

The Jefferson Performing Arts Society

Presents



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Teacher's Notes

JPAS Theatre Kids! Production

- Music and Lyrics by Kristen Anderson-Lopez & Robert Lopez
 - Book by Jennifer Lee
- Based on the Disney film written by Jennifer Lee and directed by Chris Buck and Jennifer Lee

A story of true love and acceptance between sisters, Frozen JR. expands upon the emotional relationship and journey between Princesses Anna and Elsa. When faced with danger, the two discover their hidden potential and the powerful bond of sisterhood. With a cast of beloved characters and loaded with magic, adventure, and plenty of humor, **Frozen JR.** is sure to thaw even the coldest heart!

The **Background** portion of this Companion is divided into two sections, background on the Disney film and Broadway musical and background on the scientific aspects of phase changes and weather. Background on the Disney film and Broadway musical contains information on the real-life inspiration for Arendelle, the setting of the story, important life lessons from the story and the adaptation, such as family is important, be unapologetically you and love can change the world and an overview of the characters and plot. Background on the scientific aspects of phase changes and weather provides a brief overview of the science of the natural phenomena in the story as well as the science found within Princess Elsa's powers.

The lessons in this Study Companion delve into connections found between **Frozen**, English languages arts, social studies and science. The first lesson, **Frozen: Building a Story Backwards** is about adaptation in reverse. Generally, adaptation involves the reworking of a story from start to finish. Ideas and concepts usually are changed along the way. As an example, one of the themes in Hans Christian Anderson's **Snow Queen** is a frozen heart, and the un-freezing of this heart. **Frozen** is an adaptation of Hans Christian Anderson's **Snow Queen**. **Frozen** uses this theme of unfreezing a heart as inspiration for a pivotal plot point in the retelling of Hans Christian Anderson's story; in both the original and the adaptation it is the power of love that is the antidote; love "un-freezes" a frozen heart.

When students are encouraged to create an adaptation of a story, they are often encouraged to follow this same pattern, reworking of a story from start to finish. This sometimes includes rewriting the ending of a story. Students are encouraged to make a new prediction for the ending based on the events, the raising action and peak of action in the original version of the story; they are encouraged to read the original, looking for predictive pieces of text, and then create a new ending. The new ending includes a new falling action leading to a new conclusion. What do they imagine could happen if the circumstances changed?

Sometimes, students are encouraged to make an adaptation in reverse. This is more challenging because the only predictive piece of text is an ending, a conclusion based on previous events. This predictive piece of text can be a final paragraph, however, sometimes, as with **Third Story: The Flower Garden of the Woman Who Could Conjure** the predictive piece of text is a single sentence.

In this lesson, students will read the title and the last line of **Third Story: The Flower Garden of the Woman Who Could Conjure**, a story within Hans Christian Anderson's **Snow Queen**. They will use this title and last line as an inspiration for their own story, working backwards. They will create an adaptation, a whole new story, using this title and last line; the last line of Hans Christian Anderson's story and the title will also be the last line and the title of their own. When their stories are complete, they will take turns reading them aloud to the class. When every student has had an opportunity to read their story, that class will read the original, beginning with **Story the First, Which Describes a Looking-Glass and the Broken Fragments**.

The setting for Disney's **Frozen**, Arendelle and the locations around it, were inspired by actual locations: the Western fjords and the city of Bergen in Norway. In **Disney's Frozen in Norway** students will learn about the real-life city of Bergen in Norway, Norwegian architecture and color their own version of a Norwegian stave church.

The inspiration for the fashions in Disney's **Frozen** come from different aspects of Norwegian culture. The ideas for a design can come from many sources. This includes research, investigating shapes and patterns and recreating designs remembered from when a person travels to a place; these remembrances of shape and pattern can be a source of inspiration, informing a design along with the research of a region. In **Frozen Fashions Part I: Norwegian Rosemaling** students will learn about the Norwegian folk art of rosemaling and how this folk art was incorporated into both the costumes and scenery of **Frozen**.

Sometimes learning about cultural traditions and where these traditions come from can be challenging. The Netherlands and Norway have had close cultural ties since the times of the Vikings. Interconnected by trade and migration, these two cultures have often exchanged ideas and resources. These exchanges also include participating the painful past of the Trans-Atlantic Slave Trade. In the early 1500's The Netherlands overtook parts of the Ashanti Empire in what is now Ghana, West Africa. The Ashanti are also known as the Asante. This occupation of the Ashanti/Asante became known as the Dutch Gold Coast and lasted 372 years. Along with enslaved people, the Dutch brought aspects of Ashanti/ Asante culture

including imagery, designs and decorations from Ghana back to the Netherlands and Norway. In 1872 the English bought the Dutch Gold Coast from The Netherlands.

Frozen Fashions Part II: The Norwegian Bunad And West African

Adinkras traces a variety of inspirations for the costume designs in Disney's **Frozen**. This includes tracing the trail of a symbol from Africa to Norway. Part of this trail investigates imagery from 1817 of African Adinkra symbols in the architecture of Ghana, West Africa. It explores the Ashanti Empire, the Dutch Gold Coast, an African symbol that became part of the new Norwegian Bunad (1900--1950) and costume designs from Disney's **Frozen** influenced by these cultures. Students will have an opportunity to create a timeline, develop an essay about what they have learned and complete a color sheet that includes the West African Adinkra symbol. This lesson is followed by an extension that gives students an opportunity to explore how Adinkra symbols from West Africa influenced designs locally in Louisiana architecture.

In **COMAPRING ENVIRONMENTS: Fjord or Bayou** students will learn about the importance of setting in a story and have opportunities to compare two settings: Norwegian environments and local Louisiana environments. To do this, they will review the elements of setting, read about the real-life fjords of Norway and the bayous of Louisiana, compare and contrast these two landforms and write about what they learn.

Cryokinesis is the ability to transform environment, to create transitions of matter, phase changes between solid, liquid, gas, sublimation and deposition using magic. Cryokinesis is an elemental super power. One of the main characters in Frozen, Princess Elsa, has the power of Cryokinesis; she can create frost, snow, ice, blizzards and ice storms.

Elsa's powers over weather and water illustrate phase changes, including sublimation and deposition. When she is first learning how to use her powers she can create ice and snow by immediately freezing the water vapor in the air; gaseous water vapor becomes solid. This is an example of deposition. As she learns to control her powers, she learns how to transform snow and ice back into water vapor; solids become gaseous water vapor. This is an example of sublimation. In both cases, as she transforms the water vapor back and forth, the transformation skips the element's liquid phase.

Simply put, heat is energy. Thermodynamics is the branch of physical science that studies the effects of heat on matter, how heat affects matter. Phase changes are a way to illustrate thermodynamics. They are also a way to illustrate entropy. When things spread out, they have less order, they are less organized. This spreading, this disorganization of molecules is called entropy. Molecules become more organized as they cool off. Heat disperses, separates, disorganizes. Cold assembles, gathers, organizes.

In **Frozen: States of Matter** students will use images from Disney's **Frozen** and **Frozen 2** as models as they learn to describe the scientific phenomena of phase changes: solid, liquid, gas, sublimation and deposition. Students will also reflect on thermodynamics and how heat affects phase changes.

Let the Storm Rage On: Comparing and Creating New Endings

investigates how setting can shape the characters and the plot of a story. Many cultures have created myths and stories to explain the elements and the natural phenomena of their region. Blizzards and ice storms are common occurrences in the region of Norway, the setting for the story of **Frozen**. The elements of ice and snow are pivotal to this story. Over time Princess Elsa learns to control these elements.

The ocean is also important to the plot. Elsa and Anna's parents are lost at sea. In the upcoming movie **Frozen 2**, the ocean is featured even more prominently. This sequel incorporates elements of Norse mythology including Norse water spirits. A nokk is a water spirit with the ability to shape shift. From the September 2019 trailer it looks as if the shape-shifting nokk, depicted as a horse made of water, can also move between salt water and fresh water: <https://www.youtube.com/watch?v=bwzLiQZDw2I>

Cultures all over the world that live near the sea have created stories about the ocean and the creatures that live in it. All cultures that live near water have myths about fish-people—mermaids and serpents. Mythology and imagery of water beings in these cultures goes back centuries. The settings of these cultures have influenced the stories they tell.

In Louisiana, flooding is becoming an ever-increasing threat. What if flood could be explained through story? How would the setting influence the story that was told?

What if Princess Elsa's powers were in part because people wanted a way to explain the natural phenomena of blizzards and ice storms? What if salt water intrusion, coastal erosion and flooding were the result of a mermaid, a mermaid calling for the sea? And, what if students had an opportunity to change the outcome of Elsa and Anna's story, create a new ending? AND what if the two stories, **Frozen** Princess Elsa and a Mermaid story, were connected by the elements, the stories of two different natural phenomena of two different regions (because, as we all know, snow hardly ever happens in New Orleans)?

Let the Storm Rage On: Comparing and Creating New Endings illustrates how setting can shape the characters and the plot of a story. To discover how setting can shape characters, students will compare the treatment of similar themes and topics (e.g. natural phenomenon,) and patterns of events (e.g., the quest) in stories and myths from different cultures. The mythology of **Frozen** is intersected with a modern day tale about a mermaid, connecting myths and nature of Norway with local Louisiana environment and culture. Students will read two stories: an excerpt from the synopsis of **Frozen** and the story ANOTHER MERMAID'S TALE and write their own new ending for these stories. To do this, students will consider the following questions: What are the characters in the story? What challenge is each character facing? What is the setting of the story? How are the characters and the setting interrelated? How does setting shape the characters and the plot?

“Love is putting someone else's needs before yours.” – Olaf (Frozen)

“Some people are worth melting for. Just maybe not right this second!” - Olaf (Frozen)

“Snow, it had to be snow, She couldn’t have had tropical magic that covered the fjords in white sand and warm...” Anna (Frozen)



Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

LOUISIANA STATE STANDARDS

In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process. Please visit these sites for more information:

<http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula>

<http://www.louisianabelieves.com/academics/louisiana-student-standards-review>

All Louisiana State Standards were retrieved from:

<https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf>

http://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/louisiana-student-standards-for-k-12-math.pdf?sfvrsn=86bb8a1f_60

Background: the Disney Film and Broadway Musical





6 surprises I learned about “Frozen” fresh from filmmakers at Walt Disney Animation Studios preview event

IN **DISNEY**, **ENTERTAINMENT**, **MOVIES**

Posted on November 4, 2013 by [Josh Daws](#)



A few weeks ago, Disney held a press preview event for the upcoming animated film, “Frozen.” It event began with a 30-minute preview of the film, which you can read my thoughts about [here](#). The rest of the day was a tour of art and technical departments behind the film and for a film geek like me, it was heaven. I’m a big fan of “making-of” special features on Blu-rays and DVDs, so this day was like living inside of them. Not only did I get to see how Frozen was made, I also got to ask questions and play with the actual tools the filmmakers used. I wish every film lover could have this experience – unbelievably fun and educational.

So here are 6 things I learned about Frozen that day:

1. Frozen is (loosely) based on The Snow Queen by Hans Christian Andersen

As I noted in my previous article, I went into this preview event fairly ignorant about "Frozen." The fact that it's based on "The Snow Queen" seems like something I should have been aware of – but wasn't. I'm not familiar with that original story, but in my first stop of the tour I learned it was a favorite of Walt Disney. Directors Chris Buck and Jennifer Lee talked about the genesis of the project, which began with Walt himself and has been kicking around the studio ever since. There have been a lot of changes from the original, but the core of it (about someone with a frozen heart) remains.

2. Frozen takes place in a fictional land based on the country of Norway

The art directors for "Frozen" spoke in great detail about all of the design inspirations their team drew from. Once they settled on a Scandinavian setting, they quickly zeroed in on Norway as the basis of the fictional land of Arendelle. Being big on research, they visited Norway and came away with several big takeaways that became a huge influence on the look of "Frozen." The most obvious of which are the beautiful Fjords of Norway which feature prominently in all of the landscapes we've seen in the promotional material. This was the highlight of the footage we were shown. Gorgeous design.





The other big influences from Norway were the wooden Stave Churches, which were the basis of all architectural choices in designing the kingdom. Art Director Michael Giamo said, "We want the look of this film to be elegant, if anything it's a very elegant, finely, finely honed look – and then our production designer brought in this idea, because Norway is all about wood and construction, of taking something with a very rustic look and giving it, through its use of repetition and low profile, a sense of elegance." The result is a kingdom unlike any you've seen in a Disney animated film.

The final big influence the team brought back from Norway was rosemaling.

3. Rosemaling is a traditional Norwegian art form



4. There are trolls in Frozen



We haven't seen much of the film's trolls (or any of them) in the promotional materials, but "Frozen" has trolls – magical ones that are integral to the story. They look kind of like wooden Smurfs. All we were shown was concept art, so I have no idea if they are silly or serious. I do know they were a rather late addition to the story. When I asked about the design of the trolls, the art direction team seemed to indicate that was a last minute challenge for them.

Magical trolls? Norway inspired setting? I'd be willing to bet there's at least been a meeting at Imagineering about the possibility of Norway's Maelstrom ride at Epcot getting a Frozen upgrade, especially with lead characters Anna and Elsa already meeting guests there.



5. Snow is really difficult to create in CG

A visit to a motion capture stage revealed several Disney technical artists who explained the process of developing the most realistic computer-generated snow you've ever seen. Appropriately named Matterhorn, the advanced snow simulation behaves exactly like the real thing. Designed specifically for "Frozen," it amazingly captures all of the elements of real snow. They showed us a demo of a snowball rolling down a snowy hill. It grew larger as it picked up a layer of snow on the way down the hill and broke apart realistically as it hit the bottom.

They even prepared a special snow demo for *Inside the Magic* to illustrate what they can do with the simulation:

While we were at the motion capture stage we also got to play with the virtual cameras the filmmakers used to compose shots after a scene is fully animated. As a director, I was drooling over this technology. I had seen it in action in the special features of the "Avatar" Blu-ray, but seeing it in person was incredible. This is definitely the future of filmmaking and Disney is leading the way.

6. Frozen has the largest wardrobe of any Disney film

With huge crowds in the kingdom and multiple costume changes for each character, the costumes of “Frozen” rival those of live action period epics. The detail put into each is remarkable, thanks to the rosemaling again. On top of the sheer number of costumes, Disney artists faced the unique challenge of how dresses should behave while trudging through the snow. Their solution? Send the artists out to Wyoming and have them film themselves trudging through the snow – in dresses. Even the men. That’s dedication. I wouldn’t be surprised to see “Frozen” get nominated for an Oscar for costume design.



The final stop on the studio tour was a room filled with workstations where they explained all that went into rigging the costumes. I was honestly a little distracted at this point because they had us sit down at the workstations when we entered. On each screen was Olaf (the snowman) and it was clear that we were going to get to play with him in Maya (computer animation software). Once they finally finished droning on about the dresses (HURRY UP! I want to play with Olaf!), we were set loose to explore the Olaf model after a short tutorial. I gave him an appropriately goofy grin and made him wave.



Frozen opens in theaters on November 27, 2013

RETRIEVED FROM: <https://insidethemagic.net/2013/11/6-surprises-i-learned-about-frozen-fresh-from-filmmakers-at-walt-disney-animation-studios-preview-event/>

Lifehack 7 Important Life Lessons from Disney's "Frozen"



Kedric Kwan

Almost everyone I've met has seen the movie Frozen. With catchy songs, heart warming tales and scenes that make you smile, Frozen immediately became a family favorite.

Besides the wonderful display of colors and characters, Frozen can actually teach us important life lessons.

Here are 7 of them.

1. Family is important.



The whole film runs on the theme of the importance of family. The relationship between Anna and Elsa clearly emphasizes family love.

Separated at such a young age, Anna longed for the company of her sister. Given the fact that she lost most memories of Elsa, she wanted to build a relationship with her even more.

When Elsa ran away from the castle after freezing Arendelle, Anna embarked on a journey to retrieve her sister, even if she had to do it alone.

She wouldn't stop at any cost until she got the only family member she had left, Elsa.

This shows that treasuring your family is very important. You might not agree with some of the things your family might say or do, but it's important not to allow that affect your relationship with them.

2. Be unapologetically you.

Elsa was never part of the popular club. With the magical powers she had, she was an outcast and exiled when people found out. Some even threatened to have her killed. Elsa finally realized that there's no point pretending someone she isn't anymore. She left for the mountains and established her ice castle there.

This is also the part where viewers were introduced to the song that would be stuck in their head forever—Let it Go.

Sometimes there is a part of us that we do not embrace because we try to fit in—the part of us which isn't a problem to begin with. However we try being like others, losing the essence of who we really are.

It's time we embrace our uniqueness and stop trying to fit in. Sometimes we need to think about whether the “cold” was even a bother to begin with. When you realize that you should keep being you, you automatically become a more beautiful person, just as Elsa did.

3. Stop bottling your emotions.



The ability to share your emotions with others is an amazing thing. Unfortunately for Elsa, due to her isolation, she had no one to share her emotions with.

In the end, it ended up pretty messy when Elsa met the real world. Imagine if she was allowed to be exposed to the real world bit by bit. I'm sure she would have developed control of her emotions better than what happened in the film.

If you're happy, share the joy with the world and if you're down, sharing it with the right people will help you feel better. Emotions are better shared; sometimes you just got to let it go.

4. No one is an island.

Anna tried to save Elsa; Kristoff needed help with his ice business; and Olaf needed a nose to become a legitimate snowman. In all of these tasks, none of them were accomplished on their own.

Anna could not have saved Elsa without the help of Kristoff and Sven. Kristoff would have remained out of business if the whole of Arendelle remained frozen, and Olaf got his nose from Kristoff's carrot.

It's funny how we think that we can accomplish anything by ourselves. But the truth is, more often than not, we need the help of others.

The characters of Frozen helped one another to accomplish the goal of restoring Arendelle. In the end, all of the characters benefited from it.

We can't do everything on our own and sometimes, asking for help doesn't mean you are weak—it simply means you are not going to let your ego stop you from achieving your goal.

5. Don't believe things that are too good to be true.

There's the saying that goes, "Don't judge a book by its cover," and I think it applies to this situation. This is especially true when it comes to meeting people.

Most of the times, what you know about someone is what they want you to know about them. When you meet someone for the first time, it's pretty foolish to take everything they say for gospel, especially if it's too good to be true.

This applies to both people and material goods. Sometimes when you find someone or something that's too good to be true, adding some skepticism can prevent you from getting into the kind of trouble that Anna did with Prince Hanz.

6. Dream big.



Olaf had a dream of enjoying a summer, and it's no doubt a crazy dream. A snowman enjoying summer is like throwing ice cream into a microwave and hoping it doesn't melt. It just doesn't make any sense.

However Olaf never let that bother him; he remained cheerful and happy hoping to achieve that dream one day.

We all have big dreams and sometimes phrases like, "Are you crazy?" or "That is impossible" can really hurt us.

When you feel that way, remember the happiness that Olaf had, and keep chasing your dreams. Never give up because others say your dream is too big.

It might sound crazy, but the people who are crazy enough who think they can change the world are often the ones who do.

7. Love can change the world.

Arendelle was about to be covered in Ice, and Anna was dying because of a frozen heart. The only cure was true love.

Instead of Anna getting kissed by a Prince Charming, it was her gift of sacrifice that unfroze Arendelle. In the end, that sacrifice melted the "ice" in her heart as well.

This speaks a lot about how true love requires sacrifice, an element that is so often forgotten.

If everyone would sacrifice some of their time and exhibit love and kindness to the people around them, we could rid this world of the "cold" in the hearts of people. Replacing it with the warmth of love is something that can potentially change the world.

RETRIEVED FROM: <https://www.lifehack.org/articles/communication/7-important-life-lessons-from-disneys-frozen.html>



Where is Arendelle?



Disney fairy tales are not usually supposed to happen anywhere in particular. After all, where was *The Little Mermaid*? Italy? Hardly. Eric couldn't cut it with Sicilians. Denmark? Um, when did Denmark suddenly start looking like the Ibiza? England? Have you been to England?

The same was true of *Sleeping Beauty* or *Cinderella* or (despite my best efforts) *Tangled*. The list goes on. There are exceptions, of course. *Mulan* and *Pocahontas* were stories tied to a specific place. But they're the exception. Even when Lumière tells us "This is France!" in *Beauty and the Beast*, it doesn't really feel like it. The village could be almost anywhere in Europe and at any time, only the accents give it away. By land large, *The Art of Tangled* spoke for most Disney fairy tales when it said: "The world is from a storybook: It is thus familiar and, although fundamentally 'European,' not located in any one country in particular."

That's what makes *Frozen* so unusual. In fact, with the possible exception of *The Princess and the Frog*, Disney has never made a fairy tale like it. Though the

creators have given the film the fictionalized setting of “Arendelle,” *Frozen* takes place in a very specific location (Norway) at a very specific time (the 1840s). How do we know *Frozen* is set in the 1840s? *The Art of Frozen* says so. On Page 65, it states: “Early costume designs placed the story in the late 1700s. For a more classical fairy tale look, it was decided to place the narrative in the 1840s.”

So much about the setting of film confirms this (not to mention the fact that Hans Christian Andersen’s *The Snow Queen* was published in 1845). To many viewers, it might not be immediately obvious how deeply *Frozen* has been influenced by mid-nineteenth Norway, but teasing out these details – and understanding how the creators used them to serve the story – help show what an amazing accomplishment this film was on levels beyond the obvious.

Location

“Arendelle” is a fictional place, but even the name appears to be an homage to Norway. The city of Arendal is a port on Norway’s southern coast. (Hans’s status as a prince of the “Southern Isles” could be another tip of the hat to Arendal.) The look and feel of Arendelle, however, is based on the city of Bergen in Norway’s western fjordlands. Disney has actually set up tour guides to Norway in connection with *Frozen*. The website says Bergen’s wharf, a UNESCO Heritage Site known as Bryggen, “is the specific inspiration for the setting of Arendelle.”

The history of Bergen gives us intriguing clues about what a Disneyverse Kingdom of Arendelle might have been like. We know that the Duke of Weselton is pretty well obsessed with Arendelle as a trading partner. Well, it turns out that Bergen was the primary trading hub of Norway for centuries. What’s perhaps more interesting when thinking about Arendelle is that Bergen became so important because it was the Norwegian capital during the late Viking era. In other words, when Norwegian Vikings were traveling from Canada to the Mediterranean, Bergen was their royal city. The first coronation of a Norwegian king took place in a Bergen cathedral in the 1150s. The actual translation of “Bergen” in Old Norse is “the meadow among the mountains,” which is evocative of Arendelle.

As far as the wilderness around Arendelle, I have noted that North Mountain bears some resemblance to Stetind, Norway’s national mountain, which is located far to the north of Bergen. But this could be entirely coincidence.

Fashion

Disney’s never done clothes like this. Did you ever notice how all the princesses’ dresses in the old hand-drawn classics were one solid color? Think Belle’s golden ball gown or Ariel’s poofy pretty-in-pink confection. Think about how much time

it would have taken to hand-draw details into a dress, frame by frame, and then have those details move correctly with the dress? It would have taken a decade to draw one film. Enter computer animation. Already, there was lovely stitchwork on Rapunzel's petticoat in *Tangled*, but by and large, the fashions in *Tangled* were a garbled mess – as the creators intended. It was a fairy tale that was “familiar” and “fundamentally European,” but definitely not historical.

The fashions in *Frozen* are exactly the opposite. They evolve from a very real time in Norwegian history, and they tell a story all by themselves. The costumes (both for men and women) are called *bunads*, and they are intimately tied with Norway's sense of itself. By the mid-1800s, Norway was moving out from under centuries of being ruled by Denmark, and it was gaining a fresh sense of what it meant to be *Norwegian*. Rather than thinking of themselves as a Danish subjects, Norwegians were searching for what made them special, and the *bunads* were maybe the prime example of this. The costumes had been worn in rural villages for generations. In fact, different regions of Norway had different *bunads* – all following the same general style but with different flourishes and embellishments. Norwegian romantic nationalists of the nineteenth century seized on these Norwegian traditions and made the *bunad* the national costume by the end of the century.

Now take a look at Hans's clothes in *Frozen*. Notice how the *bunad*-inspired costume he wears when his horse plows into Anna at the wharf shares the same whirling pattern on the back and sides as the costume he wears to the coronation. Then notice that *the same pattern* is on the cloak that he's wearing as he hands out clothes to the villagers of Arendelle, and you realize: *Frozen* has created an authentic *bunad* for the fictional Southern Isles.

Now look at Kristoff. While Norwegians were discovering their “Norwegianness” in the 1800s, the Sami reindeer herders of the far north were staying pretty much like they always had been. In fact, they're still around today (though with cellphones), and they still herd reindeer, and they still wear clothes that wouldn't look all that different from what Kristoff wore.

Meanwhile the *bunads* of Anna and Elsa are characterized by their own signature patterns, which are called *rosemaling* in Norway. Put all this together, and it becomes clear how the creators of *Frozen* used the real-life Norway to add resonance to their story. Hans is the urbane product of a country's blossoming sense of destiny and purpose. Anna and Elsa are coming of age at a time of possibility and promise, when their nation was evolving a fresh sense of its own identity. And Kristoff? Well, he's just getting on with things like he always has, worried about his business and not much else. Brilliant.

The creators of *The Lord of the Rings* trilogy often spoke of how they agonized over details of costume that they knew no one in the audience would ever see. They did it because they were building a world, and they knew their attention to detail would infuse the films with a sense of realism. *Frozen* has done the same thing.

Architecture

Actually, “building a world” is what Disney Animation chief John Lasseter is famous for, and the architecture of the Arendelle castle is a perfect example. When Disney animators went to Norway, they were struck by Norway’s stave churches – glowering Gothic structures that seem to leap from the pages of *Beowulf* into reality, full of fantastical wooden carvings and vertiginous roof lines. The churches are the finest examples of Norway’s *dragestil* (dragon style) architecture, which has come to characterize Norway’s Viking era. Seen *How to Train Your Dragon*? That’s classical *dragestil* architecture.

At first, it seems, the artists simply wanted to put elements of the stave churches in Arendelle’s castle. But Lasseter “encouraged the artists to go ‘all the way’ and celebrate holistically the unique qualities of these grand structures,” according to *The Art of Frozen*. The result is a castle that fits beautifully into Norway’s nineteenth-century romantic nationalism. As with *bunad* fashions, revivalist *dragestil* architecture began to appear in the late nineteenth century. (Perhaps the best example is the hotel at Holmenkollen, which originally opened in 1894 as a sanatorium.) That means, as with the fashion of the *bunads*, the creators of *Frozen* pushed architectural history forward about 50 years to fit their 1840s timeline. But the revival of *dragestil* architecture, as well as the spread of *bunads*, were the products of the cultural movement that began in the 1840s. So, in many ways, Arendelle is the Norway that nineteenth-century Norwegian romanticism dreamed of.

The Rapunzel Problem

Of course, it is not Norway. And it is not really even in the 1840s. It is an imaginary place in the Disneyverse. And that means Rapunzel can attend Elsa’s coronation. This is the Easter Egg of all Easter Eggs in *Frozen*, and it is brilliant, but it must be said that the animators decided to throw credible world-building out the window to do it. *Tangled* is almost certainly set decades earlier. For one, the directors have described the Snuggly Duckling as “an eighteenth-century biker bar.” In addition, Hook Hand wants to perform Mozart, who was it his height in the 1780s and ‘90s. Do a little math and that means Rapunzel would be at least 60 at Elsa’s coronation. Maybe her hair didn’t lose its magical powers after all.

