

# Junior Great Books®

Series 3–5

Sample Unit

Common Core State Standards Edition



read.think.**discuss**.grow.®

## Great Books Programs Meet the Common Core State Standards for English Language Arts

Look for the color-coded icons in this sample unit that show how the Junior Great Books® Series 3–5 activities meet Common Core State Standards in:

- Reading
- Speaking and Listening
- Writing

The standards that each activity addresses are described in detail on pages 44–47.

Visit [www.greatbooks.org/corestandards](http://www.greatbooks.org/corestandards) to view or download “Great Books Programs and the Common Core State Standards.”

## About Junior Great Books

Welcome! This edition of Junior Great Books preserves the features that have made the program unique and exciting—a focus on high-quality literature and student-centered discussion—while providing additional support for the discussion leader and tools for teaching specific language arts skills. You will find that Junior Great Books provides a superb framework for teaching reading comprehension, critical thinking, and writing, all in the context of students sharing ideas about great literature.

### THE SHARED INQUIRY METHOD OF LEARNING

Junior Great Books employs a method of interpretive reading and discussion known as Shared Inquiry.™ This distinctive approach to learning enables teachers to foster a vibrant environment in which students acquire the habits and strategies of self-reliant thinkers, readers, and learners. Teachers serve as partners in inquiry with their students, helping the group work together to discover meaning in a reading selection. The process reaches its fullest expression in Shared Inquiry discussion, where teachers and students think and talk about an interpretive question pertaining to a story.

Junior Great Books has been widely recognized as an exemplary program by numerous independent educational organizations for its research base and its positive effect on student achievement and interest level in reading. Research demonstrates that regular, sustained use of the program improves student achievement in reading and critical thinking across the academic spectrum.

### JUNIOR GREAT BOOKS FEATURES

**HIGH-QUALITY LITERATURE.** Junior Great Books includes outstanding works of literature by award-winning authors. The stories are specially selected for their engaging, vivid writing and their ability to support multiple interpretations.

**IN-DEPTH READING, THINKING, AND WRITING ACTIVITIES.** In the course of a semester, students will read ten stories, exploring each through a sequence of activities that includes two readings, directed note taking, Shared Inquiry discussion, and writing. Junior Great Books activities have language arts objectives, stated in clear, standards-based language, in reading comprehension, critical thinking, and writing (see pages 6–9 for more about the program’s focus on these learning strands).

**FURTHER SUPPORT FOR THE WRITING PROCESS.** Expository and creative writing activities in each unit emphasize the writing process and the exploration of writing forms. Student writing is guided by graphic organizers, prompts, and other tools.

**TEACHING AND LEARNING IN STAGES.** Objectives in the three learning strands—reading comprehension, critical thinking, and writing—advance in difficulty and sophistication over three stages in the course of a semester. Each stage begins with a summary of learning goals and key features and ends with activities to help students review concepts, compare ideas across stories, and integrate their skills.

**LEADER LEARNING.** Through activity instructions, marginal notes, and boxed features, the Leader’s Edition provides support for your development as a Shared Inquiry leader. The Great Books Foundation also offers a series of professional development workshops, on-site consultation days, and planning sessions on Shared Inquiry.

**INFORMAL AND FORMAL ASSESSMENTS.** Student learning mini-rubrics in each unit help you quickly assess your students’ success in meeting an activity’s main objective. Story comprehension tests, instructions for grading discussion participation and writing, and leader reflection guidelines help you assess your students’ progress as well as your own.

## JUNIOR GREAT BOOKS MATERIALS

**THE STUDENT ANTHOLOGY.** Praised for their rich language and international range, and chosen carefully for their ability to support multiple interpretations, the stories in Junior Great Books capture students’ attention and imagination and engage the best of their thinking. The stories progress in reading level, conceptual complexity, and length throughout the series.

**READER’S JOURNAL.** The Reader’s Journal gives students a convenient and enjoyable way to collect their thoughts and ideas about each story. Students draw or write in response to the story, practice specific reading comprehension skills, and respond to discussion. The Reader’s Journal also contains organizational tools for prewriting and drafting, a glossary, and a Writing Notebook for students’ revised written material.

**CDs.** These professionally recorded audio versions of each selection give students another chance to listen to the story as it is read aloud with fluency.

**LEADER’S EDITION.** Each Leader’s Edition contains the full text of the student anthology, with marginal notes and definitions for selected vocabulary; support for a full complement of activities for each story; suggestions for Shared Inquiry discussion; and assessment tools and rubrics. The ten units and three review sections constitute a progressive program enabling you to teach reading comprehension, critical-thinking, and writing skills in a systematic way.

## Junior Great Books and Learning Strands

Each unit in Junior Great Books presents an engaging sequence of activities that clearly and consistently develop students’ reading comprehension, critical thinking, and writing. Most activities in the sequence involve two or even all three of these learning strands, but, for ease of planning and assessment, only one strand is explicitly highlighted in each activity’s student learning objective box and in the chart in each Leader’s Edition. Shaded diamonds (◆) below indicate which learning strand is highlighted as an objective in each activity. Open diamonds (◇) indicate which of the other learning strands play a significant role in the activity.



Reading



Speaking and Listening



Writing

		LEARNING STRANDS BY ACTIVITY		
SESSION	ACTIVITIES	READING COMPREHENSION	CRITICAL THINKING	WRITING
1	Prereading	◆		
	First reading	◆	◇	◇
	Sharing questions	◆	◇	◇
2	Second reading with directed notes	◆	◇	◇
3	Vocabulary	◆		
4	Shared Inquiry discussion	◇	◆	◇
5	Writing	◇	◇	◆

It is important to remember that, while only three language arts learning strands are featured as objectives, listening and speaking skills are integral to the Junior Great Books program.

## READING COMPREHENSION

Students develop effective reading comprehension strategies by having repeated opportunities to practice them for different purposes across a wide variety of activities. The first five activities in each unit (Sessions 1–3) have a strong focus on reading comprehension:

- ◆ The **prereading** activity helps students begin to construct meaning in a story. Students explore their knowledge of story concepts or become familiar with a concept that may be new to them.
- ◆ The **first reading** provides explicit instruction in essential reading comprehension strategies. A different strategy is featured at each stage of the program.

### READING COMPREHENSION STRATEGIES

#### BOOK ONE

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Stage 1: Asking questions

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Stage 2: Making connections

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Stage 3: Visualizing

- ◆ During the **sharing questions** activity, students pose questions about things they find puzzling or curious after the first reading. Asking questions keeps students closely engaged with the story and clears up any confusion.
- ◆ When students read or listen to the story again in the **second reading with directed notes**, they mark passages related to specific issues in the story. Rereading with a purpose and taking notes helps students practice finding evidence and explaining how it addresses a conclusion about the story—key steps to becoming strong readers. While the highlighted objective involves reading comprehension, this activity incorporates many of the elements of critical thinking featured in Shared Inquiry discussion.
- ◆ The **vocabulary** activity focuses on selected words that are especially important to comprehension of the story. The activity encourages students' active engagement in constructing the meaning of words, using their own experience and the story context.

