

Young Patronesses of the Opera

Opera Funtimes Presents

THE MAGIC FLUTE STUDY GUIDE



A children's opera by Wolfgang Amadeus Mozart



Young Patronesses of the Opera Presents:



The Magic Flute Reading and Writing Strategies Study Guide

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teachers' resource to go with using YPO's Opera Funtime booklets.

*This is a teacher's guide with suggested classroom discussions and activities (including KWL)
using the Opera Funtime booklets created by Young Patronesses of the Opera (YPO). Opera
Funtimes can be found on their website at: www.ypo-miami.org/opera-funtime. More study
guides and booklets are available on their website.*

You can also contact YPO to purchase printed versions (www.ypo-miami.org/contact)

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The Magic Flute (Die Zauberflöte) was composed by **Wolfgang Amadeus Mozart** in 1791, the year in which the composer died. The libretto was written by Emmanuel Schikaneder, who also played Papageno in the opera's premiere.

The story is at its core a fairy tale for both children and adults, full of Masonic symbolism that is sometimes obscured by translation and frequent dialogue cuts. Its music, some of the greatest in all opera, ranges from simple, folk-like tunes such as Papageno's "Ein Vogelfänger bin ich ja" to the raging virtuosity of the Queen of the Night's "Der Hölle Rache."

Characters in *The Magic Flute*

- Tamino, a prince of a faraway land (Tenor)
- Papageno, a bird-catcher (Baritone)
- The Queen of the Night (Soprano)
- Three Ladies, attendants of the Queen (Soprano, Mezzo-soprano, Alto)
- Pamina, daughter of the Queen (Soprano)
- Monostatos, a Moor (Tenor)
- Gatekeeper of the Temple (Bass)
- Sarastro, leader of the Temple (Bass)
- Two priests (Tenor, Bass)
- Papagena, the bird-catcher's promised mate (Soprano)

Synopsis of *The Magic Flute*

Act I

Tamino flees from a giant serpent, calling for help. He faints, and the Three Ladies appear to kill the serpent and rescue him. They argue over who will guard the handsome young prince, but eventually all return to the Queen.

Tamino awakes to find the serpent dead. Papageno, a strange bird-like man, arrives, expressing his desire to find a wife. He introduces Tamino to this new

land and claims to have killed the serpent. The Three Ladies return and put a padlock on Papageno's mouth to punish him for lying.

The Three Ladies show Tamino a picture of the Queen's daughter, Pamina, who has been kidnapped by Sarastro. Tamino falls instantly in love. The Queen of the Night appears and enlists Tamino to rescue her daughter. The Three Ladies remove Papageno's padlock and give him magic bells and Tamino a magic flute to help them on their journey. They are also introduced to three spirit guides in the form of young boys.

In Sarastro's palace, Pamina is being held against her will by Monostatos, who desires her love. Papageno arrives; he and Monostatos mistake each other for the Devil, and Monostatos flees. Papageno identifies Pamina as the girl in the picture and escapes with her to meet Tamino.

The Three Boys lead Tamino to Sarastro's temples. He is driven away from two doors but enters a third, where a priest tells him that Sarastro is good and the Queen of the Night is the one who is lying and manipulating. He hopes that Pamina is still alive and, being told that she is, attempts to call her with the magic flute.

Papageno and Pamina hear Tamino's flute, but are caught by Monostatos and his slaves. They use Papageno's magic bells to force Monostatos and the slaves to dance, allowing them to make their escape.

Sarastro arrives. Pamina confesses the truth to him. Sarastro is kind, but cannot set her free to return to her mother. He has Monostatos punished for his actions and separates Tamino and Pamina so that Tamino and Papageno can face their trials.

Act II

The priests decide that Tamino can marry Pamina if he passes the trials. The first trial is silence. The Three Ladies appear and try to get Tamino and Papageno to speak. Papageno fails, but the priests eventually chase the Three Ladies away.

Monostatos watches Pamina sleep and bemoans the fact that no one will love him because of the color of his skin. The Queen of the Night appears and tells Pamina about the sevenfold sun-circle, which Sarastro stole from Pamina's late father. She gives Pamina a dagger and instructs her to kill Sarastro or face her mother's anger. Monostatos tries to approach Pamina again, but Sarastro chases him away and comforts Pamina.

An old woman appears to Papageno, claiming to be his Papagena, but she soon disappears. Tamino is more successful in remaining silent, but his refusal to speak to Pamina drives her to despair, believing that he no longer loves her. Sarastro parts them once again.

Papagena once again visits Papageno and makes him promise to marry her. She turns into a young, beautiful woman and again disappears.

