



## Lesson Plan Template

### THE CHARACTER ANALYSIS OF A YOUNG ADOLESCENT CINDERELLA THROUGH THE LENS OF MANY AUTHORS

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### GRADES

Pre-K through Grade 6

### LEARNING GOALS

#### **Pure Arts: Arts for arts' sake**

- Students will create, perform and participate in the Arts focusing on various Cinderella stories.

#### **Arts integration: Arts at the service of other studies**

- Students will respond to and analyze various Cinderella themes.
- Students will through discussion and response analyze the character's motives in relation to their own lives.
- Student will make connections between the genre study of **Fairy Tales** and Author Study.
- Students will assess their work through student created rubrics derived from Standards based instruction.

#### **Other disciplines introduced into arts studies: Other studies at the service of the arts**

- Students will discover the threads of Science, Math and Social Studies weaved throughout the various versions centering on the Cinderella theme.

#### **Arts an equal partner with other disciplines: Arts as an equal partner in a holistic, humanities/global education or multicultural approach**

- Students will study the various multiethnic Cinderella stories.
- Students in class will identify their culture with a specific version of Cinderella.
- Students will know and appreciate the contribution of all cultures to a timeless story and character.

### LESSON PREVIEW

Students will be involved in an Author Study genre centering around the Cinderella theme. The Readers/Writers Workshop, while addressing the New York City Core Curriculum, will provide teachers and students with the strategies needed for the mastery of writers craft.

### MATERIALS AND COMMUNITY RESOURCES

- Student can access various Cinderella versions through the school library.
- Students can walk to the local Library and access versions.
- Teacher can access the following website, which contains 178 pages of several hundred children's editions of Cinderella in various formats and with various illustrators:  
<http://www.lib.rochester.edu/camelot/cinder/cin3.htm> "Cinderella Bibliography" by Russell A. Peck

## TIME ALLOWANCE

The above suggestion can take place daily during their designated Writers/Readers Workshop

## BIBLIOGRAPHY

### 1. Publications

- **The verse play, *La Cenerentola*** (provided by New York City Opera)

### 2. Videos

- The *Cinderella* Video

### 3. Audio Recordings

- *La Cenerentola* by Gioacchino Rossini

### 4. Web Resources

- <http://www.lib.rochester.edu/camelot/cinder/cin3htm>
- [http://artsedge.kennedy-center.org/teaching\\_materials/curricula/curriculum\\_units.cfm?curriculum\\_unit\\_id=21](http://artsedge.kennedy-center.org/teaching_materials/curricula/curriculum_units.cfm?curriculum_unit_id=21)

## NATIONAL AND/OR STATE STANDARDS

### The New York State Learning Standards for the Arts

1. Creating, Performing and Participating in the Arts
2. Knowing and Using Arts Materials and Resources
3. Responding to and Analyzing Works of Art
4. Understanding the Cultural Dimensions and Contributions of the Arts

### New York City ELA Standards

#### Speaking & Listening Standards

#### Primary Standards

#### Applied Learning Standards

#### Social Studies Standards

## INTERDISCIPLINARY AREAS

### English Language Arts

- Narrative Account
- Narrative Procedure/Functional Writing
- Report/Informational Writing
- Response to Literature
- Genre Study-Author Study
- Literature Circles
- Accountable Book Talk

### Fine and Performing Arts

- Students will view versions of the Cinderella story throughout the various cultures

### International Languages

- Students can make connections to the stories from their own country

### Science

- What are ashes?
- How are they produced?
- The characteristics and habits of animals

### Social Studies

- The world, more specifically their world and the multiethnicity of their environment-which serves to enhance their self-esteem

### Technology

- The utilization of the above websites to enhance their Author Study or provide answers to scientific/agricultural inquiry.

## PREPARING THE STUDENTS

1. Students during their daily Readers/Writers Workshop will read, explore, and discuss various versions.

- of Cinderella (as decided by teacher)
2. Students will further their Cinderella discovery by the introduction and preparation for the “New York City Opera Is Elementary” Curriculum as provided
  3. Students will make connections to the Cinderella versions and NYC Opera ([SYNOPSIS](#)).
  4. Students will view different versions of the Cinderella story. (*La Cenerentola* and Walt Disney’s *Cinderella*)

### THE LESSON PLAN

The objective of which this lesson is based is the story (or the different stories) of Cinderella. Cinderella is a story, appearing in various forms throughout the world for centuries. Cinderella is probably the best-known fairytale in the world. It has been told all over the world from Egypt to China. Over five hundred versions have been found in Europe alone. The story was first told, and then written down, by collectors of folktales. Sometimes, as you will discover, the storyteller will change the story slightly.