While reading comprehension is not the highlighted objective in Shared Inquiry discussion and the writing activities, it is an important component of both. When engaged in Shared Inquiry discussion, students must consistently return to the story to support their ideas, gaining understanding through multiple readings of key passages. Students also practice comprehension strategies through the writing activities, closely examining elements of a story, or their own interpretations of it, as they take prewriting notes and develop drafts.



## CRITICAL THINKING

The Junior Great Books program identifies three basic elements of critical thinking about a story:

**IDEA**—generating and clarifying ideas about a story’s meaning

**EVIDENCE**—supporting and checking these ideas, based on what is in the story

**RESPONSE**—considering alternative ideas and adjusting an interpretation

Each unit focuses on one of these elements, rotating this focus from unit to unit within each stage. Thus, in each stage of the program, your students practice all three elements of critical thinking—most explicitly through Shared Inquiry discussion, but during other activities as well.

At the heart of the Junior Great Books program is **Shared Inquiry discussion**, where students explore and discuss their own answers to questions about a story—questions that have more than one reasonable answer, thus reflecting multiple meanings in a story. By focusing on such questions, students are encouraged to think critically and deeply about the meaning of what they read, and to use evidence from the story to support their ideas.

By participating in Shared Inquiry discussion, students engage naturally and consistently in critical thinking. As they learn to build their answer to an interpretive question, students form a model for exploring a story’s meaning that can guide their individual reading later on. Furthermore, by collaborating with classmates during discussions, students experience a model of productive and respectful public discourse—an experience that can guide, inform, and enrich their thinking in school and in life.

The sharing questions, second reading with directed notes, and writing activities also contribute strongly to critical thinking. While sharing questions, students progress from merely voicing their confusion to recognizing different types of questions and then choosing which questions to pursue. This understanding—a grasp of the nature of questions and of strategies for asking questions—reflects sophisticated critical thinking. Each directed notes assignment during the second reading activity is based on an important issue in the story. Sharing notes with classmates, aided by your questions, makes students aware that there is more than one way to understand a story.

The second reading’s Spotlight on Follow-Up Questions and the student learning mini-rubrics also address the three basic elements of critical thinking to help you encourage and assess your students’ progress. The expository and creative writing assignments allow students to render their interpretations of a story in writing. These activities often build on discussion questions, and include many strategies for developing and organizing ideas.

## WRITING

Writing is an integral part of the Junior Great Books program. At the end of each unit, options for **expository writing** (Writing to Explain in the Reader's Journal) and **creative writing** (Writing to Explore in the Reader's Journal) complement reading and critical thinking by helping students extend or consolidate their ideas into more complete interpretations. These options focus on two aspects of effective writing:

- ◆ **THE WRITING PROCESS:** Students learn strategies that strong writers use to generate, organize, and develop ideas, and to revise their work. Specifically, students are guided to express and support a main idea, write persuasively with detail and precision, and respond in writing to the ideas of others. Students also learn to use charts, webs, and other graphic organizers.
- ◆ **WRITING FORMS:** Students are introduced to a variety of writing concepts and structures (paragraphs, essays, letters, poems, stories).

Expository writing activities (Writing to Explain) emphasize essay development and writing, using focus questions from Shared Inquiry discussion as the starting point for student drafts. Creative writing activities (Writing to Explore) allow students to experiment with a variety of writing forms and use personal experience and their own imagination for inspiration, while still adhering to an explicit writing process. You can choose which activity best complements your students' work on a particular unit, and use either or both at your discretion. Because the activities are largely process oriented, you may choose to focus on one portion of an activity if your students are struggling with writing.

Writing prompts, graphic organizers, and partnered writing activities in the Reader's Journal give students consistent, structured writing practice that supports their learning in reading comprehension and critical thinking. Students use the journal to record a body of questions and responses to the story. This accumulated material provides the foundation and inspiration for the prewriting and writing assignments at the end of each unit. At the end of each stage, students may revise their work as part of Reflect and Connect and collect those drafts in the Writing Notebook section of the Reader's Journal.

In addition, the Reader's Journal includes Curious Words, a section for students to create their own glossary of words that surprise or delight them.

## Assessment

The Junior Great Books program calls for distinct assessment strategies. The program defines three kinds of assessment to enable you to judge how well activities are going for your class, to evaluate each student's individual progress, and to allow your students to reflect on their learning and you to reflect on your own learning.

### INFORMAL STUDENT AND CLASSROOM ASSESSMENT

You perform informal assessments when you ask yourself, "How is this going?" and look for signs that your students are learning as you think they should. The Leader's Edition orients you to the kinds of classroom behaviors that signify increasing success as you and your students progress from story to story.

- ◆ The stage introduction previews general levels of student response.
- ◆ Each activity states a student learning objective in concrete terms.
- ◆ Each core activity (except for the first reading) includes a student learning mini-rubric showing levels of performance for that activity.

The more you use these tools, the better you will be able to gauge your students' reactions and guide their progress in Junior Great Books.

### GRADING INDIVIDUAL STUDENT WORK

We recommend that you use several different assessments to get a true picture of how students are doing. Ideally, some assessments should focus on revised, fully completed work and others should be adapted for students' work in progress.

The assessment kit in appendix A of each Leader's Edition includes the following ways for you to assess each student's achievement and progress in the program:

- ◆ **STORY COMPREHENSION TESTS**, three multiple-choice comprehension tests, each based on one story from each stage of the program
- ◆ A **CRITICAL-THINKING RUBRIC** describing three traits for assessing students' achievement in Shared Inquiry discussion
- ◆ A **WRITING RUBRIC** to use in grading students' expository writing assignments
- ◆ A guide for **ACTIVITY SCORES** to track students' participation in each activity using the student learning mini-rubrics
- ◆ A **PORTFOLIO ASSESSMENT**, suggestions for using activity pages from the Reader's Journal to monitor students' progress

Each assessment is accompanied by comprehensive instructions for evaluating student learning. The assessment kit also provides suggestions for planning a multifaceted student assessment based on your learning objectives for Junior Great Books, and offers ideas on assessment scheduling.

**Shared Inquiry** is a perfect laboratory for students to experiment with ideas. Many students respond more freely and think more imaginatively when they see that their oral participation, their note taking, and even their prewriting responses are treated as works in progress.



## STUDENT AND LEADER REFLECTION

Reflection, or self-assessment, is a powerful learning tool for both students and leaders. As you and your students think over, discuss, and write about your experiences with the stories, you will become more aware of how these experiences help you learn.

At the end of each stage, in Reflect and Connect, students review what they learned during reading and discussion and apply it in new ways. The Reflect and Connect activities will help deepen students' understanding of the stories themselves as well as the various elements of Shared Inquiry learning.

The assessment kit includes a leader reflection form for each stage to help you consider your students' progress, evaluate your own implementation of stage-specific strategies, and set your goals for the next stage. The leader reflection increases your insight into your students' needs and how to meet them.

You will also find a form labeled Our Collaboration in appendix C of each Leader's Edition. You may wish to give a copy to students at the end of each stage to help them reflect on their participation and progress in Shared Inquiry discussions.