The Three Boys prevent Pamina from committing suicide and take her to be with Tamino as he faces the trials. They pass through the trials of fire and water together with the help of the magic flute.

Papageno attempts suicide, thinking that he's lost his Papagena, but the Three Boys show him how to call her using his magic bells. The two reunite and promise to have many children.

Sarastro welcomes the victorious Pamina and Tamino, but the Queen of the Night and Monostatos make one last assault on Sarastro's temple. They are easily defeated, and the powers of light prevail.

Sources

John, Nicholas, ed. *The Magic Flute: English National Opera Guide*. London: Calder Publications, 1980.

Melitz, Leo, trans. Richard Salinger. *The Opera Goers' Complete Guide*. New York: Dodd, Mead & Co., 1921.

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FCAT 2.0 READING CONTENT FOCUS
BY BENCHMARK

Reporting Category 1: Vocabulary	Content Focus
<p>LA.6-8.1.6.3 The student will use context clues to determine meanings of unfamiliar words.</p>	<ul style="list-style-type: none"> ● Context Clues
<p>LA.6.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. <i>Also assesses LA.6.1.6.11 The student will identify the meaning of words and phrases derived from Greek and Latin mythology (e.g., mercurial, Achilles' heel) and identify frequently used words from other languages (e.g., laissez faire, croissant).</i></p> <p>LA.7.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. <i>Also assesses LA.7.1.6.11 The student will identify the meaning of words and phrases derived from Anglo-Saxon, Greek, and Latin mythology.</i></p> <p>LA.8.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. <i>Also assesses LA.8.1.6.11 The student will identify the meaning of words and phrases derived from Anglo-Saxon, Greek, and Latin mythology.</i></p>	<ul style="list-style-type: none"> ● Analyze Word Structure (e.g., affixes, root words) ● Analyze Words/Phrases Derived from Latin, Greek, or Other Languages
<p>LA.6-8.1.6.8 The student will identify advanced word/phrase relationships and their meanings.</p>	<ul style="list-style-type: none"> ● Analyze Words/Phrases ● Word Relationships
<p>LA.6-8.1.6.9 The student will determine the correct meaning of words with multiple meanings in context.</p>	<ul style="list-style-type: none"> ● Multiple Meanings
Reporting Category 2: Reading Application	Content Focus
<p>LA.6.1.7.2 The student will analyze the author's purpose (e.g., to persuade, inform, entertain, or explain) and perspective in a variety of texts and understand how they affect meaning.</p> <p>LA.7.1.7.2 The student will analyze the author's purpose (e.g., to persuade, inform, entertain, explain) and perspective in a variety of texts and understand how they affect meaning.</p> <p>LA.8.1.7.2 The student will analyze the author's purpose and/or perspective in a variety of texts and understand how they affect meaning.</p>	<ul style="list-style-type: none"> ● Author's Purpose (within/across texts) ● Author's Perspective (within/across texts) ● Author's Bias (within/across texts)

GRADES 6-8

<p>LA.6.1.7.3 The student will determine the main idea or essential message in grade-level text through inferring, paraphrasing, summarizing, and identifying relevant details.</p> <p>LA.7-8.1.7.3 The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.</p>	<ul style="list-style-type: none"> • Main Idea (stated or implied) • Summary Statement • Relevant Details • Conclusions/Inferences • Predictions
<p>LA.6-8.1.7.4 The student will identify cause-and- effect relationships in text.</p>	<ul style="list-style-type: none"> • Cause and Effect
<p>LA.6-8.1.7.5 The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (e.g., main headings with subheadings) and explain their impact on meaning in text.</p>	<ul style="list-style-type: none"> • Text Structures / Organizational Patterns (e.g., comparison/contrast, cause/effect, chronological order, argument/support, definition/explanation, question/answer, listing/description)
<p>LA.6-7.1.7.7 The student will compare and contrast elements in multiple texts.</p> <p>LA.8.1.7.7 The student will compare and contrast elements in multiple texts (e.g., setting, characters, problems).</p>	<ul style="list-style-type: none"> • Compare (similarities within/across texts) • Contrast (differences within/across texts)

Reporting Category 3: Literary Analysis – Fiction/Nonfiction	Content Focus
<p>LA.6.2.1.2 The student will locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, conflict/resolution, and theme in a variety of fiction.</p> <p>LA.7-8.2.1.2 The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.</p>	<ul style="list-style-type: none"> • Plot Development • Setting • Character Development • Character Point of View • Theme • Conflict (e.g., internal or external) • Resolution

