hambre*. First you must bring me a piece of cheese." Abuelita Zapatona didn't have to be asked twice. She ran to the cheese maker with renewed energy.

"Dear, dear cheese maker," she said, "*por favor*, won't you give me a piece of *queso* so I may give it to the rat, so he'll gnaw the rope, so it will tie the ox, so he'll drink some water to spray the fire, so it will burn the stick, so it will strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home."

"I'd like to help you, Abuelita," said the cheese maker, "but I'm fresh out of milk. *No tengo leche*."

Abuelita Zapatona was so disappointed, she plopped down on the floor and buried her face in her hands. "Ay, ay, ay! Now I'll never get home!"

The kind cheese maker took pity on her. "Don't give up, Abuelita. If you can find me some milk, I'll make up a batch of creamy *queso*, and you can take a piece to the rat." Abuelita Zapatona sprang up and clapped her big shoes in delight. "I'll bring back a pail of *leche*. I will!" With a wave of her hand and click of her heels, she ran off to find a pail of milk. Soon she saw a boy limping along the road, leading a cow to pasture.

"Ay, *muchach*! Dear, generous, kind boy!" cried Abuelita Zapatona. "Won't you please spare me a pail of milk so that the cheese maker can make me some cheese, so I may give it to the rat, so he'll gnaw the rope, so it will tie the ox, so he'll drink some water to spray the fire, so it will burn the stick, so it will strike the dog, so he'll bark at my turkey, so he'll jump the fence, or I'll never get home!"

The boy eyed the old woman. When he saw her big shoes, his eyes opened wide. "I will give you a pail of milk, Abuelita, but only if you will give me your shoes. You see, my feet are so big, I cannot find shoes to fit. *No tengo zapatos*." The boy held up his bare, blistered feet.

Gladly, Abuelita Zapatona slipped off her shoes and gave them to the boy. The boy tried on the big shoes and stomped about.

He marched in a circle. He sprang into the air and clapped the soles. He clicked his heels and grinned.

"You may have your pail of *leche*, Abuelita. And I shall keep your big shoes."

Abuelita Zapatona rushed the pail of milk to the cheese maker. The cheese maker whipped up a batch of creamy cheese and gave her a generous chunk. Then the old woman took the chunk of cheese to the rat, who devoured it instantly. "*Gracias*, Abuelita." The rat smacked her lips. "Now I will help you."

As the rat began to gnaw the rope, the rope cried out: "No, please, Señora Rata, don't gnaw me! I will help Abuelita!" The rat stopped gnawing, and the rope slithered off in search of the ox. The ox was resting in the field, and the rope entwined itself around the ox's tail.

"No, no, strong rope!" cried the ox. "*Por favor*, don't tie me up! I will help Abuelita!"

Slowly and lazily, the ox lumbered toward the well. As he was about to take a drink, the water cried out: "Please don't drink me, mighty ox. I will help Abuelita!"

And a splash of water flew from the well and headed for the campfire. When the fire felt the cool drops of clear water, it cried: "*¡Ay, ay, agua clara!* Please, don't douse my flame! I will help Abuelita!"

A long tongue of flame reached out to the stick. When the stick felt the heat, it cried out: "Please don't burn me, *gran fuego*! I will help Abuelita!"

The stick flung itself on the sleeping dog and gave him a great *whack* on the rump. The dog jumped up and yipped. "No more, O powerful stick! *Por favor*, don't hit me again. I will help Abuelita!"

Story taken from < http://www.marisamontes.com/abuelita_zapatona.htm > Nov 16, 2015

Drawing taken from < <https://www.flickr.com/photos/peace2818/8304511757> > Nov 17, 2015

In a flash of fur, the dog raced up to the turkey, barking as though a thousand sticks were beating him. The turkey, who had been snoozing beside the fence, awoke in such a frenzy, he half scrambled, half flew, onto the fence, landing head first on the other side.

And so, Abuelita Zapatona, in her stocking feet, led the turkey home, and together they lived happily for a good many years.



Note: For activities to do with this folktale, go to the Enrichment section of this binder.

Acrostic Poems

Grades: 4 - 8

Definition: A poem in which the first letters in each line form a name.

Materials: paper, construction paper or large index card, colored pencils

1. **Draft** - Write the name of your country down the left-hand side of paper (one letter on each line).
2. Using what you have learned, write several sentences about the country with each letter of the name forming the first letter of the lines.
3. **Edit** - Check your spelling and rewrite if necessary.
4. **Final copy** - Write or type your acrostic poem on paper or an index card.
5. Decorate the paper.
6. Sample acrostic poem using "FRANCE"

F

rom Kings and Queens to a

R

epublic, You have endured. You have given the world many great



rtists: Monet, Renoir, and Degas, to

N

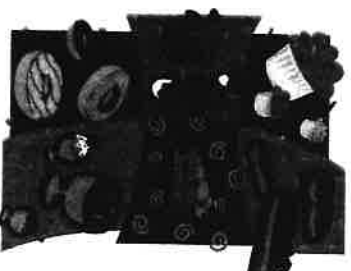
ame a few. But, it is your desserts that I celebrate the most!

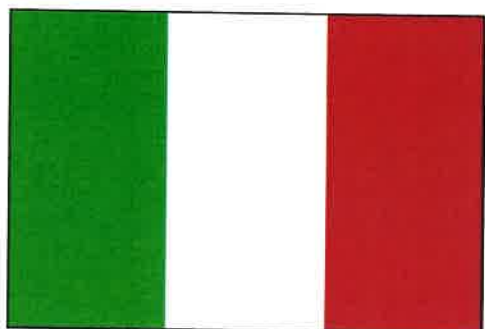
C

ustard, cream puffs, clafouti, and chocolate

E

clairs are my heart's delight.





I
T
A
L
Y

MY GEO POEM

1st, 2nd, 3rd

By _____

(Country name)

You can see the _____ and _____
Rivers.

The major city of _____.

The neighboring countries of _____ and _____
_____ and _____ and _____.

The blue waters of the _____ Gulf.

The children play _____.

