

Teaching and learning support notes

Ten Tales from Different Cultures

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Authors: Andrew Fusek Peters and Polly Peters

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Acknowledgment



The classroom activities in this teaching and learning support resource were created by Sandra Paton. Sandra has worked in a range of education settings. Her school-based experiences include classroom teaching, ESL support, and PYP coordination in schools in Asia and New Zealand. Sandra has also worked for the IB as a PYP curriculum manager, workshop leader, site visitor and consultant.

About the series

Our first collection of fiction titles for PYP students, *Ten Tales from Different Cultures*, draws on folk tales and legends from different countries and cultures around the world.

When used together, these books help students to appreciate the diversity of cultural traditions around the world—building towards global understanding and providing rich subject matter for discussion in the classroom and at home.

The authors



Andrew Fusek Peters began his creative career as a storyteller and didgeridoo player. His first published books were adaptations of traditional folk tales. He is recognized for his thrilling and entertaining author visits at schools and literary festivals worldwide. **Polly Peters** is a former English and drama teacher who now works as a writer and storyteller for children aged 4 to 13. Together, the authors have written and edited over 100 books for all ages, many critically acclaimed, with rights and co-editions sold worldwide.

Their books have been translated into 17 languages. These include poetry collections, picture books, storybooks, adaptations of folk tales, anthologies, plays, graphic novels, verse novels and fiction. Information about their titles in print, storytelling and author visits can be found at www.twopeters.com.

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The oral tradition

Storytelling is part of what makes us all human; it connects us together as people, families, communities and cultures. Stories define who we are and link us to the past, present and future.

The telling of stories came long before any written record of them: tales, information and legends were all passed on by word of mouth and by the act of being told. Speaking and singing stories and listening to them are universal human activities—an act of sharing that helps us all to make sense of the world around us.

**The oral tradition involves three elements—
a voice or voices, a listener or listeners and something to tell.**

What sets the oral tradition apart from other forms of recording and reproducing stories is the possibility for each teller to make the story his or her own by changing it a little. A teller may shape a tale through embellishment or exaggeration, addition or subtraction. The basic ingredients may be tweaked for a subtle change in the taste and flavour of a story or the recipe may have bold new spices added. The telling might be short, sharp and to the point, or long and meandering. But change it will, every time it is told.

Stories are like seeds. They don't just grow, they spread far and wide. Stories from around the world allow us all to view different perspectives and different cultures, offering new and diverse experiences and ways of communicating. They teach us to look in different ways and to reflect on, interpret and evaluate actions and interactions.

Where once storytellers would travel widely to hear and collect tales, or scour specialist bookshops and library shelves, now we can find stories from every part of the world in printed books and pamphlets and on the internet. However, the inner storyteller is still at work in choosing which tales to retell and how best to tell them.

In this series, the ten traditional tales from around the world are a mix of stories passed on, heard and remembered, and ones carefully researched in written form. Each story will have been retold previously many times. Our versions aim to take the fine ingredients: the characters, actions, interactions, conflicts, problems and resolutions, and to bring fresh flavour to well-known stories. As both storytellers and writers, we find great joy in the satisfaction of justice being achieved, cleverness rewarded or a gratifying twist that promotes learning and prompts change or reflection.

The stories have been shaped and written to work just as well as read-alone texts or as read-aloud ones. They also lend themselves to being dramatized, set to music and, of course, to being retold with relish when the text has been put away.

In the oral tradition, stories are regarded as having many purposes, from instruction or healing to transformation. Storytellers are imbued with different statuses, according to culture. Certainly, the role of the storyteller has been traditionally more than that of simple entertainer. Tellers throughout the ages and across the continents have been seen as teachers, interpreters of human experience, bearers of wisdom, mediators, spiritual guides, mystics, guardians of history and keepers of culture. Perhaps one of the most important set of functions of stories today remains unchanged by the increased ways in which we can share narratives: stories from around the world allow us to recognize points of common experience, response and feelings as well as to contemplate and respect differences.

Andrew Fusek Peters and Polly Peters

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How to use these books

Stories for sharing

Sharing stories with students has many benefits. Reading aloud, in particular, supports students in developing their understanding of how reading works and the connections between written, oral and visual language. By reading stories aloud, teachers can model a range of reading strategies used by fluent readers. Shared texts also provide an opportunity to explore and build vocabulary and to understand how different text types are structured. Through reading, students can learn about themselves and the world in which they live.