<p>LA.6.2.1.7 The student will locate and analyze an author’s use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice sets the author’s tone and advances the work’s theme.</p> <p>LA.7-8.2.1.7 The student will locate and analyze an author’s use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice is used to appeal to the reader’s senses and emotions, providing evidence from text to support the analysis.</p>	<ul style="list-style-type: none"> ● Descriptive Language (e.g., tone, mood, irony, imagery, alliteration, onomatopoeia) ● Figurative Language (e.g., hyperbole, symbolism, simile, metaphor, personification)
<p>LA.6-8.2.2.1 The student will locate, use, and analyze specific information from organizational text features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indices, key/guide words).</p>	<ul style="list-style-type: none"> ● Text Features (e.g., headings, subheadings, titles, subtitles, sections, captions, italicized text, charts, tables, graphs, illustrations, maps, diagrams, text boxes)

Reporting Category 4: Informational Text	Content Focus
<p>LA.6-8.6.1.1 The student will explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.</p>	<ul style="list-style-type: none"> ● Text Features (e.g., headings, subheadings, titles, subtitles, sections, captions, graphs, italicized text, charts, tables, illustrations, maps, diagrams, text boxes)
<p>LA.6.6.2.2 The student will collect, evaluate and summarize information using a variety of techniques from multiple sources (e.g., encyclopedias, websites, experts) that includes paraphrasing to convey ideas and details from the source, main idea(s) and relevant details. <i>Assessed with LA.5.6.2.2 The student will read and record information systematically, evaluating the validity and reliability of information in text by examining several sources of information.</i></p> <p>LA.7.6.2.2 The student will assess, organize, and check the validity and reliability of information in text, using a variety of techniques by examining several sources of information, including both primary and secondary sources.</p> <p>LA.8.6.2.2 The student will assess, organize, synthesize, and evaluate the validity and reliability of information in text, using a variety of techniques by examining several sources of information, including both primary and secondary sources.</p>	<ul style="list-style-type: none"> ● Synthesize Information (within/across texts) ● Analyze and Evaluate Information (within/across texts) ● Determine the Validity and Reliability of Information (within/across texts)

Learning to Sing

with Opera Star Carol Vaness

By Bridget Paolucci

Think of some of your favorite singers. When you listen, they can make you happy or sad, peaceful or angry. They can make you relax or want to get up and dance. Talented singers have the power to affect us in many ways—emotionally, physically, and mentally.

But becoming a great singer isn't as easy as listening to one. It takes practice, dedication, and strong lungs! Just ask the well-known American opera star Carol Vaness.

At the Metropolitan Opera in New York City where she often sings, Carol's voice must be loud enough to be heard by four thousand people. It must reach every person in the theater, *without* a microphone, even when she's singing softly. The reason Carol can project her voice that far is the way she breathes.

“When you breathe, it's like a swimmer taking a deep breath before going underwater,” Carol explains. “You have to take a lot of air into your lungs.”

According to Carol, the main difference between pop singing and opera is “how you breathe, how much air you take in, and how you control it coming out. Regular singing is more like speaking, and it's a lot softer.

“When I sing for children, they're often surprised by how the vibrations strike their ears—like waves on a beach,” Carol says. “In opera, the air doesn't just go out of your mouth—it vibrates in your head and your chest, the way a guitar vibrates when it's played.”

Ever since she started piano lessons at age ten, Carol has loved music. As she got older, she decided to become a music teacher. When she went to college, she took singing lessons as part of her studies. Her voice teacher discovered that nineteen-year-old Carol had an exceptionally beautiful soprano voice—the highest singing voice for women.

Carol decided to make opera her goal, not only because she loved to sing but also because she loved the drama. Opera is a play in which the characters *sing* the words instead of speaking them. The stories of opera can be tragic or comical. They can be personal stories about two people falling in love or grand stories about kings and queens who lived long ago. As the characters in an opera sing, the emotions expressed by words and music come to life.

“I get to dress up in gorgeous gowns and play hundreds of different characters,” says

Carol, who studied for eight years and learned several languages before she was ready for her debut.¹

“The queen, the evil sorceress, the poor seamstress—these are characters that are fun to play.”

Today, Carol performs throughout the United States and Europe as she has done for almost twenty years. But she has never forgotten why she started singing in the first place.

“Put your heart into your singing and enjoy it,” says Carol, “because singing is a great joy. That’s why I sing. In fact, that’s why everybody sings.”

Sing Like a Pro

Not everyone wants to be an opera singer, but almost anyone can learn to sing better. Carol Vaness offers this advice to anyone who wants to improve his or her singing skills.