(Country name)

GEO POEM

Students follow this pattern for the non-rhyming poem:

Line:

1. the name of the country
2. three to four physical features
3. one to three cultural features; for example, landmarks, museums main cities
4. bordering countries or bodies of water
5. a short description about the climate
6. three historical events that shaped the country
7. issues or problems of importance; for example, poverty, poor land, war, pollution, health care, education
8. the name of the country

SAMPLE

Country name
 Features the
 Includes...
 Is bordered by...
 And has...
 Whose people remember...
 And worry about ...
 Country name

Your name

1. Write a 1st copy, make any corrections and write a perfect copy.
2. Illustrate your poem, make a border, decorate it with patterns that represent the country
3. Put your name in the lower right hand corner

Day In The Life Lesson Plan

Age: 3-8th grade

Time: 30 to 45 minutes

Compare and contrast the day in the life of a student from another country.

1. Read through the information with students.
2. Discuss with group what stood out to them.
3. Have students create their personal day in the life story (school day) from morning to night. What do they do, and when do they do it.
4. Review the Venn diagram exercise with students
 - A Venn diagram is a classic way of getting students to compare and contrast the similarities and differences between key events, concepts or people.
 - Characteristics shared in common go in the central area; characteristics possessed by just one go in the outer area of that circle where it does not overlap.
5. Pass out the Venn diagram to students
6. Label one side with student's name and on the other is the foreign student name.
7. Using the Venn diagram students will complete the paper comparing their similarity and differences to the foreign student.
8. Have students volunteer to share their experience.

A Day in the Life: Italy

What's it like to live in Italy? Read about how one girl spends a typical day.



Ciao! My name is Ilaria Rizzi. I am 10 years old and in fifth grade. I live with my parents in Rome, the capital city of Italy.

Ilaria Rizzi

7:30 A.M.

I wake up on my own. I wash my face, brush my teeth and make sure I have everything in my book bag for school. For breakfast, I drink milk and eat chocolate cookies.

8:10 A.M.

My dad drives me to school. It usually takes about five minutes to get there.

8:20 A.M.

While we are waiting for class to begin, my friends and I chat about what we saw on TV the night before. One of my favorite shows is *Il Mondo di Patty* (Patty's World). It's about a girl in Argentina who's a little bit older than me.

8:30 A.M.

My teacher checks to see if there are any students absent, and then we begin our history lesson. History is my favorite subject because I learn about how people lived long ago. We study the ancient Etruscans, the Roman Empire and medieval times.

11:00 A.M.

Morning snack time. I usually bring a piece of plain white pizza. It's topped with ricotta cheese instead of tomato sauce. I get a few minutes to play.

11:30 A.M.

Science is next. We are studying the human body and nutrition. We've learned about the food pyramid.

1:30 P.M.

Lunch! On Monday, Wednesday and Friday, my grandpa picks me up and takes me home to eat with him and my parents. We usually have pasta and tomato sauce, a salad and prosciutto, which is cured ham. On Tuesday and Thursday, I eat at school.

4:00 P.M.

Twice a week, I have a swimming class. This year, I've been learning the butterfly stroke. In Italian it's called *delfino*, which means dolphin.

6:00 P.M.

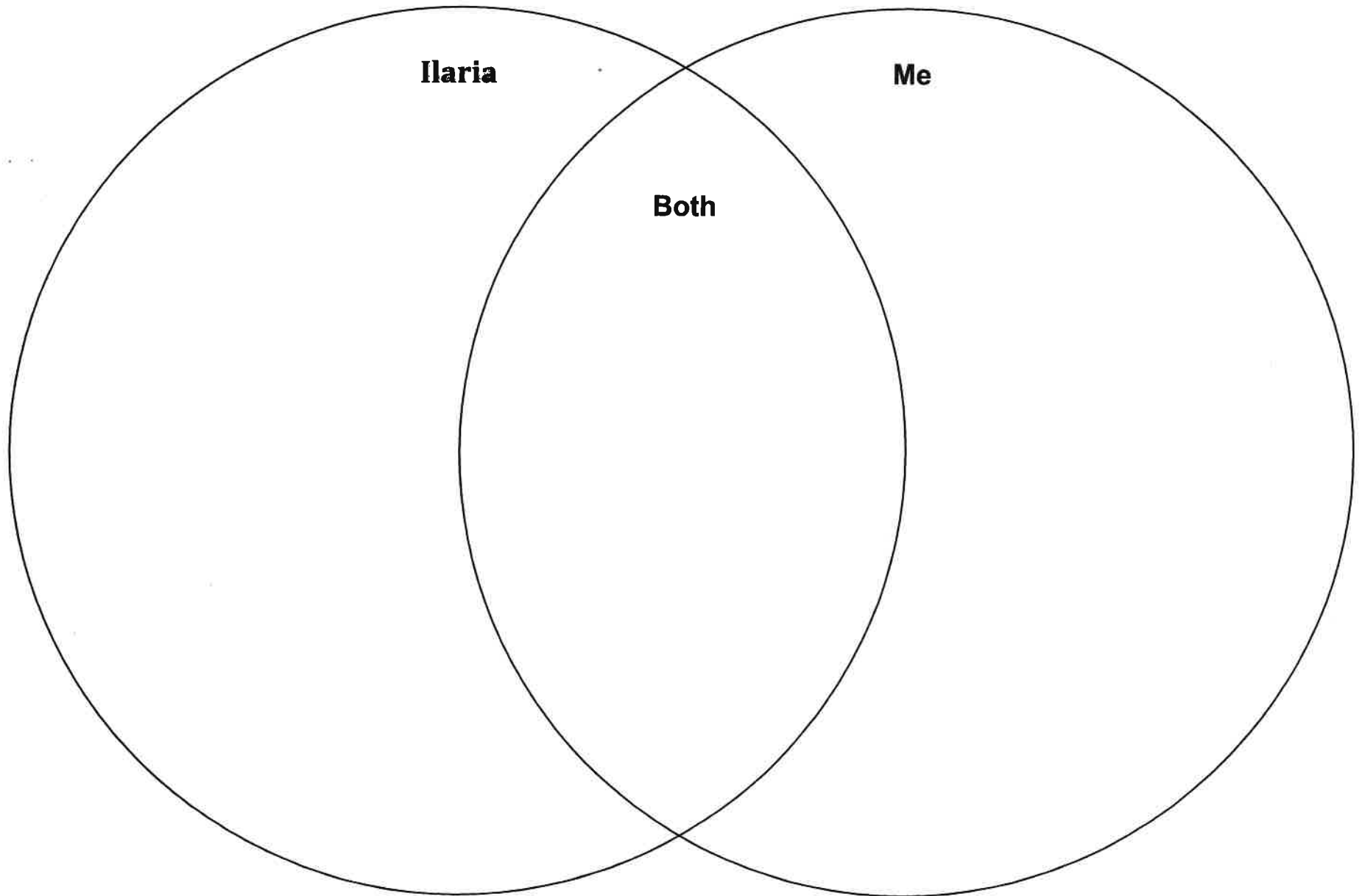
I have about an hour of homework each night. Sometimes I work on the computer. When I'm online, I also use my webcam to talk to my cousin.