## About the Great Books Foundation

The Great Books Foundation's mission is to empower readers of all ages to become more reflective and responsible thinkers. To accomplish this, we teach the art of civil discourse through the Shared Inquiry method and publish enduring works across the disciplines.

The Great Books Foundation was established in 1947 to promote liberal education for the general public. In 1962, the Foundation extended its mission to children with the introduction of Junior Great Books. Since its inception, the Foundation has helped thousands of people throughout the United States and in other countries begin their own discussion groups in schools, libraries, and community centers. Today, Foundation instructors conduct hundreds of professional development courses each year, in which educators and parents learn to lead Shared Inquiry discussion as well as a variety of classroom activities that improve students' critical thinking, reading comprehension, vocabulary, and writing skills.

The Great Books Foundation offers workshops in Shared Inquiry to help people get the most from discussion. Participants learn how to read actively, pose fruitful questions, and listen and respond to others effectively in discussion. All participants also practice leading a discussion and have an opportunity to reflect on the process with others. For more information about Great Books materials or workshops, call the Foundation at **800-222-5870** or visit our website at **[www.greatbooks.org](http://www.greatbooks.org)**.



# Ooka and the Honest Thief

Japanese folktale as told by I. G. Edmonds

STORY LENGTH: 8 pages

READ-ALoud TIME: About 8 minutes

## ◆ ABOUT THE STORY

A poor man, Gonta, steals only enough rice to feed his hungry family and promises to return every grain he takes. In testing the man, Ooka, a judge, redefines his concept of justice to include the possibility of there being an honest thief.

## ◆ ABOUT THE AUTHOR

I. G. (Ivy Gordon) Edmonds was born in Texas in 1917. He served in the U.S. Air Force, spending much of his time in overseas posts. Edmonds's books for young people reflect his interests in history, international folklore, and travel. "Ooka and the Honest Thief" comes from Edmonds's collection of tales entitled *Ooka the Wise: Tales of Old Japan*, published in 1961.

*Ooka and the Honest Thief*, from OOKA THE WISE: TALES OF OLD JAPAN, by I. G. Edmonds. Copyright © 1961, 1989 by I. G. Edmonds. Reprinted by permission of Barry N. Malzberg.

Leo and Diane Dillon prepared the illustrations for *Ooka and the Honest Thief*.



## Unit Overview

CCSS  
Anchor  
Standards

Reading

CCSS  
Anchor  
Standards

Speaking and  
Listening

CCSS  
Anchor  
Standards

Writing

### SESSION 1: PAGE 17

**PREREADING** Students prepare to read by previewing the story.

- ☆ **FIRST READING** Students note personal connections to the story as the leader reads it aloud.
- ☆ **SHARING QUESTIONS** Students share their questions about the story, recognizing that some questions can be answered by the story and some cannot.

### SESSION 2: PAGE 22

- ☆ **SECOND READING WITH DIRECTED NOTES** Students mark passages to note contrasting ideas in the story.

**SPOTLIGHT ON FOLLOW-UP QUESTIONS** The leader asks follow-up questions to clarify students' differing ideas.

### SESSION 3: PAGE 24

**VOCABULARY** Students practice using new vocabulary words. Suggested target words: *courtesy*, *virtue*, and *sufficient*

### SESSION 4: PAGE 26

- ☆ **SHARED INQUIRY DISCUSSION** Students discover meaning in the story by discussing an interpretive question.

### SESSION 5 OPTIONS: PAGE 30

**EXPOSITORY WRITING** Students use a graphic organizer to explain how their evidence supports an idea from the discussion.

**CREATIVE WRITING** Students write diary entries from a character's point of view.

**CURRICULUM CONNECTIONS** The leader can use these resources to link the story to other subject areas.

☆ Core activity

## Prereading (5–10 minutes)

Students prepare to read by previewing the story.

CCSS  
RL.3.1

### STUDENT LEARNING OBJECTIVE

**READING COMPREHENSION:** To become familiar with text features of a story in preparation for reading

1. Tell students that you are going to read a new story. Explain that strong readers often get a sense of what to expect by taking a look at the story's title, pictures, and any other noticeable features before reading.
2. Demonstrate how you preview the story by noting any features that stand out, such as numerous paragraphs with quotation marks. Tell students this means there is dialogue, so you know characters will be talking to each other a lot in the story.
3. Engage students by asking them to read the title and then posing such questions as:
  - ◆ What do you notice? Is there anything strange about the title?
  - ◆ Is it possible for a thief to be honest? Does stealing make a person dishonest?
4. Tell students to flip through the pages of the story and notice anything else that gives them ideas about what they are about to read.
5. Ask students to consider the brief note under the title: "Japanese folktale as told by I. G. Edmonds." Do not worry if students know little about Japan or about folktales. You simply want students to get the idea that a brief inspection can help them know what to expect in a story. Ask such questions as:
  - ◆ What can you tell the class about folktales?
  - ◆ What do you know about Japan?

CCSS  
SL 3.2, 3.3

## First Reading (15–20 minutes)

Students note personal connections to the story as the leader reads it aloud.

### STUDENT LEARNING OBJECTIVE

**READING COMPREHENSION:** To make connections relating knowledge and experience to the story

### MAKING CONNECTIONS: A READING COMPREHENSION STRATEGY

As you read the story aloud, it is important for students to see you pause a few times, look away from the book, and think aloud as you recall or are reminded of something. Model how you mark that place in the text with a **C**. Tell students that recognizing and noting places where they make connections deepens their understanding of the story.

### BEFORE READING

1. Have students follow along in their books as they listen to you read “Ooka and the Honest Thief,” a story about a judge who has to make an unusual decision.
2. Explain that making connections with one’s own knowledge and experience, along with asking questions while reading, are strategies that strong readers use to understand the story better.
3. Ask students to mark with a **C** places where they are connecting something in the story to their knowledge or experience and mark with a **?** places where they have questions about the story. After listening to the story they will have a chance to share their connections and questions.



### DURING READING

4. Read the story aloud with expression.
5. Pause several times while reading to model how you make connections. Share ways the story reminds you of your own knowledge or experience, and explain how those connections help you make sense of the story; or use the Think-Alouds in the margins of the story.

### AFTER READING

6. Ask students to look back in the story to identify a connection they would like to share.
7. Have students take a few minutes to share with a partner a connection they made while listening to the story. If time allows, have a few students share their connections with the class.
8. Tell students to review the story to find the passages they marked with a ? and to think about questions they would like to share with the class.

CCSS  
RL 3.1CCSS  
SL 3.1, 3.3CCSS  
W 3.1, 3.2

## Sharing Questions (15–20 minutes)

Students share their questions about the story, recognizing that some questions can be answered by the story and some cannot.

### STUDENT LEARNING OBJECTIVE

**READING COMPREHENSION:** To ask questions about the story, identifying and addressing different types of questions

### LOOK FOR STUDENTS TO

Mention puzzling, confusing, or interesting aspects of the story

Ask questions about the story

Recognize different types of questions about the story

### BACKGROUND QUESTIONS

Ultimately, your goal in this activity is to help students recognize interpretive questions—questions that explore the meaning of the story. While working toward this goal, help students also recognize questions that are valuable, but cannot be answered from within the text. For example, if students lack necessary background knowledge, honor their curiosity and support their learning by steering them toward resources that will help them find this information.