Although the intended audience for these stories is students aged 5 to 9 years old, learners of all ages may enjoy reading these in shared, guided or independent situations, especially if connections can be made to the students' inquiries.

The following learning experiences and activities are aimed at the 5 to 9 years age range, and teachers should select those most appropriate to the prior knowledge and experience of the students with whom they work.

Reading helps us to clarify our ideas, feelings, thoughts and opinions. Literature offers us a means of understanding ourselves and others, and has the power to influence and structure thinking. Well-written fiction provides opportunities for learners to imagine themselves in another's situation, reflecting on feelings and actions, and developing empathy. (PYP *Language scope and sequence* 2009: 15)

Before reading

- Spend time with the students looking at the front and back cover illustrations of books before reading. What can we tell about the story from these? What is the first thing that draws your attention on the cover? Compare responses.
- Based on the title and cover illustrations, what questions or wonderings come to mind before reading the story?

- What do you notice about how the book is presented? What information is included on the front cover and inside pages, and on the back cover? How does this book's presentation compare with other books in your class library?

After reading

- These stories have been written with reading aloud in mind. Young learners will enjoy the opportunity to hear stories read aloud to them several or even many times. In subsequent readings, students can be encouraged to join in the reading aloud. These stories have very strong characters and clear storylines. They are ideal for dramatizing informally or formally.
- In the notes for each story, one or two International Baccalaureate (IB) learner profile attributes and PYP attitudes have been identified for further exploration and discussion. Before doing this, ask the students what learner profile attributes and attitudes they thought

were demonstrated by the characters in the story. Alternatively, ask which attributes and attitudes were not demonstrated.

- Ask the students: What words or phrases were new or unfamiliar to you? Which words can we guess the meaning of by how they are used in the story? Find out the meanings of other words. Write or draw explanations of these words to help you remember their meanings.
- Make the story available for students to read independently or with their classmates.

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Hare and the Hungry Elephant (an African tale)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Hard work versus laziness Protecting resources	Thinkers Risk-takers Reflective	Commitment Creativity Curiosity	Sharing the planet (communities and interactions; sharing resources) How the world works (interaction between the natural world and human systems)	Key concepts <ul style="list-style-type: none">FunctionCausation Related concepts <ul style="list-style-type: none">ConsequencesCultureCultivation



Activities

- What words, phrases and images in the story indicate that Hare is a risk-taker and thinker? What other words can you think of to describe the other characters in the book? *thinkers, risk-takers*
- Stories often change a little each time they are told. In this story, Hare comes up with a clever way to teach Elephant a lesson. Can you think of an alternative plan? Retell the end of the story with your new ending. Share your story by writing it, drawing it, or acting it out. *thinkers, creativity, causation*
- Think-Pair-Share: **Think** about the following questions. **Discuss in pairs.** **Share** your pair's final thinking with another pair or with the class. What is something you have worked really hard at? How does it make you feel when you know you've worked hard? What response would you have if someone else spoiled that hard work? *reflective, commitment*
- Identify the main actions taken by each character in the story, and what happens as a consequence of their actions. Now use the PYP action cycle to reflect on Hare's and Elephant's actions. Do you think Hare was right in the action she took against Elephant? What actions might have changed the outcome of the story? *reflective, causation, consequences*
- The calabash is a plant that has a long history of being grown and eaten by humans in different parts of the world. In what kind of environment does it grow best? Find out what kinds of plants are cultivated in your area? *function, cultivation*
- As well as providing food, some plants hold special meaning to different groups of people. Find out more about the significance of the calabash to different cultures. Can you think of examples of other plants that have cultural significance? *curiosity, culture*

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How the Fly Saved the River (an American Indian tale)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Small can defeat the mighty	Risk-takers Balanced	Empathy	Sharing the planet (to share finite resources with other people and with other living things; conflict resolution)	Key concepts <ul style="list-style-type: none">PerspectiveResponsibility Related concepts <ul style="list-style-type: none">ConflictHabitatFactFiction

Activities

• “Headlines” is a visible thinking routine from Harvard University’s Project Zero. This routine encourages learners to capture and express the essence of what has been read or discussed. After discussing the action, ideas and feelings in the story, create your own newspaper headline to show your thinking.