8:20 P.M.

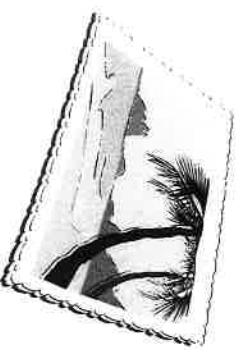
I help my mom set the table for dinner. Tonight, it's baked fish and steamed vegetables.

A DAY IN THE LIFE IN ITALY

Name: _____ Date: _____



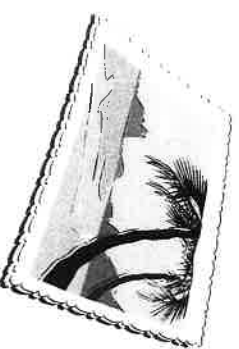
Postcard Assignment



Create a postcard to send to a friend, teacher or someone working at your school.

1. Design the blank side of the 'postcard' to show something about the culture and country you are studying. Fill up the whole card. Add color. Neatness counts!
 2. On the lined side write home telling about the culture in general. What do you do every day? What food do you eat? What do you wear, and where do you live? The information should contain specific facts about your culture. Be sure to fill up the whole side of the card. Do not write big. Check your writing mistakes.
 3. "Mail" your postcard to the person you are writing at your school
-

Postcard Assignment

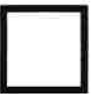
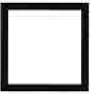


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3. "Mail" your postcard to the person you are writing at your school

Cut postcards apart

Design a stamp in upper right corner



yard?

The Metric System

kilometer?

gallon?

liter?

All of the countries of Europe and nearly all the rest of the world use the metric system as their unit of measurement. This can be very confusing for Americans visiting Europe and for Europeans visiting America! Use a calculator and the clues below to help figure out metric equivalents.

- Area** of a wildlife refuge
enter: 5 square miles $\times 2.59 =$ _____ square kilometers
- Capacity** of a gallon of milk
enter: 1 gallon $\times 3.79 =$ _____ liters
- Height** of a man
enter: 6 feet $\times 30.48 =$ _____ centimeters
- Length** of a football field
enter: 100 yards $\times .91 =$ _____ meters
- Distance** to the sun
enter: 92,900,000 $\times 1.6 =$ _____ kilometers
- Weight** of bag of sugar
enter: 5 pounds $\times .45 =$ _____ kilograms
- Weight** of a loaded truck
enter: 7 tons $\times .91 =$ _____ metric tons
- Temperature** of snow
enter: $(32^\circ \text{ F} - 32) \times .56 =$ _____ $^\circ \text{ Celsius}$
- Temperature** of your body
enter: $(98^\circ \text{ F} - 32) \times .56 =$ _____ $^\circ \text{ Celsius}$
- Temperature** of boiling water
enter: $(212^\circ \text{ F} - 32) \times .56 =$ _____ $^\circ \text{ Celsius}$



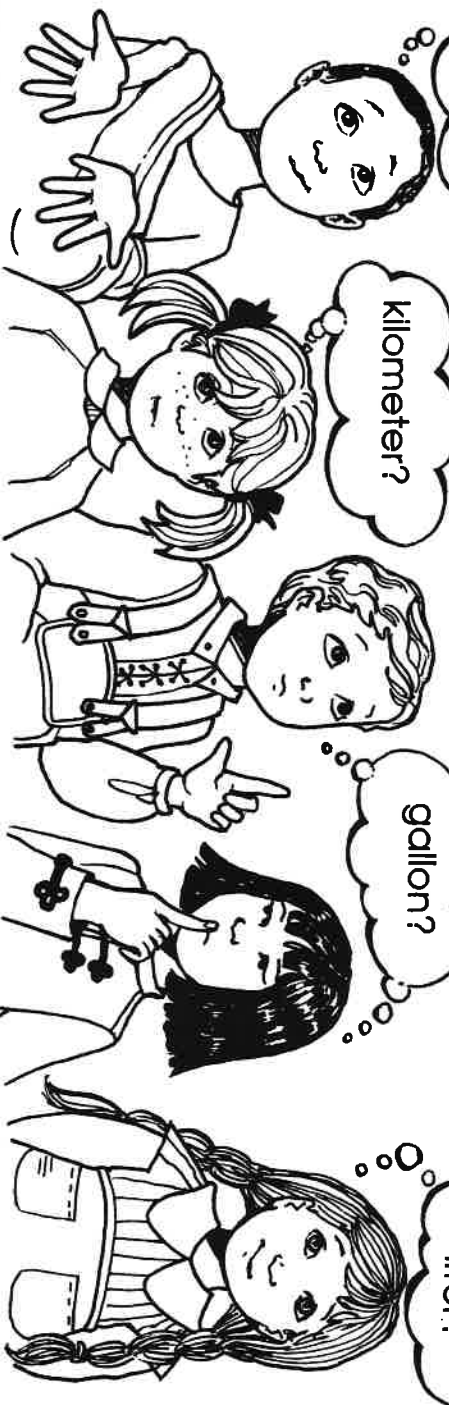
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Answer Key

1. 12.95 square cm.
2. 3.79 liters
3. 182.88 cm.
4. 91 meters
5. 148,640,000 km.
6. 2.25 kilograms
7. 6.37 metric tons
8. 0°C
9. 36.96°C
10. 100.8°C

The Metric System

Length

1 centimeter (cm)	=	10 millimeters (mm)
1 inch	=	2.54 centimeters (cm)
1 foot	=	0.3048 meters (m)
1 foot	=	12 inches
1 yard	=	3 feet
1 meter (m)	=	100 centimeters (cm)
1 meter (m)	≈	3.280839895 feet
1 furlong	=	660 feet
1 kilometer (km)	=	1000 meters (m)
1 kilometer (km)	≈	0.62137119 miles
1 mile	=	5280 ft
1 mile	=	1.609344 kilometers (km)
1 nautical mile	=	1.852 kilometers (km)