1. As students ask questions, write each question on the board, along with the student's name. Or have students write questions on sentence strips to post around the room.
2. Encourage students to clear up factual and vocabulary questions using the text, the Reader's Journal glossary, a dictionary, or classmates for help.
3. Point to a question that asks for information not given in the story, or use a question of your own, such as *Why does Yabichi call Ooka "Lord Ooka"?*
4. Decide whether answering the question is necessary in order to understand the story. If not, you may want to ask students to find the answer for extra credit or homework, or you can simply bypass the question.
5. If answering the question is necessary to understand the story, ask if anyone knows the answer, have the class research the question for homework, or simply give the class the needed information before the next reading. The action you take depends on the time available, your knowledge of the subject, and the nature of the question.



6. After the class has resolved fact-based and vocabulary questions and identified needed outside information, post the list of remaining questions somewhere in the classroom. Ask students to choose their keeper question from the list and write it down in the Reader's Journal (page 42).

7. Use your Leader Discussion Planner (page 27) to jot down posted questions that you will want to remember later for Shared Inquiry discussion.



8. Have students turn to the Reader's Journal (page 43) to practice making connections as a reading strategy. This can also serve as homework.

### KEEPER QUESTION

Remember that choosing a keeper question to think about during the second reading will encourage students' curiosity and guide their understanding of the story. Students need not seek a definite answer to their keeper question

## WHEN TO PROVIDE OUTSIDE INFORMATION

### PROVIDE INFORMATION WHEN:

- ◆ It will be inordinately difficult for students to find
- ◆ You are confident that you know the information they need
- ◆ You can communicate it quickly and effectively

### HAVE STUDENTS FIND INFORMATION WHEN:

- ◆ It is readily available to students
- ◆ You want students to develop independence as readers
- ◆ You want students to learn to use outside sources

CCSS  
RL 3.10CCSS  
W 3.2

## Second Reading with Directed Notes (45 minutes)

Students mark passages to note contrasting ideas in the story.

### STUDENT LEARNING OBJECTIVE

**READING COMPREHENSION:** To reread the story with a purpose and to articulate ideas from the story

### LOOK FOR STUDENTS TO

Offer an explanation of their ideas by repeating the supporting passage

Offer a literal explanation or a paraphrase of the passage

Infer motives and causes from the passage when prompted

## SPOTLIGHT

### on Follow-Up Questions

For this unit, the spotlight is on **asking follow-up questions to help students recognize differing ideas**. During this activity, you will ask students to share and explain their notes. Several students will probably have marked the same place, perhaps for different reasons. Listen carefully to the words students use to explain their ideas, and ask questions for clarification; similar explanations often mask very real differences in what students are thinking. By listening closely for variances and asking follow-up questions, you will help students recognize when they are, in fact, presenting different answers.

#### FOLLOW-UP QUESTIONS: RECOGNIZING DIFFERING IDEAS

- ◆ How is Ooka being unfair in the passage you read?
- ◆ Who marked this passage differently? Why?
- ◆ Can you explain why you think Ooka is being fair here?

## BEFORE READING

1. Tell students that during the second reading they will be taking notes. Write the following on the board:  

**F** = Ooka is being **fair**.                      **UF** = Ooka is being **unfair**.
2. Ask students to mark places where they think Ooka is being fair with an **F** or unfair with a **UF**, as they reread the story.
3. Tell students that as they make their notes they should think about why they chose to mark those places.

## DURING READING

4. Have students read the story on their own or with a partner, or have them listen to the story read aloud (by you or on the CD), making notes as they go.

## AFTER READING

5. Ask students to share places where they marked an **F** or a **UF** by reading that passage aloud and explaining why they think it shows Ooka being fair or unfair.
6. Ask follow-up questions to help students clarify or elaborate on their opinions.
7. Use your Leader Discussion Planner (page 27) to jot down questions or ideas to explore later.
8. Have students turn to Head in the Clouds in the Reader's Journal (page 44) and choose a topic for writing or drawing.

## TAKING NOTES ABOUT CONTRASTING IDEAS

During Stage 2, students will practice taking notes on two contrasting ideas as they reread the story. In doing this, students will examine the story more thoughtfully. The activity will also help students see a connection between their ideas and evidence in the story.

## FLUENCY TIP

Before students read passages aloud, have them look for any words that give them clues about how to read the passage expressively. For instance, verbs such as *demanded* or *whispered* and adverbs such as *joyfully* and *fiercely* can describe how a character would speak.



CCSS  
RL 3.4

## Vocabulary (20 minutes)

Students practice using new vocabulary words.

### STUDENT LEARNING OBJECTIVE

**READING COMPREHENSION: To understand and use new words in a variety of contexts**



**SUGGESTED TARGET WORDS:** courtesy, virtue, sufficient

Choose the target words you want your class to learn, or use the suggested target words above. As you present a word, have students say it with you. Work on one word at a time, using the following procedure as a guide:

### REINFORCING NEW VOCABULARY

Remember to encourage students to gain familiarity with the new vocabulary throughout the week by using the words in other contexts and by helping students incorporate the words in conversation.

**1. Place the word in context.** Review how the word is used in the story.

**2. Define the word.** Use active language in your definition. Include a few examples of how to use the word in situations students will understand. For example:

- ◆ **Courtesy** means being polite and thoughtful and having good manners. You show **courtesy** when you write thank-you notes for your birthday presents. Your little sister is learning **courtesy** when you teach her how to share toys and take turns.
- ◆ If you are a person of **virtue**, it means you know and do what is good. When you are honest, kind, or helpful, you are showing **virtue**.
- ◆ **Sufficient** means enough, or as much as someone would need or want. If you weren't very hungry, half a sandwich might be **sufficient** for lunch. If you have as many crayons as you need to make a nice picture, you have a **sufficient** amount.

**3. Use the word.** Encourage students to make the word their own by asking a few students to use it in a sentence or to apply it to real-life situations.



4. Ask a question about the story, using the word. Have several students apply their knowledge of the word to answer the question.

5. Optional: Have students turn to Curious Words in the Reader's Journal to write down some of their favorite words from the story.



### OVERHEARD IN THE CLASSROOM

**TARGET WORD:** *courtesy*

**PLACE THE WORD  
IN CONTEXT**

When Ooka pretends to be another thief and hands rice out the window to Gonta, Gonta thanks him for his **courtesy**. (Refer students to the passage on page 52 in the student anthology.)

**DEFINE THE WORD**

**Courtesy** means being polite and thoughtful and having good manners. You show **courtesy** when you write thank-you notes for your birthday presents. Your little sister is learning **courtesy** when you teach her how to share toys and take turns. Say the word with me.

**USE THE WORD**

We show **courtesy** when we are thoughtful of other people. Which of the following would you do if you were showing **courtesy**?