perspective

• Stories often change a little each time they are told. In this story, Fly is the character who saves the day. Can you think of some other ways that the other characters in the story could have stopped Moose? You may need to find out a little more about the real activity and physical characteristics of these animals to help you. Share your story by writing it, drawing it, or acting it out.

risk-takers, responsibility, conflict

• Is there another perspective to be considered in this story? Try dramatizing or retelling this story from the perspective of Moose or even the river.

balanced, empathy, perspective

• This story contains elements of both fact and fiction. Read the story again, paying careful attention to the illustrations, and create two lists identifying evidence of this. Use other resources to check that the facts you have identified are accurate. *fact, fiction*

• The river is a habitat that is shared by many living things. Select another type of habitat and find out about its characteristics. Create a new story, with a different problem or message, based in the habitat that you have researched. Include elements of both fact and fiction in your story. *habitat, fact, fiction*



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How the World Woke up (an Aboriginal creation myth)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Creation story	Knowledgeable Communicators	Appreciation Creativity	Where we are in place and time (orientation in place and time) How we express ourselves (discover and express ideas, feelings, nature, culture, beliefs and values)	Key concepts <ul style="list-style-type: none">• Causation• Connection Related concepts <ul style="list-style-type: none">• Imagery• Creation• Rhyme

Activities

- The oral storytelling tradition is still very strong in Australian Aboriginal cultures as it is in other cultures. Try retelling this story out loud in your own words, either on your own or with a group of classmates. Think of other elements in the natural world that could be explained through storytelling, for example, how rivers were formed, or why some animals are nocturnal, and create a story to explain these. *knowledgeable, communicators, causation, creation*
- The story is told through rhyme. What effect does this have when you listen to or read the story aloud? *appreciation, causation*
- The rhyming nature of the story could be enhanced through providing a background soundscape. Explore the sounds made by different musical instruments and other materials you have in the classroom, and then assign certain sounds to accompany the reading of the story. You may even be able to find some didgeridoo music on the internet. *connection, imagery, creativity, rhyme*
- The author has used clever language to make non-human elements in the story (such as the sun, a cloud, a tree) appear human or life-like. One example of this is “the sun strode bright across the sky”. This is called “personification”. Can you find other examples of this in the story? How would these lines be written without the added imagery? Try creating your own examples with and without personification. Which do you prefer? *creativity, causation, imagery*
- For more information on Aboriginal stories visit: <http://australia.gov.au/about-australia/australian-story/dreaming>.



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Jack Foretells the Future (a British tale)

Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Inquirers Thinkers	Independence	How the world works (the natural world and its laws)	Key concepts <ul style="list-style-type: none">FunctionChangeResponsibility Related concepts <ul style="list-style-type: none">InitiativeSeason

Activities



- What do you do when you are bored? Jack was looking for something to do with his day. What suggestions could you give Jack? *inquirers, independence, initiative*
- Create freeze frames or “human photos” to communicate key moments from the story: in small groups, select a scene or series of scenes from the story to recreate as if posing for a photograph. *thinkers, function*
- Make a list of words from the story that are new, unfamiliar or interesting, for example, “resounding”, “sagely” and “immortal”. Consider how they are used in the story and predict what you think these words might mean. Look these words up in the dictionary and draw a rough picture for each to help you remember their meanings. *inquirers, function*
- The time of year in which this British story is set is spring. How is this time of year described and illustrated in the story? In Britain, there are four periods of time during the year (spring, summer, autumn and winter) when there are distinctive changes in the climate. Each season has a different effect on the environment. What is the climate like where you live? How much does it change through the year? Find out more about seasonal changes in different parts of the world. What do you notice? *change, season*
- Identify the main actions taken by the two principal characters in the story, and what happens as a consequence of their actions. Now use the PYP action cycle to reflect on Jack’s and the farmer’s actions. Were Jack and the farmer justified in the actions they took? How might the story have changed if Jack or the farmer had taken different actions? Write, paint or dramatize the new scenes that may occur as a result of your proposed change in actions. *inquirers, thinkers, change, responsibility*

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Mr Mole and the Most Powerful Being in the World (a Korean folk tale)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Be careful of being too proud	Knowledgeable Open-minded	Appreciation	Who we are (the nature of the self) How the world works (the natural world and its laws)	Key concepts <ul style="list-style-type: none">ChangeConnection Related concepts <ul style="list-style-type: none">RelationshipsAttitudeTradition