Area

1 square foot	=	144 square inches
1 square foot	=	929.0304 square centimeters
1 square yard	=	9 square feet
1 square meter	≈	10.7639104 square feet
1 acre	=	43,560 square feet
1 hectare	=	10,000 square meters
1 hectare	≈	2.4710538 acres
1 square kilometer	=	100 hectares
1 square mile	≈	2.58998811 square kilometers
1 square mile	=	640 acres

Speed

1 mile per hour (mph)	≈	1.46666667 feet per second (fps)
1 mile per hour (mph)	=	1.609344 kilometers per hour
1 knot	≈	1.150779448 miles per hour
1 foot per second	≈	0.68181818 miles per hour (mph)
1 kilometer per hour	≈	0.62137119 miles per hour (mph)

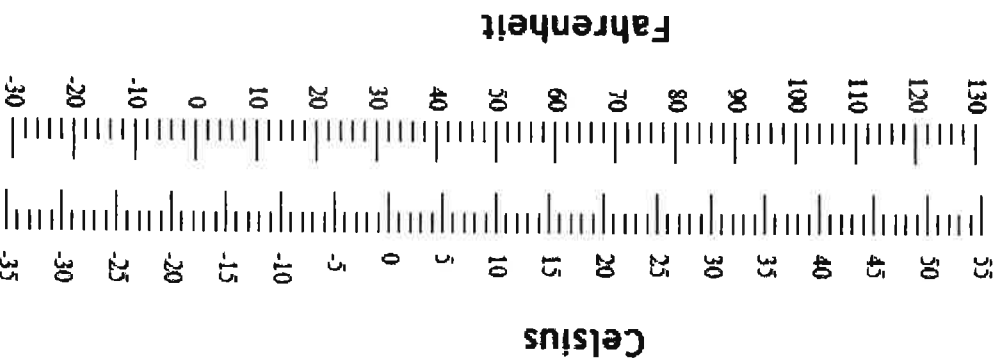
Volume

1 US tablespoon	=	3 US teaspoons
1 US fluid ounce	≈	29.57353 milliliters (ml)
1 US cup	=	16 US tablespoons
1 US cup	=	8 US fluid ounces
1 US pint	=	2 US cups
1 US pint	=	16 US fluid ounces
1 liter (l)	≈	33.8140227 US fluid ounces
1 liter (l)	=	1000 milliliters (ml)
1 US quart	=	2 US pints
1 US gallon	=	4 US quarts
1 US gallon	=	3.78541178 liters

Weight

1 milligram (mg)	=	0.001 grams (g)
1 gram (g)	=	0.001 kilograms (kg)
1 gram (g)	≈	0.035273962 ounces
1 ounce	=	28.34952312 grams (g)
1 ounce	=	0.0625 pounds
1 pound (lb)	=	16 ounces
1 pound (lb)	=	0.45359237 kilograms (kg)
1 kilogram (kg)	=	1000 grams
1 kilogram (kg)	≈	35.273962 ounces
1 kilogram (kg)	≈	2.20462262 pounds (lb)
1 stone	=	14 pounds
1 short ton	=	2000 pounds
1 metric ton	=	1000 kilograms (kg)

Temperature



Roman Numerals

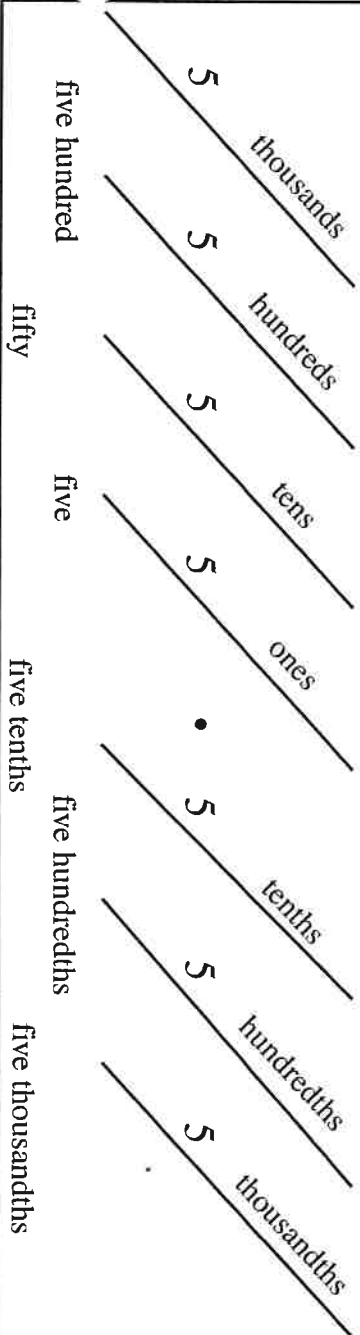
The number system developed by the Ancient Romans is still used today for many things. Our Arabic number system differs in many ways from the Roman system. Study the information below; then use this page to complete the activities.

Arabic Number System

Uses ten symbols:

0 1 2 3 4 5 6 7 8 9

This system is also called the decimal system. We use a decimal point and place value to indicate what a symbol means. The value of a symbol depends on its place in a number. For example, the symbol 5 changes its value depending on its place value, or relation to the decimal point.



Roman Numeral System

Uses seven symbols:

I V X L C D M

I = 1 V = 5 X = 10 L = 50 C = 100 D = 500 M = 1000

The Roman numeral system uses these seven symbols and adds or subtracts their values to indicate the number.