Other than timing, the Corona-Arendelle connection would actually make an intriguing fit. On my other Tumblr, Finding Corona, I've argued that a real-world Corona could likely have been a member of the Hanseatic League, a confederation of trading ports on the Baltic Sea. Bergen rose to prominence as a member of the Hanseatic League in the 1400s, suggesting that Arendelle could well have had centuries-old trading ties with Corona. Such an ally would certainly have sent a royal entourage to Arendelle for the coronation. And who knows? Maybe Arendelle would have exchanged Weselton with Corona as its leading partner in trade. Queen Elsa certainly would have had lots to talk about with Queen Rapunzel.

“So how did you manage your troublesome magical power?”

RETRIEVED FROM: <https://findingarendelle.tumblr.com/Norway>

Facts About Bergen



Posted by **David Nikel** — March 3, 2019 in **Bergen**



Impress your friends and family with this list of fun facts about the Norway's second city and the gateway to the fjords, Bergen.

Hordes of tourists visit Bergen every year but how many of them know very much about the city? We've gathered together some facts and trivia that you may not know. Enjoy!

Bergen's original name was Bjørgvin

Bjørgvin was the original Norse name for the city. In fact in Icelandic and Faroese – two languages that still resemble Old Norse to an extent – the city is still referred to as Björgvin.

Around one hundred years ago, a campaign to reintroduce the original name failed. However, the Diocese of Bjørgvin has since adopted the name.

Bergen is known as the city of the seven mountains

But locals argue which seven they are, for the city is surrounded by peaks. It was playwright Ludvig Holberg who gave the city its nickname, after being inspired by the seven hills of Rome.

Read more: [Hiking in Bergen](#)

The set used by the local hiking association for its annual seven mountain hike is Lyderhorn, Damsgårdsfjellet, Løvestakken, Ulriken, Fløyen, Rundemannen, and Sandviksfjellet.



Bergen

Bergen is politically split

Arbeiderpartiet (the Norwegian Labour Party) hold 26 of the 67 seats available, well ahead of its nearest rival. Labour Party representative Marte Mjøs Persen holds the office of Mayor.

However, at the 2017 General Election, Høyre (the Conservative Party) amassed 31.6% of the vote, more than seven percent higher than the Labour Party.

The Prime Minister is from Bergen

Not only was Erna Solberg born in Bergen, she was educated at the city's university and is a Member of Parliament for Hordaland, the county of which Bergen is the capital.

Before entering Parliament in 1989, Solberg was a deputy member of Bergen city council and on the executive committee. She became deputy leader of Høyre in 2002 and party leader two years later, a position she still holds today.



Prime Minister Erna Solberg

Bergen is one of Europe's rainiest places

Forget those postcards of Bryggen looking its best in glorious summer sunshine! On average there is some rainfall on **231 days** per year. The rainiest months tend to be September and October, although rainfall is possible at any time of the year.

The moist Atlantic winds rise over the mountains that surround the city and that causes rainfall. Expect cool summers and mild winters, with temperatures rarely dropping below -10C/14F.

Bergen is famous for its dialect

Unfortunately *Bergensk* happens to be the most difficult Norwegian dialect for foreigners and Norwegian learners to understand! Learning Norwegian in Oslo (or online) and then moving to Bergen has tripped up many people who thought they were fluent.

We think the dialect is best described as 'throaty', something that's especially noticeable with the guttural *r* sound that's distinct from the rolled *r* in many other Norwegian dialects. There's also plenty of differences in vocabulary and verb endings.

Bergen was the European capital of leprosy

In the latter half of the 19th century, the city had the largest concentration of leprosy patients in Europe. Also known as Hansen's disease (HD), leprosy is an infectious disease that causes severe sores and nerve damage in the arms and legs.

Contrary to popular belief the disease does still exist, although available treatment means the number of new cases is relatively low.

There used to be three hospitals in Bergen dedicated to treating the disease. One of them, St. George's Hospital, is now a [leprosy museum](#). Despite the short opening hours, it is one of the city's more quirky tourist attractions.

RETRIEVED FROM: <https://www.lifeinnorway.net/bergen-facts/>



Behind Norway's "Frozen" windfall from Disney

BY JONATHAN BERR

JUNE 6, 2014 / 6:00 AM / MONEYWATCH

When Walt Disney ([DIS](#)) gave tourism officials from Norway a sneak peek of "Frozen" in May 2013, the Norwegians had no idea the film's producers had already been to their country for research because it's where the Hans Christian Andersen story the film is based on takes place. For the tourism officials, who had traveled to Disney's headquarters in Burbank, Calif., seeing the 15-minute rough cut of "Frozen" was enough to convince them of the movie's promotional potential for their industry.

"We thought this is great," says Hege Vibeke Barnes, who runs Norway's tourism promotion office in New York City and was one of the attendees in Burbank. "This is a fantastic opportunity."

That led Disney to sign an agreement with the Norwegian government to promote the movie to tourists by pointing out how the real Norway inspired the fictional world of Arendelle, home to Princesses Elsa and Anna, along with Olaf the talking snowman and Sven, a reindeer that acts like a dog. According to Barnes, the agreement was initially met with skepticism in Norway, but citizens have since changed their tune.

"They had no idea how this would play out," Barnes said, adding that tourism took a hit in recent years because the economic turmoil in Europe among other reasons. "Now, they are very, very happy."

In fact, the Disney partnership has turned out even better than the Scandinavian country had imagined. Norwegian data shows that visits from the U.S. surged 37 percent in the first three months of the year, and tour operators are predicting that bookings this summer will surge another 25 percent to 40 percent. The numbers of overall foreign

visitors also rose. Tourists have plenty of options to walk in the footsteps of the movie's princesses and friends, including a tour run by Adventures by Disney.

"Frozen" tipped its hat to Norway in many ways. Not only does it feature fjords and a merchant selling Lutefisk, a local delicacy, but it also has Norwegian-speaking trolls. Norwegian architectural elements were sprinkled throughout the film's fictional world, such as Nidaros Cathedral, the country's national sanctuary, and Stifstgarden, the historic home of Norway's royal family. The filmmakers also consulted with reindeer herders to get correct details about how the animals are used.

Tourism is a big industry in Norway, accounting for about 6.5 percent of the country's GDP, ranking second only to the oil industry. Tourism employs 220,000 people, accounting for 8.5 percent of the country's total employment.

"Frozen" has already morphed from a feature film to a cultural phenomenon. According to Box Office Mojo, it has grossed more than \$1 billion around the world, making it the highest-grossing film in the history of Walt Disney Animation Studio. Disney CEO Bob Iger has said 9 of the 10 top sellers in Disney stores are "Frozen" merchandise. Visitors to Disney theme parks should be prepared to wait if they want to meet any "Frozen" characters.

And "Frozen" may be just warming up. A Broadway musical is in the works, and a film sequel is a strong possibility. All of which means Norway can look forward to a steady flow of tourists for some time to come.

First published on June 6, 2014 / 6:00 AM

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Jonathan Berr

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RETRIEVED FROM: <https://www.cbsnews.com/news/behind-norways-frozen-windfall-from-disney/>



Norway is reaching breaking point because of Disney's Frozen

IT INSPIRED one of the biggest films of the decade. Now this country is at breaking point thanks to some people's obsession with Frozen.



Lauren McMahon@lauren_mcmah news.com.au AUGUST 11, 2016 11:38AM



Win one of 10 Disney Frozen prize packs from Leader Newspapers, including Frozen Blu-ray and a range of Frozen merchandise including watch, T-shirt and scarf.*Source:Supplied*

MANY of us can confidently say we've survived the global juggernaut that was the 2013 Disney epic Frozen. Queen Elsa and Olaf merchandise has been squared away out of sight, that damned theme song is finally out of our heads, and it's been at least a year since we've heard someone say, "I mean, I know it's a kids movie but I actually really enjoyed it." But while we all relish in having been unshackled from Frozen's steely, all-conquering grip, spare a thought for Norway. Specifically, Norway's suffering Lofoten Islands. These remote islands, north of the Arctic Circle, risk being overrun by tourists lured by the dramatic snow-capped scenes that inspired Frozen as well as a growing list of other Hollywood blockbusters filmed there. And authorities say the islands are reaching breaking point. Frozen, set in a fantasy kingdom inspired by Norway, was released in 2013 with the backing of the Norwegian tourist board and provided a huge boost to the country's tourism sector. After its release, the film was attributed to a massive 20 per cent rise in foreign visitor numbers to the country. Those numbers are continuing to climb, with Norway recording a growth in numbers of 7.5 per cent in 2015. Last northern summer, more than one million visitors flocked to the Lofoten Islands alone. It was good for a while, but some Norwegians are starting to grow cold on Frozen fans. The Lofoten archipelago's public facilities are being exhausted, with problems plaguing local waste disposal, public toilets and car parking. The environment is also taking a hit, with locals concerned about the severe erosion of paths leading to popular spots on the coastline. Residents on the islands have even dubbed small woodlands near a popular mountain climb "the forest of sh*t" due to the mess left by tourists, The Guardian reported. Fredrik Sjørdal, the mayor of the nearby town of Flakstad, said the growth in tourism was "challenging". "In Flakstad we have, for example, become extremely unbalanced when it comes to tourism this year, and need to take many measures before next year," he told Norwegian broadcaster NRK. More than a million tourists were expected to flock to Norway between April and September. "This will mean more traffic," Mr Sjørdal said. "Part of the road network consists of narrow and complex sections. "I fear that (a) dramatic accident, the accident we do not want to have here, is getting nearer day by day. "Nature is vulnerable, and requires that we be much better prepared." Hollywood star Matt Damon is currently causing a buzz on the Lofoten Islands as he shoots scenes for the upcoming science fiction comedy Downsizing. The chief executive of the Lofoten Explorer luxury cruise ship suggested the islands' new-found fame was a double-edged sword. "It may be too much of a good thing if even more tourists come here thanks to the film

(Downsizing),” Gunnar Skjeseth told NRK. “We in the tour business have more than enough to do already, all year round. It is debatable whether we need more tourists.” Norway has become a popular destination for Frozen fans keen to check out the dramatic, snow-capped peaks, spectacular fjords and glacier lakes that inspired the setting for the Oscar-winning animated film. The storybook village of Bergen was reportedly the inspiration for Anna and Elsa’s home kingdom of Arendelle. After the film’s release Disney launched adventure tours through Norway, including visits to Bergen and treks through fjord country, which remain popular. It’s a phenomenon similar to what’s been dubbed the “Game of Thrones effect”, which has seen visitor numbers skyrocket at filming locations used by the HBO series. Game of Thrones has been cited as a key factor behind a surge in tourism in Norway’s Nordic neighbour, Iceland, which saw the number of holiday-makers rise from 566,000 in 2011 — the year the series premiered — to more than one million in 2015. The small Spanish city of Osuna, where scenes set in Meereen were shot, is experiencing a similar surge in popularity.

RETRIEVED FROM: <https://www.news.com.au/travel/world-travel/europe/norway-is-reaching-breaking-point-because-of-disneys-frozen/news-story/5c0cf9cc3dfa5477dc3541c0c38d90b2>



How Disney Is Transforming *Frozen* Into an All-New Musical for Broadway

BY ADAM HETRICK
JUL 15, 2017

The inside story of how Disney will bring the highest-grossing animated film in history to Broadway.



Frozen Disney Enterprises, Inc.

The Broadway-bound stage adaptation of Disney's animated blockbuster ***Frozen*** is just weeks away from making its world premiere at the Denver Center for the Performing Arts, where it is slated to run August 17–October 1, prior to a 2018 Broadway arrival at the St. James Theatre.

Co-authored and directed by Chris Buck and Jennifer Lee, Hans Christian Andersen's *The Snow Queen* was reframed as a fairytale for modern audiences to present young women with a story of empowerment, loyalty, family, and sisterhood. The film's success was propelled by the breakout anthem "Let It Go"—a cultural phenomenon in its own right—written by husband-and-wife songwriting team of Kristen Anderson-Lopez and **Robert Lopez**. (The duo won an Oscar for the original power ballad, making Robert Lopez an EGOT winner.)

Frozen is arguably Disney's biggest screen-to-stage transfer to date. Released in 2013, the film broke box office records week after week as it swiftly transformed into a global juggernaut, ranking as the highest-grossing animated film of all time, and earning Academy Awards for Best Animated Picture in addition to Best Original Song.

Within months of its cinematic release, Disney revealed that it was in the early stages of developing *Frozen* for Broadway, with Lee on board to write the book, and the Lopezes expanding their score from the film.

Fans and Broadway insiders have kept a watchful eye on the show's development over the past several years, charting the entrances and exits of cast and creative team members throughout the workshop process.

With Tony winner **Michael Grandage** now at the helm, a new take on *Frozen* will premiere in Denver with **Caissie Levy** and **Patti Murin** starring as Elsa and Anna, respectively.

Disney Theatrical Group president **Thomas Schumacher**, the guiding force behind nearly every one of Disney's Broadway musical ventures, spoke with Playbill about the decision-making process that goes into adapting a high-profile work like *Frozen* for the stage. He also offers a glimpse inside the writing process that has led to the expansion and deepening of the now-beloved tale.

You said previously that you knew early on *Frozen* was meant to be stage musical.

Thomas Schumacher: I sent John Lasseter [the animated film's executive producer] a text after an early screening of *Frozen* in the Disney screening room. The film was in a final rough cut, but not fully animated yet, and I said, "When are we starting?"

What were your initial instincts when you began envisioning *Frozen* for the stage? Do you let fan expectations play into the creative process at all, or do you start from scratch?

You have to try to make something new. You have to start from scratch. The theme parks and the cruises have an obligation, in a sense, to do a beautiful book report of "What is the movie onstage? Let us bring that to life." But our job at Disney Theatrical is to do something different. That's not that one is not more valid than the other, but our job is to say, "How does this inspire

something that's purely theatrical? And you can look at any of the work we've done onstage when we've adapted film material, it doesn't look like the film.

You decided to adjust course on *Frozen* last year, and brought in a new director, choreographer, and production designer to work alongside the film's original writing team. How has that impacted the show's trajectory over the past several months?

When you look at the *Frozen* team, it's pretty remarkable. You have Jennifer Lee, who co-directed the movie and wrote the screenplay. She's got a real clear idea of what this is because the film went through such an extraordinary journey. The entire story changed when they were making it. Then you have [songwriters] Kristen Anderson-Lopez and Bobby Lopez, who are just whip smart and so gifted. They also have a very strong idea of what this is. Then [director] **Michael Grandage** and [scenic and costume designer] Christopher Oram came to us and said, "Here's *this* idea."

We all have different entry points into the story, and everyone's is very valid. What we can't do is worry about the wrong stuff. We have to worry about *why* we tell this story. We have the chance to stand on the shoulders of the movie. But we also have to look at the movie and see what didn't make sense. We have to ask ourselves, "What would we like to know more about? What could be different?" It all evolves.

Can you share a bit about *Frozen*'s evolution from screen to stage? What will the musical explore that couldn't be done within the constraints of a 100-minute film?

There's a lot about origin. Animation is haiku. We can put up simple images on screen and you get it; you know what's going on. And you accept a very brief statement as fact. [There's] this notion that fairytale, if you will, sort of hangs over the film. What's interesting about *Frozen* now is this idea that Anna is living in a fairytale world and Elsa is living in a mythic world. You think about it and you go, "Holy cow!" I'd like to tell you that was my original thought, but Jennifer Lee pointed that out to me at one point. She said, "One of them is in a fairytale and one of them is in a myth, and these two things have to crash together at the end." It's a big idea to think about.

We also ask, "What is the circumstance of Elsa's power?" It's another big idea to think about. Also, who are those creatures that they go see for healing? That's the real story there: Who's connected to all of that? How does that exist? But the biggest idea is about love and loyalty, and love versus fear. Can you let go and love? Can you exist without fear? What if your whole life were simply controlled by fear?

You're taking *Frozen* to Denver for a pre-Broadway try-out in August. Do you feel a different kind of pressure with *Frozen* because it is such a worldwide phenomenon?

Ultimately, we have to do it in full view of an audience, and you don't know what you have until that moment. Any number of things that in the lab everyone said, "Oh, it's a sensation!" and then you get it in front of a real audience and you go, "Oh my god, what happened?" We don't know. We exist in this public arena, and you can feel very exposed. Some people thrive on that and some people want to stay private for as long as possible.

Has the model of fine-tuning a new Broadway show out of town been diminished by the prevalence of social media and online chatter?

[Director] **Julie Taymor** spoke often about the difference between doing *Spider-Man* and *Lion King*. There were many differences in the material, but they were both met with great skepticism in the beginning. But we did *Lion King* totally in private. If you had come to the first preview in Minneapolis, the theatre was half-filled, we had never run through the show from beginning to end [before that]. Many things we dreamt would work didn't work, but the essence of the show was there. So we could see it, and we knew what we were doing. And then we got that response from the audience.

Yes, you can lose control of the story with social media. But for the most part, it doesn't nearly have as big an impact on what we do as people think.

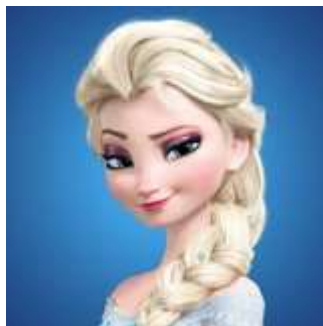
What you have to do is watch the audience watch the show, and then sit with your collaborators and trust yourself. I find it very valuable to get the real audience's opinion. You sit in the theatre with them and watch them, and you go, "Why did that get a reaction? Why are they making noise? Why are they quiet here?"

RETRIEVED FROM: <http://www.playbill.com/article/how-disney-is-transforming-frozen-into-an-all-new-musical-for-broadway>



Anna

Anna is more daring than graceful and, at times, can act before she thinks.



Elsa

From the outside, Elsa looks poised, regal and reserved, but in reality, she lives in fear as she wrestles with a mighty secret.



Olaf

He's Olaf and he likes warm hugs. He is by far the friendliest snowman to walk the mountains above Arendelle.

-



Kristoff

Kristoff is a true outdoorsman. He lives high up in the mountains where he harvests ice and sells it to the kingdom of Arendelle.

-



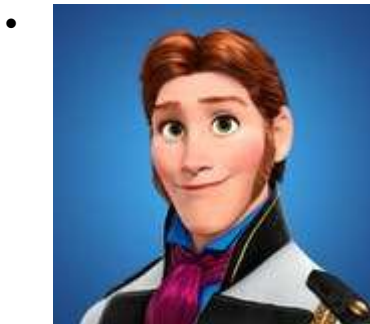
Sven

A reindeer with the heart of a Labrador, Sven is Kristoff's loyal friend, sleigh-puller and conscience.



Snowgies

Snowgies are little snowmen Elsa unwittingly creates every time she sneezes—and she sneezes a lot.



Hans

Hans is a handsome royal from a neighboring kingdom who comes to Arendelle for Elsa's coronation.



Duke of Weselton

What the Duke of Weselton lacks in stature, he makes up for in arrogance and showboating.



Oaken

Oaken runs Wandering Oaken's Trading Post and Sauna.



Marshmallow

Marshmallow is an enormous icy snowman born from Elsa's powers.

RETRIEVED FROM: <https://frozen.disney.com/characters>

Frozen the Musical - PLOT SYNOPSIS

Broadway 2018

Frozen the Musical - PLOT SYNOPSIS

Act I

A narrator, one of the "hidden folk", introduces Princess Elsa of Arendelle and her playful younger sister, Anna ("Vuelie", "Let the Sun Shine On"). During one night after bedtime, Elsa and Anna build Olaf ("A Little Bit of You Lyrics") and Elsa creates snow in their room, exciting Anna so much that she jumps from one bed to another just as Elsa accidentally injures Anna with her cryokinetic magic. Their parents, the King and Queen, call for the aid of the colony of hidden folk, led by Grand Pabbie. He heals Anna, but alters her memories to remove traces of Elsa's magic. Elsa asks for Grand Pabbie to remove her magic, but Grand Pabbie says it's a part of her, and then gives her a vision of her future, frightening Elsa, who believes that fear will cause death. The King and Queen isolate the sisters within the castle. Elsa shuts out Anna, even as Anna asks for her to come out ("[Do You Want to Build a Snowman? Lyrics](#)"). Elsa's fear of her powers grow as the King and Queen are powerless to help. Both parents die at sea during a storm while both princesses are still young.

Ten years later, when Elsa turns twenty-one, she is to be crowned queen of Arendelle. Anna is excited for the castle's gates to open ("[For the First Time in Forever Lyrics](#)"), and bumps into the handsome Prince Hans of the Southern Isles. Both fall into ice harvester Kristoff's sled. Hans then reflects on his trip ("[Hans of the Southern Isles Lyrics](#)"). Elsa is terrified that the kingdom's citizens might find out about her powers and fear her, while wishing to be able to reconnect with Anna ("[Dangerous to Dream Lyrics](#)"). Elsa's coronation goes smoothly, and Elsa relaxes a bit, initiating her first contact with Anna in years. Both gleefully enjoy the coronation together at first, with Anna talking the Duke of Weselton out of dancing with the newly crowned Queen. However, Elsa then leaves Anna after her younger sister asks about keeping the gates open. Anna then finds Hans, and falls in love with Hans ("[Love Is an Open Door Lyrics](#)"), who then proposes to her on the spot and both share a kiss.

The newly engaged couple asks for Elsa's blessing, who objects based on the fact both have only known each other for a day. After intense questioning from Anna about shutting her out from her life, Elsa accidentally unleashes her powers before the court. The Duke brands her a monster. Elsa flees the castle to the North Mountain. In the process, however, her suppressed magic

engulfs Arendelle in an eternal winter. Anna then goes out to search for Elsa, leaving Hans in charge during her absence.

Up in the mountain, Kristoff and his reindeer Sven ("[Reindeers Are Better Than People Lyrics](#)") relax while an ill-equipped Anna (still in her coronation dress) encounters them. Kristoff gives her a spare set of winter clothes. Anna then changes into the warmer clothing, leaving her coronation dress behind in the snow. Both Kristoff and Anna disagree about love while crossing a bridge ("[What Do You Know About Love Lyrics](#)"), with Anna saving Kristoff from falling off the bridge. Anna and Kristoff then encounter a newly created Olaf, who offers to guide them to where Elsa is, and sings about his love for summer ("[In Summer Lyrics](#)").

Meanwhile, in Arendelle, a soldier brings back Anna's dress from the mountain, which causes Hans to fear for Anna's safety, and then assembles a search party ("[Hans of the Southern Isles \(reprise\) Lyrics](#)"), with the Duke sending two of his men with different orders to kill Elsa. On the North Mountain, Elsa reflects, decides to throw away from cloak, builds an ice castle with her powers, and then transforms her coronation dress into her own ice dress ("[Let It Go Lyrics](#)").

Act II

Oaken, of Wandering Oaken's Trading Post, greets the audience ("[Hygge Lyrics](#)"). Anna, Kristoff, and Olaf arrive at the trading post, with Anna initially enjoying the sauna with its many other patrons. However, Kristoff convinces Oaken and his patrons to aid their journey, which enables them to get provisions and Anna gets her winter dress.

Reaching the ice palace, Anna meets Elsa, but when she reveals what has become of Arendelle, Elsa becomes angry and frustrated, saying that she can't fix it, and accidentally freezes Anna's heart ("[For the First Time in Forever \(reprise\) Lyrics](#)"). Elsa then kicks Anna, Kristoff, and Olaf out while wondering what to do ("[Dangerous to Dream \(reprise\) Lyrics](#)"). Anna's hair begins turning white, so Kristoff takes her to meet the hidden folk, his adoptive family, who recognize Anna as the princess and think she's Kristoff's fiancée ("[Fixer Upper Lyrics](#)"). Grand Pabbie reveals that Anna will freeze solid unless "an act of true love" reverses the spell. Kristoff races Anna back home so Hans can give her true love's kiss, at the sacrifice of his own hidden love for her ("[Kristoff Lullaby Lyrics](#)").

Back in the ice castle, Elsa wonders if she's a monster and wonders how can she end the storm, even wondering whether the storm would end or grow worse if she were dead ("[Monster Lyrics](#)"). She resolves she must stay alive to end the storm, but Hans and his men reach Elsa's palace, capturing Elsa. Back at the castle, Anna is delivered to Hans, but rather than kissing her, he instead reveals that he has actually been plotting to seize the throne of Arendelle by eliminating both sisters ("Hans of the Southern Isles" (reprise 2) Lyrics). Hans locks Anna in a room to die, as Anna reflects on her mistakes while still holding on to the idea of love ("[True Love Lyrics](#)"). Olaf frees Anna, and they venture into the blizzard outside to meet Kristoff, whom Olaf reveals is in love with her.

Outside the castle, Hans publicly charges Elsa with treason and sentences her to death. Elsa escapes her chains and flees outside as a blizzard grows ("Colder by the Minute Lyrics"). Kristoff and Anna struggle to find each other. Hans then confronts Elsa, claiming that she killed Anna, causing Elsa to break down. Anna finally finds Kristoff but spots Hans about to kill Elsa; she leaps in the way and freezes solid, stopping Hans. Devastated, Elsa mourns over her sister, who thaws out, her sacrifice constituting "an act of true love". Realizing that her magic is controlled by love, Elsa ends the winter ("Veuillez (Love Thaws) Lyrics"). Hans gets punched by Anna, and Anna and Kristoff become a couple. Elsa and Anna reunite and reconnect without fear for the first time, as the departed King and Queen, young Elsa and young Anna appear in the background, signaling the healing of the sisters' painful past.

RETRIEVED FROM: <https://www.themusicallyrics.com/f/435-frozen-the-musical-lyrics/5903-frozen-the-musical-plot-synopsis.html>

Frozen Quotes – ‘Some people are worth melting for.’

Movie Quotes



Starring: Kristen Bell, Idina Menzel, Jonathan Groff , Josh Gad, Santino Fontana, Alan Tudyk, Ciarán Hinds, Chris Williams, Stephen J. Anderson, Maia Wilson, Edie McClurg, Robert Pine, Maurice LaMarche, Livvy Stubenrauch, Eva Bella, Spencer Lacey Ganus, Jesse Corti, Jeffrey Marcus, Tucker Gilmore

Story:

Disney's animated adventure fantasy loosely based on Hans Christian Andersen's fairy tale "The Snow Queen", directed by Chris Buck and Jennifer Lee. The story follows Anna (Kristen Bell), who joins forces with mountaineer Kristoff (Jonathan Groff) and his loyal reindeer Sven, and sets off on a journey to find her sister Elsa (Idina Menzel), whose icy powers have trapped the kingdom of Arendelle in eternal winter and try to break her icy

spell. Although their journey leads them to encounters with mystical trolls, a comedic snowman, Olaf (Josh Gad), harsh conditions, and magic at every turn, Anna and Kristoff bravely push onward in a race to save their kingdom from winter's cold grip.

Our Favorite Quotes:

'Love is putting someone else's needs before yours.' – Olaf (Frozen)

'Some people are worth melting for. Just maybe not right this second!' - Olaf (Frozen)

[first lines; a group of mountain men are sawing through a frozen lake singing "Frozen Heart"]

Ice Harvesters: Born of cold and winter air and mountain rain combining. This icy force both foul and fair has a frozen heart worth mining. So cut through the heart, cold and clear.

[the men drag large ice blocks through the lake water]

Ice Harvesters: Strike for love and strike for fear. See the beauty sharp and sheer. Split the ice apart and break the frozen heart.

[a young Kristoff and his reindeer calf, Sven, share a carrot and then try to join the men]

Ice Harvesters: Ho! Watch your step! Let it go! Ho! Watch your step! Let it go!

Beautiful! Powerful! Dangerous! Cold! Ice has a magic can't be controlled. Stronger than one, stronger than ten, stronger than a hundred men!