- ◆ Step on the heels of the person walking in front of you
- ◆ Hold the door open for the person behind you
- ◆ Pick up a book someone else dropped
- ◆ Eat a second piece of cake when there isn't enough for everyone

**ASK A QUESTION  
ABOUT THE STORY**

How does Ooka's **courtesy** toward Gonta lead him to believe that Gonta is an honest thief?



## Shared Inquiry Discussion (45 minutes)

Students discover meaning in the story by discussing an interpretive question.

### STUDENT LEARNING OBJECTIVE

**CRITICAL THINKING:** To clarify and explore ideas in response to an interpretive question

### LOOK FOR STUDENTS TO

Give simple or literal answers to the question

Pause and consider their answers before speaking

Offer answers that infer motives and causes in the story

### MANAGING LARGER GROUPS

If group size is an issue (likely if there are more than 25 students), try forming an inside and outside circle. Lead the inside group in discussion, with the outside group listening for ideas they agree and disagree with. After discussion, ask a few students from the outside group to share what they heard. Then reverse the groups and lead a discussion about the same story with a different focus question.



Use the Leader Discussion Planner on the facing page to prepare yourself for Shared Inquiry discussion. To prepare your group, have everyone sit in a circle or a square; remind them of the five discussion guidelines and any behavioral guidelines you want to share. Then use the following procedure to conduct the discussion:

1. Write the focus question on the board and have students copy it on the Building Your Answer page of the Reader's Journal (page 45).
2. Give students a few minutes to review the story and to write their answers on the Building Your Answer page.
3. Begin the discussion by asking the focus question. Use your seating chart to keep track of students' participation and ideas (see Using the Seating Chart, page 29).
4. Lead the discussion by asking follow-up questions to help students clarify ideas (see the sample questions in your Leader Discussion Planner, page 27), provide evidence, and respond to each other. Aim to have the discussion last 20 to 30 minutes.
5. As the discussion winds down, have students finish the Building Your Answer page. Then ask volunteers to share what they wrote.
6. Spend a few minutes talking about the discussion. Ask students what they liked about it, what was hard about it, what they think makes a good discussion, and what might go better next time.



**LEADER DISCUSSION PLANNER**

**NOTES AND QUESTIONS**

After the first and second readings, use this section to keep track of:

- ◆ Questions that you and your students have about the story
- ◆ Characters, incidents, and ideas that interest you
- ◆ Passages that interest you

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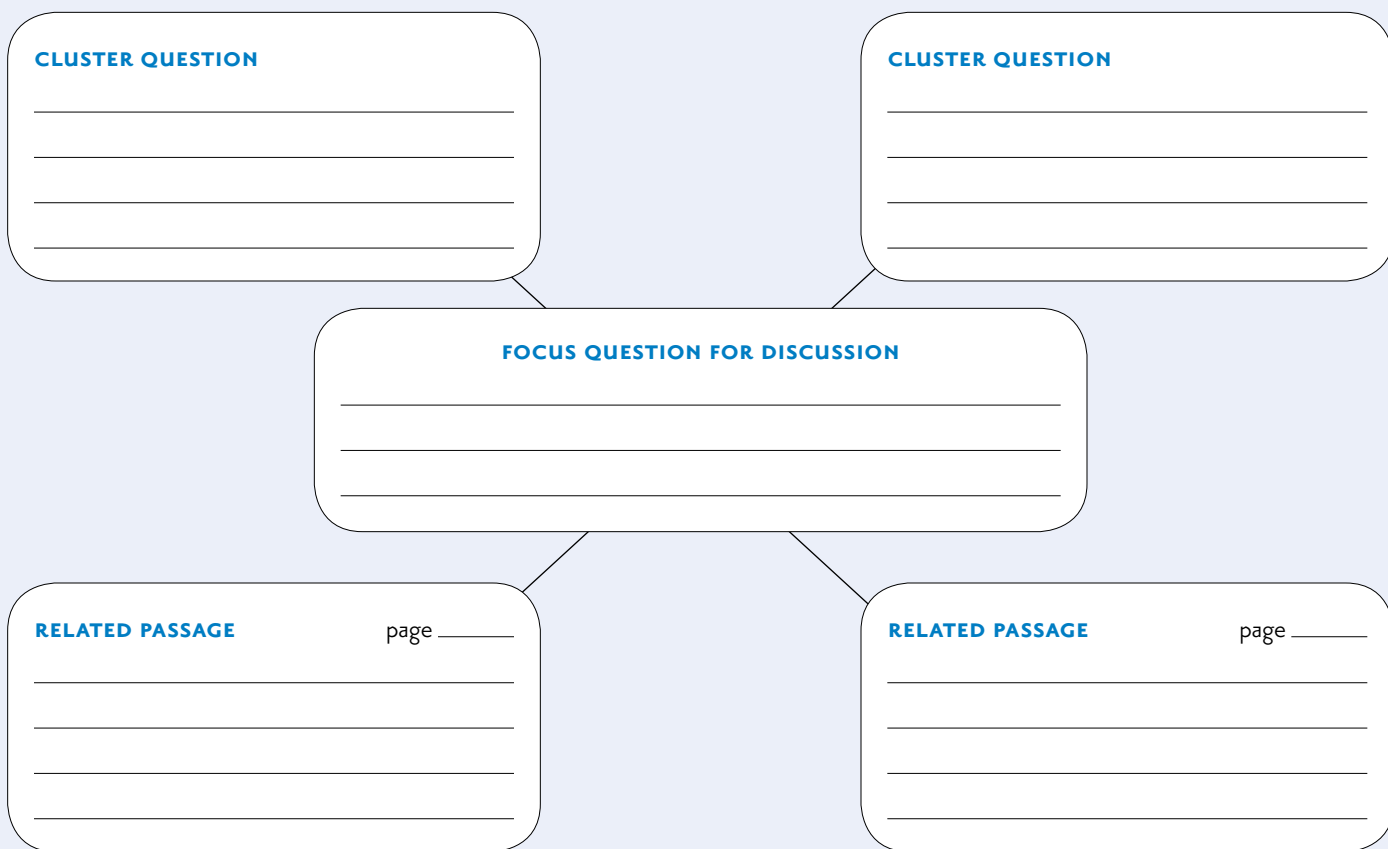


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Write down a focus question, cluster questions (interpretive questions related to the focus question), and passages that you think you or your students will refer to in discussion. If you choose not to develop your own questions, see Suggested Interpretive Questions for Shared Inquiry Discussion on page 28.



In this Shared Inquiry discussion, look for opportunities to help your students recognize that there can be more than one reasonable answer to the focus question.

**FOLLOW-UP QUESTIONS: RECOGNIZING DIFFERING IDEAS**

- ◆ Can you tell me more about what you mean?
- ◆ Why do you think that is what is happening?
- ◆ Does anyone see that part differently?