- I = 1
- II = 1+1 = 2
- III = 1+1+1 = 3
- IV = 5-1 (because the I comes before the V) = 4
- V = 5
- VI = 5+1 = 6
- VII = 5+1+1 = 7
- VIII = 5+1+1+1 = 8
- IX=10-1 (because the I comes before the X) = 9
- X = 10
- XI = 10+1 = 11
- XII = 10+1+1 = 12
- XIII = 10+1+1+1 = 13
- XIV = 10+(5-1) = 14
- XV = 10+5 = 15
- XVI = 10+5+1 = 16
- XVII = 10+5+1+1 = 17
- XVIII = 10+5+1+1+1 = 18
- XIX = (10-1)+10 = 19
- XX = 10+10 = 20
- XXI = 10+10+1 = 21
- XXII = 10+10+1+1 = 22
- XXIII = 10+10+1+1+1 = 23
- XXIV = 10+10+(5-1) = 24
- XXV = 10+10+5 = 25
- XXVI = 10+10+5+1 = 26
- XXVII = 10+10+5+1+1 = 27
- XXVIII = 10+10+5+1+1+1 = 28
- XXIX = 10+10+(10-1) = 29
- XXX = 10+10+10 = 30

Roman Numerals *(cont.)*

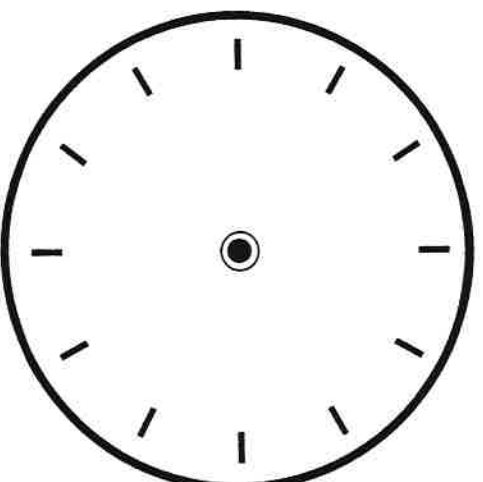
Complete the activities using the information on page 148.

Activity 1: Write the missing Roman numerals.

31 = XXXI	45 =	59 =	73 =	87 =
32 =	46 =	60 = LX	74 = LXXIV	88 =
33 = XXXIII	47 =	61 =	75 =	89 =
34 =	48 = XLVIII	62 =	76 = LXXVI	90 = XC
35 = XXXV	49 = IL	63 =	77 =	91 =
36 =	50 = L	64 =	78 =	92 =
37 =	51 =	65 = LXV	79 =	93 =
38 =	52 =	66 =	80 =	94 =
39 = IXL	53 =	67 =	81 =	95 = XCV
40 = XL	54 =	68 =	82 = LXXXII	96 =
41 = XLI	55 = LV	69 =	83 =	97 =
42 =	56 =	70 = LXX	84 =	98 =
43 =	57 =	71 =	85 =	99 =
44 = XLIV	58 =	72 =	86 =	100 = C

Activity 2: Write your date of birth and telephone number in Arabic numbers and then in Roman numerals. Which system uses the most symbols?

Activity 3: Write the numbers for the hours on this clock face in Roman numerals. Do you have any clocks at home like this?



Activity 4: Write the Arabic number equivalent to these Roman numerals.

- | | | |
|----------------|-------------|--------------|
| 1. CXLV = | 3. DCLIII = | 5. MMXLVII = |
| 2. CCCLXXXII = | 4. DLX = | 6. MMMDXXV = |

Activity 5: Write the Roman numeral equivalent to these Arabic numbers.

- | | | |
|----------|------------|------------|
| 1. 265 = | 3. 901 = | 5. 5,247 = |
| 2. 483 = | 4. 1,075 = | 6. 2,603 = |

Roman Numerals Practice

You can have students copy down the list of numbers on binder paper, or you can work on the answers together on a white board. Put students into groups and have them compete to see who can figure out the answers first.

1. VII =	1. VII = 7	1. XLVIII=	1. XLVIII= 48
2. XIII =	2. XIII =13	2. LXXV=	2. LXXV= 75
3. XI =	3. XI = 11	3. XLI=	3. XLI= 41
4. IV=	4. IV= 4	4. LXIV=	4. LXIV= 64
5. XIV=	5. XIV=14	5. LXXXII=	5. LXXXII= 82
6. XV=	6. XV= 15	6. DCCXC=	6. DCCXC= 790
7. II=	7. II= 2	7. DCCLIV=	7. DCCLIV=754
8. XVI=	8. XVI= 16	8. DCCCLXXIV=	8. DCCCLXXIV=874
9. VI=	9. VI= 6	9. DCCLXXVII=	9. DCCLXXVII=777
10. VIII=	10. VIII= 8	10. DLII=	10. DLII=552
11. V=	11. V= 5	11. CCCXCIII=	11. CCCXCIII=393
12. XVIII=	12. XVIII= 18	12. CCCXI=	12. CCCXI=311
13. XVII=	13. XVII= 17	13. CDLXXVI=	13. CDLXXVI=476
14. XX=	14. XX= 20	14. DLXXXVIII	14. DLXXXVIII=588
15. XIX=	15. XIX= 19	15. DXI=	15. DXI=511
16. IX=	16. IX= 9	16. DCCCLXI=	16. DCCCLXI=861
17. LX=	17. LX= 60	17. DCCCL=	17. DCCCL=841
18. LXX=	18. LXX= 70	18. CXXIII=	18. CXXIII=123
19. LXXIX=	19. LXXIX= 79	19. DCCCXII=	19. DCCCXII=822
20. LI=	20. LI= 51	20. CLXXXVIII=	20. CLXXXVIII=188
21. XC=	21. XC= 90	21. CMXLIV=	21. CMXLIV=944
22. XXXIX=	22. XXXIX= 39	22. CDXCIII=	22. CDXCIII=493

Designing Dollars and Making Money With Value

6-71

Objectives

Students create models of currency and use those models to calculate total sums.

Students apply their understanding of currency denominations and design elements as they create their own bills using a motif with international appeal.

Students create symbols to represent people, places, and things from a representative society (real or imaginative).

Multiple Intelligences

Interpersonal

Logical-mathematical

What Does It Mean?

Motif: main theme

National Standards

Visual Arts Standard #4

Understanding the visual arts in relation to history and cultural

Mathematics Standards

Number and Operations
Grades K-4

Compute fluently and make reasonable estimates

Reasoning and Proof
Grades 5-6

Make and investigate mathematical conjectures

Social Studies Standard #7

Production, distribution, and consumption—experiences that provide for the study of how people organize for the production, distribution, and consumption of goods and services

Background Information

In January 2002 the world began using a unified currency adopted by 11 European nations. Europeans said goodbye to currencies such as the French franc, the German Deutsche mark, and the Spanish peso—and said hello to the Euro! Who could have imagined that nations at war with one another only a little more than 50 years ago could agree on a shared currency? Imagine how hard it was for the 11 countries to agree on the currency's name and pictures to use on the money. The process took 6 years! Finally, they decided to use generic images of architectural forms important throughout history. Computers were used to create the finished bill designs. While the Euro bills look the same throughout the participating nations, the coins look the same on the "tails" side only. Each participating nation has added a "heads" side relevant to that nation only.