Different versions of the tale often have similar structure, theme, and details in common. Joseph Jacobs, a collector and editor of Cinderella stories, once wrote of a Cinderella story he had collected and printed that was, “...an English version of an Italian adaptation of a Spanish translation of a Latin version of a Hebrew translation of an Arabic translation of an Indian original.”

1. Students will recall information from the various versions of the Cinderella stories and label the story elements, including characters, setting, problems, and solution.
  - a. Students will note how character traits and actions affect or are affected by story events.
2. Through the reading of the various Cinderella versions students can compare and contrast writing styles, themes, genres and illustrations.
  - a. Students can develop an **Attributes Chart** containing the events, problems or solutions in various stories. This chart can serve two purposes – one to notice the author’s style and secondly to make students aware of the variations as presented by each version.
3. Students can conduct Accountable Book Talk during their Author/Fairytale Genre Study. (on each version of the **fairytale**)
  - a. Students can link the story to their own lives, making references back to the text.
  - b. Students can ask questions and wonder why the author did something. (They can build on the responses of their group members)
  - c. Students can study and imitate the author’s writing style, and the student can be encouraged to look deeper into the story themes.
4. Students can write their own books, emulating the styles of the various versions of a favorite title or develop their own version.
5. Students can begin to categorize their Cinderella Books by geographic regions, states or male/female.

### EXTENDING THE LESSON

1. Mini-lessons can be taught centering around plot, setting, rising and falling actions within the plot, character analysis, character traits, response to literature, narrative accounts (how the carriage was constructed to attend the ball – the various steps the fairy godmother took to ensure her arrival and departure from the Ball), report writing, and memoirs.
2. Student can research [Richard Rodgers and Oscar Hammerstein](#) and the various authors of the Cinderella versions.
3. Students can study the Law Related Education Program in relation to Cinderella. (“Can Cinderella take the evil Stepmother/Father/Siblings to court to sue for maltreatment?”-judicial studies/court cases)
  - a. They can take a field trip to visit the local Court for a guided tour by one of the judges or they can take a day trip to Albany to visit with local officials.

### EVALUATING THE LESSON

Rubrics need to be developed by the students under the guidance of their teacher based on the Standards. Examining and utilizing the standards will assist the teacher in preparing the task and in the development of rubrics to assess the student work.\*

## DEEPER-THINKING QUESTIONS

Consider these writing strategies for further exploration. \*

- **Narrative Account** (story told in first-person)  
Ex. "I have a story to tell."
- **Narrative Procedure** (sequence/step by step)  
Ex. "I can tell you how to do that."
- **Report** (controlling ideas, topics, and subtopics through fact, details, and statistics)  
Ex. "I'm an expert on this."
- **Response to Literature** (judgment and support: interpretive, evaluative, analytic, and reflective)  
Ex. "I want to share my views about this text."

\* <http://gemsnet.gso.uri.edu/~gemsnet/prompts/assessment.pdf> (rubrics for each writing strategy)

## CURRICULUM TIE-INS

### English Language Arts

- The study of other **fairy tale** version characters as portrayed in various **Operas/Ballets** (*Swan Lake, Ugly Duckling* or *Beauty and the Beast*).

### Fine and Performing Arts

- Viewing different versions of the Cinderella story (*La Cenerentola* and Walt Disney's *Cinderella*)

### International Languages

- The study of the Cinderella versions which includes the different names for the Cinderella character, mother/grandmother/godmother, shoe or ashes whatever the story is about.

### Mathematics

- Can I recreate the carriage?
- Can I construct the steps in the Castle?
- Can I perfectly construct the shoe/glass slipper to fit a student's foot?

### Science

- What produces ashes?
- What are the steps involved in catching a fish?
- What do I need to scrub/clean a floor?

### Social Studies

- Can we travel East of the Sun and West of the Moon? Where would we end up?
- Where are these countries located?
- Is it possible to take a trip there?

### Technology

- Technology will enable student to access travel sites to view what the country looks like in the various versions of Cinderella studied.

## QUOTES FOR REFLECTION

In *Time for Meaning*, Randy Bomer says

"We aren't born with these genre schemas. We learn them socially, by reading and hearing them. In fact, when we learn, what stays with us, from the texts we encounter—stories, jokes, newscasts, shopping lists, tests—is not what's in them, not their content, but their type, that sense of "the way this kind of thing goes." Margaret Meek, the British literacy researcher, has written, "The most important single lesson that children learn from texts is the nature and variety of written discourse, the different ways that language lets a writer tell, and the many and different ways a reader reads..."

"A sense of genre is one of the most important mental frames we use in our writing, too. There comes a point in the writing process when we need a sense of "what kind of think I'm making." The fiction writer and teacher John Gardner writes, "The artist's primary unit of thought—his primary conscious or unconscious basis for selecting and organizing the details of his work—is *genre*."