## SUGGESTED INTERPRETIVE QUESTIONS FOR SHARED INQUIRY DISCUSSION

**OPTION 1** Why doesn't Gonta think it is dishonest to steal rice for his family?

- ◆ Why does Gonta increase his risk of being caught by stealing a little every night, rather than a lot every once in a while?
- ◆ Why does Gonta refuse to take more rice, even though Ooka tries to give him more?
- ◆ Why does Gonta exclaim, "That would be dishonest!" when Ooka says Gonta might as well take a "large amount" of rice, since he will be punished "as much for stealing a single grain" as for stealing a whole sack?
- ◆ After meeting Gonta, why does Ooka change his mind that it is "just as dishonest to steal one grain of rice as it is to steal a large sack"?

**PASSAGE FOR DISCUSSION** In the student anthology, from "Gonta was relieved to find himself face to face with another thief," on page 51, to "Ooka did not try to stop him," on page 52

**OPTION 2** Why does Ooka want Gonta to put back more rice than he stole?

- ◆ Why does Ooka decide to let Gonta go the night he sees him stealing?
- ◆ If Ooka wants Gonta to replace the rice, why does he "put all kinds of obstacles in his way" to make it difficult?
- ◆ Why does Ooka want to test whether Gonta is an "honest thief"?
- ◆ Why does Ooka leave Gonta the signed message "Honesty is the best policy"?

**PASSAGE FOR DISCUSSION** In the student anthology, from "The plan was carried out according to Ooka's wishes," on page 54, to the end of the story

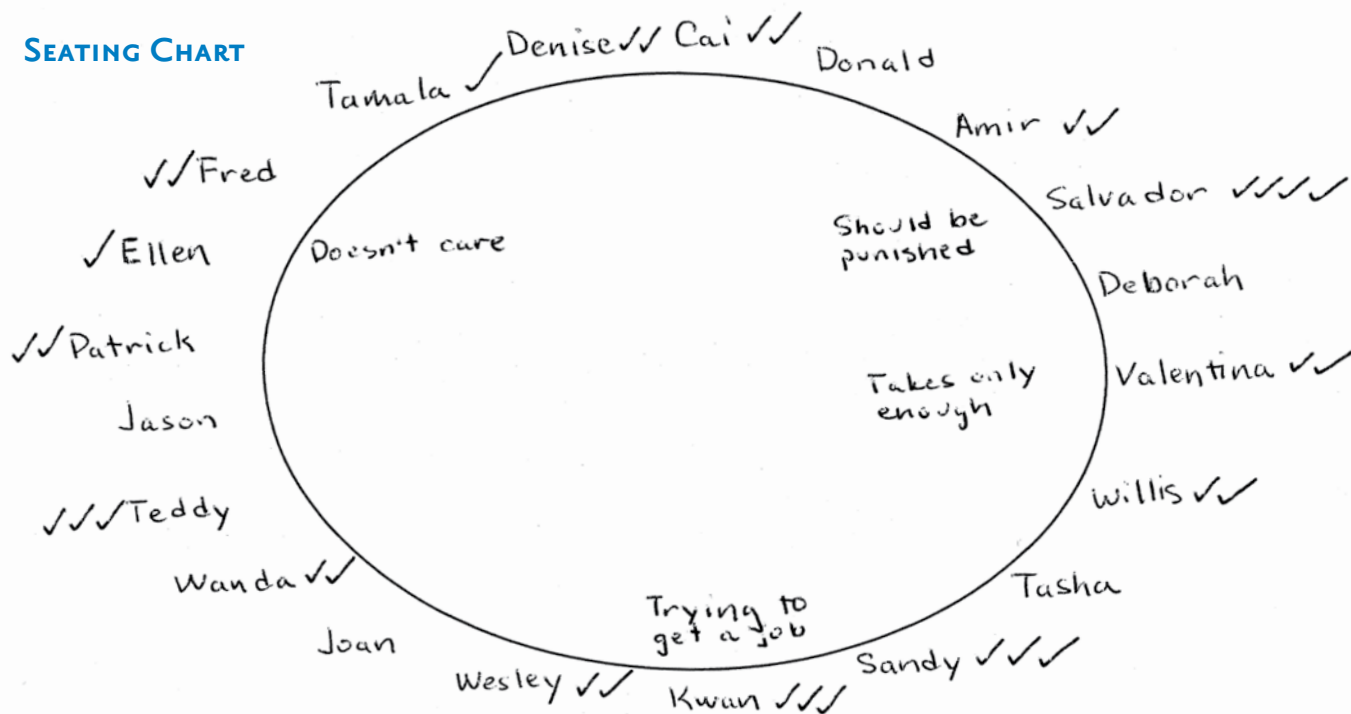
OVERHEARD IN THE CLASSROOM

- LEADER** Why doesn't Gonta think it is dishonest to steal rice for his family?
- VALENTINA** Because he takes only enough for his family for one day.
- LEADER** Why would this make Gonta think he is not dishonest?
- VALENTINA** Maybe he doesn't think he's stealing.
- KWAN** Yeah, Gonta is always trying to get a job so he won't steal. And he only takes what he needs.
- LEADER** Valentina, is that what you meant? That Gonta isn't planning on stealing forever?
- VALENTINA** Not really. I don't think Gonta even thinks he's stealing now. He doesn't steal like a thief.

USING THE SEATING CHART

Advance your use of the seating chart by beginning to note students' ideas. When a student's comment strikes you for some reason, or when you think you may want to return to that idea later in the discussion, write down a word or phrase next to the student's name. It is okay to take a moment to write. Students can use the time to think, and your notes will help you follow up on their ideas even more thoughtfully.

SEATING CHART





## Expository Writing: Explaining Evidence (45 minutes)

Students use a graphic organizer to explain how their evidence supports an idea from the discussion.

### STUDENT LEARNING OBJECTIVE

**WRITING:** To develop evidence by explaining how it supports a main idea

### PREWRITING

1. Remind students of the discussion about whether Ooka was fair or unfair. Ask students to recall evidence and passages supporting both sides, and list these examples on the board.



2. Have students turn to the Reader's Journal (page 46), choose fair or unfair, and write the evidence from the board in the left-hand column, as well as any other evidence they can think of that supports their choice.



3. Tell students that it is important to explain why their evidence supports their idea, because explaining their evidence shows they can think through their idea and back it up. In the right-hand column in the Reader's Journal, have students explain how the evidence they listed supports their idea.

4. If time allows, have volunteers read their explanations to the class.

### EXPLAINING EVIDENCE

Providing story details might not be enough to support an opinion, especially in stories open to interpretation, since the evidence itself often can have different interpretations. It is important that student writers explain not only which evidence supports their viewpoint, but how it does so.



## Creative Writing: Gonta's Diary (45 minutes)

Students write diary entries from a character's point of view.



### STUDENT LEARNING OBJECTIVE

**WRITING:** To organize ideas into diary entries

### PREWRITING


1. Introduce diaries by explaining that people use them to remember their thoughts and feelings as daily events occur. Briefly discuss why students might want to keep a diary.
2. Reread the last three paragraphs of the story aloud to refresh students' memories.
3. As a class, brainstorm and write on the board a list of events that might happen during Gonta's first days on the job or while he is still returning the rice. Ask students what kinds of obstacles Ooka might put in the way while Gonta is returning the rice and how Gonta might deal with them.
4. Have students choose their favorite events from the list on the board and write them on the left side of the chart in the Reader's Journal (page 47).
5. On the board, start a second list where students contribute ideas about how Gonta might feel if each event happened.
6. Have students turn back to the Reader's Journal (page 47) to complete their charts independently or in small groups.