Currency has a long and varied history. Barley was used as a form of currency in ancient Mesopotamia around 4000 BCE. Silver rings became a prevalent currency form around 3000 BCE. These measurable commodities simplified trading, which had become unwieldy as greater travel multiplied the number of items available through the old barter system. In the seventh and sixth centuries BCE, Greeks and Romans made the first coins of electrum, an alloy of gold and silver. Europeans hope that the Euro will standardize and improve trade, just as barley and silver measures did in ancient times.

Resources

A Walk in the Money (DK Eyewitness Books) by Joe Cribb
Easy-to-read history of ancient times and modern examples. Includes a timeline of banking and a glossary with pictures. Excellent resource for students and teachers.

Money, Money, Money: The Meaning of the Art and Symbols on United States Paper Currency by Nancy Winslow Parker

Fascinating look at symbols portrayed on U.S. currency. Written for grades 3 to 5. Students look at money in a whole new way.

Monopoly®: The Story Behind the World's Best-Selling Game by Rod Kennedy

How the Monopoly game was created using Atlantic City as its model. Starts students thinking about creating a game based on their own experiences.

The Art of Money: The History and Design of Paper Currency From Around the World by David Standish

Beautifully illustrated reference book. Also shows what impressions countries want the world to see from their currencies.

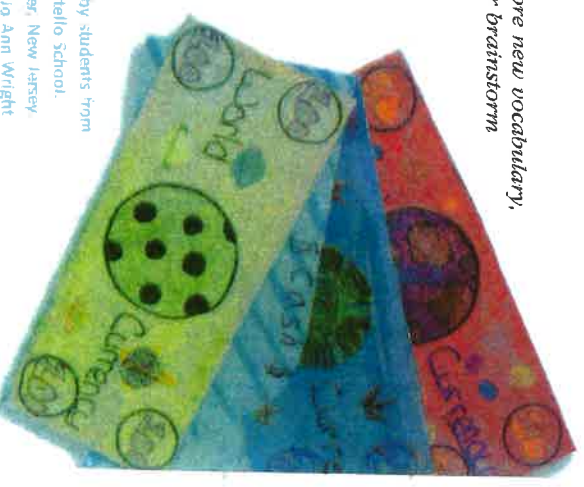
The Kid's Guide to Collecting Statehood Quarters and Other Cool Coins! by Kevin Flynn

Vocabulary List

Use this list to explore new vocabulary, create idea webs, or brainstorm related subjects.

Background
Coin
Counterfeit
Currencies
Denominations
Foreground
Metallic
Motif
Relief
Repetition
Texture
Units
Value
Variations
Wash

Artwork by students from
M. E. Costello School,
Gloucester, New Jersey.
Teacher: Jo Ann Wright



Career Possibilities

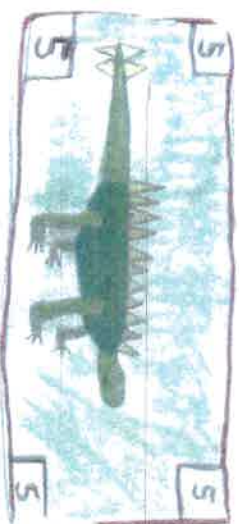
Exploring Career Information From the Bureau of Labor Statistics www.bls.gov/k12

- **Designer:** a person who specializes in specific areas of design, such as cars, furniture, or Web sites.
- **Game designer:** a person who works with others, often in a toy company, to create new games.
- **Medalist:** a person who works to create a relief sculpture that can be used as a mold to create finely detailed, small sculptures such as award medals or commemorative coins.

Artwork by students from
Bryant Elementary School,
Arlington, Texas.
Teacher: Carolyn Sheeham



Artwork by students from
M.E. Costello School,
Gloucester, New Jersey.
Teacher: Jo Ann Wright



Dream-Makers
Stimulating creativity in standards-based learning.

Designing Dollars and Making Money With Value

6-73

K-2

3-4

5-6

Suggested Preparation and Discussion

Discuss with children: How many of you receive an allowance? Must you do chores to earn it? Do different chores have different dollar values? What would allowance money be called if you lived in Mexico? In other countries? Brainstorm and list European countries. What are the names of their currencies? Look at bills and coins from various countries. What are some of the design similarities? How are they different? What themes are frequently seen? What different denominations, or units of value, do the bills and coins represent?

Display 50 state quarters and new nickels. Discuss current coin designs.

Display examples or pictures of currencies from various countries. Encarta, encyclopedias, and Internet sites are excellent references.

Students will design a new currency for international use. Ask them to decide on a motif—an image other nations might find acceptable, such as planets, plants, or animals. Use the motif and variations to design currency bills in several denominations. Incorporate design elements of real money, such as a central image, borders, colored backgrounds, and denomination numbers in corners. Decide on appropriate denominations.

Students will also design a wallet to hold their currency.

In small groups, students will design a board game that uses the new currency and properties designed around a real or imaginary place. Students will create a new board, currency, pieces, and rules. Divide into groups. Choose the place and theme for game. Brainstorm job assignments (such as designers for money, property, and tokens). Divide tasks or work together on each task.

Students will design a new series of coins on paper and select one to create a model mock up. Think about the shape and color of the coin. Of what will it be made? What will it represent? What name will it have? Models will be much larger than the actual coin so designers can see the details of the front and back (about the size of a saucer or larger). What will the actual size be? Could it fit in a pocket without getting lost?

Crayola® Supplies

- Crayons
- Glue
- Paint Brushes
- Model Magic®
- Tempera Mixing Mediums (optional)

- Tempera Paint (metallic, optional)

- Watercolors

- Colored Pencils
- Markers
- Watercolors

- Oak tag

Other Materials

- Modeling tools such as plastic dinner knives, craft sticks, and toothpicks
- Oak tag or corrugated cardboard
- Textured surfaces

- Rulers
- Sponges

- Drawing paper 9 x 12 inches
- Paper towels
- Recycled newspaper
- Water containers

Set-up/Tips

- Cover painting surface with newspaper.
- To dry paper quickly, press it between pages of a recycled phone book.
- Air-Dry Clay can be used for grades 5 to 6 to make game tokens. Drying time is 3 days.
- If game tokens will be used, consider glazing them with a mixture of equal parts of glue and water. Air-dry the glaze before handling.