[young Kristoff struggles to get a block of ice out of the, it slips, hits the water and soaks Kristoff and then Sven licks his cheek]

Ice Harvesters: Born of cold and winter air and mountain rain combining. This icy force both foul and fair has a frozen heart worth mining.

[as the sun sets, men light lanterns and carry on gathering blocks of ice]

Ice Harvesters: Cut through the heart, cold and clear. Strike for love and strike for fear.

[young Kristoff finally manage to get one block of ice out of the water]

Ice Harvesters: There's beauty and there's danger here. Split the ice apart! Beware the frozen heart.

[the men pile the ice onto a massive horse-drawn ice sled after which it's pulled away, Kristoff and Sven push their ice block onto a little sled and start following the mountain men's sled]

Young Kristoff: Come on, Sven!

Anna: Snow, it had to be snow, She couldn't have had tropical magic that covered the fjords in white sand and warm...

[she sees smoke the distance]

Anna: Fire!

[suddenly she goes tumbling down the snowy hill and lands in the lake at the bottom, she stands and tries to walk out of the water]

Anna: Cold, cold, cold, cold, cold, cold, cold, cold.

[with her dress frozen she walks to the house up ahead of her, she climbs the step and knocks the snow off the sign above her]

Anna: Wandering Oaken's Trading Post.

[she then notices a much smaller sign under it]
Anna: Ooh! And sauna.

RETRIEVED FROM: <https://www.moviequotesandmore.com/frozen-quotes/>

Background: The Scientific Aspects of Weather and Phase Changes





Gems of Ice Crystals

Under given conditions in the winter snow is formed from the water in the clouds and the water gets transformed into a wide variety of sizes, shapes and character.

On Valentine's day 2016 the lowest temp was -9 degrees F. This was the coldest it had been since 1957. It was 0 degrees F when the photograph was taken. At the bottom of the window pane there was a whole bevy of magnificent gems of the winter hanging on the outside of a double paned kitchen window. The crystals are attached to a large ice droplet. The result of nature's work was more beautiful than any man made piece of jewelry

- **Description**

Description

Gems of Ice Crystals

Ice crystals requires special winter conditions. Cold and water are basic ingredients.

The conditions were ripe for snow and a "bad" snowstorm in February 2016. The winter of 2016 has not been too bad compared to last winter. Boston got 8-12 inches of snow. As always the snow leaves a trail of beauty particularly when viewed from the inside of a warm house. Though truthfully, a walk in freshly fallen snow among the trees is magical.

On Valentine's Day 2016 the lowest temp was -9 degrees F. This was the coldest it had been since 1957. It was 0 degrees F when the photograph was taken. At the bottom of the window pane there was a whole bevy of magnificent gems of the winter, hanging on the outside of a double paned kitchen window. The crystals are attached to a large ice droplet. The result of nature's work was more beautiful than any man made piece of jewelry

The molecules of water consisting of two hydrogen atoms bonded to one oxygen create a water molecule and the molecules join to form a water droplet.

Under given conditions in the winter snow is formed from the water in the clouds and the water gets transformed into a wide variety of sizes, shapes and character.

This art piece demonstrates the power of the units to unity in a changing environment of temperature.

RETRIEVED FROM: <https://www.artinatomy.com/shop/shapes/gems-of-ice-crystals/>

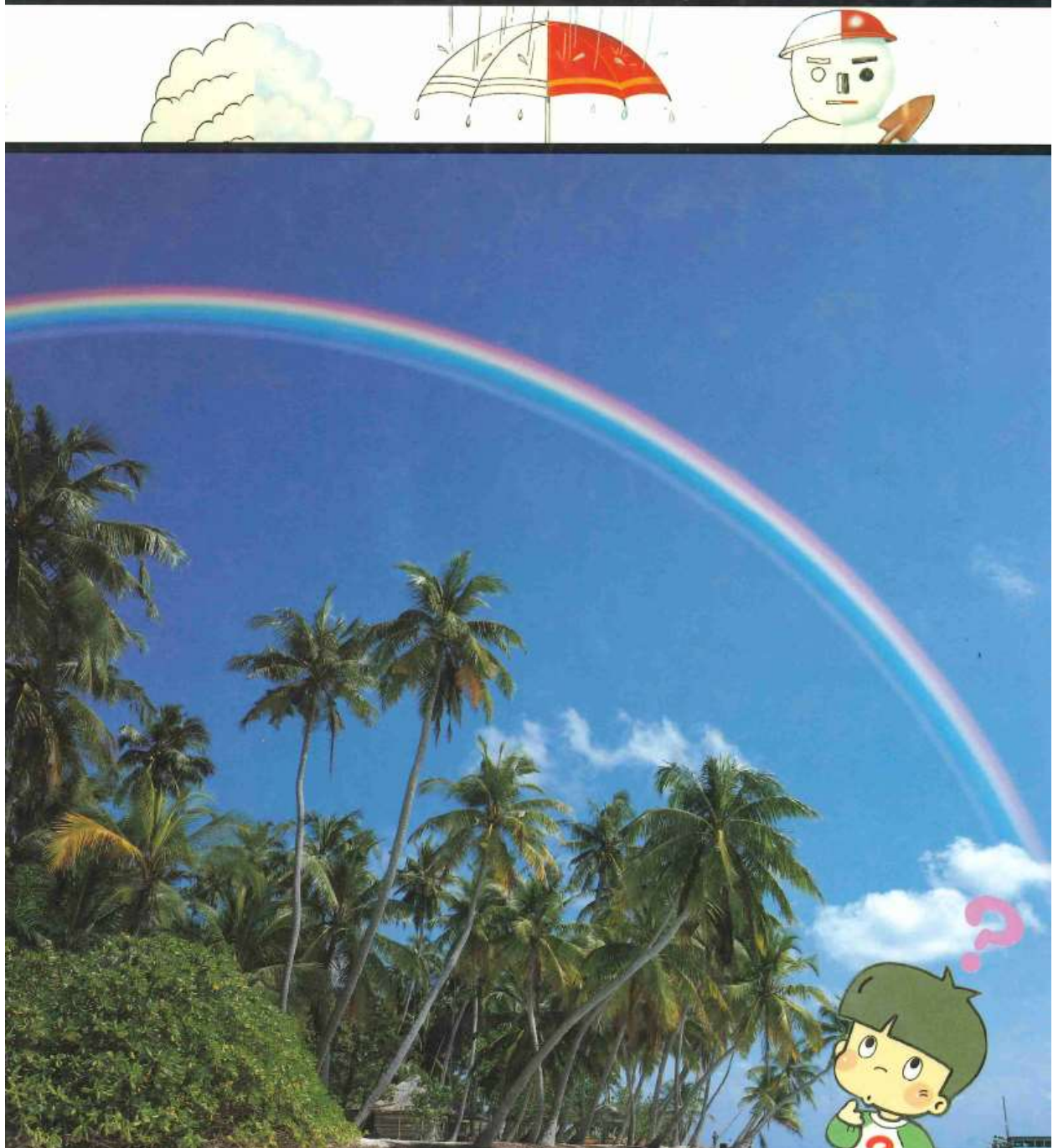


Deposition is a phase change, like a solid, liquid or gas. Deposition occurs when a substance goes directly from the gas phase to the solid phase, skipping the liquid phase, as when Princess Elsa creates snow and ice from the water vapor in the air.



A Child's First Library of Learning

Wind and Weather



What Are These Signs?

These symbols are used to show what the weather is like. Each symbol has a code mark under it. The picture with the same mark shows you what the symbol means.



♣ Thunderstorms



● Sunny



★ Rain mixed with snow



♠ Mist

Weather charts have special signs that indicate different kinds of weather. Some are shown here. From left they are sunny, partly cloudy, rain, cloudy, thunderstorms, mist, rain mixed with snow, and snow. For the correct signs where you live, have your child consult a local newspaper.



▲ Snow



■ Partly cloudy



◆ Cloudy



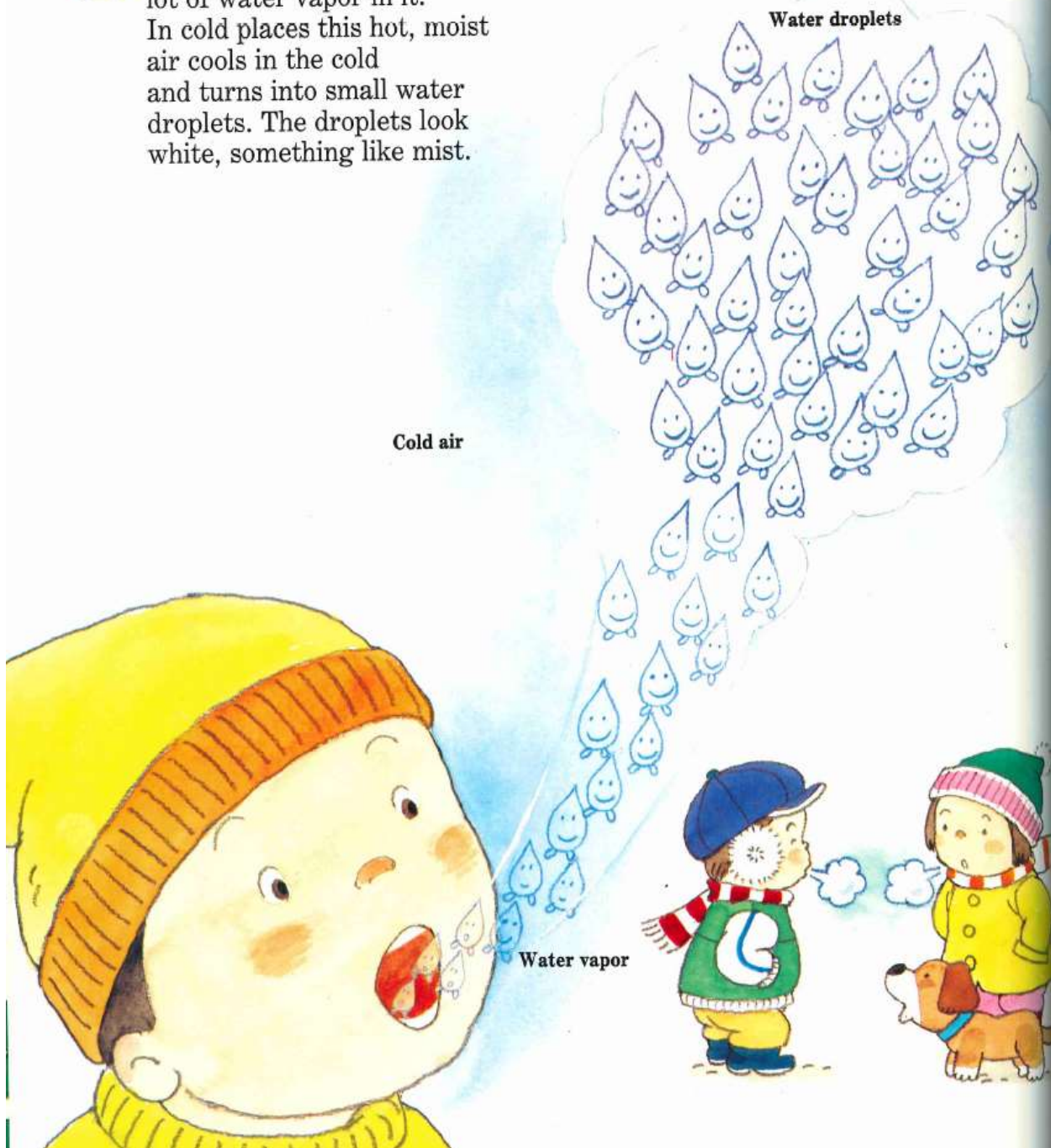
♥ Rain



Why Does Breath Turn White?

ANSWER

The air we breathe out has a lot of water vapor in it. In cold places this hot, moist air cools in the cold and turns into small water droplets. The droplets look white, something like mist.



MINI-DATA

Places where your breath will turn white when you breathe out



In a warm room your breath wouldn't look white.



In the sunshine your breath would not be white unless it's very cold.



On cold mornings in the shade it would be easy to see your breath.



Why Does Steam From a Boiling Kettle Look White Even in Summer?



When water boils, droplets of water are turned into water vapor. This is called steam. Steam comes rushing out of the kettle, but the air can't hold all of that water vapor. Some of the vapor forms small water droplets, and those are what look white. They are hot too!

• To the Parent

When the air can absorb no more moisture we say that it has reached the saturation point. The higher the temperature, the more moisture the air can hold. But even on the hottest day, if too much water evaporates into the air it simply cannot be absorbed. When this happens the vapor that is not absorbed remains in the form of droplets, which appear as white mist.

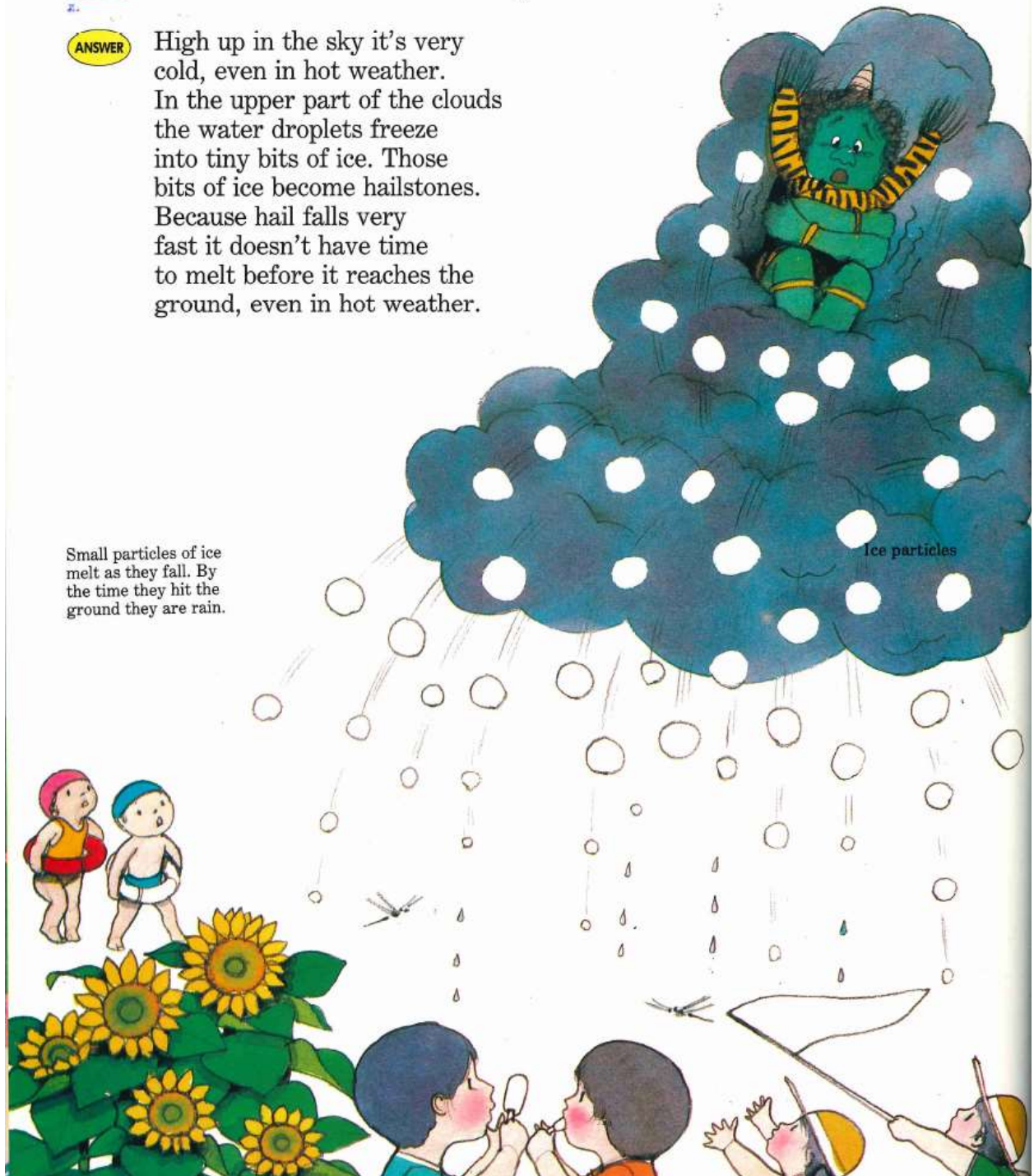


Do You Know Why It Hails?

ANSWER

High up in the sky it's very cold, even in hot weather. In the upper part of the clouds the water droplets freeze into tiny bits of ice. Those bits of ice become hailstones. Because hail falls very fast it doesn't have time to melt before it reaches the ground, even in hot weather.

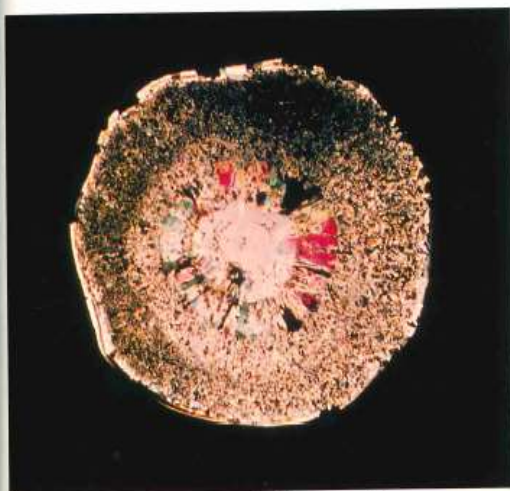
Small particles of ice melt as they fall. By the time they hit the ground they are rain.





But How Do the Hailstones Grow to Such Large Sizes?

As ice particles get heavier, they fall. But inside certain rain clouds there are very strong winds blowing upward. The winds are strong enough to drive the ice particles back up higher. More water droplets freeze and stick to the ice pushed up by the winds. That forms larger particles of ice. When this happens again and again, large hailstones form.



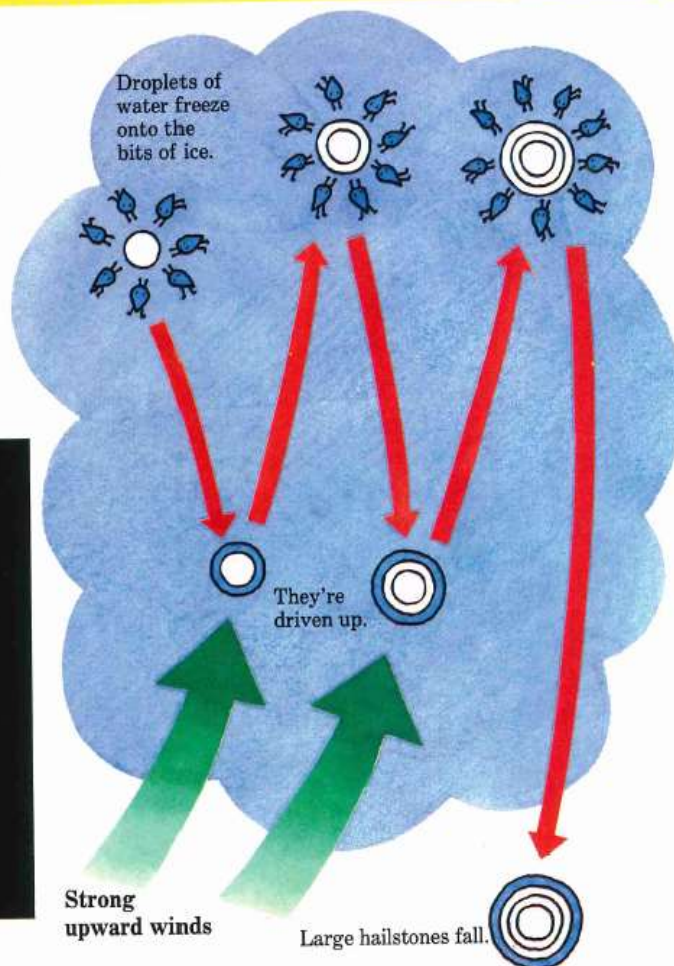
- ▲ If you cut a hailstone in half you see rings or layers, formed by water droplets that have frozen to it. We used a special microscope that enables us to see these colors.

- Some hailstones are so large they can break pine branches.



• To the Parent

Hail is ice pellets formed when strong updrafts in cumulonimbus clouds keep the pellet suspended in the cloud as it accumulates more and more layers of ice. When it becomes heavy enough it breaks away and falls to earth. Hail causes much injury to livestock and damage to crops, homes and planes.





What is a Nor'easter?

[Weather.gov](#) > [Safety](#) > What is a Nor'easter?



Old Town Alexandria, VA, following the February 5-6, 2010, Nor'easter; photo by Rich Otto

A Nor'easter is a storm along the East Coast of North America, so called because the winds over the coastal area are typically from the northeast. These storms may

occur at any time of year but are most frequent and most violent between September and April. Some well know Nor'easters include the notorious Blizzard of 1888, the "Ash Wednesday" storm of March 1962, the New England Blizzard of February 1978, the March 1993 "Superstorm" and the recent Boston snowstorms of January and February 2015. Past Nor'easters have been responsible for billions of dollars in damage, severe economic, transportation and human disruption, and in some cases, disastrous coastal flooding. Damage from the worst storms can exceed a billion dollars.

Nor'easters usually develop in the latitudes between Georgia and New Jersey, within 100 miles east or west of the East Coast. These storms progress generally northeastward and typically attain maximum intensity near New England and the Maritime Provinces of Canada. They nearly always bring precipitation in the form of heavy rain or snow, as well as winds of gale force, rough seas, and, occasionally, coastal flooding to the affected regions. The heavily populated region between Washington D.C., Philadelphia,

New York and Boston, the “I-95 Corridor,” is especially impacted by Nor’easters.



Visible satellite image of the March 2014 Nor'easter

The U.S. East Coast provides an ideal breeding ground for Nor’easters. During winter, the polar jet stream transports cold Arctic air southward across the plains of Canada and the United States, then eastward toward the Atlantic Ocean where warm air from the Gulf of Mexico and the Atlantic tries to move northward. The warm waters of the Gulf Stream help keep the coastal waters relatively mild during the winter, which in turn helps warm the cold winter air over the water. This difference in temperature between the warm air over the water and cold Arctic air over the land is the fuel that feeds Nor’easters.

Weather forecasters at NWS local forecast offices around the country and at the National Centers for Environmental Prediction near Washington, D.C., monitor conditions conducive for Nor’easters, especially during the fall and winter. When they see conditions are favorable in the upcoming days, forecasters may issue winter storm, blizzard, high wind and coastal flood watches to alert the public that some of the worst effects of Nor’easters might be possible. If conditions are imminent, those watches are changed to warnings.

Follow [weather.gov](https://www.weather.gov) to get the latest forecasts and warnings. If a Nor’easter threatens your home town, take steps to prepare, such as having three days of food, water and other provisions in a [disaster supplies kit](#). A Nor’easter could cut power and leave you in the dark. Also, sit down with your family and create an [emergency communications plan](#) so your loved ones know how to stay in touch if you are separated. Stay off the roads if advised by local authorities and [never drive into flood waters](#). These simple actions will help you stay safe during a Nor’easter.

RETRIEVED FROM: <https://www.weather.gov/safety/winter-noreaster>

The Atlantic

A Christmas Ice Storm

• **ALAN TAYLOR**

DEC 23, 2013

A massive storm swept across the Midwest and parts of Canada yesterday, encasing everything in thick ice, downing trees and power lines, and making travel nearly impossible just before Christmas. An estimated 500,000 people are without power today, as utility crews work to clear and repair the lines before the temperature drops even further in the coming days. Below are images of the storm's aftermath from Ontario and Quebec.



A layer of ice coats the leaves of a Japanese maple tree after an ice storm in Toronto, Ontario, on December 22, 2013. <#>

Reuters/Chris Helgren



A snowman after the ice storm in Ontario. Original [here](#). <#>

CC BY [Angus Chan](#)



People walk past fallen ice-covered tree limbs along a road following an ice storm in Toronto, on December 22, 2013. <#>

Reuters/Mark Blinch



Tree branches encased in ice following an ice storm in Toronto, on December 22, 2013. <#>

Reuters/Bob Strong



Berries encrusted in ice, during an ice storm in Toronto, on December 22, 2013. <#>

Reuters/Gary Hershorn



A woman's hair, blasted by the wind during a snowstorm in Quebec City, on December 22, 2013. <#>

Reuters/Mathieu Belanger



Tree branches encased in ice, following an ice storm in Toronto, on December 22, 2013. <#>

Reuters/Bob Strong



Cars drive by a fallen tree limb hanging from a power line following an ice storm in Toronto, on December 22, 2013. <#>

Reuters/Mark Blinch



Tree branches and leaves in Toronto, on December 22, 2013. <#>

Reuters/Bob Strong

We want to hear what you think about this article. [Submit a letter](#) to the editor or write to letters@theatlantic.com.

RETRIEVED FROM: <https://www.theatlantic.com/photo/2013/12/a-christmas-ice-storm/100650/>

Do You Want to Build a Snowman?



Lessons





Frozen: Building a Story Backwards

BY Karel Sloane-Boekbinder

This lesson is about adaptation in reverse. Generally, adaptation involves the reworking of a story from start to finish. Ideas and concepts usually are changed along the way. As an example, one of the themes in Hans Christian Anderson's **Snow Queen** is a frozen heart, and the un-freezing of this heart. **Frozen** is an adaptation of Hans Christian Anderson's **Snow Queen**. **Frozen** uses this theme of unfreezing a heart as inspiration for a pivotal plot point in the retelling of Hans Christian Anderson's story; in both the original and the adaptation it is the power of love that is the antidote; love "un-freezes" a frozen heart.

When students are encouraged to create an adaptation of a story, they are often encouraged to follow this same pattern, reworking of a story from start to finish. This sometimes includes rewriting the ending of a story. Students are encouraged to make a new prediction for the ending based on the events, the raising action and peak of action in the original version of the story; they are encouraged to read the original, looking for predictive pieces of text, and then create a new ending. The new ending includes a new falling action leading to a new conclusion. What do they imagine could happen if the circumstances changed?

Sometimes, students are encouraged to make an adaptation in reverse. This is more challenging because the only predictive piece of text is an ending, a conclusion based on previous events. This predictive piece of text can be a final paragraph, however, sometimes, as with **Third Story: The Flower Garden of the Woman Who Could Conjure** the predictive piece of text is a single sentence.

In this lesson, students will read the title and the last line of **Third Story: The Flower Garden of the Woman Who Could Conjure**, a story within Hans Christian Anderson's **Snow Queen**. They will use this title and last line as an inspiration for their own story, working backwards. They will create an adaptation, a whole new story, using this title and last line; the last line of Hans Christian Anderson's story and the title will also be the last line and the title of their own. When their stories are complete, they will take turns reading them aloud to the class. When every student has had an opportunity to read their story, that class will read the original, beginning with **Story the First, Which Describes a Looking-Glass and the Broken Fragments**.

Begin the lesson by asking students if they are familiar with the story of **Frozen**. Tell students that in just a moment they will have a chance to share what they know about the story. Also tell students that they will be looking at Hans Christian Anderson's **Snow Queen**, the inspiration for the Disney version of the tale, or adaptation of the story and exploring how this story has developed over time. Define adaptation by writing down a definition on a dry erase board, Promethean Board, ELMO or a SMART board where it can be visible to the whole class. As a suggestion, here is a definition that comes from Merriam-Webster on-line:

something that is adapted; **specifically**: a composition rewritten into a new form

This definition from Merriam-Webster also comes with some suggested examples:

Examples of **ADAPTATION**

1. His stage *adaptation* of the novel was a success.
2. The film is an *adaptation* of a book of the same title.

Discuss the definition of a literary adaptation with the class.