CCSS  
RL.3.10





## Curriculum Connections

Below are resources related to “Ooka and the Honest Thief” for further reading and investigation in a number of subject areas.



 Appropriate for classroom read-alouds; above-grade reading and interest levels

 Appropriate for independent reading; at- or near-grade reading and interest levels



### ART

-  Dooley, Norah. *Everybody Cooks Rice*. Minneapolis: Carolrhoda Books, 1991.  
A child is sent to find a younger brother at dinner time and is introduced to a variety of cultures through encountering the many ways rice is prepared at the different households visited.
-  Ray, Deborah Kogan. *Hokusai: The Man Who Painted a Mountain*. New York: Farrar, Straus and Giroux, 2001.  
Tells the life story of the Japanese artist Hokusai (1760–1849) and his rise from poverty to become one of Japan’s most influential artists.
-  Spilsbury, Louise. *Rice*. Chicago: Heinemann Library, 2001.  
Photographs and simple text teach young readers where rice comes from, what the difference is between white and brown rice, and why rice is good for people.
-  Stalcup, Ann. *Japanese Origami: Paper Magic*. New York: PowerKids, 1999.  
Describes some specific origami figures and their significance in Japanese culture. Includes directions for creating an origami ornament.

**SOCIAL STUDIES**

-  Britton, Tamara L. *Japan*. Edina, MN: Abdo, 2000.  
An illustrated introduction to the geography, history, culture, and people of Japan.
-  Iijima, Geneva Cobb. *The Way We Do It in Japan*. Morton Grove, IL: A. Whitman, 2002.  
Gregory experiences a new way of life when he moves to Japan with his American mother and his Japanese father.

**FOLKLORE**

-  Demi. *One Grain of Rice: A Mathematical Folktale*. New York: Scholastic, 1997.  
A reward of one grain of rice doubles day by day into millions of grains of rice when a selfish raja is outwitted by a clever village girl.
-  Pittman, Helena Clare. *A Grain of Rice*. New York: Bantam Doubleday Dell Books for Young Readers, 1996.  
A clever, cheerful, hard-working farmer's son wins the hand of a Chinese princess by outwitting her father, the emperor, who treasures his daughter more than all the rice in China.

Highlighted words are the suggested target words in the vocabulary activity. Underlined words can be briefly explained as you read the story aloud, using the definitions provided.

# OOKA AND THE HONEST THIEF

*Japanese folktale  
as told by I. G. Edmonds*

## LEADER'S NOTES AND QUESTIONS

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One day, Yahichi, owner of a rice store, came to Ooka's court, complaining that each night some of his rice disappeared.



“It is such a small amount that I hesitate to trouble your Honorable Honor,” Yahichi said, touching the ground with his head to show proper respect for the great magistrate. “But I am reminded of the story of the mountain that was reduced to a plain because a single grain was stolen from it each day for centuries.”

magistrate: a judge

...

Ooka nodded gravely. "It is just as dishonest to steal one grain of rice as it is to steal a large sack," he remarked. "Did you take proper steps to guard your property?"

"Yes, my lord. I stationed a guard with the rice each night, but still it disappears. I cannot understand it," the rice merchant said, pulling his white beard nervously.

"What about your guard. Can he be trusted?" Ooka asked.

"Absolutely, Lord Ooka," Yahichi said. "The guard is Chogoro. He has served my family for seventy-five years."

"Yes, I know Chogoro," Ooka said. "He is a most conscientious man. He could not be the thief. But it is possible that he falls asleep at his post. After all, he is eighty years old."

"A man can be just as alert at eighty as at twenty," Yahichi replied quickly. "I am eighty-one myself, and I have never been so alert. Besides, I stood guard myself with Chogoro these last two nights. The rice vanished just the same."

"In that case I will watch with you tonight," Ooka said. "I should like to see this for myself."

#### LEADER'S NOTES AND QUESTIONS

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Ooka decided the best thing to do would be to pretend that he, too, was a thief. In this way he might trap Gonta into completing his crime. Speaking in a harsh tone to disguise his voice, he said, “You have obviously come here to steal rice just as I have.”

Gonta was relieved to find himself face to face with another thief instead of a guard.

“As a favor from one thief to another,” Ooka continued, “I will pass the rice out to you, so that you will not need to risk coming in yourself.”

#### LEADER'S NOTES AND QUESTIONS

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“Gonta is certainly a thief,” Ooka replied.

“But I am convinced he is an honest one, for he refused to steal more than he needed.”

“But, Lord Ooka, how can a man be a thief and honest at the same time?”

“I would never have believed it possible, but it is so,” Ooka said. “It is the duty of a judge to punish wickedness and reward **virtue**. In this case, we find both qualities in the same man, so obviously it would be unfair to treat him as any ordinary thief.”



### LEADER'S NOTES AND QUESTIONS

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ordered Yahichi to leave for Gonta to see when he came to pay for the last portion of rice.

When the honest thief slipped fearfully into the rice shop for the last time, he was shocked to find the scroll on which was written in Ooka's own handwriting, and bearing Ooka's signature, the following message:

*You owe an extra ten percent for interest.  
Honesty is the best policy.*



#### LEADER'S NOTES AND QUESTIONS

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**scroll:** a roll of paper or *parchment* (specially prepared animal skin) with writing on it

**interest:** money someone pays for the use of borrowed money



# Keeper Question

In the space below, write a keeper question about the story that came into your mind during the first reading, while sharing questions, or even right now. Choose one that no one has completely answered yet, and keep it in your mind during the second reading. If you still have the question after reading, continue to think about it—you picked a real keeper!

**Your keeper question:**

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# Into Reading

## Making Connections

CCSS  
RL 3.1

CCSS  
W 3.2

Connecting your knowledge and personal experience to a story helps you make better sense of the story.

Look in the story for places where you marked a **C**. Below, use your own words to describe what happened in the story. Then write how that part of the story **connects** to something in your own life.

**Something that happens in the story:**

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**Your personal connection to what happens in the story:**

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# HEAD in the Clouds

CCSS  
RL 3.1

CCSS  
W 3.1, 3.2



Use your imagination! Choose one of the topics in the clouds and draw a picture or write a little more about the story.  
(If you have time, you can choose more than one topic.)

My favorite part  
of the story

Something that the story  
reminds me of

A picture of a character  
in the story

Something that my keeper  
question makes me  
think of



# Building Your Answer

CCSS  
RL 3.1

CCSS  
W 3.2

**The focus question:**

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**Your answer before the discussion:**

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**Your answer after the discussion** *(you may change or add to your first answer):*

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# Writing to Explain

## Explaining Evidence

### Prewriting Notes

In the left-hand column below, write some of the evidence that shows Ooka being fair or unfair. On the right-hand side, explain **why** you think the evidence shows that Ooka is being fair or unfair.