Process: Session 1 20-30 min.

Design coins

1. Sketch ideas for coin denominations. Include 1, 5, 10, and 25 cents.
2. Select a coin to enlarge, front and back. Add detail to that sketch.

Paint currency papers

1. Decide on background colors to complement currency motif.
2. Wet one side of drawing paper with a brush or sponge. Brush watercolor on it. Repeat with different color(s) on other paper. Air-dry the paint.
3. Flip the first papers over and paint the backs to match the color values on the fronts. Air-dry the paint.

K-2

3-4

5-6

Process:Session 2
15-20 min.**Sculpt coins**

- 3 Knead and roll a Model Magic® baseball. Flatten it on the cardboard where it will be displayed. Make a disk about 1/2" thick.
- 4 Impress textured objects into the compound to add designs and motif for the front of the coin. Press on additional compound to build up surface.
- 5 Repeat steps 3 and 4 to make a replica of the coin back. Air-dry disks for 24 hours.

Create a wallet

- 4 Use rulers to divide watercolor paper into three equal 4 x 9-inch portions. Cut.
- 5 Fold the 9" side of another paper over itself to make a 4 1/2 x 12-inch pocket. Glue one of the short ends together.
- 6 Add designs planned for the currency to the wallet.

Create game board

4. Decide how many properties the game will have.
5. Use a ruler to sketch out the game board on oak tag.
6. Name the game and write it on the board. Add details to each property. Keep in mind the currency motif.

Process:Session 3
20-30 min.**Decorate coins**

6. Paint coins. Add Mixing Mediums if desired. Air-dry.

Design bills

- 7 Cut currency into bills. Add design elements of real money to currency.

Process:Session 4
20-30 min.**Assemble coins**

7. Glue coin disks together.

Sculpt tokens

- 8 Create game pieces using modeling compounds. Paint if desired. Air-dry 24 hours.

Process:Session 5
20-30 min.**Complete game**

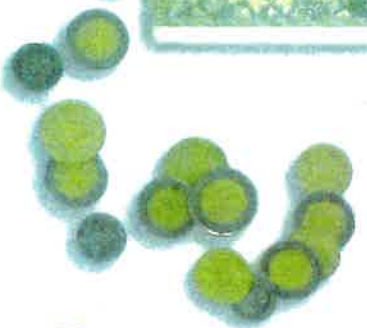
9. Write down game rules.
10. Prepare a short group presentation about the process of creating this new game.

Assessment

- Discuss coin designs and symbols with each student. How unique are coins? What processes were used to sculpt them? What do symbols mean?
- Talk about currency and what symbols represent on each bill. Students identify attributes of countries represented.
- Are wallets constructed according to directions?
- How well did the group work together?
- Does the game include all necessary components? Are game directions clearly written?
- Was presentation informative?

Extensions

- Ask students to reflect on this lesson and write a DREAM statement to summarize the most important things they learned.
- Display student art with objectives and standards.
- Create a series of coins for countries being studied and/or that are represented in the community. Use coins to create a simple barter system game. Count and trade coins.
- Create profiles of each country and its new currency. Include a map, population, physical characteristics, climate, economic resources, and other information. Write mock travel brochures to attract visitors to the country.
- Create a box for the game. What would go on the outside of the box to give consumers clues about what's inside? Play games. Modify rules as necessary to make it more enjoyable. Create an original game using money. Write new rules.



Dream-Makers

Stimulating creativity in standards-based learning

Activity: Currency Conversion

Grade: 5th – 8th Grade

Time: 30 minutes

In this activity, you will learn how to convert money between different currencies using an exchange rate table and a calculator.

You will need

- a calculator
- A current list of exchange rates (look up on the internet)

Vacation!

The Brown family are going to visit many different countries on their vacation.

From their home in California they will travel to Puerto Rico, Italy, Japan and Kenya. Mr. Brown uses his credit card to change money from USD (\$US) to the local currency in each of the locations they visit.

Because currencies change all the time, the amount of money Mr. Brown receives in each local currency will change from day to day. But the following table (old data) will give you an idea of how currencies are converted:

Currency	Code	USD/1 unit	Units/ 1 USD
Puerto Rico (US Dollar)	USD	1.0	1.0
Italy (EURO)	EUR	1.1345	.881421

Japanese Yen	JPY	.00833702	119.95
Kenyan Shilling	KES	.0098	102.21

You will notice that there are two sets of figures for each country – the USD/ 1 unit and the Units/ 1 USD. This is because you get one rate for changing from \$US to the foreign currency and a different rate for changing back from the foreign currency to the \$US. This is how the banks make their money.

So which figure should you use?

The USD/ 1 unit figure tells us how to convert one unit of the foreign currency to the US currency. The Units/ 1 USD figure tells us how to convert one unit of the US currency to the foreign currency.

Your Turn

Find today's current exchange rates! Use the internet to find them and fill them in:

Currency	Code	USD/1 unit	Units/ 1 USD
Puerto Rico (US Dollar)	USD		
Italy (EURO)	EUR		
Japanese Yen	JPY		
Kenyan Shilling	KES		

Another example

When the Brown family arrives back in the US from Japan, Mr. Brown finds that he has YEN 10000 left over and wants to change it back into USD. How much does he receive?

We are converting from Japanese Yen, so we use the second row of the table
We are converting from the Japanese Yen currency to the US currency, so we should use the USD/ 1 unit column:

Currency	Code	USD/1 unit	Units/ 1 USD
Puerto Rico (US Dollar)	USD	1.0	1.0
Italy (EURO)	EUR	1.1345	.881421
Japanese Yen	JPY	.00833702	119.95
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So he receives $\text{JPY}10000 \times 0.00833702 = \text{USD } 83.37$

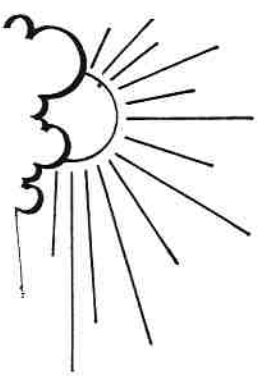
Your Turn

How much will Mr. Brown receive if he changes:

- EUR 150 convert to USD
- KES 10000 convert to USD

How Tall Is That Tree?