Ask students to share what they know about the story of **Frozen**. Ask students also if they know that **Frozen** is an adaptation of an older story. Record their responses where they can be seen by the whole class, either on a SMART board or a dry erase board.

Expand the discussion about adaptation and the theme that **Frozen** has in common with Hans Christian Anderson's **Snow Queen**. One of the themes in both **Frozen** and the **Snow Queen** is a frozen heart, and the "un-freezing" of this heart. In both the original story and the adaptation it is the power of love that is the antidote; love "un-freezes" a frozen heart.

Explain that sometimes, when a writer creates an adaptation they don't know the original ending of a story. While they are writing, they make a prediction about what will happen; they read the beginning of the story and then create an adaptation by predicting what will happen at the end. As a class, read and discuss the definition for PREDICTION. Place the definition on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Discuss the definition.

Explain that students will be creating an adaptation in reverse. This is more challenging because they will start with the ending and work their way backwards. Share that Hans Christian Anderson's **Snow Queen** is made up of a series of seven stories. Students will be creating an adaptation from the last sentence of the **Third Story: The Flower Garden of the Woman Who Could Conjure**. They will be predicting a new beginning for this story.

Explain that because **Third Story** is in the middle of **The Snow Queen**, it is before a heart has become "unfrozen." Ask students to reflect on the characters of **Frozen** as they create their adaptations and consider the following questions: Which character has the power to freeze? Which character has a frozen heart? Is this character's heart frozen by accident or on purpose?

As students consider these questions, ask them to use their imaginations to make predictions about everything in their story: their characters, setting and the action, everything that leads to the final sentence. Which of their characters has the power to freeze? Which of their characters has a frozen heart? Is this character's heart frozen by accident or on purpose? Encourage students to be as original as possible, to create a whole new story.

Distribute a copy of the **Character** Sheet, **Setting** sheet, a pencil and markers, crayons or colored pencils to each student. Ask students to create descriptions and illustrations for the characters and settings. Ask them to write and draw as many details as possible.

When students have completed their **Character** Sheet and **Setting** sheet, distribute a **Beginning, Middle** and **End** sheet to each student. Ask them to create the plot of their story, using their characters and settings.

Once students have completed their **Beginning, Middle** and **End** sheets, distribute a **New Beginning** sheet to each student. Ask students to use their **Character** Sheet, **Setting** sheet and **Beginning, Middle** and **End** sheet to help them write their story. Ask them to use as many details as possible.

When their stories are complete, have students take turns reading them aloud to the class. When every student has had an opportunity to read their story, as a class, read the original three sections of Hans Christian Anderson's **Snow Queen**, beginning with **Story the First, Which Describes a Looking-Glass and the Broken Fragments** and ending with **Third Story: The Flower Garden of the Woman Who Could Conjure**.



prediction

noun

pre·dic·tion | \ pri-'dik-shən \

Definition of *prediction*

1: an act of predicting

2: something that is predicted : FORECAST

Examples of *prediction* in a Sentence

Journalists have begun making *predictions* about the winner of the coming election.

Despite *predictions* that the store would fail, it has done very well.

prediction

noun

English Language Learners Definition of *prediction*

: a statement about what will happen or might happen in the future

: the act of saying what will happen in the future : the act of predicting something

prediction

noun

pre·dic·tion | \ pri-'dik-shən \

Kids Definition of *prediction*

1: an act of saying what will or might happen in the future *prediction* of earthquakes

2: a statement about what will or might happen in the future a weather *prediction*

RETRIEVED FROM: <https://www.merriam-webster.com/dictionary/prediction>



NAME_____

How do they act:

Character

What do they look like:

Write a description

Name:

What do they look like:

Create a sketch

**What challenge
are they facing?**

**What do they do
to meet the challenge?**



NAME_____

Setting

What does it look like?

Draw a sketch

What does it look like?

Write a description



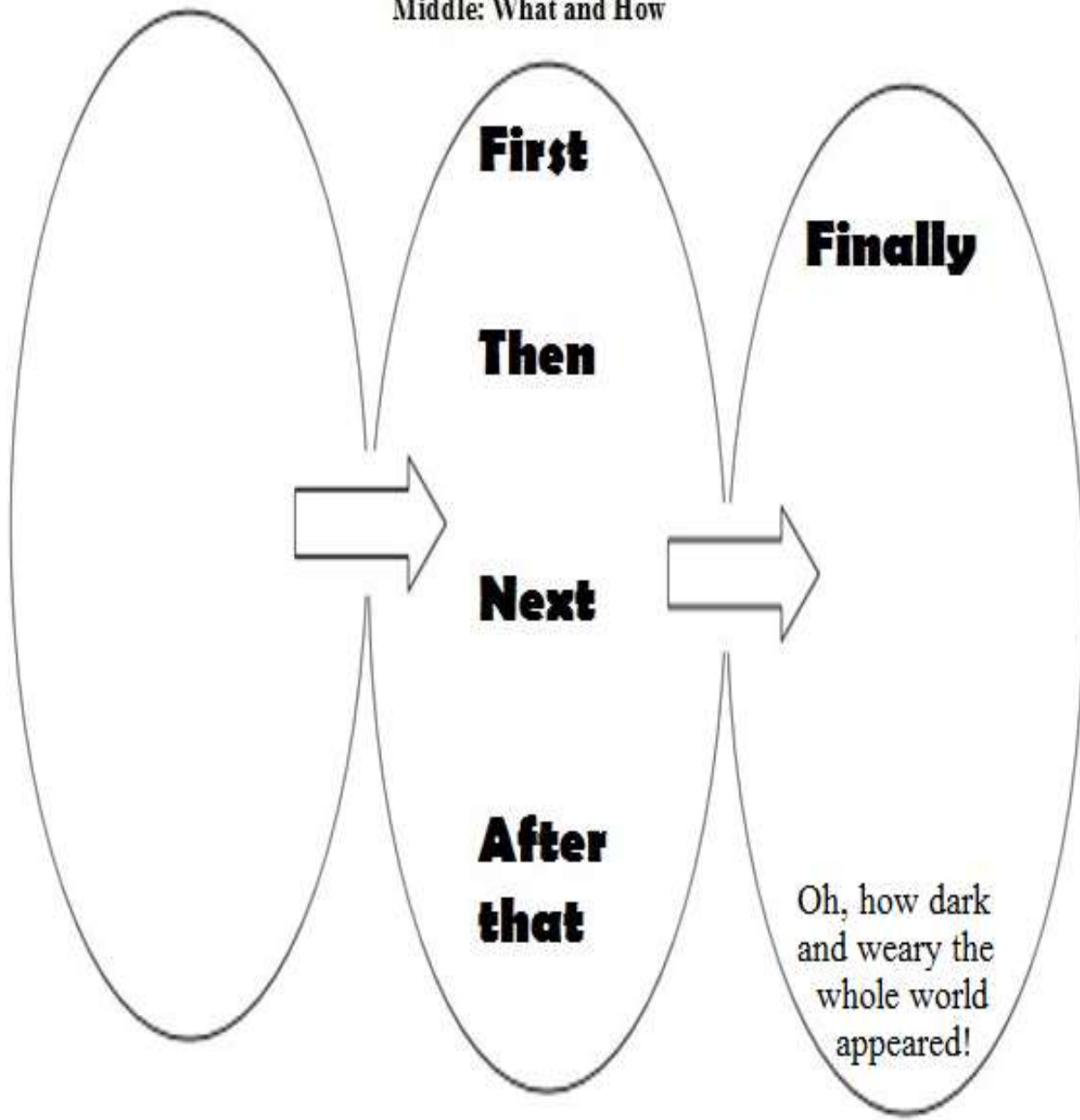
Frozen: Building a Story Backwards

NAME _____

Beginning: Who and Why

Ending: Where and When

Middle: What and How





NAME _____

Original Ending: Oh, how dark and weary the whole world appeared!

[illegible]

The Snow Queen

In Seven Stories

by

Hans Christian Andersen

(1845)

- [Story the First, Which Describes a looking-glass and the broken fragments.](#)
- [Second Story: A Little Boy and a Little Girl](#)
- [Third Story: The Flower Garden of the Woman Who Could Conjure](#)

Story the First,



Which Describes a Looking-Glass and the Broken Fragments.

YOU must attend to the commencement of this story, for when we get to the end we shall know more than we do now about a very wicked hobgoblin; he was one of the very worst, for he was a real demon. One day, when he was in a merry mood, he made a looking-glass which had the power


of making everything good or beautiful that was reflected in it almost shrink to nothing, while everything that was worthless and bad looked increased in size and worse than ever. The most lovely landscapes appeared like boiled spinach, and the people became hideous, and looked as if they stood on their heads and had no bodies. Their countenances were so distorted that no one could recognize them, and even one freckle on the face appeared to spread over the whole of the nose and mouth. The demon said this was very amusing. When a good or pious thought passed through the mind of any one it was misrepresented in the glass; and then how the demon laughed at his cunning invention. All who went to the demon's school—for he kept a school—talked everywhere of the wonders they had seen, and declared that people could now,



for the first time, see what the world and mankind were really like. They carried the glass about everywhere, till at last there was not a land nor a people who had not been looked at through this distorted mirror. They wanted even to fly with it up to heaven to see the angels, but the higher they flew the more slippery the glass became, and they could scarcely hold it, till at last it slipped from their hands, fell to the earth, and was broken into millions of pieces. But now the looking-glass caused more unhappiness than ever, for some of the fragments were not so large as a grain of sand, and they flew about the world into every country. When one of these tiny atoms flew into a person's eye, it stuck there unknown to him, and from that moment he saw everything through a distorted medium, or could see only the worst side of what he looked at, for even the smallest fragment retained the same power which had belonged to the whole mirror. Some few persons even got a fragment of the looking-glass in their hearts, and this was very terrible, for their hearts became cold like a lump of ice. A few of the pieces were so large that they could be used as window-panes; it would have been a sad thing to look at our friends through them. Other pieces were made into spectacles; this was dreadful for those who wore them, for they could see nothing either rightly or justly. At all this the wicked demon laughed till his sides shook—it tickled him so to see the mischief he had done. There were still a number of these little fragments of glass floating about in the air, and now you shall hear what happened with one of them.

Second Story:

A Little Boy and a Little Girl

 IN a large town, full of houses and people, there is not room for everybody to have even a little garden, therefore they are obliged to be satisfied with a few flowers in flower-pots. In one of these large towns lived two poor children who had a garden something larger and better than a few flower-pots. They were not brother and sister, but they loved each other almost as much as if they had been. Their parents lived opposite to each other in two garrets, where the roofs of neighboring houses projected out towards each other and the water-pipe ran between them. In each house was a little window, so that any one could step across the gutter from one window to the other. The parents of these children had each a large wooden box in which they cultivated kitchen herbs for their own use, and a little rose-bush in each box, which grew splendidly. Now after a while the parents decided to place these two boxes across the water-pipe, so that they reached from one window to the other and looked like two banks of flowers. Sweet-



peas drooped over the boxes, and the rose-bushes shot forth long branches, which were trained round the windows and clustered together almost like a triumphal arch of leaves and flowers. The boxes were very high, and the children knew they must not climb upon them, without permission, but they were often, however, allowed to step out together and sit upon their little stools under the rose-bushes, or play quietly. In winter all this pleasure came to an end, for the windows were sometimes quite frozen over. But then they would warm copper pennies on the stove, and hold the warm pennies against the frozen pane; there would be very soon a little round hole through which they could peep, and the soft bright eyes of the little boy and girl would beam through the hole at each window as they looked at each other. Their names were Kay and Gerda. In summer they could be together with one jump from the window, but in winter they had to go up and down the long staircase, and out through the snow before they could meet.

“See there are the white bees swarming,” said Kay’s old grandmother one day when it was snowing.

“Have they a queen bee?” asked the little boy, for he knew that the real bees had a queen.

“To be sure they have,” said the grandmother. “She is flying there where the swarm is thickest. She is the largest of them all, and never remains on the earth, but flies up to the dark clouds. Often at midnight she flies through the streets of the town, and looks in at the windows, then the ice freezes on the panes into wonderful shapes, that look like flowers and castles.”

“Yes, I have seen them,” said both the children, and they knew it must be true.

“Can the Snow Queen come in here?” asked the little girl.

“Only let her come,” said the boy, “I’ll set her on the stove and then she’ll melt.”

Then the grandmother smoothed his hair and told him some more tales. One evening, when little Kay was at home, half undressed, he climbed on a chair by the window and peeped out through the little hole. A few flakes of snow were falling, and one of them, rather larger than the rest, alighted on the edge of one of the flower boxes. This snow-flake grew larger and larger, till at last it became the figure of a woman, dressed in garments of white gauze, which looked like millions of starry snow-flakes linked together. She was fair and beautiful, but made of ice—shining and glittering ice. Still she was alive and her eyes sparkled like bright stars, but there was neither peace nor rest in their glance. She nodded towards the window and waved her hand. The little boy was frightened and sprang from the chair; at the same moment it seemed as if a large bird flew by the window. On the following day there was a clear frost, and very soon came the spring. The sun shone; the young green leaves burst forth; the swallows built their nests; windows were opened, and the children sat once more in the garden on the roof, high above all the other rooms. How beautiful the roses blossomed this summer. The little girl had learnt a hymn in which roses were

spoken of, and then she thought of their own roses, and she sang the hymn to the little boy, and he sang too:—

“Roses bloom and cease to be,
But we shall the Christ-child see.”

Then the little ones held each other by the hand, and kissed the roses, and looked at the bright sunshine, and spoke to it as if the Christ-child were there. Those were splendid summer days. How beautiful and fresh it was out among the rose-bushes, which seemed as if they would never leave off blooming. One day Kay and Gerda sat looking at a book full of pictures of animals and birds, and then just as the clock in the church tower struck twelve, Kay said, “Oh, something has struck my heart!” and soon after, “There is something in my eye.”

The little girl put her arm round his neck, and looked into his eye, but she could see nothing.

“I think it is gone,” he said. But it was not gone; it was one of those bits of the looking-glass—that magic mirror, of which we have spoken—the ugly glass which made everything great and good appear small and ugly, while all that was wicked and bad became more visible, and every little fault could be plainly seen. Poor little Kay had also received a small grain in his heart, which very quickly turned to a lump of ice. He felt no more pain, but the glass was there still. “Why do you cry?” said he at last; “it makes you look ugly. There is nothing the matter with me now. Oh, see!” he cried suddenly, “that rose is worm-eaten, and this one is quite crooked. After all they are ugly roses, just like the box in which they stand,” and then he kicked the boxes with his foot, and pulled off the two roses.

“Kay, what are you doing?” cried the little girl; and then, when he saw how frightened she was, he tore off another rose, and jumped through his own window away from little Gerda.

When she afterwards brought out the picture book, he said, “It was only fit for babies in long clothes,” and when grandmother told any stories, he would interrupt her with “but;” or, when he could manage it, he would get behind her chair, put on a pair of spectacles, and imitate her very cleverly, to make people laugh. By-and-by he began to mimic the speech and gait of persons in the street. All that was peculiar or disagreeable in a person he would imitate directly, and people said, “That boy will be very clever; he has a remarkable genius.” But it was the piece of glass in his eye, and the coldness in his heart, that made him act like this. He would even tease little Gerda, who loved him with all her heart. His games, too, were quite different; they were not so childish. One winter’s day, when it snowed, he brought out a burning-glass, then he held out the tail of his blue coat, and let the snow-flakes fall upon it. “Look in this glass, Gerda,” said he; and she saw how every flake of snow was magnified, and looked like a beautiful flower or a glittering star. “Is it not clever?” said Kay, “and

much more interesting than looking at real flowers. There is not a single fault in it, and the snow-flakes are quite perfect till they begin to melt.”

Soon after Kay made his appearance in large thick gloves, and with his sledge at his back. He called up stairs to Gerda, “I’ve got to leave to go into the great square, where the other boys play and ride.” And away he went.

In the great square, the boldest among the boys would often tie their sledges to the country people’s carts, and go with them a good way. This was capital. But while they were all amusing themselves, and Kay with them, a great sledge came by; it was painted white, and in it sat some one wrapped in a rough white fur, and wearing a white cap. The sledge drove twice round the square, and Kay fastened his own little sledge to it, so that when it went away, he followed with it. It went faster and faster right through the next street, and then the person who drove turned round and nodded pleasantly to Kay, just as if they were acquainted with each other, but whenever Kay wished to loosen his little sledge the driver nodded again, so Kay sat still, and they drove out through the town gate. Then the snow began to fall so heavily that the little boy could not see a hand’s breadth before him, but still they drove on; then he suddenly loosened the cord so that the large sled might go on without him, but it was of no use, his little carriage held fast, and away they went like the wind. Then he called out loudly, but nobody heard him, while the snow beat upon him, and the sledge flew onwards. Every now and then it gave a jump as if it were going over hedges and ditches. The boy was frightened, and tried to say a prayer, but he could remember nothing but the multiplication table.

The snow-flakes became larger and larger, till they appeared like great white chickens. All at once they sprang on one side, the great sledge stopped, and the person who had driven it rose up. The fur and the cap, which were made entirely of snow, fell off, and he saw a lady, tall and white, it was the Snow Queen.

“We have driven well,” said she, “but why do you tremble? here, creep into my warm fur.” Then she seated him beside her in the sledge, and as she wrapped the fur round him he felt as if he were sinking into a snow drift.

“Are you still cold,” she asked, as she kissed him on the forehead. The kiss was colder than ice; it went quite through to his heart, which was already almost a lump of ice; he felt as if he were going to die, but only for a moment; he soon seemed quite well again, and did not notice the cold around him.

“My sledge! don’t forget my sledge,” was his first thought, and then he looked and saw that it was bound fast to one of the white chickens, which flew behind him with the sledge at its back. The Snow Queen kissed little Kay again, and by this time he had forgotten little Gerda, his grandmother, and all at home.

“Now you must have no more kisses,” she said, “or I should kiss you to death.”

Kay looked at her, and saw that she was so beautiful, he could not imagine a more lovely and intelligent face; she did not now seem to be made of ice, as when he had seen her through his window, and she had nodded to him. In his eyes she was perfect, and she did not feel at all afraid. He told her he could do mental arithmetic, as far as fractions, and that he knew the number of square miles and the number of inhabitants in the country. And she always smiled so that he thought he did not know enough yet, and she looked round the vast expanse as she flew higher and higher with him upon a black cloud, while the storm blew and howled as if it were singing old songs. They flew over woods and lakes, over sea and land; below them roared the wild wind; the wolves howled and the snow crackled; over them flew the black screaming crows, and above all shone the moon, clear and bright,—and so Kay passed through the long winter's night, and by day he slept at the feet of the Snow Queen.

Third Story:

The Flower Garden of the Woman Who Could Conjure

BUT how fared little Gerda during Kay's absence? What had become of him, no one knew, nor could any one give the slightest information, excepting the boys, who said that he had tied his sledge to another very large one, which had driven through the street, and out at the town gate. Nobody knew where it went; many tears were shed for him, and little Gerda wept bitterly for a long time. She said she knew he must be dead; that he was drowned in the river which flowed close by the school. Oh, indeed those long winter days were very dreary. But at last spring came, with warm sunshine. "Kay is dead and gone," said little Gerda.

"I don't believe it," said the sunshine.

"He is dead and gone," she said to the sparrows.

"We don't believe it," they replied; and at last little Gerda began to doubt it herself. "I will put on my new red shoes," she said one morning, "those that Kay has never seen, and then I will go down to the river, and ask for him." It was quite early when she kissed her old grandmother, who was still asleep; then she put on her red shoes, and went quite alone out of the town gates toward the river. "Is it true that you have taken my little playmate away from me?" said she to the river. "I will give you my red shoes if you will give him back to me." And it seemed as if the waves nodded to her in a strange manner. Then she took off her red shoes, which she liked better than anything else, and threw them both into the river, but they fell near the bank, and the little waves carried them back to the land, just as if the river would not take from her what she loved best, because they could not give her back little Kay. But she thought the shoes had not been thrown out far enough.



Then she crept into a boat that lay among the reeds, and threw the shoes again from the farther end of the boat into the water, but it was not fastened. And her movement sent it gliding away from the land. When she saw this she hastened to reach the end of the boat, but before she could so it was more than a yard from the bank, and drifting away faster than ever. Then little Gerda was very much frightened, and began to cry, but no one heard her except the sparrows, and they could not carry her to land, but they flew along by the shore, and sang, as if to comfort her, "Here we are! Here we are!" The boat floated with the stream; little Gerda sat quite still with only her stockings on her feet; the red shoes floated after her, but she could not reach them because the boat kept so much in advance. The banks on each side of the river were very pretty. There were beautiful flowers, old trees, sloping fields, in which cows and sheep were grazing, but not a man to be seen. Perhaps the river will carry me to little Kay, thought Gerda, and then she became more cheerful, and raised her head, and looked at the beautiful green banks; and so the boat sailed on for hours. At length she came to a large cherry orchard, in which stood a small red house with strange red and blue windows. It had also a thatched roof, and outside were two wooden soldiers, that presented arms to her as she sailed past. Gerda called out to them, for she thought they were alive, but of course they did not answer; and as the boat drifted nearer to the shore, she saw what they really were. Then Gerda called still louder, and there came a very old woman out of the house, leaning on a crutch. She wore a large hat to shade her from the sun, and on it were painted all sorts of pretty flowers. "You poor little child," said the old woman, "how did you manage to come all this distance into the wide world on such a rapid rolling stream?" And then the old woman walked in the water, seized the boat with her crutch, drew it to land, and lifted Gerda out. And Gerda was glad to feel herself on dry ground, although she was rather afraid of the strange old woman. "Come and tell me who you are," said she, "and how came you here."

Then Gerda told her everything, while the old woman shook her head, and said, "Hem-hem;" and when she had finished, Gerda asked if she had not seen little Kay, and the old woman told her he had not passed by that way, but he very likely would come. So she told Gerda not to be sorrowful, but to taste the cherries and look at the flowers; they were better than any picture-book, for each of them could tell a story. Then she took Gerda by the hand and led her into the little house, and the old woman closed the door. The windows were very high, and as the panes were red, blue, and yellow, the daylight shone through them in all sorts of singular colors. On the table stood beautiful cherries, and Gerda had permission to eat as many as she would. While she was eating them the old woman combed out her long flaxen ringlets with a golden comb, and the glossy curls hung down on each side of the little round pleasant face, which looked fresh and blooming as a rose. "I have long been wishing for a dear little maiden like you," said the old woman, "and now you must stay with me, and see how happily we shall live together." And while she went on combing little Gerda's

hair, she thought less and less about her adopted brother Kay, for the old woman could conjure, although she was not a wicked witch; she conjured only a little for her own amusement, and now, because she wanted to keep Gerda. Therefore she went into the garden, and stretched out her crutch towards all the rose-trees, beautiful though they were; and they immediately sunk into the dark earth, so that no one could tell where they had once stood. The old woman was afraid that if little Gerda saw roses she would think of those at home, and then remember little Kay, and run away. Then she took Gerda into the flower-garden. How fragrant and beautiful it was! Every flower that could be thought of for every season of the year was here in full bloom; no picture-book could have more beautiful colors. Gerda jumped for joy, and played till the sun went down behind the tall cherry-trees; then she slept in an elegant bed with red silk pillows, embroidered with colored violets; and then she dreamed as pleasantly as a queen on her wedding day. The next day, and for many days after, Gerda played with the flowers in the warm sunshine. She knew every flower, and yet, although there were so many of them, it seemed as if one were missing, but which it was she could not tell. One day, however, as she sat looking at the old woman's hat with the painted flowers on it, she saw that the prettiest of them all was a rose. The old woman had forgotten to take it from her hat when she made all the roses sink into the earth. But it is difficult to keep the thoughts together in everything; one little mistake upsets all our arrangements.

"What, are there no roses here?" cried Gerda; and she ran out into the garden, and examined all the beds, and searched and searched. There was not one to be found. Then she sat down and wept, and her tears fell just on the place where one of the rose-trees had sunk down. The warm tears moistened the earth, and the rose-tree sprouted up at once, as blooming as when it had sunk; and Gerda embraced it and kissed the roses, and thought of the beautiful roses at home, and, with them, of little Kay.

"Oh, how I have been detained!" said the little maiden, "I wanted to seek for little Kay. Do you know where he is?" she asked the roses; "do you think he is dead?"

And the roses answered, "No, he is not dead. We have been in the ground where all the dead lie; but Kay is not there."

"Thank you," said little Gerda, and then she went to the other flowers, and looked into their little cups, and asked, "Do you know where little Kay is?" But each flower, as it stood in the sunshine, dreamed only of its own little fairy tale of history. Not one knew anything of Kay. Gerda heard many stories from the flowers, as she asked them one after another about him.

And what, said the tiger-lily? "Hark, do you hear the drum?— 'turn, turn,'—there are only two notes, always, 'turn, turn.' Listen to the women's song of mourning! Hear the cry of the priest! In her long red robe stands the Hindoo widow by the funeral pile. The flames rise around her as she places herself on the dead body of her husband; but the Hindoo woman is thinking of the living one in that circle; of him, her

son, who lighted those flames. Those shining eyes trouble her heart more painfully than the flames which will soon consume her body to ashes. Can the fire of the heart be extinguished in the flames of the funeral pile?"

"I don't understand that at all," said little Gerda.

"That is my story," said the tiger-lily.

What, says the convolvulus? "Near yonder narrow road stands an old knight's castle; thick ivy creeps over the old ruined walls, leaf over leaf, even to the balcony, in which stands a beautiful maiden. She bends over the balustrades, and looks up the road. No rose on its stem is fresher than she; no apple-blossom, wafted by the wind, floats more lightly than she moves. Her rich silk rustles as she bends over and exclaims, 'Will he not come?'

"Is it Kay you mean?" asked Gerda.

"I am only speaking of a story of my dream," replied the flower.

What, said the little snow-drop? "Between two trees a rope is hanging; there is a piece of board upon it; it is a swing. Two pretty little girls, in dresses white as snow, and with long green ribbons fluttering from their hats, are sitting upon it swinging. Their brother who is taller than they are, stands in the swing; he has one arm round the rope, to steady himself; in one hand he holds a little bowl, and in the other a clay pipe; he is blowing bubbles. As the swing goes on, the bubbles fly upward, reflecting the most beautiful varying colors. The last still hangs from the bowl of the pipe, and sways in the wind. On goes the swing; and then a little black dog comes running up. He is almost as light as the bubble, and he raises himself on his hind legs, and wants to be taken into the swing; but it does not stop, and the dog falls; then he barks and gets angry. The children stoop towards him, and the bubble bursts. A swinging plank, a light sparkling foam picture,—that is my story."

"It may be all very pretty what you are telling me," said little Gerda, "but you speak so mournfully, and you do not mention little Kay at all."

What do the hyacinths say? "There were three beautiful sisters, fair and delicate. The dress of one was red, of the second blue, and of the third pure white. Hand in hand they danced in the bright moonlight, by the calm lake; but they were human beings, not fairy elves. The sweet fragrance attracted them, and they disappeared in the wood; here the fragrance became stronger. Three coffins, in which lay the three beautiful maidens, glided from the thickest part of the forest across the lake. The fire-flies flew lightly over them, like little floating torches. Do the dancing maidens sleep, or are they dead? The scent of the flower says that they are corpses. The evening bell tolls their knell."

"You make me quite sorrowful," said little Gerda; "your perfume is so strong, you make me think of the dead maidens. Ah! is little Kay really dead then? The roses have been in the earth, and they say no."

“Cling, clang,” tolled the hyacinth bells. “We are not tolling for little Kay; we do not know him. We sing our song, the only one we know.”

Then Gerda went to the buttercups that were glittering amongst the bright green leaves.