#### Evidence

#### Explanation

Ooka is **fair** or **unfair** (circle one)  
when he:

This shows Ooka being **fair** or  
**unfair** (circle one) because:

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\_\_\_\_\_ page \_\_\_\_\_

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\_\_\_\_\_ page \_\_\_\_\_

Ooka is **fair** or **unfair** (circle one)  
when he:

This shows Ooka being **fair** or  
**unfair** (circle one) because:

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# Writing to Explore

## Gonta's Diary



### Prewriting Notes

Pretend you are Gonta and choose some of your favorite ideas from the board to write on the left side below. Then, on the right side, write how you might feel if those events happened.

#### What happened:

#### My feelings:

**MONDAY** I start my new job today.

I feel excited, but also very nervous!

**TUESDAY**

**WEDNESDAY**

**THURSDAY**

## Grade Level: 3-5

### Grades 3-5 Sample Unit Aligned to Common Core State Standards Grade 3

#### Page in Sample Unit

#### Common Core State Standards

Page 4: Junior Great Books Learning Strands and

Page 12: Unit Overview

#### College and Career Readiness Anchor Standards:

##### Reading

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of text (e.g., a section, chapter, or scene) relate to each other and the whole.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

##### Speaking and Listening

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

##### Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Page in Sample Unit****Common Core State Standards**

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**Page 13: Prereading****Reading**

RL 3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**Page 14: First Reading****Speaking and Listening**

SL 3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL 3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

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**Page 16: Sharing Questions****Reading**

RL 3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**Speaking and Listening**

SL 3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

SL 3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**Writing**

W. 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

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**Page 18: Second Reading****Reading**

RL 3.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**Writing**

W. 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

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**Page 20: Vocabulary****Reading**

RL 3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.

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**Page 22: Shared Inquiry Discussion****Reading**

RL 3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL 3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**Page in Sample Unit****Common Core State Standards**

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**Page 22: Shared Inquiry Discussion, continued****Reading**

RL 3.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**Speaking and Listening**

- SL 3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
- SL 3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL 3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- SL 3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace
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**Pages 26–27: Expository Writing/ Explaining Evidence****Writing**

- W 3.1 Write opinion pieces on topics or texts, supporting a point of view with reasons.
- W 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
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**Page 28: Curriculum Connections****Reading**

RL 3.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

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**Page 38: Keeper Questions****Reading**

RL 3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

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**Page 39: Intro Reading/Making Connections****Reading**

RL 3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**Writing**

W 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

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**Page 40: Head in the Clouds****Writing**

- W 3.1 Write opinion pieces on topics or texts, supporting a point of view with reasons.
- W 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

**Page in Sample Unit****Common Core State Standards**

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**Page 41: Building Your Answer****Reading**

RL 3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**Writing**

W 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

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**Page 42: Writing to Explain****Writing**

W 3.1 Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

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**Page 43: Writing to Explore****Writing**

W 3.1 Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.



# Junior Great Books Series 3–5

## Series 3

### Book One

#### The Banza

*Haitian folktale as told by Diane Wolkstein*

#### The Man Whose Trade Was Tricks

*Georgian folktale as told by George and Helen Papashvily*

#### The Fisherman and His Wife

*Brothers Grimm*

#### Ooka and the Honest Thief

*Japanese folktale as told by I. G. Edmonds*

#### It's All the Fault of Adam

*Nigerian folktale as told by Barbara Walker*

#### The Monster Who Grew Small

*Joan Grant*

#### The Selkie Girl

*Scottish folktale as told by Susan Cooper*

#### The Mushroom Man

*Ethel Pochocki*

#### The Princess and the Beggar

*Korean folktale as told by Anne Sibley O'Brien*

#### The Fire on the Mountain

*Ethiopian folktale as told by Harold Courlander and Wolf Leslau*

### Book Two

#### The Dream Weaver

*Concha Castroviejo*

#### Jean Labadie's Big Black Dog

*French-Canadian folktale as told by Natalie Savage Carlson*

#### Caporushes

*English folktale as told by Flora Annie Steel*

#### The Upside-Down Boy

*Juan Felipe Herrera*

#### The Green Man

*Gail E. Haley*

#### The Ugly Duckling

*Hans Christian Andersen*

#### White Wave

*Chinese folktale as told by Diane Wolkstein*

#### The Mousewife

*Rumer Godden*

#### How the Tortoise Became

*Ted Hughes*

#### Two Wise Children

*Robert Graves*

## Series 4

### Book One

#### Thank You, M'am

*Langston Hughes*

#### The Gold Coin

*Alma Flor Ada*

#### Tuesday of the Other June

*Norma Fox Mazer*

#### Prot and Krot

*Polish folktale as told by Agnes Szudek*

#### Chin Yu Min and the Ginger Cat

*Jennifer Armstrong*

#### The Nightingale

*Hans Christian Andersen*

#### Fresh

*Philippa Pearce*

#### Thunder, Elephant, and Dorobo

*African folktale as told by Humphrey Harman*

#### All Summer in a Day

*Ray Bradbury*

#### Beauty and the Beast

*Madame de Villeneuve*

### Book Two

#### Shrewd Todie and Lyzer the Miser

*Ukrainian folktale as told by Isaac Bashevis Singer*

#### The Goldfish

*Eleanor Farjeon*

#### The Great Blackberry Pick

*Philippa Pearce*

#### The Story of Wang Li

*Elizabeth Coatsworth*

#### The Hemulen Who Loved Silence

*Tove Jansson*

#### The Enchanted Sticks

*Steven J. Myers*

#### The Elephant's Child

*Rudyard Kipling*

#### Mr. Singer's Nicknames

*James Krüss*

#### The Little Humpbacked Horse

*Russian folktale as told by Post Wheeler*

#### Ali Baba and the Forty Thieves

*from The Arabian Nights*

## Series 5

### Book One

#### The No-Guitar Blues

*Gary Soto*

#### Kaddo's Wall

*West African folktale as told by Harold Courlander and George Herzog*

#### Turquoise Horse

*Gerald Hausman*

#### A Game of Catch

*Richard Wilbur*

#### Oliver Hyde's Dishcloth Concert

*Richard Kennedy*

#### The Hundred-Dollar Bill

*Rose Wilder Lane*

#### The Invisible Child

*Tove Jansson*

#### In the Time of the Drums

*Gullah folktale as told by Kim L. Siegelson*

#### Learning the Game

*Francisco Jiménez*

#### The Bat-Poet

*Randall Jarrell*

### Book Two

#### Charles

*Shirley Jackson*

#### A Bad Road for Cats

*Cynthia Rylant*

#### Podhu and Aruwa

*African folktale as told by Humphrey Harman*

#### Lenny's Red-Letter Day

*Bernard Ashley*

#### Barbie

*Gary Soto*

#### Ghost Cat

*Donna Hill*

#### Lucky Boy

*Philippa Pearce*

#### Maurice's Room

*Paula Fox*

#### The Prince and the Goose Girl

*Elinor Mordaunt*

#### The Bermuda Triangle

*Tim Wynne-Jones*



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