🎵 Practice deep breathing: relax your shoulders, take a deep breath (like a swimmer), and then let the breath come out slowly.

🎵 To check that you’re breathing correctly, lie down on the floor, put your hand on your abdomen,² and take a deep breath. Your hand should rise—not fall—as you breathe in. When you breathe out, make a hissing sound so that the air comes out slowly. You’ll feel your abdominal muscles move. That’s the way air should come out when you’re singing.

🎵 If you’re singing in the school chorus, don’t try to sing louder than the person next to you. You will only strain your voice. Instead, listen to that person and sing together.

🎵 When you have to sing high notes in school, listen to the note that the teacher gives you for pitch, and think of that note before you sing. When you’re alone, sing “ooo” softly for three or four notes up the scale and then back down. Sing those notes a little higher each time. As you practice, the notes will become easier to reach.

🎵 Try not to yell when you sing. Yelling is fun on the playground, but singing is about making music.

¹ **debut:** first public performance

² **abdomen:** part of the body where the stomach is located

Learning to Sing ***with Opera Star Carol Vaness***

By Bridget Paolucci

Benchmark LA.4.1.6.3 The student will use context clues to determine meanings of unfamiliar words.

Sample Item 37 *Context Clues*

The sample item below is based on “Learning to Sing” on page G–11.

Read these sentences from the text box “Sing Like a Pro.”

If you’re singing in the school chorus, don’t try to sing louder than the person next to you. You will only strain your voice.

What does the word *strain* mean as used in the sentences above?

hurt

improve

strengthen

tire

Benchmark LA.4.1.6.7 The student will use meaning of familiar base words and affixes to determine meanings of unfamiliar complex words.

Sample Item 38 *Base Words*

The sample item below is based on “Learning to Sing” on page G–11.

Read this sentence from the article.

Her voice teacher discovered that nineteen-year-old Carol had an exceptionally beautiful soprano voice—the highest singing voice for women.

What is the base word for the word *discovered*?

red

over

disc

cover

Benchmark LA.4.1.6.9 The student will determine the correct meaning of words with multiple meanings in context.

Sample Item 42 *Multiple Meanings*

The sample item below is based on “Learning to Sing” on page G–11.

Read this sentence from the article.

Talented singers have the power to affect us in many ways—emotionally, physically, and mentally.

Which sentence uses the word *power* the SAME way it is used in the sentence above?

My teddy bear has the power to comfort me.

Our government has the power to make laws.

Our lights blinked off when our block lost power.

My friend did not have the power to finish the race.

Sample Item 43 Multiple Meanings

The sample item below is based on “Learning to Sing” on page G–11.

Read this sentence from the article.

“Put your heart into your singing and enjoy it,” says Carol, “because singing is a great joy.”

What is the meaning of the word *great* as it is used in the sentence above?

countless

important

large

outstanding

Benchmark LA.4.1.7.3 The student will determine explicit ideas and information in grade-level text, including but not limited to main idea, relevant supporting details, implied message, inferences, chronological order of events, summarizing, and paraphrasing.

Sample Item 49 Relevant Details

The sample item below is based on “Learning to Sing” on page G–11.

Which is a way to improve your breathing for singing?

Take the air in quickly.

Bring the air in noisily.

Push the air out powerfully.

Let the air come out slowly.

Benchmark LA.4.1.7.4 The student will identify cause-and-effect relationships in text.

Sample Item 52 Cause and Effect

The sample item below is based on “Learning to Sing” on page G–11.

Based on the text box “Sing Like a Pro,” what might happen if you sing very loudly in a chorus?

You can damage your voice.

You can develop stronger lungs.

You can sing higher than before.

You can hurt your abdominal muscles.

Benchmark LA.4.1.7.5 The student will identify the text structure an author uses (e.g., comparison/contrast, cause/effect, sequence of events) and explain how it impacts meaning in text.

Sample Item 55 Text Structures/Organizational Patterns

The sample item below is based on “Learning to Sing” on page G–11.

The author organized the text box “Sing Like a Pro” to

give steps for breathing properly.

advise how anyone can sing better.

explain why Carol became a singer.

describe how Carol improved her voice.

Benchmark LA.4.1.7.7 The student will compare and contrast elements in multiple texts (e.g., setting, characters, problems).

Sample Item 60 Contrast

The sample item below is based on “Learning to Sing” on page G–11.

How is the article “Learning to Sing” DIFFERENT from the text box “Sing Like a Pro”?

The article describes pop singing, while the text box describes opera singing.

The article describes a singer, while the text box describes the process for singing.

The article describes voice vibrations, while the text box describes singing on pitch.