“You are little bright suns,” said Gerda; “tell me if you know where I can find my play-fellow.”

And the buttercups sparkled gayly, and looked again at Gerda. What song could the buttercups sing? It was not about Kay.

“The bright warm sun shone on a little court, on the first warm day of spring. His bright beams rested on the white walls of the neighboring house; and close by bloomed the first yellow flower of the season, glittering like gold in the sun’s warm ray. An old woman sat in her arm chair at the house door, and her granddaughter, a poor and pretty servant-maid came to see her for a short visit. When she kissed her grandmother there was gold everywhere: the gold of the heart in that holy kiss; it was a golden morning; there was gold in the beaming sunlight, gold in the leaves of the lowly flower, and on the lips of the maiden. There, that is my story,” said the buttercup.

“My poor old grandmother!” sighed Gerda; “she is longing to see me, and grieving for me as she did for little Kay; but I shall soon go home now, and take little Kay with me. It is no use asking the flowers; they know only their own songs, and can give me no information.”

And then she tucked up her little dress, that she might run faster, but the narcissus caught her by the leg as she was jumping over it; so she stopped and looked at the tall yellow flower, and said, “Perhaps you may know something.”

Then she stooped down quite close to the flower, and listened; and what did he say?

“I can see myself, I can see myself,” said the narcissus. “Oh, how sweet is my perfume! Up in a little room with a bow window, stands a little dancing girl, half undressed; she stands sometimes on one leg, and sometimes on both, and looks as if she would tread the whole world under her feet. She is nothing but a delusion. She is pouring water out of a tea-pot on a piece of stuff which she holds in her hand; it is her bodice. ‘Cleanliness is a good thing,’ she says. Her white dress hangs on a peg; it has also been washed in the tea-pot, and dried on the roof. She puts it on, and ties a saffron-colored handkerchief round her neck, which makes the dress look whiter. See how she stretches out her legs, as if she were showing off on a stem. I can see myself, I can see myself.”

“What do I care for all that,” said Gerda, “you need not tell me such stuff.” And then she ran to the other end of the garden. The door was fastened, but she pressed against the rusty latch, and it gave way. The door sprang open, and little Gerda ran out

with bare feet into the wide world. She looked back three times, but no one seemed to be following her. At last she could run no longer, so she sat down to rest on a great stone, and when she looked round she saw that the summer was over, and autumn very far advanced. She had known nothing of this in the beautiful garden, where the sun shone and the flowers grew all the year round.

“Oh, how I have wasted my time?” said little Gerda; “it is autumn. I must not rest any longer,” and she rose up to go on. But her little feet were wounded and sore, and everything around her looked so cold and bleak. The long willow-leaves were quite yellow. The dew-drops fell like water, leaf after leaf dropped from the trees, the sloe-thorn alone still bore fruit, but the sloes were sour, and set the teeth on edge.

Oh, how dark and weary the whole world appeared!

RETRIEVED FROM: http://hca.gilead.org.il/snow_que.html

Other ideas for predictive text, INTERNET TEXT GENERATOR: <https://gizmodo.com/use-this-predictive-text-generator-to-write-internet-fa-1784158998>

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a . Retell stories, including key details.
b. Recognize and understand the central message or lesson.
3. Describe **characters**, **settings**, and major **events** in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its **characters**, **setting**, or **events**

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences **or gather information from provided sources to answer a question**.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when **drawing inferences from the text**.
2. Determine a theme of a **story**, drama, or poem from details in the text; summarize the text.
3. Describe in depth a **character**, **setting**, or **event** in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Writing Standards

- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as **inferences** drawn from the text.
3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the **characters** or **plot**).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant **descriptive details**, and well-structured event sequences.
- d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.



Disney's Frozen in Norway

BY Karel Sloane-Boekbinder

The setting for Disney's **Frozen**, Arendelle and the locations around it, were inspired by actual locations: the Western fjords and the city of Bergen in Norway.

In this lesson students will learn about the real-life city of Bergen in Norway, Norwegian architecture and color their own version of a Norwegian stave church.

Begin this lesson by asking students if they are familiar with the story of **Frozen**. Ask students to share what they know about the story of **Frozen**. Ask students to describe the setting in particular. Record their responses where they can be seen by the whole class, either on a SMART board or a dry erase board.

Expand the discussion about setting. Explain the setting for Disney's **Frozen**, Arendelle and the locations around it, were inspired by actual locations: the Western fjords and the city of Bergen in Norway. As a class, read and discuss the EXCERPT: **Explore the Breathtaking Places that Inspired Disney's Frozen in Norway**. Place the excerpt on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Ask students to take turns reading the excerpt aloud to the class.

Next, read the Revolvly article on **Dragestil** Norwegian architecture as a class. Place the article on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Ask students to take turns reading the article aloud to the class.

Distribute a Norwegian stave church color sheet and markers, crayons or colored pencils to each student.

Explain that although Norwegian stave churches are unusually black because they are covered with tar on the outside, students will have the opportunity to experiment with color. Review the image **The old harbor in Bergen lined with old colorful timber houses and narrow alleys to explore, photo by Renate Sandvik** from the EXCERPT: **Explore the Breathtaking Places that Inspired Disney's Frozen in Norway**. Place the image back on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class.

Ask students to use the colors of buildings in the image as inspiration for the colors they choose. Ask students to color their Norwegian stave church color sheet.



You're never too old to read a good story, or to make one of your own so adventure on



EXCERPT: Explore the Breathtaking Places that Inspired Disney's Frozen in Norway

BY [RENATE SANDVIK](#) // JULY 24, 2014

Last year, the new Disney movie took the world by storm. After the latest Disney movies had gotten somewhat mellow reviews, Frozen arrived and awed the critics. Combining Norse fairytales and superstition with Danish writer HC Andersen's *The Snow Queen*, Frozen created a fairytale universe with princesses, trolls, reindeer, snow, high mountains and a sprinkle of

magic. It has now grossed US\$1.2 billion, making it the most successful animated film of all time, *and* the fifth highest-grossing movie ever.

The movie is set in the fictional town of Arendelle (which is quite a different place than the Norwegian town of Arendal) and is based on the scenery and traditions of Norway. The architecture, nature, attire, and animals all look like what we find in *The Land of the North*. But perhaps mostly one place in Norway in particular – the Western fjords. The historic town of Bergen, a UNESCO World Heritage City, is called the gateway to the fjords – and was supposedly the inspiration for Arendelle. It isn't hard to see the resemblance between the fictional town and Bergen itself, with its colorful wooden Hanseatic architecture along the waterfront. Fishermen and merchants are still found in the city's bustling harbor, making it a thriving center of trade still. Bergen is the second largest city in Norway, but with only 250,000 inhabitants, it's not very big and it's easy to find your way around the city center on foot.



The old harbor in Bergen lined with old colorful timber houses and narrow alleys to explore, photo by Renate Sandvik

The castle in Arendelle looks like a mixture between a fairytale Disney castle, an old stone fortress and a Norwegian stave church. Norway once had hundreds of these wooden masterpieces, perhaps even thousands, but today only 28 remain. These wooden structures, inspired by the stone cathedrals on the continent, have survived in Norwegian landscapes for almost 1,000 years. The biggest one, Heddal church, looks the most like the one in the movie, with its three towers reaching up towards the sky. The stone part somewhat looks like Akershus fortress found in Norway's capital, Oslo – or perhaps Bergenhus fortress in Bergen.

RETRIEVED FROM: <https://thefairytaletraveler.com/2014/07/24/frozen/>



embracing [National Romantic style](#) and an expression of [Romantic nationalism](#).
Fantoft Stave Church



Dragestil

Dragestil ("Dragon Style") is a style of [design](#) and [architecture](#) that originated in [Norway](#) and was widely used principally between 1880 and 1910. [1] It is a variant of the more

History

The foremost sources of inspiration for the Dragestil style were the [Viking](#) and [mediaeval](#) art and architecture of Scandinavia. It had roots in preservation of the [stave churches](#) and the recent excavated of historic relics of the past such as the [Tune](#), [Gokstad](#) and [Oseberg](#) ships.[2]



Dalen Hotel in Kviteseid

It often featured [Norse](#) motifs, such as [serpents](#) and [dragons](#), hence its popular appellation. Important proponents in the modern era included Norwegian architects [Holm Hansen Munthe](#) and [Balthazar Lange](#). [3][4] In Germany the Kongsnaes' sailors station in [Potsdam](#) and the [Rominten Hunting Lodge](#) were erected for [Kaiser Wilhelm II](#).

[Frognerseieren](#) restaurant (erected 1890-1891)



Characteristic features

- Exposed timber walls, often tarred on the exterior with varnished interiors
- Decoration in the form of dragon heads
- Often steep roofs and big [eaves](#)



Villa Balderslund in [Balestrand](#) (erected 1907)

References

1. [Dragestilen som nasjonalsymbol](#)
2. [Huggenstensarkitektur og Dragestil \(Brytningstid innen arkitekturen før og etter 1900 ved to av retningene\)](#)
3. [Arkitekter: Holm Hansen Munthe \(1848-1898\)](#)
4. [Arkitekter: Balthazar Conrad Lange \(1854-1937\)](#)

Wikimedia Commons has media related to [Dragestil of Norway](#).

Other sources

- Tschudi-Madsen, Stephan (1981) Veien hjem, Norsk arkitektur 1870–1914 (Oslo: Norges kunsthistorie) [ISBN](#) 82-05-12269-5
- Tschudi-Madsen, Stephan (1993) Dragestilen (Oslo: Honnør til en hånet stil) [ISBN](#) 82-03-22009-6
- Tschudi-Madsen, Stephan (1993) Vandringer på en utstilling og i en jaktvilla (Oslo: Honnør til en hånet stil) [ISBN](#) 82-03-22009-6

External links

- [Dragestil på St. Hanshaugen](#)

RETRIEVED FROM: <https://www.revolvy.com/page/Dragestil>



NAME: _____



K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a . Retell stories, including key details.
3. Describe characters, **settings**, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, **setting**, or events

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when **drawing inferences from the text**.
3. Describe in depth a character, **setting**, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

8. Recall relevant information from experiences or gather relevant information from print and digital sources...

9. Draw relevant evidence from grade-appropriate literary or informational texts to support analysis, reflection, and research.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).



Frozen Fashions Part I: Norwegian Rosemaling

BY Karel Sloane-Boekbinder

The inspiration for the fashions in Disney's **Frozen** come from different aspects of Norwegian culture. The ideas for a design can come from many sources. This includes research, investigating shapes and patterns and recreating designs remembered from when a person travels to a place; these remembrances of shape and pattern can be a source of inspiration, informing a design along with the research of a region.

In this lesson, students will learn about the Norwegian folk art of rosemaling and how this folk art was incorporated into both the costumes and scenery of **Frozen**.

Begin this lesson by explaining students will be tracing a variety of inspirations for the costume designs in Disney's **Frozen**. Ask students to share what they know about the story of **Frozen**. Ask students to describe the clothing and Princess Elsa's powers in particular. What are the details they can remember? Record their responses where they can be seen by the whole class, either on a SMART board or a dry erase board.

As a class read and discuss the excerpt of the article **Frozen in Norway**. Place the excerpt on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Read and discuss the article.

Next, as a class, look at the images of Princess Elsa from **Frozen**. Place the images on an ELMO, Promethean Board or a SMART board where they can be visible to the whole class. Discuss the shapes and patterns in the designs on Princess Elsa's clothes and the patterns and shapes of her "ice creations."

Follow this by reading and discussing **What is Norwegian rosemaling?** Place the information sheet on an ELMO, Promethean Board or a SMART board where they can be visible to the whole class. As a class, read and discuss the information.



You're never too old to read a good story, or to make one of your own so adventure on



EXCERPT: Explore the Breathtaking Places that Inspired Disney's Frozen in Norway

BY [RENATE SANDVIK](#) // JULY 24, 2014



Deep fjords cut through the mountainous landscape in the west and north of Norway, photo by Renate Sandvik

The dresses worn by the girls are based on traditional Norwegian folk costumes – the *bunad*. The term encompasses all the different costumes from around the country – with many towns, villages and rural sites having their own versions. They usually have elaborate designs, with embroidery and different colors. Some also have scarves, belts or head pieces – and most have hand-made gold or silver jewelry belonging to them. Rosemaling, which is a decorative Norwegian folk art, is also found around the movie. For example in the architecture, on clothing and even in Elsa's magic and icy creations!

RETRIEVED FROM: <https://thefairytalet traveler.com/2014/07/24/frozen/>



What is Norwegian rosemaling?

DEFINITION:

The term *rosemaling* (rosemåling) means Norwegian decorative painting.

HISTORY:

Rosemåling the decorative folk painting of Norway, began in the low-land areas of eastern Norway about 1750 when such upper class artistic styles as Baroque, Regency and Rococo were introduced to Norway's rural culture. At first Norway's painters followed these European styles closely.



Persons who rosemaled for their livelihood would not have been land owners but poor, city dwellers. After being trained within a "guild" they would travel from county to county painting churches and/or the homes of the wealthy for a commission of either money or merely room and board. Thus rosemaling was carried over the mountains and toward Norway's western coast.

Once farther away from the influence of the guilds, these artists tried new ideas and motifs. Soon strong regional styles developed. As time passed the Telemark and Hallingdal valleys became known for their fine rosemåling.

Upon their exposure to rosemåling, rural folk would often imitate this folk art.

Not having been taught in an urban guild, the amateur became spontaneous and expressive in his work on smaller objects such as drinking vessels and boxes.

Norwegian rosemåling continued its westward migration all the way to America. Emigration was heavy from some of the areas where rosemåling was well established. Travelers packed beautifully rosemaled trunks to make their journey across the Atlantic. Well known as well as lesser known painters traveled to the New World. However, the contribution of this generation of emigrants to American rosemåling was negligible.



Today Norwegian rosemåling is taught in many areas of the USA. Rosemåling associations sponsor classes and competitions. The Vesterheim Norwegian-American Museum in Decorah, Iowa, known for its large collection of both Norwegian and American rosemaled objects, offers rosemåling classes throughout the year, and holds a Nation-wide annual rosemåling competition.

Copyright 2003 Illinois Norsk Rosemalers Association.

RETRIEVED FROM: <http://www.rosemaling.org/history.htm>

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). The Norwegian folk art of rosemaling shaped the designs for the clothing and Elsa's creations.

Integration of knowledge and ideas

9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

8. Recall relevant information from experiences or gather relevant information from print and digital sources

9. Draw relevant evidence from grade-appropriate literary or informational texts to support analysis, reflection, and research.

K-12 Student Standards for Social Studies »

Grade 4

History

Standard 1 – Chronological and Historical Thinking

4.1.6 Define and distinguish between primary and secondary sources

4.1.7 Summarize primary resources and explain their historical importance

K-12 Student Standards for Social Studies »

Grade 7

History

Standard 1: Historical Thinking Skills

7.1.1

- Conducting historical research
- Evaluating a broad variety of primary and secondary sources
- Determining the meaning of words and phrases from historical texts
- Using technology to research, produce, or publish a written product

Standard 9: Global Awareness

7.9.1 Compare and contrast political divisions of the world from 1763–1877



Frozen Fashions Part II: The Norwegian Bunad

and West African Adinkras

BY Karel Sloane-Boekbinder

The inspiration for the fashions in Disney's **Frozen** come from different aspects of Norwegian culture. The ideas for a design can come from many sources. This includes research, investigating shapes and patterns and recreating designs remembered from when a person travels to a place; these remembrances of shape and pattern can be a source of inspiration, informing a design along with the research of a region.

Sometimes learning about cultural traditions and where these traditions come from can be challenging. The Netherlands and Norway have had close cultural ties since the times of the Vikings. Interconnected by trade and migration, these two cultures have often exchanged ideas and resources. These exchanges also include participating the painful past of the Trans-Atlantic Slave Trade. In the early 1500's The Netherlands overtook parts of the Ashanti Empire in what is now Ghana, West Africa. The Ashanti are also known as the Asante. This occupation of the Ashanti/Asante became known as the Dutch Gold Coast and lasted 372 years. Along with enslaved people, the Dutch brought aspects of Ashanti/ Asante culture including imagery, designs and decorations from Ghana back to the Netherlands and Norway. In 1872 the English bought the Dutch Gold Coast from The Netherlands.

This lesson traces a variety of inspirations for the costume designs in Disney's **Frozen**. This includes tracing the trail of a symbol from Africa to Norway. Part of this trail investigates imagery from 1817 of African Adinkra symbols in the architecture of Ghana, West Africa. It explores the Ashanti Empire, the Dutch Gold Coast, an African symbol that became part of the new Norwegian Bunad (1900--1950) and costume designs from Disney's **Frozen** influenced by these cultures. Students will have an opportunity to create a timeline, develop an essay about what they have learned and complete a color sheet that includes the West African Adinkra symbol. This lesson is followed by an extension that gives students an opportunity to explore how Adinkra symbols from West Africa influenced designs locally in Louisiana architecture.

Begin this lesson by explaining students will be tracing a variety of inspirations for the costume designs in Disney's **Frozen**. To trace these inspirations, they will be reading an interview with Disney Costume designer Jean Gillmore, developing timelines for design traditions, coloring a color sheet of one of the characters and writing an essay about what they learn.

Distribute two copies of the KWL sheet, a copy of the **Frozen Fashions: Design Development Timeline** and a pencil to each student. Explain that the KWL sheet is an opportunity for students to record what they already know and what they are learning: K= What I know, W= What I want to know and L= What I learned. Ask students to write down what they already

know about the fashions in Disney's **Frozen**. Also ask students to write down what they would like to learn about the **Frozen** costume designs.

As a class read **EXCERPT: Tyranny of Style A closer look at costume design and the language of clothing Costume Design in Animation - Disney's Frozen**. Place the article on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. As the class reads the article, consider the following questions: What did designer Jean Gillmore first do when she was working in animation? What did her interest in costumes lead to? How does hand-drawn animation approach costume design? What did she have to do to develop ideas for the costume designs in **Frozen**? Ask students to take notes on their KWL sheets.

As a class, review the **Frozen Fashions: Design Development Timeline**. Place the **Timeline** on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Explain that students will be using the timeline to compare when traditions developed in Norway and Ghana, and, that traditions for both of these regions influenced the fashions in Disney's **Frozen**.

Next, as a class read and discuss **Life in Norway The Norwegian Bunad**. Place the article on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. As the class reads the article, consider the following questions: When did the Norwegian bunad tradition begin? Who started the Norwegian bunad tradition? How many styles of bunad are there? What kinds of accessories go with a bunad? Ask students to record dates on the **Norwegian Bunads** section of their **Timeline** and continue taking notes on their KWL sheets.

Follow this by looking at and discussing the two images of Anna's costume. Place the images one at a time on an Elmo, Promethean Board or SMART board where they can be visible to the whole class. As a class, discuss the design for Anna's brooch, the Adinkra symbol in the design and the meaning of the symbol. Ask students to continue taking notes on their KWL sheets.

Explain that in Ghana, West Africa there are a group of people known as the Ashanti (or Asante.) The Ashanti first used Adinkra symbols as designs for cloth. Over time the Ashanti began to include Adinkra symbols in the designs for their architecture. Share that no one knows exactly how old Adinkra symbols are and that Adinkras are a form of writing. Each Adinkra symbol has a story that goes with it. As a class, view and discuss the British illustration created in 1817. Identify the Adinkra symbols in the architecture of the Ashanti Empire found in the illustration. Ask students to record dates on the **West African Adinkras** section of their **Timeline** and continue taking notes on their KWL sheets.

Next, read the excerpt of the article **Adinkra Cloth** By Doran H. Ross. Place the excerpt on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. As the class reads the article, consider the following questions: Why were Adinkras first created? What does the word Adinkra mean? When were the first Adinkras recorded? Ask students to record dates on the **West African Adinkras** section of their **Timeline** and continue taking notes on their KWL sheets.

Follow this by examining two images: **Nkwatia Kwahu chief and attendants, Ghana, ca.1885-1895** and **Ashante Residence with Adinkra Symbols in the Architecture**. Place the images one at a time on an Elmo, Promethean Board or SMART board where they can be visible to the whole class. As a class, discuss the Adinkra designs in the architecture. Identify the Adinkra symbol used for the design of Anna's brooch. Ask students to continue taking notes on their KWL sheets.

Explain that the Netherlands and Norway have had close cultural ties since the times of the Vikings. Interconnected by trade and migration, these two cultures have often exchanged ideas and resources. These exchanges also include participating the painful past of the Trans-Atlantic Slave Trade. In the early 1500's The Netherlands overtook parts of the Ashanti Empire in what is now Ghana, West Africa. The Ashanti are also known as the Asante. This occupation of the Ashanti/Asante became known as the Dutch Gold Coast and lasted 372 years. Along with enslaved people, the Dutch brought aspects of Ashanti/ Asante culture including imagery, designs and decorations from Ghana back to the Netherlands and Norway. Read the information sheet on the **Gold Coast**. Place the sheet on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. Ask students to continue taking notes on their KWL sheets.

Follow this by reading **Netherlands and Norway**. Place the sheet on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. Ask students to continue taking notes on their KWL sheets.

Next, as a class read the National Park Service information sheet ASASE YE DURU - Divinity of Mother Earth. Place the sheet on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. Ask students to complete their KWL sheets.

Distribute a copy of the **Frozen Fashions: Design Development Color Sheet** and markers, crayons or colored pencils to each student. Ask students to locate Anna's brooch and the Adinkra symbol. Ask students to color their sheets.

Follow this by distributing a copy of the **Frozen Fashions: Design Development Essay Organizer** to each student. Using their KWL sheets, **Frozen Fashions: Design Development Timeline** and **Color Sheet** as inspiration, ask students to complete their **Frozen Fashions: Design Development Essay Organizers**. Once students have completed their **Essay Organizers**, ask them to use their Organizer to write an essay.

Once students complete their essays, have them take turns reading their essays aloud to the class.

EXCERPT: Tyranny of Style

A closer look at costume design and the language of clothing.

Costume Design in Animation - Disney's Frozen

By Joe Kucharski - January 7, 2014

When you think of a **Disney animated film**, spectacular **costume design** might not be the first thought that crosses your mind, but all that has changed with the recent release of **Frozen**. The costumes of the main characters capture a true sense of depth and believability that is absolutely remarkable for the genre. Frozen Art Director Mike Giaimo describes the film as “the most elaborate costume-animated CG film to date.”

Giaimo brought on **designer Jean Gillmore** to help him create the look he was after, which he describes as both “sumptuous” and “iconic.” I recently had the wonderful opportunity to find out more about the process of designing costumes for Frozen from designer Jean Gillmore.



Tyranny of Style: Can you tell us a little bit about the difference between character and costume design for animation, how it has evolved over the years, and how you found yourself in this niche?

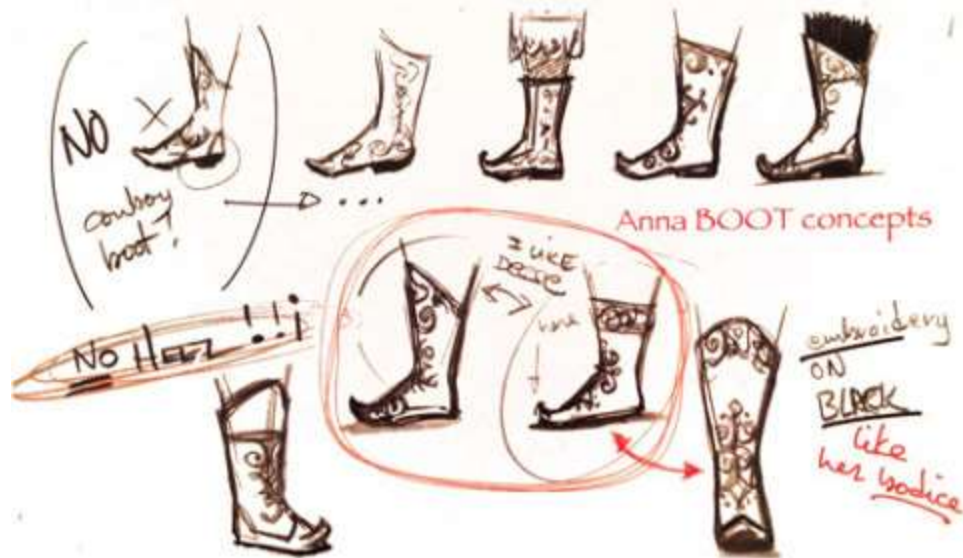
“...I never set out to be a costume designer for animation (I was known as a *character* designer for my first 10 years), but I always had a love and interest in historical/ethnic costume, so animation was just another arena in which to play. Over time, and not with my pushing for it, studio colleagues began to think of me as the costume person, so I was often handed the task of researching the period/place for details. Hey, my pleasure!! Fascinating for me to discover all the obscure (to animation) details about garment construction, shapes, details and particulars. It was paid detective work for me, and I still love it. And of course, then you have that knowledge forever. On top of my animation career, I used to like to design and sew event costumes to wear on the side, so that too had taught me a lot about construction and materials. Guess it was fate.”



Frozen, Elsa, concept art.



Frozen, Elsa.



Frozen, Anna's boots, early concept sketch. By Jean Gillmore.



Frozen, Anna, early concept art.

... T/S: Animation seems to lend itself more to a stylized or loose approach to "historic" costume design- can you speak a little to the discussion of period, research of historic clothing, and the process for translating that for animation?

JG: “Traditional or hand-drawn animation is/was always about the ease and fluidity of drawing movement, about graphic viability and strength--- hence, the caricature and simplification of styles and periods. Merely a general sense of a period was and is used to roughly place the viewer in the appropriate time. Most of these scenarios are fantasy, remember, not striving for historical accuracy. After all, nobody really cared about the clothing; it was always about the character and what happened to them in the story. Costume, then, was strictly about entertainment, enhancing the character’s readability and personality. Still is, really. But 3D/CG animation has gradually made available- indeed, Frozen demanded it- a level of detail untried before. Standard budget and time constraints did provoke discussions about whether the level of detail desired would be worthwhile pursuing, but a very strong and technically creative tech team jumped on the challenge. Perseverance and capability have created stunning results.”



Frozen, Anna, concept art.



T/S: I was blown-away by the level of costume detail in Frozen- both of applied details such as trims and embroideries, as well as the quality of fabrics- from velvet, to suede, and sequined/beaded fabrics. Can you speak a little to the inspiration behind these wonderful detailed choices?

JG: “The A.D. had a dream, and I was privileged and determined to help him see it realized. Some of the relevant information I already knew, some was acquired by diligent online searching (imagery AND text). Mike had a sense of what he wanted, and knew exactly the color palate he would employ. Something Scandinavian, certainly, with as high a level of detail as could be achieved within reason. What followed were the real-world trips to Solvang, Norway, and innumerable photos and odd pieces of actual garments and trim. But while the whole picture is loosely based on real life material, most of the costumes are in fact “fantasy” in nature. True, my general approach was to meld the historic silhouettes of 1840 Western Europe (give or take), with the shapes and garment relationships and details of folk costume in early Norway, circa 19th century. Pieces like Anna’s traveling hat are made up from Mike’s intuited “cuteness factor” for Anna, and my simplification of an actual regional Norwegian cap. Elsa, the Snow Queen’s gown was to be simulated ice crystals, snowflakes and reflective surfaces common to ice in its various forms. Kristoff, the ice harvester, has much more rustic, primitive clothing styles and materials (the Sami people’s traditions were studied extensively), and the trolls, of course, have unrefined clothing made of the elements around them. Mike, and the team in general, never wanted to use any reference literally, but whatever would serve the effect of the design themes in the picture overall.