Activities

• Before reading the story, consider which of the following characters you think might be the most powerful: Wind, Cloud, Sky, Sun, Stone or Mr Mole. Rank them in order from the least to the most powerful. Talk about why you have ranked them in this way. *connection, relationships*

• After reading the story, reconsider the ranking you made. Create a diagram to show the relationship between each of the characters in the story. Are there other natural elements that are not present in the story that can be added to the diagram? Is it a top-down diagram or is it more complicated than that? What does this tell us about how these natural elements work together? *knowledgeable, connection, relationships*

• Read through the story again and identify the clever language that the author has used to describe what each character looks like, moves like and sounds like. If you were to add new characters to the story (eg Rain, River or Forest), what language could you use to create a strong image? Where would these characters fit into the story? *appreciation*

• Mr Mole is on a learning journey as he meets each of the characters. He learns about them, but he also learns about himself and, as a result, his attitude changes. Which PYP attitudes do you think Mr Mole shows and which doesn't he show during the story? *knowledgeable, open-minded, change, attitude*

• Do you see the pride shown by Mr Mole as a good or bad thing? What other examples of pride have you seen or heard about? *attitude*

• The moles in the story all wear traditional *hanbok* (South Korea) or *chosön-ot* (North Korea), which is the traditional Korean clothing. What can you find out about this clothing, for example, how is it distinctive and when is it worn? How does the Korean dress compare to other styles of traditional clothing known to you? *knowledgeable, appreciation, tradition*



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Nasrudin and the Coat (a traditional Turkish tale)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Judging a book by its cover 	Inquirers Principled	Independence Integrity	Where we are in place and time (orientation in place and time; homes and journeys) How we express ourselves (express ideas, feelings, nature, culture, beliefs and values)	Key concepts <ul style="list-style-type: none">PerspectiveReflection Related concepts <ul style="list-style-type: none">ValuesPrejudiceRitualsEvidence

Activities

- There are many wonderful words and phrases in this story that bring the characters and setting to life, creating vivid images. Listen to the story again and choose a word or phrase that you like. Create an artwork (eg painting, soundscape, sculpture) to match the image this written phrase presents. *reflection*
- People from different cultures may have certain expectations of how to act or behave. What actions or rituals are presented in this story? Can you think of how they are similar and different in other contexts, for example, the ways people greet each other? *inquirers, perspective, rituals*
- Some of the people in this story made a judgment about Nasrudin based on the way he was dressed. Reflect on the misconceptions people hold about each other, for example, relating to age, race, gender, disability. *principled, integrity, reflection, values, prejudice*
- Holidays, trips and journeys can help us to develop an understanding of ourselves and others. If one of the reasons people travel is to find out about others, what do you think Nasrudin learned from his visit to his

cousin? Think about a trip you have taken. What did you learn about the people you met? *inquirers, independence, perspective, reflection*

- Stories like this one can take us on journeys as we read them and provide us with information about life in different times and places. Use the text and illustrations to identify information about what life might have been like in Turkey. Consider the accuracy of the information and discuss sources and methods to confirm, extend or correct the evidence you have from the story. Sort the information using a chart or table. *inquirers, principled, integrity, reflection, evidence*
- “Headlines” is a visible thinking routine from Harvard University’s Project Zero . This routine encourages learners to capture and express the essence of what has been read or discussed. After discussing the action, ideas and feelings in the story, create your own newspaper headline to show your thinking. *inquirers, reflection*

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Rabbit and Coyote (a Mexican tale)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Outwitting the opponent	Thinkers	Creativity	Where we are in place and time (orientation in place) How the world works (an inquiry into the natural world and its laws)	Key concepts <ul style="list-style-type: none">• Form• Responsibility Related concepts <ul style="list-style-type: none">• Geography• Habitat• Initiative• Time

Activities

- This story is set on the plains of Mexico. The author has used several words in the story to name physical features that might be found in this kind of natural environment. As well as finding out about these, what other natural features (eg plants, wildlife) would you expect to find on the Mexican plains? Create a glossary of terms from the story to help new readers. *form, geography, habitat*
- Retell this story in a different geographical setting. Consider what the environment would be like, who the characters would be, and what trickery might be involved. *thinkers, creativity, initiative*
- Create a timeline of events as they happened on the day in the story. Read through the story out loud and listen and look for how the author and illustrator give clues about the time of day. On your timeline, include evidence from the story that gives any indication of the time of day. If you retold this story in a different geographical setting, compare timelines. *form, time*