Leonardo liked to test his perceptions by guessing distances and heights. When he was walking he would pick an object in the distance and estimate the number of paces it would take to walk to it. He tried to guess the heights of buildings and trees. It was good practice for painting and mapmaking. But how could he tell if he was right? Pick a tree, guess its height, and use this technique to measure it.



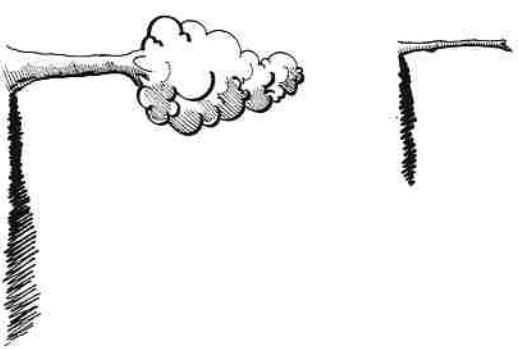
MATERIALS

Stick, at least 8 inches long
Measuring tape

On a sunny day, push a stick into the ground so that 6 inches of it shows. Measure the length of the stick's shadow. Measure the length of the shadow cast by the tree you picked. Then use a simple equation to calculate the height of the tree.

In this example, the shadow of the stick is 10 inches long and the shadow of the tree is 360 inches long. You would calculate the tree's height in this way:

Multiply the height of the stick (6 inches) by the length of the tree's shadow (360 inches). This equals 2,160 inches. Divide that by the length of the stick's shadow (10 inches). That number, 216, is the height of your tree in inches. (216 inches = 18 feet)



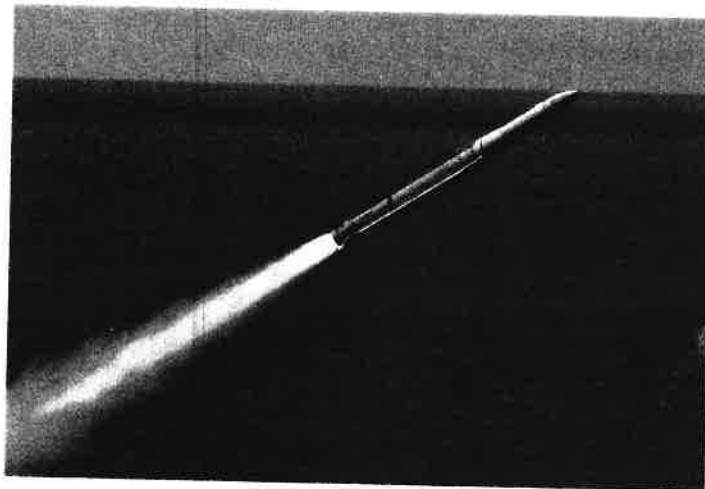
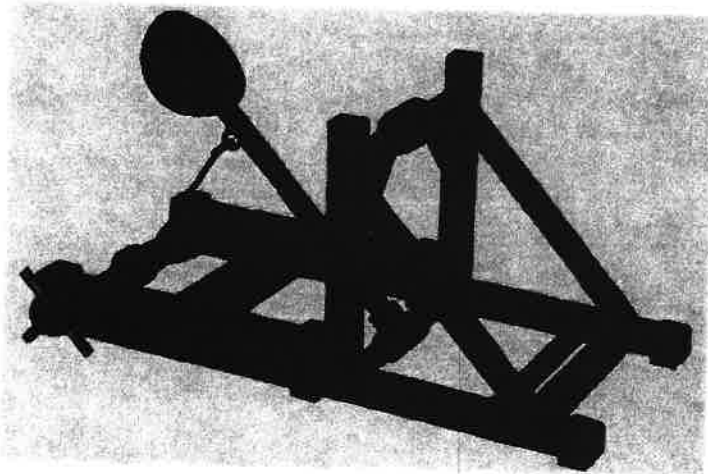
Written as an equation, it looks like this:

Height of tree = $\frac{\text{Height of stick} \times \text{Length of the tree's shadow}}{\text{Length of stick's shadow}}$

In our example:

$$\begin{aligned} \text{Height of tree} &= \frac{6 \text{ inches} \times 360 \text{ inches}}{10 \text{ inches}} \\ &= 216 \text{ inches (or 18 feet)} \end{aligned}$$

Missiles and Math



Imagine you are a Milanese soldier in charge of the giant catapult. You and your men are about to engage in battle with the French army. The French are quickly approaching the walls of the city. It's important to hit your target with the first shot. How do you know where to place the catapult and how to aim it to be sure you hit the enemy? How do you know how far the missile will travel?

The catapult can hurl a missile (a 40-pound boulder!) at a speed of 60 miles per hour. Leonardo has designed the catapult so you can vary the direction of travel (the launch angle) the missile takes. When the launch angle is high, the missile tends to go up fairly high but it doesn't travel very far. If you lower the angle, the missile travels farther.

The French get closer! Start calculating!

$$\text{distance} = \text{speed} \times \text{speed} \times \text{flight factor}$$

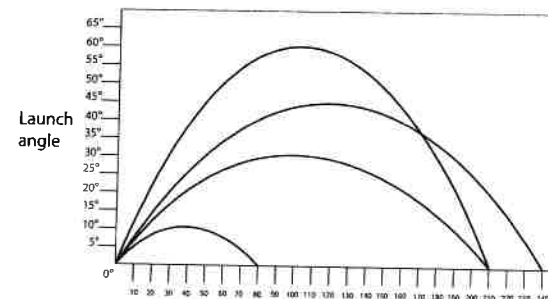
You know the speed of the missile (60 miles per hour) and you are setting the launch angle on the catapult. All you need is the flight factor, which will vary with each launch angle.

Angle	Flight Factor	Angle	Flight Factor
10 degrees	0.023	45 degrees	0.0672
30 degrees	0.0582	60 degrees	0.0582

We can see the banners of the French army! Their armor glints in the sunlight! The pounding of the horses' hooves reaches our ears!

Quick—look up the flight factor in the table. Use that number and the speed in the formula. How far will the missile travel if we set the launch angle for 30 degrees?

$$\text{distance} = 60 \times 60 \times 0.0582 \text{ or distance} = 209.52 \text{ feet}$$



This missile will fall short of the enemy, now 250 feet away. Try the other flight angles to see if any of them will hit your target.