RETRIEVED FROM: <http://tyrannyofstyle.com/costume-design-animation-disney-frozen>

The Norwegian Bunad

Posted by [Life in Norway Editorial Team](#) — February 25, 2019 in [Culture](#)



Photo: Lars Botten / Norsk Flid Husfliden

The colourful Norwegian folk dress has gained in popularity in recent years. We take a look at the history and the detail of the designs.

A bunad is a traditional folk costume that you find all over Norway. Although much more popular with women, men's bunads are also available.

A modern tradition

The smart, colourful outfits are made with wool, meant to be tight-fitting, and are adorned with metal buckles, buttons, jewelry, and even blades.

Although believed by many tourists to be a tradition dating back hundreds of years, that's not exactly true.

Although the modern bunad takes its cue from traditional folk costumes dating back a few hundred years, the modern dress is actually a 20th-century invention.

The mother of the bunad

The person most often credited with the outfit's 'invention' – or at least rekindling interest in traditional folk costumes – is **Hulda Garborg**

The writer, novelist, playwright, poet and dancer spent many years travelling the country participating in debates and promoting Norwegian culture during a time when many families were leaving Norway.



Huldra Garborg. (Photo: National Library)

During the early-to-mid 1900s, Klara Semb took over and put the focus on developing historically correct bunads. Aagot Noss started to develop a written account of the traditions that modern bunads were based on in the 1950s.

When do Norwegians wear bunads?

Wearing a bunad is not something Norwegians do every day. Day-to-day, simple practical clothing is worn for work and regular social occasions.

Since a bunad is a festival garment, less ornate traditional dress is more suitable and practical for work situations. Everyday cotton or wool costumes, colored and patterned shirts and aprons, and simpler sølje are among the possibilities.

The costume plays an important role in life events and special occasions.

Norwegians use it for various celebrations including weddings and possibly important birthdays and folk dances. It's also often worn on religious occasions such as baptisms, confirmations, and sometimes at Christmas.



But without doubt the best day to admire the bunad out in public in Norway is on the 17th of May for the country's Constitution Day celebrations, when almost everyone dons the national dress.

Consider getting an everyday (hverdags) dress, which is less expensive and easier to make and care for. If fabrics are carefully chosen and workmanship is excellent, you will have appropriate clothing for traditional events.

The rules of the bunad

One primary focus is appreciation of and homage to your Norwegian heritage in general and to your part of Norway in particular.

It is customary to wear a *bunad* or *folkedrakt* from an area to which you have a genetic or residential connection. Then you won't have to explain to those who greet you (feeling they've found someone from their region) that you just liked that particular dress.

Your *bunad* should display good to excellent fabrics and workmanship, fit nicely, and be clean and in good repair. Because you are wearing traditional (or traditionally related) clothing, conservative makeup and hairstyles are suitable.



Family portrait from 1910. Photo: [Fylkesarkivet i Sogn og Fjordane](#) (CC 2.0)

More contemporary additions such as earrings, high heels and nylons are out of place. References to the *bunad* police are made partly in jest!

Popular regional variants

One of the lesser known facts about the traditional dress is that there are a few hundred local varieties, with some saying there are up to 400.

That's quite a selection for a country of little more than five million people! Here are some of the most notable versions:

Nordland

One of the most popular regional variants is the *Nordlandsbunad*, from the county of Nordland. The men's version dating back to 1924 features dark blue stockings and a floral brocade vest over a stand-up collar shirt.

The female version is a rich blue dress with embroidered floral patterns on the skirt and top. Accessories include a shawl, apron, bag and a hat, all in blue of course. The Nordland outfit has regularly won the title “Norway's most beautiful bunad” from the Norwegian media.

Hardanger

Known as “the first bunad”, Hardanger's collection of designs vary in detail but are best known for their distinctive red body and white apron.



The Hardanger Bunad

It is common to add a belt to the outfit at confirmation. According to tradition, the headgear worn depends on marital status.

Telemark

With a rich history in textile production and craftsmanship, Telemark in southern Norway is regarded by some as having the “Norwegianest” bunads.

Based on costumes from the 19th-century, Telemark's bunads differ between the west and the east, but at first glance appear similar: both feature a predominantly deep shade of blue, the same cut, and red/green embroidery.

Trøndelag

While different variations do exist within the vast region, the Trøndelag bunad was created in 1923 in an attempt to create a common bunad for the entire region of central Norway.

Inspired by Rococo fashion from the 18th-century, it is one of the easiest to spot even though it can come in green, red or blue varieties, the latter being the most common.

Bunad jewelry & accessories

Silver was (and still is, in some parts!) a very important material in Norway, steeped in superstition and legend. According to one legend, the silver mines belonged to the mountain trolls as they were such good silversmiths.

For many years silver was used by locals to protect themselves against bad weather and storms, to heal illness, and even to consecrate water. According to some stories, a silver brooch would often be pinned on the clothing of a baby so trolls couldn't swap the infant with one of their own!



The Hovet bunad. Photo: [Multerland](#) (CC 2.0)

Because of this spiritual connection and ancestral value, pieces of silver were often handed down for generations within families.

As with the bunad itself, the design of the associated jewelry varies in design regionally. Some of the silver jewelry often found on a woman's bunad includes:

- **Neck pin/button** to hold the shirt together at the neck
- **Brooch** fastened across the front of the shirt rather than the bunad
- **Accessories** including cufflinks, shoe buckles, rings, and belts

Typically, less is more when it comes to accessorizing the national costume.

RETRIEVED FROM: <https://www.lifeinnorway.net/bunad/>

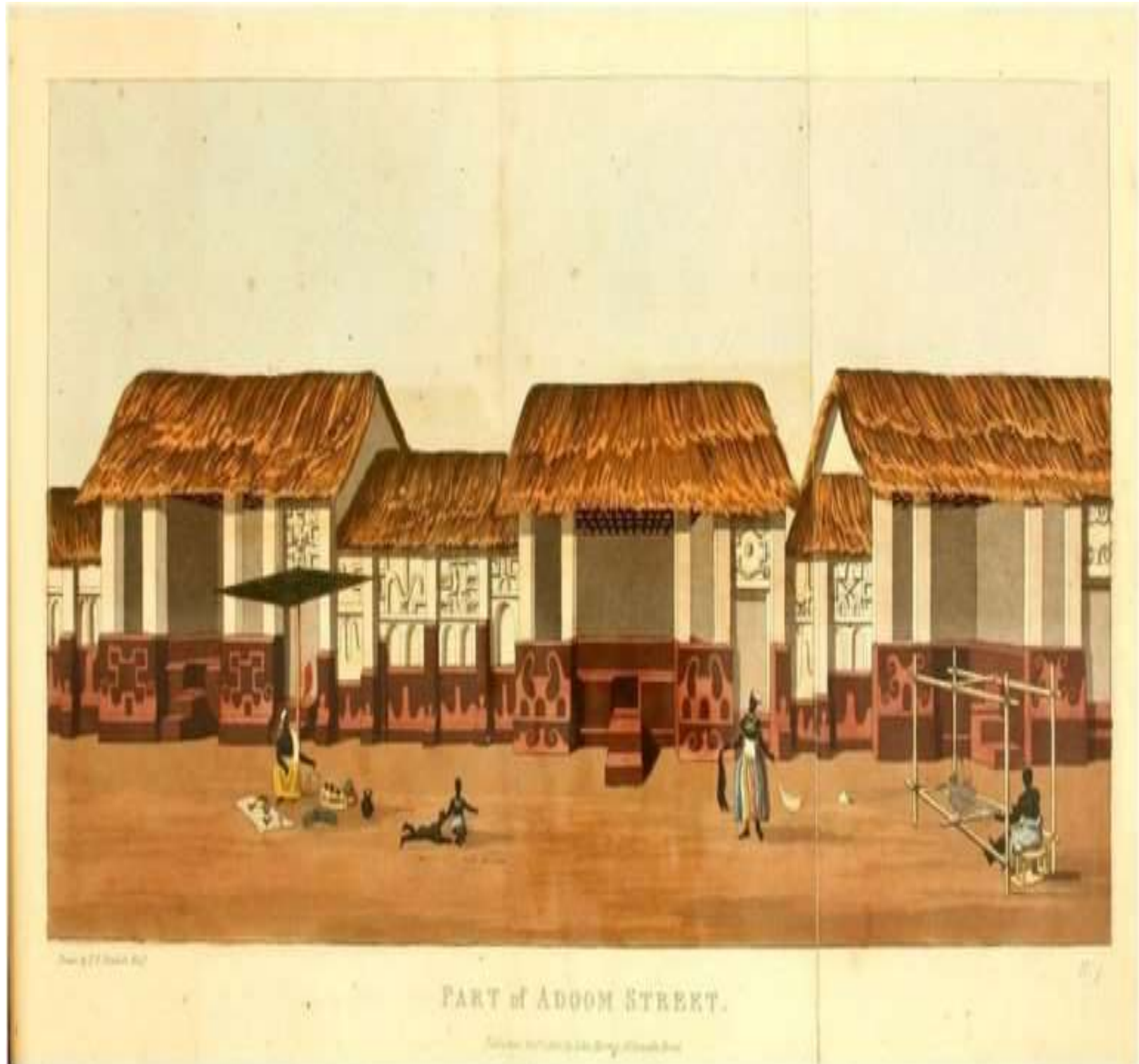




The brooch holding Anna's cloak:

IMAGE RETRIEVED FROM:

https://www.etsy.com/listing/481369949/indian-wood-stamps-pottery-stamptextile?ga_order=most_relevant&ga_search_type=all&ga_view_type=gallery&ga_search_query=asase+ye+duru&ref=sr_gallery-1-4&frs=1



An image of a British illustration created in 1817. The illustration is of Dampans in Adum Street, Kumase. Adinkra symbols are visible in the architecture.

IMAGE RETRIEVED FROM: <https://blackdemographics.com/african-american-ancestry-the-akan-states-of-the-gold-coast/>

EXCERPT: Adinkra Cloth

By Doran H. Ross



Adinkra cloth is the traditional funerary dress of the Asante peoples of Ghana as well as many of their neighbors. Funerals are among the most lavish of all Asante ritual occasions and are clearly part of their still strong commitment to venerating their ancestors. The scholar J. B. Danquah defines the meaning of adinkra as, "to part, be separated, to leave one another, to say good-bye." Adinkra cloths are distinguished by designs applied with carved gourd stamps and a black dye placed within a rectilinear grid whose divisions are created by a three or four tine comb brushed in measured segments across the length and width of the cloth. Some cloths may feature a single

stamped design while others may have over twenty different motifs applied to the surface.

First Adinkra Cloth

The earliest known adinkra cloth (now in the British Museum) dates from 1817 and consists of twenty-four handwoven strips of undyed cotton cloth, each about three inches wide and woven on the same type of narrow strip horizontal treadle loom as Asante kente. The strips are sewn selvage to selvage (finished edges of a fabric) to produce a large men's cloth draped over the body toga style with the left shoulder covered and the right exposed. Women wear two pieces, one as a skirt and one as an upper wrapper or shawl. In the early 2000s the latter piece is more frequently fashioned into a blouse.

The use of pieced-together narrow strips of a fixed width undoubtedly influenced the compositional divisions of the cloth as well as the size of the earliest stamps. By the end of the nineteenth century, however, imported industrially produced mill-woven cloth had largely replaced the handwoven strip weaves. Also about this time, the British were producing mill-woven cloth with rollerprinted adinkra patterns for the West African market.

An additional design feature on many adinkra cloths is a further division of the men's cloths along their lengths with bands of multicolored whip-stitched embroidery in combinations of yellow, red, green, and blue. As seen in an 1896 photograph of the then king of Asante, Agyeman Prempeh I, this practice dates to at least the end of the nineteenth century. The embroidery is usually straightedged along the length of the cloth, but an important variant has serrated edges in a design called "centipede" or "zigzag." Although not necessarily referring to adinkra, the Englishman Thomas Bowdich observed this practice in 1817. On some cloths multicolored handwoven strips about one and a half inches in width are substituted for the embroidery.

RETRIEVED FROM: <https://fashion-history.lovetoknow.com/fabrics-fibers/adinkra-cloth>

An example of an Adinkra symbol in the architecture of Ghana, circa 1885



Nkwatia Kwahu chief and attendants, Ghana, ca.1885-1895; The Adinkra, circled in the background, is Dwennimmen "ram's horns." This Adinkra has two meanings: it is important to be patient and there is great strength in being humble.

IMAGE RETRIEVED FROM:

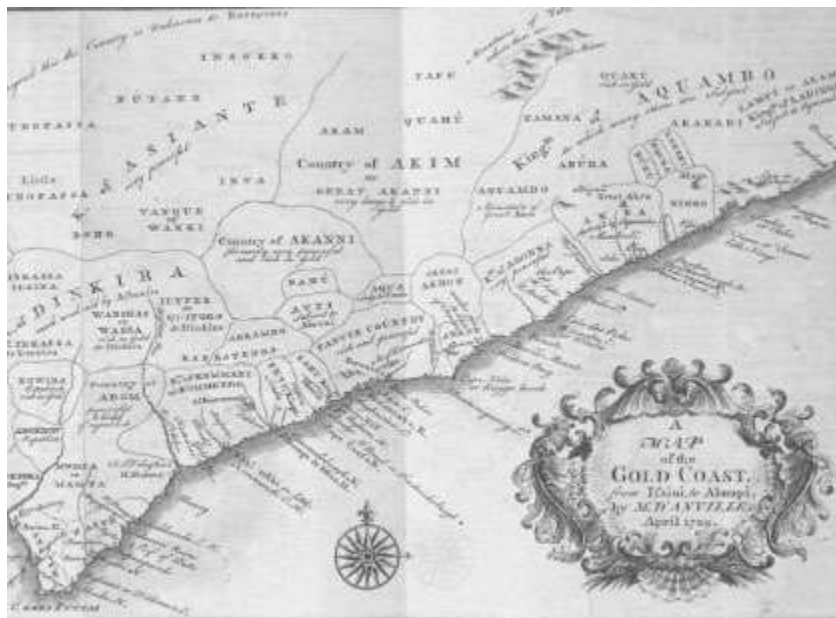
<http://digitallibrary.usc.edu/cdm/singleitem/collection/p15799coll123/id/82822/rec/52>



Ashante Residence with Adinkra Symbols in the Architecture, including the symbol Asase Ye Duru, Circa 1888. Asase Ye Duru translates as "the Earth has weight." It means the earth is sacred, and, because it is sacred it is our responsibility to care for it.

IMAGE RETRIEVED FROM: <https://pressbooks.ulib.csuohio.edu/bright-continent/chapter/chapter-4-6-kingdom-based-art/>

Gold Coast



Gold Coast, 1729. [Thomas Astley, ed., *A New General Collection of Voyages and Travels* (London, 1745–47), vol. 2, plate 60, between pp. 564 and 565]

Gold Coast is a former British colony in [West Africa](#) known today as the Republic of Ghana. In the [transatlantic slave trade](#) era, Europeans identified the region as the Gold Coast because of the large supplies of and market for gold that existed there.

[Portuguese](#) traders built the fort of Elmina in 1482 within ten years of their arrival on the coast. Many other Europeans followed with [forts](#) and markets of their own, including Danish, [Dutch](#), Swedes, and [English](#). Eventually, the British rose to dominance and established the Gold Coast colony in the mid-nineteenth century. In 1957, the Republic of Ghana became the first of Britain's African colonies to gain independence.

European [commerce](#) in the region began with a focus on gold, which explorers found to be abundant there. As was the case in many other African regions, Europeans soon began to demand African [captives](#) in the trade to the coast. As the kingdoms of the region—especially the Ashanti (or Asante)—began to expand and consolidate their power, a significant part of the regional commerce turned to supplying enslaved persons instead of gold.

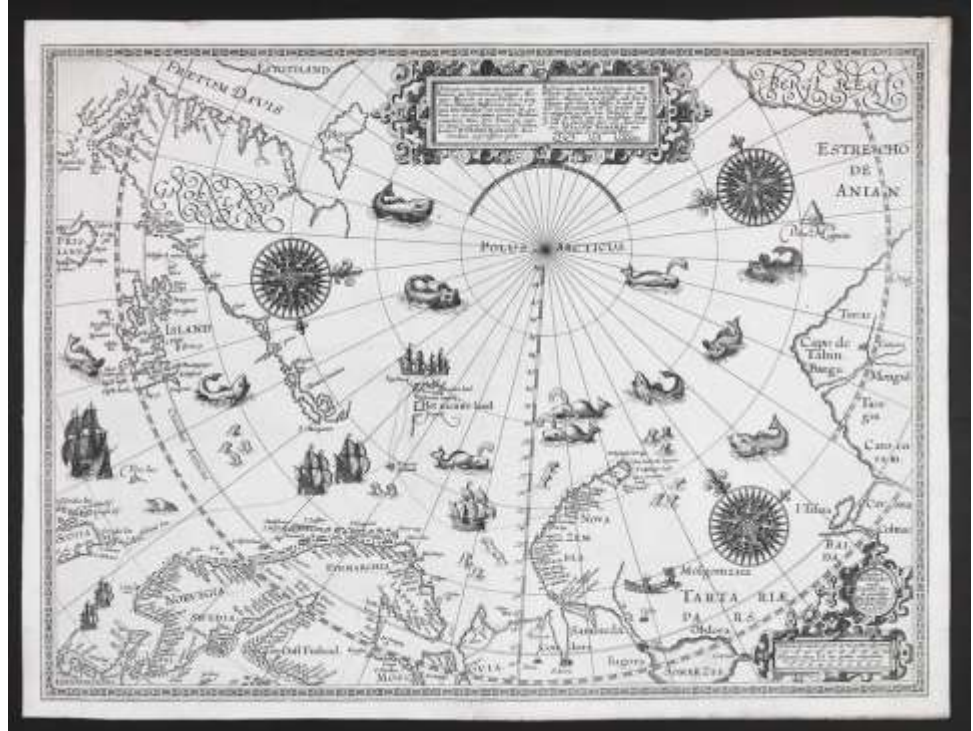
RETRIEVED FROM:

<http://slaveryandremembrance.org/articles/article/?id=A0109>

Netherlands and Norway

Life in a new country

The Dutch who settled in Norway for longer or shorter periods did not only bring goods and capital. They brought new behaviour and customs, new words and expressions, and new names of places, people and families. Norway still has family names such as Irmens, de Witt, Geelmeyden, Dedekam, Harmens and Brix, and first names such as Jan, Henrik, Teis, Evert, Annette, Susanne and Katrine. Dutchmen such as Willem Barents and Jan Jacobs May van Schellinkhout went on expeditions to find new trade



routes to the major spice and silk markets in Asia. They put Svalbard on the map for the first time and gave names to Bear Island, Spitsbergen, Amsterdam Island, Barentsburg, Jan Mayen and many more. These expeditions led to considerable Dutch activity in the far North. Whaling, sealing and bird hunting came into focus. For a long period, the Dutch activity was pure exploitation of the resources in the Arctic Ocean. They built fortifications on some islands and every season there were hundreds of people whaling and boiling whale oil. The Dutch gave up looking for a sea route to the East through the Northeast Passage, but they discovered new land and new markets. A large number of Norwegian sailors were on board the Dutch ships that sailed to Arkhangelsk and other parts of northern Russia in the 17th and 18th centuries.

RETRIEVED FROM: <https://www.opam.no/nettutstillinger/nederland/en/history/loyland>



ASASE YE DURU - Divinity of Mother Earth



NPS

Asase Ye Duru—literally meaning “the earth has weight”—is a symbol that represents power, providence and divinity. The symbol is one of many adinkras, or depictions of important concepts created by the Akan peoples of Ghana. Asase Ye Duru emphasizes the importance of the Earth and its preservation. People must respect and nurture the Earth, and should never act in ways that might directly or indirectly harm the Earth. The significance of the Earth to the people of Ghana is evident in the following proverbs: Tumi nyina ne asase, meaning All power emanates from the earth; and Asase ye duru sen epo, meaning The earth is heavier than the sea.

RETRIEVED FROM: <https://www.nps.gov/afbg/learn/historyculture/asase-ye-duru.htm>



**Frozen Fashions Part II: The Norwegian Bunad
and West African Adinkras**

Name _____

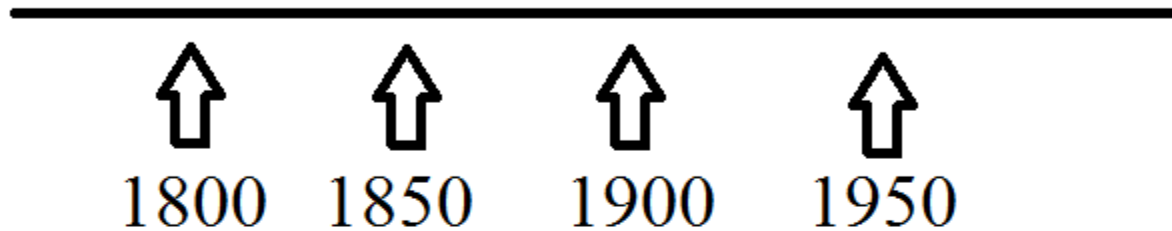
K	W	L
What I Know	What I Want to Know	What I Learned



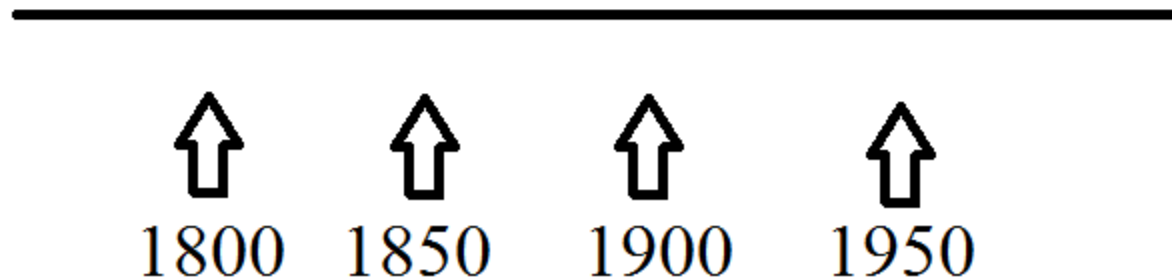
Frozen Fashions II: Design Development Timeline

NAME _____

West African Adinkras



Norwegian Bunads





NAME





Frozen Fashions Part II:

Design Development Essay Organizer, pg1

NAME _____

What did I already know about the fashion designs in Disney's Frozen?

What is a bunad and when did the Norwegian bunad tradition begin?

What is an Adinkra and when did the tradition of creating Adinkra symbols begin?



Frozen Fashions Part II:

Design Development Essay Organizer, pg2

NAME _____

What did I learn about how Disney's fashion designs were influenced by Norwegian traditions?

What did I learn about how Disney's fashion designs were influenced by African traditions?

What else would I like to learn about the fashions in Disney's **Frozen**?

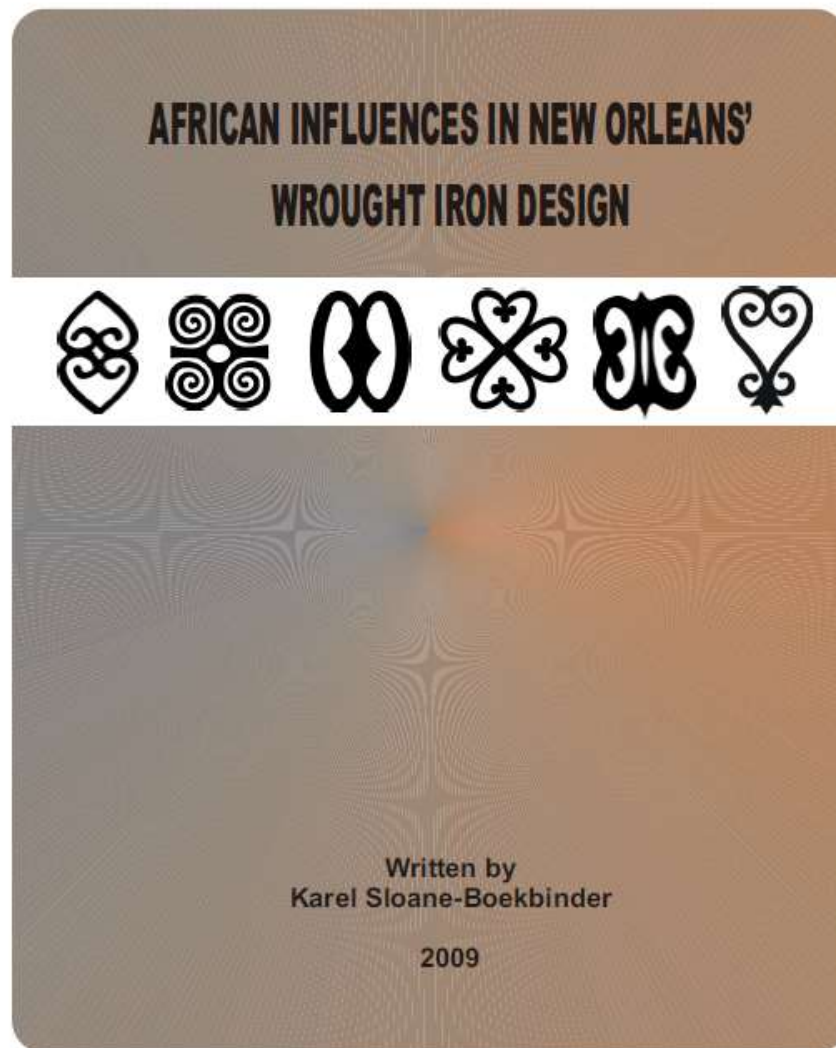


Frozen Fashions Part II: The Norwegian Bunad

and West African Adinkras

Extension: A deeper discussion

In addition to Dutch and Norwegian culture, explain that Adinkra designs in can also be found in local architecture. Read the article **African Influences in New Orleans' Wrought Iron Designs**. As the class reads the article, consider the following questions: Why are Adinkra symbols found locally? What are some of the Adinkra symbols? Where are some places Adinkra symbols can be found locally?



This article was published in 2009. The Ashé Cultural Arts Center created a PDF of the article and has been distributing it since 2009. The article was originally published by the **Artist-Blacksmith's Association of North America, Inc.** in **The Anvil's Ring**.

Additionally, in 2017 a local New Orleans artist used the article (and credited **The Anvil's Ring**.) The artist used the article as inspiration for a piece of jewelry she created for leadership of Essence Fest: <https://anniemoran.com/blogs/news/2017-essence-festival-custom-jewelry>

The article, uncredited, has also been alluded to by Morgan Randall in his Atlas Obscura article **The Storytelling Ironwork of New Orleans**: <https://www.atlasobscura.com/articles/ironwork-new-orleans-french-quarter-pontalba-adinkra>

AFRICAN INFLUENCES IN NEW ORLEANS' WROUGHT IRON DESIGN

by Karel Sloane-Boekbinder

Full speed of fire forges ahead with an insistence that there must be something more to a lump of metal than meets the eye—this is what connects all workers of iron. I am an aficionado. I live where iron carefully wraps around window sills, doorways, and balustrades; here the forge's bright orange belly and the hammer have given birth to all manner of curves, angles, lines and spirals. These lines and curves too, carry more than meets the eye. From fire into iron is where those who wrought lines and curves have folded their messages.

The messages forged into iron shapes have crossed centuries, cultures and continents. As a person's expertise with metal and fire can travel with that person, so can cultural patterns particular to the places they come from. I have just finished a large (three parish) education project that explored cultural retentions and symbolism woven in to the architecture of the Mississippi Delta. A cultural retention is something that remains from a culture, and can be identified as having come from that particular culture. Many are aware of European cultural retentions. Sometimes the elements of African cultures that have been retained are not so obvious. Since the 1800's, Adinkra symbols from West Africa have been woven into wrought-iron designs found up and down the Mississippi Delta. These Adinkra symbols communicate complex messages and complicated concepts that relate to individuals and to society as a whole.