- Rabbit avoids being eaten by Coyote by pretending to be helping him find a more suitable meal. This initiative definitely saved his skin but do you think it is acceptable to trick people? What other initiative could Rabbit and Coyote have shown in order to get what they wanted? *thinkers, creativity, responsibility, initiative*



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Ragamuffin and his Delicious Nail Soup (a traditional Swedish tale)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Making something from nothing	Principled Open-minded	Creativity	Who we are (rights and responsibilities) Sharing the planet (to share finite resources with other people)	Key concepts <ul style="list-style-type: none">FunctionReflection Related concepts <ul style="list-style-type: none">CharacteristicsInstruction



Activities

- Quite often folk tales have characters that are either good or bad. Who do you think is good and who do you think is bad in this story? What evidence from the story supports your thinking? *principled, reflection*
- What information has the author given to describe the two characters? What words, phrases or sentences provide evidence of the characters' physical and personal characteristics? *characteristics*
- Ragamuffin has come up with one good use for a rusty nail. Can you think of ten other ways it could be used? *creativity, function*
- Post an "Agree" sign at one end of a classroom wall and a "Disagree" sign at the other end. Ask students to stand along an imaginary line between the two signs to show how strongly they agree or disagree with the following statements. Ask students to discuss and justify their positions.
 - Lying can be justified.
 - It is always good to share with others.
 - Judging people on how they look never works out.*principled, open-minded, reflection*

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The Woman who Tricked Death (a traditional Czech tale)

Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Risk-takers	Confidence Creativity	Who we are (the nature of the self; beliefs and values; personal, physical, mental, social and spiritual health) How we express ourselves (the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity)	Key concepts <ul style="list-style-type: none">• Form• Connection Related concepts <ul style="list-style-type: none">• Values• Character• Symbolism• Technology



Activities

- Sometimes, the characters in folk tales have good traits, bad traits or a mixture of both. How would you describe the young woman's character in this story? Do you think she demonstrated any of the learner profile attributes or PYP attitudes during the course of this tale? How does the character of Death come across?
form, values, character
- In this story, Death is presented as a male character, but in many other Slavic folk tales Death is often female. Would it have made a difference to this story if the genders of the characters were changed? Why or why not?
form, character
- You might say that when she spun the bed, the young woman was being a risk-taker and very resourceful in saving the prince's life. Why did she take that risk?
risk-takers, confidence, creativity
- Can you think of other examples where a character in a story has tricked another character to get what they want? What do you think about this?
confidence, creativity, values, character
- A refrain is a repeated phrase or pattern of sound. Which line or lines act as refrains in the story? What effect does a refrain have? Look for examples of refrains in other stories in your classroom.
creativity, form
- In what time period do you think this story is set and why do you think that? Look at the different technologies in the text and illustrations to help you.
form, technology
- This story may raise issues and questions from the students about death and dying. Some interesting discussions may arise as a result, for example, relating to how death is personified in different cultures. Some things you may be able to discuss are:
 - the symbolism presented by the colours in the illustrations
 - the symbolism of death in other art works
 - how the process of death is described or defined in different belief systems.
form, connection, symbolism

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Tiger and Mrs Mousedeer (a Malaysian tale)

Themes	Learner profile	PYP attitudes	Transdisciplinary themes	Concepts
Small can be mighty	Thinkers Communicators	Creativity	Sharing the planet (especially communities and the relationships within and between them; peace and conflict resolution)	Key concepts <ul style="list-style-type: none">FunctionConnection Related concepts <ul style="list-style-type: none">ConflictOwnership

Activities

- Create freeze frames or “human photographs” to communicate key moments from the story: in small groups, select a scene or series of scenes from the story to recreate as if posing for a photograph. *communicators, creativity*
- Although she is much smaller, Mrs Mousedeer outwits the Tiger by her clever use of words. Can you think of other situations where words have had an impact on a situation or problem? *thinkers, communicators, creativity, conflict*
- Find out more about the real activity and natural habitats of the animals in the story: the Malayan tiger, the Silvery Lutung monkey and the mousedeer or chevrotain. *function*
- What do you think it means to own a space? In the story, the animals seem to have spaces or places where they think they belong or that belong to them. What happens when people are expected to work and live together in spaces or areas that are shared? What kinds of problems arise and how are these solved? How does this compare to the situation of animals living in the forest? *function, connection, conflict, ownership*