The article describes singing in a chorus, while the text box describes singing on stage.

Benchmark LA.4.2.1.7 The student will identify and explain an author’s use of descriptive, idiomatic, and figurative language (e.g., personification, similes, metaphors, symbolism), and examine how it is used to describe people, feelings, and objects.

Sample Item 65 Descriptive Language

The sample item below is based on “Learning to Sing” on page G–11.

Read these words from “Learning to Sing.”

“Put your heart into your singing and enjoy it,”

What does it mean to *put your heart into your singing*?

to sing loudly

to sing sweetly

to sing with power

to sing with emotion

Benchmark LA.4.2.2.1 The student will locate, explain, and use information from text features (e.g., table of contents, glossary, headings, charts, graphs, diagrams, illustrations).

The sample item below is based on “Learning to Sing” on page G–11.

What information are you MOST likely to find in the text box “Sing Like a Pro”?

stories about famous singers

facts about singing in the opera

instructions on how to sing better

details on different types of singing

Language Arts Benchmarks identified for the following pages:

Page 4: Life in Mozart’s Time / Compare & Contrast

LA.6-7.1.7.7 The student will compare and contrast elements in multiple texts.

LA.8.1.7.7 The student will compare and contrast elements in multiple texts (e.g., setting, characters, problems).

Page 5: Opera Etiquette / Word Structure

LA.6.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. *Also assesses LA.6.1.6.11 The student will identify the meaning of words and phrases derived from Greek and Latin mythology (e.g., mercurial, Achilles’ heel) and identify frequently used words from other languages (e.g., laissez faire, croissant).*

LA.7.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. *Also assesses LA.7.1.6.11 The student will identify the meaning of words and phrases derived from Anglo-Saxon, Greek, and Latin mythology.*

LA.8.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. *Also assesses LA.8.1.6.11 The student will identify the meaning of words and phrases derived from Anglo-Saxon, Greek, and Latin mythology*

Page 6-9: The Main Characters / Character Development

LA.6.2.1.2 The student will locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, conflict/resolution, and theme in a variety of fiction.

LA.7-8.2.1.2 The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.

Page 8-9: Good Forces, Evil Forces / Figurative Language-Symbolisms

LA.6.2.1.7 The student will locate and analyze an author’s use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice sets the author’s tone and advances the work’s theme.

LA.7-8.2.1.7 The student will locate and analyze an author’s use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice is used to appeal to the reader’s senses and emotions, providing evidence from text to support the analysis.

Marionette Theatre (middle of the book) / Plot Development

LA.6.2.1.2 The student will locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, conflict/resolution, and theme in a variety of fiction.

LA.7-8.2.1.2 The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.

Page 24: All For Love / Plot Development

LA.6.2.1.2 The student will locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, conflict/resolution, and theme in a variety of fiction.

LA.7-8.2.1.2 The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.

Page 28: Act It Out / Plot Development

LA.6.2.1.2 The student will locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, conflict/resolution, and theme in a variety of fiction.

LA.7-8.2.1.2 The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.

Wolfgang Amadeus Mozart



Mozart

Did you know? On January 27, 1756, Wolfgang Amadeus Mozart was born in Salzburg, Austria. He is known as one of the world's greatest musicians. He began performing at age three and composing at age five. He composed over 600 musical pieces before his death on December 5, 1791.

<http://www.crayola.com/free-coloring-pages/print/wolfgang-amadeus-mozart-coloring-page>

Name: _____ Date _____ Period: _____

KWL Chart

Before you begin your research, list details in the first two columns. Fill in the last column after completing your research.

What I Know	What I Want to Know	What I Learned

Story Pyramid

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

Key

1. Name the main character
2. Two words describing the main character
3. Three words describing setting
4. Four words stating the problem
5. Five words describing one event
6. Six words describing second event
7. Seven words describing third event
8. Eight words stating solution

The Bare-Bones Story Map

Use the following chart to tell about the story.

Somebody	Wanted	But	So
Character: Setting:	Goal:	Problem:	Solution:

Summary: Use the information from the chart to write a summary of the story.

Story Map

Directions: Complete the story map below.

Title of Story: _____

Author: _____

Characters:

_____ who _____

_____ who _____

_____ who _____

_____ who _____

Setting: _____

Problem: _____

Solution: _____

Name: _____ Date: _____ Period: _____

Resources:

www.classicsforkids.com

www.discoveryeducation.com

www.musictheory.net

<http://fcat.fldoe.org/fcat2/pdf/FL10SpISG35RWTr3gfinal.pdf>

www.scholastic.com