In Africa, between savannah and forest, since the 1200's, smiths have forged metal by hand from clay furnaces fueled with charcoal. One of the main professions of West Africans, it seems, is that of metalworking. Further, according to a paper "*African Ironmaking Culture Among African American Ironworkers in Western Maryland 1760-1850*," Louisiana and the Mississippi Delta are not unique, "*Technological diffusion occurred and occupational identity increased when workers made iron with methods based on African traditions*," Libby, 1991. The contributions of African ironworking to the culture and development of American wrought iron design is further detailed in two books: *Negro Iron Workers in New Orleans, 1718-1900*, by Marcus Christian: Louisiana: Pelican Publishing Co., 2002, and, *Forging from sun-up to sun-down: African symbols in the works of Black ironworkers in New Orleans (1800-1863)*, by Eva Regina Martin: Temple Univ., 1995 (9600046.)

In the West African country of Ghana, by the mid-1800's, Adinkra symbols originally created out of reverence for ancestors and incorporated into clothing began to be incorporated into metal. Adinkra means 'farewell.' The myth is that the first Adinkra symbol, a series of three concentric circles fitting one inside another like ripples, was created in honor of a deceased Ghana king.

Like hieroglyphics, single, individual Adinkras often symbolize complex messages. Just as in the hand of the ironworker from the unformed will come something finished, the twists and turns of iron that decorate homes and businesses all along the Mississippi Delta contain more than pretty curves and lines; they contain the complex symbols and proverbs workers from many different cultures carried with them. The messages of those who traversed continents and traveled across oceans, either because travel was forced upon them, or because they traveled of their own free will, are retained in the structure and shape of American wrought iron. What has been retained from these cultures, and the messages contained in the complex relationship of fire, hammer and anvil, decorates our modern way of life and this amazing melting pot that is America.



One of the oldest Adinkra symbols, "*Asase ye duru*," is also one of the most commonly found wrought iron designs. "*Asase ye duru*" translates as "*the earth has weight*." This image is from a doorway located at 710 Royal Street in New Orleans. As with most Adinkra symbols, "*Asase ye duru*" is accompanied by a proverb: "*All power emanates from the earth*," or "*Tumi nyina ne asase*." The implications of this proverb are that wealth arises from the conscientious care-taking and conservation of the earth.



One of the oldest Adinkra symbols, "*Asase ye duru*," is also one of the most commonly found wrought iron designs.



"Sankofa," translated as "return and get it," another prominently featured Adinkra symbol, is also accompanied by a proverb: "Se wo were fin a wo Sankofa a yennkyi." This proverb translates "It is not a taboo to return to fetch something you forgot earlier on." This image depicts the two "Sankofa" symbols found at the tops of the spires of the St. Louis Cathedral, located on Jackson Square in New Orleans (the symbol "Asase ye duru" can also be seen on the spire between the two "Sankofa" symbols.) Among other things, "Sankofa" is equated with the phrase "better late than never," and, the belief that, by carrying

the ancient into the present and then on into the future, it is possible to correct mistakes made in the past.



"Sankofa," translated as "return and get it," another prominently featured Adinkra symbol.

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K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Writing Standards

- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of knowledge and ideas

9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant **descriptive details**, and well-structured event sequences.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

9. Draw relevant evidence from grade-appropriate literary or informational texts to support analysis, reflection, and research.

K-12 Student Standards for Social Studies »

Grade 4

History

Standard 1 – Chronological and Historical Thinking

Students use chronological sequencing of key events and symbols to understand the movement of people and the expansion of boundaries in the United States.

4.1.1 Construct timelines of historical events

4.1.6 Define and distinguish between primary and secondary sources

4.1.7 Summarize primary resources and explain their historical importance

K-12 Student Standards for Social Studies »

Grade 7

History

Standard 1: Historical Thinking Skills

7.1.1 Produce clear and coherent writing for a range of tasks, purposes, and audiences by completing the following tasks:

- Conducting historical research
- Evaluating a broad variety of primary and secondary sources
- Determining the meaning of words and phrases from historical texts
- Using technology to **research**, produce, or publish a written product

7.1.4 Interpret and construct timelines of key **events**, people and **ideas**

Standard 9: Global Awareness

7.9.1 Compare and contrast political divisions of the world from 1763–1877



COMAPRING ENVIRONMENTS: Fjord or Bayou

BY Karel Sloane-Boekbinder

The setting for Disney's **Frozen**, Arendelle and the locations around it, were inspired by actual locations in Norway: the Western fjords.

In this lesson students will learn about the importance of setting in a story and have opportunities to compare two settings: Norwegian environments and local Louisiana environments. To do this, they will review the elements of setting, read about the real-life fjords of Norway and the bayous of Louisiana, compare and contrast these two landforms and write about what they learn.

Begin this lesson by asking students if they are familiar with the story of **Frozen**. Ask students to share what they know about the story of **Frozen**. Ask students to describe the setting in particular. What are the details they can remember? Record their responses where they can be seen by the whole class, either on a SMART board or a dry erase board.

Review the elements of setting. Distribute note paper and a pencil to each student. Place **EXCERPT: Discover The Basic Elements of Setting In a Story** on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Ask students to take turns reading the excerpt aloud to the class and take notes as the excerpt is read.

Expand the discussion about setting. Explain the setting for Disney's **Frozen**, Arendelle and the locations around it, were inspired by actual locations: the Western fjords in Norway. Distribute a copy of the **Fjords Bayou** Venn diagram to each student.

Place **WHAT IS A FJORD** on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Ask students to take turns reading the excerpt aloud to the class. Ask students to fill in the **Fjord** section of the Venn diagram as the information is read.

Place **Bayou** on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Ask students to take turns reading the excerpt aloud to the class. Ask students to fill in the **Bayou** section of the Venn diagram as the information is read.

One at a time, review the map of the fjords in Norway and the bayou around Grand Isle. Ask students to add to both sections of the Venn diagram. In the middle of the Venn diagram, ask students to write what both fjords and bayous have in common.

Next, as a class, read and discuss the EXCERPT: **Explore the Breathtaking Places that Inspired Disney's Frozen in Norway**. Place the excerpt on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Ask students to take turns reading the

excerpt aloud to the class. As the article is read, ask students to continue adding to both sections and the middle of the Venn diagram.

Distribute copies of the **COMAPRING ENVIRONMENTS: Fjord or Bayou, 1, 2 and 3** to each student. Using their **Fjords Bayou** Venn diagram and their notes about setting, ask students to write about the importance of setting in a story and compare and contrast the environment of Norway with our local environment.



EXCERPT: Discover The Basic Elements of Setting In a Story

By: Courtney Carpenter | May 2, 2012

Fiction has three main elements: plotting, character, and place or setting. While writers spend countless hours plotting and creating characters and then imagining their character's arcs and dilemmas, often too little attention is paid to place. This is a fatal mistake, since the place fiction is staged provides the backdrop against which your dramas ultimately play out.

But setting is more than a mere backdrop for action; it is an interactive aspect of your fictional world that saturates the story with mood, meaning, and thematic connotations. Broadly defined, setting is the location of the plot, including the region, geography, climate, neighborhood, buildings, and interiors. Setting, along with pacing, also suggests passage of time. Place is layered into every scene and flashback, built of elements such as weather, lighting, the season, and the hour.

The Fundamental Elements of Setting

Here is a list of the specific elements that setting encompasses:

1. **Locale.** This relates to broad categories such as a country, state, region, city, and town, as well as to more specific locales, such as a neighborhood, street, house or school. Other locales can include shorelines, islands, farms, rural areas, etc.
2. **Time of year.** The time of year is richly evocative and influential in fiction. Time of year includes the seasons, but also encompasses holidays, such as Hanukkah, Christmas, New Year's Eve, and Halloween. Significant dates can also be used, such as the anniversary of a death of a character or real person, or the anniversary of a battle, such as the attack on Pearl Harbor.
3. **Time of day.** Scenes need to play out during various times or periods during a day or night, such as dawn or dusk. Readers have clear associations with different periods of the day, making an easy way to create a visual orientation in a scene.
4. **Elapsed time.** The minutes, hours, days, weeks, and months a story encompasses must be somehow accounted for or the reader will feel confused and the story will suffer from a lack of authenticity. While scenes unfold moment by moment, there is also time to account for between scenes, when a flashback is inserted, and when a character travels a long distance.
5. **Mood and atmosphere.** Characters and events are influenced by weather, temperature, lighting, and other tangible factors, which in turn influence the emotional timbre, mood, and atmosphere of a scene.

6. **Climate.** Climate is linked to the geography and topography of a place, and, as in our real world, can influence events and people. Ocean currents, prevailing winds and air masses, latitude, altitude, mountains, land masses, and large bodies of water all influence climate. It's especially important when you write about a real setting to understand climatic influences. Harsh climates can make for grim lives, while tropical climates can create more carefree lifestyles.
7. **Geography.** This refers to specific aspects of water, landforms, ecosystems, and topography in your setting. Geography also includes climate, soil, plants, trees, rocks and minerals, and soils. Geography can create obvious influences in a story like a mountain a character must climb, a swift-running river he must cross, or a boreal forest he must traverse to reach safety. No matter where a story is set, whether it's a mountain village in the Swiss Alps or an opulent resort on the Florida coast, the natural world with all its geographic variations and influences must permeate the story.
8. **Man-made geography.** There are few corners of the planet that have not been influenced by the hand of humankind. It is in our man-made influences that our creativity and the destructiveness of civilization can be seen. Readers want visual evidence in a story world, and man-made geography is easily included to provide it. With this in mind, make certain that your stories contain proof of the many footprints that people have left in its setting. Use the influences of humankind on geography to lend authenticity to stories set in a real or famous locale. These landmarks include dams, bridges, ports, towns and cities, monuments, burial grounds, cemeteries, and famous buildings. Consider too the influences of mankind using the land, and the effects of mines, deforestation, agriculture, irrigation, vineyards, cattle grazing, and coffee plantations.
9. **Eras of historical importance.** Important events, wars, or historical periods linked to the plot and theme might include the Civil war, World War II, medieval times, the Bubonic Plague, the gold rush in the 1800s, or the era of slavery in the South.
10. **Social/political/cultural environment.** Cultural, political, and social influences can range widely and affect characters in many ways. The social era of a story often influences characters' values, social and family roles, and sensibilities.
11. **Population.** Some places are densely populated, such as Hong Kong, while others are lonely places with only a few hardy souls. Your stories need a specific, yet varied population that accurately reflects the place.
12. **Ancestral influences.** In many regions of the United States, the ancestral influences of European countries such as Germany, Ireland, Italy, and Poland are prominent. The cities and bayous of Louisiana are populated with distinctive groups influenced by their Native American, French-Canadian, and African American forebears. Ancestral influences can be depicted in cuisine, dialogue, values, attitudes, and general outlook.

RETRIEVED FROM: <https://www.writersdigest.com/writing-articles/by-writing-goal/improve-my-writing/discover-the-basic-elements-of-setting-in-a-story>

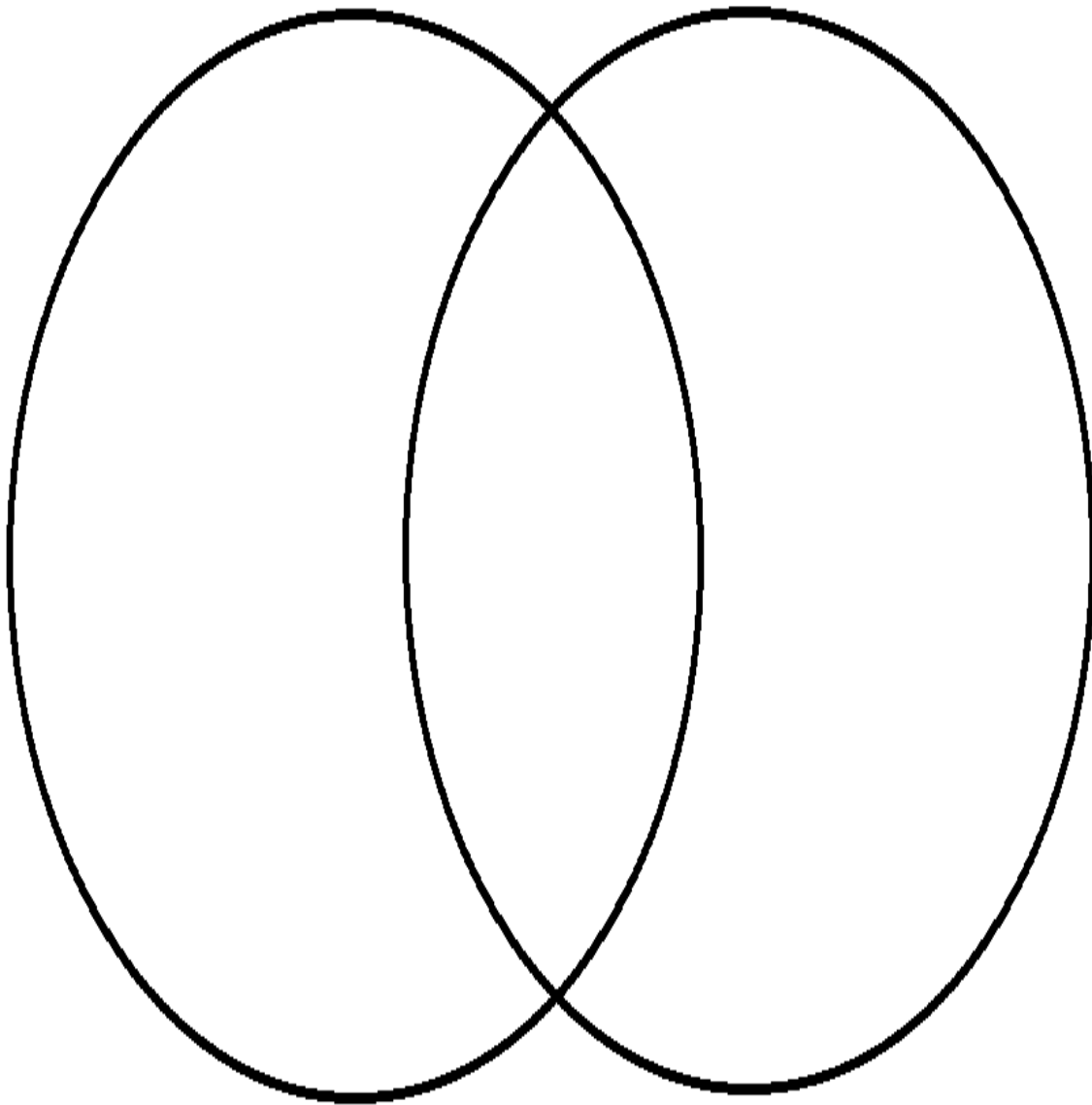


Compare and Contrast, Fjord or Bayou

NAME _____

FJORD

BAYOU





WHAT IS A FJORD

Fjords are found in locations where current or past glaciation extended below current sea level. A fjord is formed when a glacier retreats, after carving its typical U-shaped valley, and the sea fills the resulting valley floor.

This forms a narrow, steep sided inlet (in Norway, sometimes deeper than 1300 metres) connected to the sea. The terminal moraine pushed down the valley by the glacier is left underwater at the fjord's entrance, causing the water at the neck of the fjord to be shallower than the main body of the fjord behind it.

RETRIEVED FROM: <https://www.fjords.com/what-is-a-fjord/>



Bayou



Bayou Landforms Have 3 Main Characteristics:

1. Slow moving body of water
2. Low elevation
3. Swamp-like in some shoreline areas

Example of a Bayou Landform:

Bayou Bartholomew, Louisiana and Arkansas, USA

What is a Bayou Landform?

A **bayou** is a slow moving river or stream that may have swamp or marsh-like areas along some parts of the shoreline. Bayous usually exist in low lying areas close to the ocean. Tides may cause water flow to stop or reverse direction and the water can be brackish, a mixture of freshwater and seawater.

How are Bayous Formed?

Bayous can be created in low lying areas where there is substantial rainfall. They are more common near the coastline where high tides cause a back flow into rivers and streams.

Where Can a Bayou be Found?

The southeastern US along the gulf coast is famous for having many bayous, particularly in the “Bayou Country” of Louisiana and southeastern Texas. Before the 20th century, bayous were relied upon as a major form of transportation in this region.

RETRIEVED FROM: <http://worldlandforms.com/landforms/bayou/>



MAP OF THE FJORDS RETRIEVED FROM:

<https://www.quora.com/Is-visiting-Oslo-good-to-see-fjords>



MAP OF THE BAYOU AROUND GRAND ISLE RETRIEVED FROM:
<https://www.pinterest.com/pin/392516923744263724/>

EXCERPT: Explore the Breathtaking Places that Inspired Disney's Frozen in Norway

BY [RENATE SANDVIK](#) // JULY 24, 2014



Stunning views over the Lysefjord in western Norway from Pulpit Rock, photo by Renate Sandvik

The movie is set in the fictional town of Arendelle (which is quite a different place than the Norwegian town of Arendal) and is based on the scenery and traditions of Norway. The architecture, nature, attire, and animals all look like what we find in *The Land of the North*. But perhaps mostly one place in Norway in particular – the Western fjords. The historic town of Bergen, a UNESCO World Heritage City, is called the gateway to the fjords – and was supposedly the inspiration for Arendelle. It isn't hard to see the resemblance between the fictional town and Bergen itself...



The dimensions are grand in Geirangerfjord, the nature is definitely in focus, photo by Renate Sandvik

What most people are drawn to in the movie, however, is the magnificent nature explored. With ragged peaks, deep fjords and snow-covered valleys. This kind of nature is mostly found in the Western and Northern parts of the country. The western fjords of Geiranger, Nærøyfjord and Lysefjord are all as spectacular as in the movie. The mountains are however steeper and more ragged in the north of Norway – along the coast of Helgeland and on the Lofoten islands, where fishermen and farmers have lived below for thousands of years. Here the sun never sets in the summer, and northern lights dance across the sky in the winter time.

RETRIEVED FROM: <https://thefairytaletraveler.com/2014/07/24/frozen/>

Like a prolonged sunset and sunrise all at once, this natural phenomenon colors heaven and earth in a reddish yellow light. Welcome to the land of the midnight sun.



It's tempting to wonder about all the sights and experiences that have been made under the midnight sun through the ages – by people who lived off the sea in the Lofoten and Vesterålen archipelagos, or the Sami reindeer herders of the far north.

The phenomenon has at least made a lasting impression on several Norwegian artists and writers. This excerpt is from Knut Hamsun's *Pan* (1894): "Night was coming on again; the sun just dipped into the sea and rose again, red, refreshed, as if it had been down to drink. I could feel more strangely on those nights than anyone would believe."

MIDNIGHT SUN AT SENJA IN NORTHERN NORWAY.
PHOTO: TOBIAS BJORKLI

WHAT IS THE MIDNIGHT SUN?

The midnight sun is a natural phenomenon that occurs during the summer in places south of the Antarctic Circle and north of the Arctic Circle – including Northern Norway.

The earth is rotating at a tilted axis relative to the sun, and during the summer months, the North Pole is angled towards our star. That's why, for several weeks, the sun never sets above the Arctic Circle.

Svalbard is the place in Norway where the midnight sun occurs for the longest period. Here, the sun doesn't set between 20 April and 22 August.

RETRIEVED FROM: <https://www.visitnorway.com/things-to-do/nature-attractions/midnight-sun/>



NAME _____

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



COMAPRING ENVIRONMENTS: Fjord or Bayou, 2

NAME _____

2. How are the fjords of Norway and the bayous of Louisiana the same?

3. How are the fjords of Norway and the bayous of Louisiana different?



COMAPRING ENVIRONMENTS: Fjord or Bayou, 3

NAME _____

4. What is the “midnight sun” ?

5. What is the sunlight in Louisiana like in summer?

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a . Retell stories, including key details.
3. Describe characters, **settings**, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, **setting**, or events

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or **gather information from provided sources to answer a question**.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when **drawing inferences from the text**.
2. Determine a theme of a story, drama, or poem from details in the text; **summarize the text**.
3. Describe in depth a character, **setting**, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.
9. **Compare and contrast the treatment of similar themes and topics** (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature **from different cultures**. (Norwegian **fjord** and Louisiana **bayou**.)

Writing Standards

- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.
8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
9. Draw relevant evidence from grade-appropriate literary or informational texts to support analysis, reflection, and research.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as **inferences** drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; **provide an objective summary of the text**.
3. Analyze how particular elements of a story or drama interact (e.g., how **setting** shapes the characters or plot).

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant **descriptive details**, and well-structured event sequences.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

K-12 Student Standards for Social Studies » Grade 3

Standard 4: People, Land, and Environment

Students examine how the people and the physical geography of Louisiana have directly influenced each other.

3.4.1 Compare and contrast the physical features of various regions of Louisiana

K-12 Student Standards for Social Studies » Grade 7

Geography

Standard 5: Geography Skills

7.5.1 Analyze the **physical** and political features of the United States



Frozen: States of Matter

BY Karel Sloane-Boekbinder

Cryokinesis is the ability to transform environment, to create transitions of matter, phase changes between solid, liquid, gas, sublimation and deposition using magic. Cryokinesis is an elemental super power. One of the main characters in **Frozen**, Princess Elsa, has the power of Cryokinesis; she can create frost, snow, ice, blizzards and ice storms.

Elsa's powers over weather and water illustrate phase changes, including sublimation and deposition. When she is first learning how to use her powers she can create ice and snow by immediately freezing the water vapor in the air; gaseous water vapor becomes solid. This is an example of deposition. As she learns to control her powers, she learns how to transform snow and ice back into water vapor; solids become gaseous water vapor. This is an example of sublimation. In both cases, as she transforms the water vapor back and forth, the transformation skips the element's liquid phase.

Simply put, heat is energy. Thermodynamics is the branch of physical science that studies the effects of heat on matter, how heat affects matter. Phase changes are a way to illustrate thermodynamics. They are also a way to illustrate entropy. When things spread out, they have less order, they are less organized. This spreading, this disorganization of molecules is called entropy. Molecules become more organized as they cool off. Heat disperses, separates, disorganizes. Cold assembles, gathers, organizes.

Using images from Disney's **Frozen** and **Frozen 2** as models, students will learn to describe the scientific phenomena of phase changes: solid, liquid, gas, sublimation and deposition. Students will also reflect on thermodynamics and how heat affects phase changes.

Begin this lesson by asking students if they are familiar with the story of **Frozen**. Ask students to share what they know about the story of **Frozen**. Ask students to describe the setting and Princess Elsa's powers in particular. What are the details they can remember? Record their responses where they can be seen by the whole class, either on a SMART board or a dry erase board.

As a class, review the definitions of cryokinesis, cryo and kinesis. Place the definitions on an ELMO, Promethean Board or a SMART board where they can be visible to the whole class. Discuss the definitions.

As a class read and discuss the lyrics to **In Summer**. Place the lyrics on an ELMO, Promethean Board or a SMART board where they can be visible to the whole class. During the discussion, consider the following questions: Which state of matter does "A drink in my hand, my snow up against the burning sand" describe? Which state of matter does "And find out what happens to solid water when it gets warm!" describe? Which state of matter does "But put me in

summer and I'll be a — happy snowman!" describe? Which state of matter does "Of relaxing in the summer sun, just lettin' off steam" describe?

As a class, review the definitions and illustrations of phase changes. Place the definitions on an ELMO, Promethean Board or a SMART board where they can be visible to the whole class. During the discussion, consider the following questions: During which phase are the molecules more ordered? During which phase are the molecules more scattered? Are the molecules more organized when they are cold or when they are hot?

Expand the discussion. Reflect on how heat affects phase changes. Simply put, heat is energy. Thermodynamics is the branch of physical science that studies the effects of heat on matter, how heat affects matter. Phase changes are a way to illustrate thermodynamics. They are also a way to illustrate entropy. When things spread out, they have less order, they are less organized. This spreading, this disorganization of molecules is called entropy. Molecules become more organized as they cool off. Heat disperses, separates, disorganizes. Cold assembles, gathers, organizes.

Review the **Cause and Effect** and **Signal Words** sheet. Place the sheet on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Discuss the sheet. During the discussion reflect on the transitions of phase changes, the causes and the effects and how heat energy affects these transitions. An increase in temperature, the cause, creates the effect of a transition, a change in the state of matter from solid to liquid to gas. A decrease in temperature, the cause, creates the effect of transition, a change in the state of matter from gas to liquid to solid. Encourage students to use the **Signal Words** on the sheet during the discussion.

Expand the discussion about phase changes even more. As a class, review **The Difference Between Deposition & Sublimation**. Place the article on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Discuss the article.

As a class, conduct **Frozen: States of Matter, Entropy, A Simple Experiment**. For this experiment you will need sparkling water or soda, at least two glasses or cups and a clock or timer.

Follow this with a discussion about entropy. As a class, read and discuss **What Does a Negative Change in Entropy Indicate?** Place the article on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Discuss the article, particularly how it relates to the experiment the class just conducted.

As a class look at the image of Elsa using her cryokinetic powers to transform Olaf—giving him his own personal flurry. Place the image on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Explain this image is a model of scientific phenomena, phase changes. This image illustrates a phase change between two states of matter: the melted snowman (liquid) is refreezing (solid.) As the class discusses the model, consider the following questions: As Olaf transforms, are his molecules becoming more ordered or more disordered? Is the heat energy dispersing (separating) the molecules or are they gathering together?



As a class, look at more models of phase changes. As the class looks at and discusses the models, consider the following questions: What do you see—which state of matter is it? Is it sublimation or deposition? Are the molecules becoming more ordered or more disordered? Is the heat energy dispersing (separating) the molecules or are they gathering together?

Elsa transforms the fountain



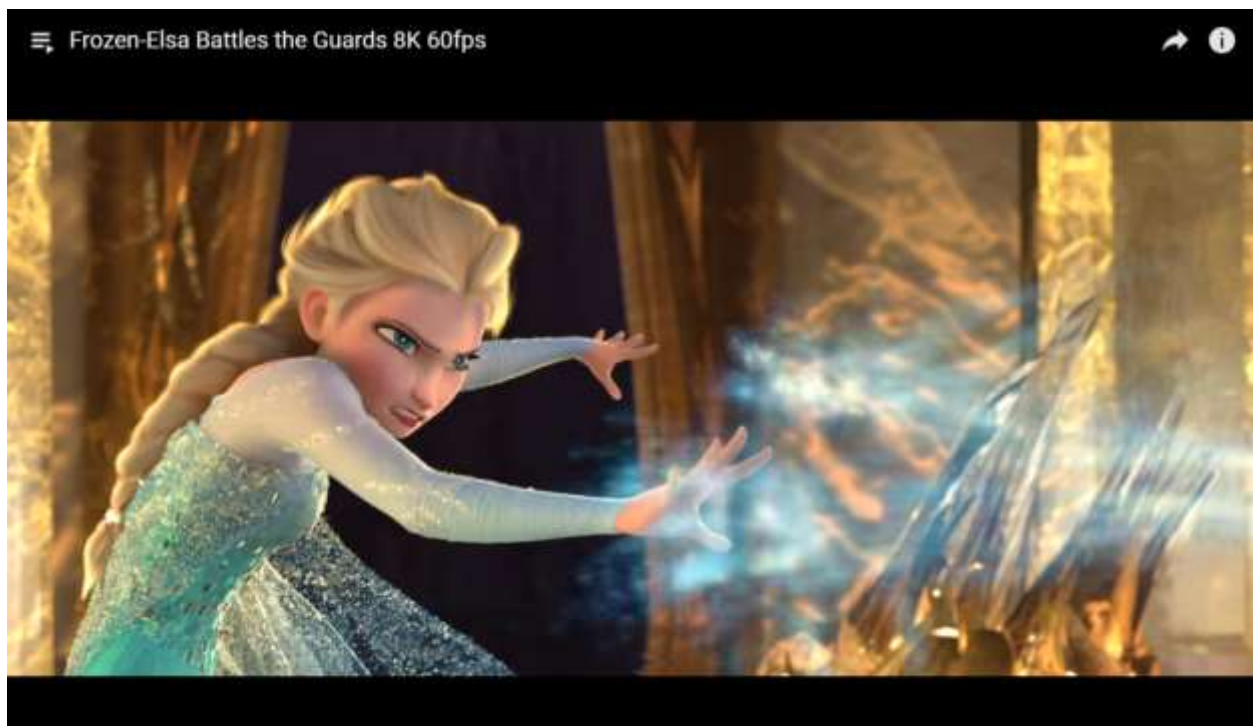
Elsa's love transforms Anna



Elsa transforms Arendelle back to summer



Elsa uses her cryokinetic powers to battle the guards



After the class had looked at and discussed all the models, distribute a copy of **Frozen: States of Matter, 1, 2 and 3** and a pencil to each student. Using full sentences, ask them to describe what they see in each model. Ask them to use the **Signal Words** "so," "as a result," "because," "therefore" and "consequently," "due to" and "which cause" when describing what's happening in each illustration. Once students have completed all three sheets, discuss the students' findings as a class.



cryokinesis

Noun

(uncountable)

1. The [psychic](#) ability to control and create [ice](#) and cold temperatures.

Origin

From *cryo-* + *-kinesis*

RETRIEVED FROM: <https://www.yourdictionary.com/cryokinesis>

cryo-

cryo—cold or freezing: *cryogen*

Origin of cryo-

from Classical Greek *kryos*, cold, frost

Prefix

From Ancient Greek *κρύος* (*kruos*, “icy cold, chill, frost”).

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English Wiktionary. Available under CC-BY-SA license.

RETRIEVED FROM: <https://www.yourdictionary.com/cryo#websters>

kinesis *noun*

pl. ki-ne-ses,

Movement or activity of an organism in response to a stimulus such as light.

suffix

Motion: *photokinesis*.

Origin of -kinesis

From Greek *kīnēsis* *movement* ; see **kinesis** .

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RETRIEVED FROM: <https://www.yourdictionary.com/kinesis#websters>

In Summer

Josh Gad

Really? I'm guessing you don't have much experience with heat

Nope! But sometimes I like to close my eyes
And imagine what it'll be like when summer does come

Bees'll buzz, kids'll blow dandelion fuzz
And I'll be doing whatever snow does in summer
A drink in my hand, my snow up against the burning sand
Probably getting gorgeously tanned in summer

I'll finally see a summer breeze, blow away a winter storm
And find out what happens to solid water when it gets warm!
And I can't wait to see, what my buddies all think of me
Just imagine how much cooler I'll be in summer

Dah dah, da doo, uh bah bah bah bah boo

The hot and the cold are both so intense
Put 'em together it just makes sense!

Rrr Raht da daht dah dah dah dah dah dah doo

Winter's a good time to stay in and cuddle
But put me in summer and I'll be a — happy snowman!

When life gets rough, I like to hold on to my dream
Of relaxing in the summer sun, just lettin' off steam

Oh the sky would be blue, and you guys will be there too
When I finally do what frozen things do in summer

I'm gonna tell him

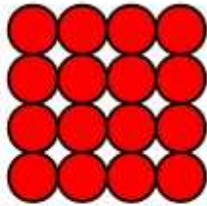
Don't you dare!

In summer!

Source: [LyricFind](#)

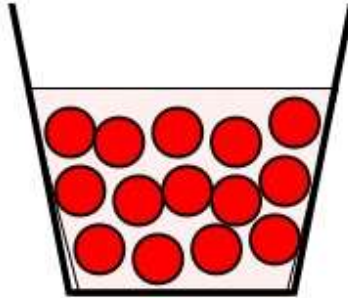
Songwriters: Robert Lopez / Kristen Anderson-Lopez
In Summer lyrics © Walt Disney Music Company

SOLIDS



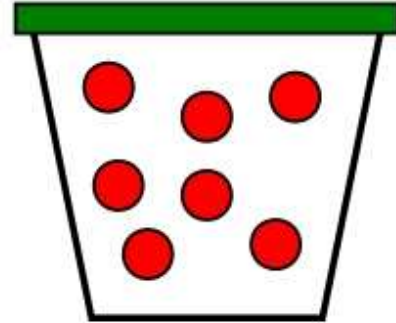
The molecules are held together with strong bonds. They don't move very easily so SOLIDS can keep their own shape and size

LIQUIDS



The molecules have weaker bonds. They can move around slightly so LIQUIDS can flow. They can't keep their shape unless they're in a container.

GASES



The molecules are free to move around. They can spread around an open space quickly and freely. GASES can't keep their shape unless they are kept in a *sealed* container.

IMAGE RETRIEVED FROM: <https://paulsolarz.weebly.com/caleb/archives/12-2017>

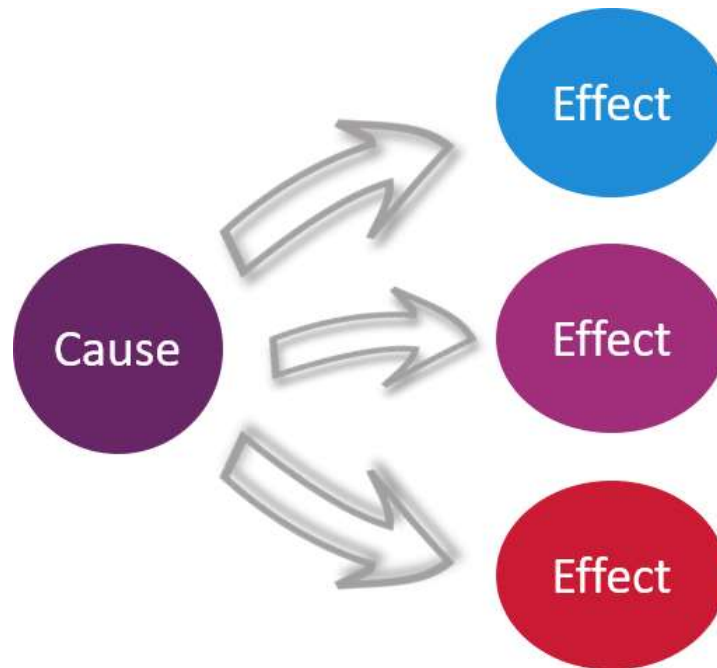


IMAGE RETRIEVED FROM: <https://owl.excelsior.edu/rhetorical-styles/cause-and-effect-essay/>

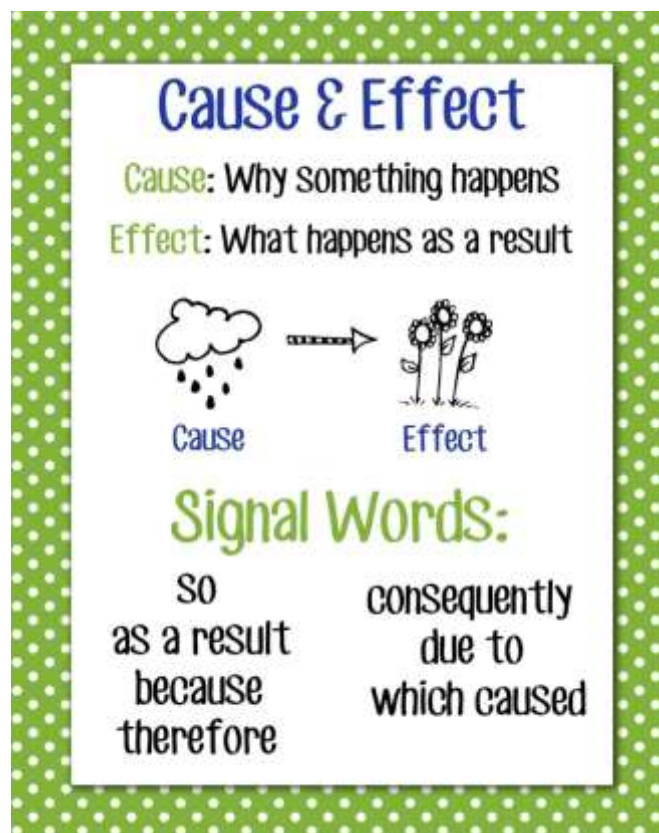


IMAGE RETRIEVED FROM: <https://www.pinterest.com/pin/182325484891934151/?nic=1>

The Difference Between Deposition & Sublimation

Updated April 25, 2017

By Mallory Malesky

In nature, substances can exist as solids, liquids, gases, or plasma.

Transitions between these states are called phase changes, and take place under certain pressure and temperature conditions. Sublimation and deposition are two types of phase changes which, by definition, are the opposite of each other.



Sublimation

Sublimation is the phase change that occurs when a substance goes directly from a solid to a gas. When sublimation occurs, the substance does not go through the liquid phase. Energy is required for a solid to sublime into a gas. In nature, the heat produced by sunlight is usually the energy source. An example of sublimation is how dry ice reacts when exposed to an average room temperature and pressure. Dry ice is carbon dioxide that was solidified through a complex process involving condensation into a liquid at very low temperature and high pressure and subsequent release of the pressure, which causes rapid evaporation of about half of the liquid CO₂, providing enough energy to freeze the remaining liquid into solid CO₂, or dry ice. When exposed to normal atmospheric pressure and temperature, dry ice sublimates into vapor.

Deposition

Deposition occurs when a substance goes directly from the gas state to the solid state. Like sublimation, the intermediate liquid phase is skipped over. In contrast to sublimation, the process of deposition releases energy. An example of deposition is the formation of frost. In cold temperatures, water vapor undergoes deposition to form a thin layer of solid ice on plants and grass.

RETRIEVED FROM: <https://sciencing.com/difference-between-deposition-sublimation-8614891.html>



Frozen: States of Matter,

Entropy, A Simple Experiment

Open a can or bottle of soda or sparkling water. Make a prediction. Time it: How long does it take for all the bubbles to “disappear”? Does entropy happen quickly or slowly?

Prediction: 60 seconds or less; 5 minutes; more than 5 minutes, or...

Our Prediction: 12 hours (although we were only able to conduct our experiment for two hours)

Will volume affect the phase change time? We predicted it would.



We filled one glass with two inches of liquid and the other with four inches of liquid.

We checked our glasses for bubbles after 5 min, 10 min, 20 min, 40 min, 50 min and 60 min.



After 5 minutes



After 60 minutes

At 60 minutes both glasses still had bubbles, although the glass with the lesser volume had less bubbles.

We checked our glasses again at 1 hr 15 min, 1 hr and 30min and 2 hours; although there were less bubbles in the glass with lower volume, both glasses still had bubbles.

Our sparkling water was refrigerated. Our water was cold at the beginning of the experiment. Questions to consider: How does temperature affect the amount of time it takes the bubbles to dissipate? How long *will* it take for all the bubbles to disperse?

What Does a Negative Change in Entropy Indicate?

Updated April 24, 2017

By Joseph West

The various forms of energy in the natural world have a tendency to spread out. A common example of this is heat: a warm loaf of fresh bread on a dinner table gradually releases its aromatic heat into the surroundings. This heat energy was localized and orderly inside the loaf of bread, then it became less localized and less orderly as it dispersed into the room. Scientists have a name for the disorderly dispersal of energy: entropy.

Restoring Order

Entropy is primarily related to the way that energy spreads out, but matter is indirectly involved in entropy changes because energy dispersal can cause matter to enter a more disordered state. For example, compressed gas molecules will naturally spread out into greater disorder as a result of random molecular motion induced by thermal energy. It is difficult to quantify degrees of energy and matter dispersal, so introductory discussions of entropy focus on how entropy changes when a particular event or reaction takes place. A negative change in entropy indicates that the disorder of an isolated system has decreased. For example, the reaction by which liquid [water freezes](#) into ice represents an isolated decrease in entropy because liquid particles are more disordered than solid particles.

References

- [Occidental College: Entropy Is Simple — If We Avoid the Briar Patches!](#)
- [Texas A&M University: Thermodynamics -- Entropy](#)

About the Author

Photo Credits

- Ablestock.com/AbleStock.com/Getty Images



RETRIEVED FROM: <https://sciencing.com/negative-change-entropy-indicate-8796.html>



Frozen: States of Matter, 1

NAME _____

Look at the image. What do you see—which state of matter is it? Is it sublimation or deposition? Are the molecules becoming more ordered or more disordered?

State of Matter, Disney's Frozen and Frozen II	Phase Change	Describe the molecules
<p>Elsa uses her powers</p> 		
<p>Elsa and the water horse, Frozen 2</p> 		



Frozen: States of Matter, 2

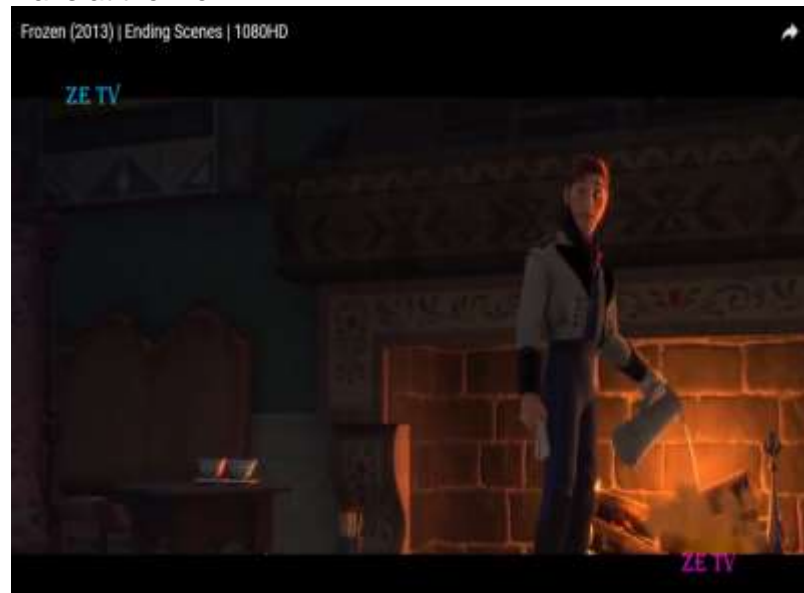
NAME _____

Look at the image. What do you see—which state of matter is it? Is it sublimation or deposition? Are the molecules becoming more ordered or more disordered?

Olaf in summer



Hans at the fire



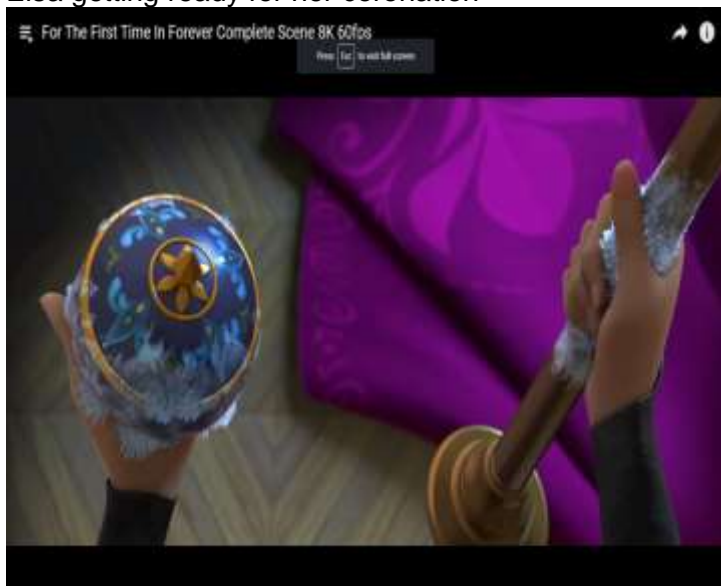


Frozen: States of Matter, 3

NAME _____

Look at the image. What do you see—which state of matter is it? Is it sublimation or deposition? Are the molecules becoming more ordered or more disordered?

Elsa getting ready for her coronation



Elsa transforms Arendelle back to summer



LOUISIANA STANDARDS FOR SCIENCE, 5TH GRADE

STRUCTURE AND PROPERTIES OF MATTER

Matter of any type can be subdivided into particles that are too small to see, but even then the matter still exists and can be detected by other means. A model showing that gases are made from matter particles that are too small to see and are moving freely around in space can explain many observations, including boiling water, the inflation and shape of a balloon, and the effects of air on larger particles or objects. (UE.PS1A.a)

Science & Engineering Practices

2. Developing and using models: Modeling in 3–5 builds on K–2 experiences and progresses to building and revising simple models and using models to represent events and design solutions.

- Develop and/or use models to describe and/or predict phenomena.

CAUSE AND EFFECT

Cause and effect relationships are routinely identified, tested, and used to explain change.

3. Planning and carrying out Investigations: Planning and carrying out investigations to answer questions or test solutions to problems in 3–5 builds on K–2 experiences and progresses to include investigations that control variables and provide evidence to support explanations or design solutions.

- Plan and conduct an investigation collaboratively to produce data to serve as the basis for evidence, using fair tests in which variables are controlled and the number of trials considered.

MATTER AND ITS INTERACTIONS

Performance Expectation	Develop a model to describe that matter is made of particles too small to be seen.	
Clarification Statement	Examples of evidence could include adding air to expand a basketball, compressing air in a syringe, dissolving sugar in water, or evaporating salt water. Does not include atomic scale mechanism of evaporation and condensation or defining the unseen particles.	
Science & Engineering Practices	Disciplinary Core Ideas	Crosscutting Concepts
<ol style="list-style-type: none"> Asking questions and defining problems Developing and using models: Modeling in 3-5 builds on K-2 experiences and progresses to building and revising simple models and using models to represent events and design solutions. <ul style="list-style-type: none"> Develop and/or use models to describe and/or predict phenomena. Planning and carrying out investigations Analyzing and interpreting data Using mathematics and computational thinking Constructing explanations and designing solutions Engaging in argument from evidence Obtaining, evaluating, and communicating information 	STRUCTURE AND PROPERTIES OF MATTER Matter of any type can be subdivided into particles that are too small to see, but even then the matter still exists and can be detected by other means. A model showing that gases are made from matter particles that are too small to see and are moving freely around in space can explain many observations, including boiling water, the inflation and shape of a balloon, and the effects of air on larger particles or objects. (UE.PS1A.a)	SCALE, PROPORTION, AND QUANTITY Natural objects and/or observable phenomena exist from the very small to the immensely large or from very short to very long time periods.

MOTION AND STABILITY: FORCES AND INTERACTIONS

Performance Expectation	Support an argument that the gravitational force exerted by the Earth is directed down.	
Clarification Statement	"Down" is a local description of the direction that points toward the center of the spherical Earth. Earth's mass causes objects to have a force on them that points toward the center of the Earth, "down". Support for arguments can be drawn from diagrams, evidence, and data that are provided. This does not include mathematical representation of gravitational force.	
Science & Engineering Practices	Disciplinary Core Ideas	Crosscutting Concepts
<ol style="list-style-type: none"> Asking questions and defining problems Developing and using models Planning and carrying out investigations Analyzing and interpreting data Using mathematics and computational thinking Constructing explanations and designing solutions Engaging in argument from evidence: Engaging in argument from evidence in 3-5 builds on K-2 experiences and progresses to critiquing the scientific explanations or solutions proposed by peers by citing relevant evidence about the natural and designed world(s). <ul style="list-style-type: none"> Construct and/or support an argument with evidence, data, and/or a model. Obtaining, evaluating, and communicating information 	TYPES OF INTERACTIONS The gravitational force of Earth acting on an object near Earth's surface pulls that object toward the planet's center. (UE.PS2B.c)	CAUSE AND EFFECT Cause and effect relationships are routinely identified, tested, and used to explain change.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Writing Standards

- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.
9. Draw relevant evidence from grade-appropriate literary or informational texts to support analysis, reflection, and research.



Let the Storm Rage On:

Comparing and Creating New Endings

BY Karel Sloane-Boekbinder

This lesson investigates how setting can shape the characters and the plot of a story.

Many cultures have created myths and stories to explain the elements and the natural phenomena of their region. Blizzards and ice storms are common occurrences in the region of Norway, the setting for the story of **Frozen**. The elements of ice and snow are pivotal to this story. Over time Princess Elsa learns to control these elements.

The ocean is also important to the plot. Elsa and Anna's parents are lost at sea. In the upcoming movie **Frozen 2**, the ocean is featured even more prominently. This sequel incorporates elements of Norse mythology including Norse water spirits. A nokk is a water spirit with the ability to shape shift. From the September 2019 trailer it looks as if the shape-shifting nokk, depicted as a horse made of water, can also move between salt water and fresh water: <https://www.youtube.com/watch?v=bwzLiQZDw2I>

Cultures all over the world that live near the sea have created stories about the ocean and the creatures that live in it. All cultures that live near water have myths about fish-people—mermaids and serpents. Mythology and imagery of water beings in these cultures goes back centuries. The settings of these cultures have influenced the stories they tell.

In Louisiana, flooding is becoming an ever-increasing threat. What if flood could be explained through story? How would the setting influence the story that was told?

What if Princess Elsa's powers were in part because people wanted a way to explain the natural phenomena of blizzards and ice storms? What if salt water intrusion, coastal erosion and flooding were the result of a mermaid, a mermaid calling for the sea? And, what if students had an opportunity to change the outcome of Elsa and Anna's story, create a new ending? AND what if the two stories, **Frozen** Princess Elsa and a Mermaid story, were connected by the elements, the stories of two different natural phenomena of two different regions (because, as we all know, snow hardly ever happens in New Orleans)?

This lesson illustrates how setting can shape the characters and the plot of a story. To discover how setting can shape characters, students will compare the treatment of similar themes and topics (e.g. natural phenomenon,) and patterns of events (e.g., the quest) in stories and myths from different cultures. The mythology of **Frozen** is intersected with a modern day tale about a mermaid, connecting myths and nature of Norway with local Louisiana environment and culture. Students will read two stories: an excerpt from the synopsis of **Frozen** and the story ANOTHER MERMAID'S TALE and write their own new ending for these stories. To do this, students will consider the following questions: What are the characters in the story? What challenge is each

character facing? What is the setting of the story? How are the characters and the setting interrelated? How does setting shape the characters and the plot?

Begin the lesson by asking students if they are familiar with the story of **Frozen**. Tell students that in just a moment they will have a chance to share what they know about the story. Also tell students that they will be creating their own adaptation of this story. Define adaptation by writing down a definition on a dry erase board, Promethean Board, ELMO or a SMART board where it can be visible to the whole class. As a suggestion, here is a definition that comes from Merriam-Webster on-line:

something that is adapted; specifically: a composition rewritten into a new form

This definition from Merriam-Webster also comes with some suggested examples:

Examples of ADAPTATION

3. His stage *adaptation* of the novel was a success.
4. The film is an *adaptation* of a book of the same title.

Discuss the definition of a literary adaptation with the class.

Next, ask students to share what they know about the story of **Frozen**. Ask them to describe the setting. How does the setting influence the characters and the plot? Record their responses where they can be seen by the whole class, either on a SMART board or a dry erase board.

Explain that sometimes, when a writer creates an adaptation they don't know the original ending of a story. While they are writing, they make a prediction about what will happen; they read the beginning of the story and then create an adaptation by predicting what will happen at the end. As a class, read and discuss the definition for PREDICTION. Place the definition on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Discuss the definition. Explain that shortly students will be creating an adaptation for one story, **Frozen**, and predicting the ending for another story, **ANOTHER MERMAIND'S TALE**.

As a class, review and discuss the images from **Frozen** and **Frozen 2**. During the discussion, consider the following questions: What role does the sea play in the story? How is the sea transformed? Make a prediction: What could happen following the image—what could be the next step of the story?

Next, as a class, investigate the Norse mythology that has been incorporated into the sequel of **Frozen**. Read and discuss the Screen Rant article **Frozen 2: Nokk, The Magic Water Horse Explained**. Place the article on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Read and discuss the article.

Explain that cultures all over the world that live near the sea have created stories about the ocean and the creatures that live in it. All cultures that live near water have myths about fish-

people— mermaids and serpents. Mythology and imagery of water beings in these cultures goes back centuries.

Myths in different cultures often developed to explain natural phenomenon. As a class, read and discuss the definition for MYTH. Place the definition on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Discuss the definition.

Explain that one of the stories the class will be reading, **ANOTHER MERMAIND'S TALE**, uses myth to explain a local natural phenomenon, flooding.

As a class, read and discuss the Bayou Brief article **Listen To The River: A Change Is Gonna Come**. Place the article on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Read and discuss the article.

As a class, read and discuss the stories and images in **Spirits of the Water: Images and Myths of Mermaids**. Place the information on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Read and discuss the information.

Follow this by reading the Smithsonian exhibition overview **The Many Faces of Mami Wata**. Place the exhibition overview on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Read and discuss the exhibition.

Distribute a copy of the **Action / Introduction / Conclusion** sheet, and a pencil to each student. Explain students will be taking notes as the class reads the plot synopsis from the Broadway musical **Frozen**. Ask students to take notes as the class reads the synopsis. As the class reads the synopsis, consider the following questions: What happens during the introduction? The rising action? The peak action? Ask students to write and sketch as many details as possible.

As a class, read and discuss the excerpt **Frozen the Musical - PLOT SYNOPSIS**. Place the synopsis on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Read and discuss the synopsis, considering the following questions: What are the characters in the musical? What challenge is each character facing? What is the setting of the story? How are the characters and the setting interrelated? How does setting shape the characters and the plot? Ask students to record their responses on the back of their **Action / Introduction / Conclusion** sheet.

When the class has finished reading the story, ask students to brainstorm about the falling action and the conclusion. What will happen next? How will their story end? How will setting shape the characters and the plot? Ask students to record their ideas on their **Action / Introduction / Conclusion** sheet.

Once students have finished brainstorming about their falling action and conclusion, distribute loose leaf paper or a loose leaf notebook to each student. Using the notes and brainstorming from their **Action / Introduction / Conclusion** sheet, ask students to write a new ending for **Frozen**.

When students have finished writing their new endings, distribute a second copy of the **Action / Introduction / Conclusion** sheet to each student. Explain students will be taking notes as the class reads an original story **ANOTHER MERMAID'S TALE**. Ask students to take notes as the class reads the story. As the class reads the synopsis, consider the following questions: What happens during the introduction? The rising action? The peak action? Ask students to write and sketch as many details as possible.

As a class, read and discuss **ANOTHER MERMAID'S TALE**. Place the story on an ELMO, Promethean Board or a SMART board where it can be visible to the whole class. Read and discuss the story, considering the following questions: What are the characters in the story? What challenge is each character facing? What is the setting of the story? How are the characters and the setting interrelated? How does setting shape the characters and the plot? Ask students to record their responses to these questions on the back of their **Action / Introduction / Conclusion** sheet.

When the class has finished reading the story, ask students to brainstorm about the falling action and the conclusion. What will happen next? How will their story end? How will setting shape the characters and the plot? Ask students to record their ideas on their **Action / Introduction / Conclusion** sheet.

Once students have finished brainstorming about their falling action and conclusion, ask them to write an ending for **ANOTHER MERMAID'S TALE** using their notes and brainstorming. Encourage students to use as many details as possible. Distribute more loose leaf paper as needed.

When students have finished writing the ending, take turns having students read their new ending for **Frozen** and their ending for **ANOTHER MERMAID'S TALE** aloud to the class.

Once students have had an opportunity to share their writing with the class, distribute a copy of the **Mermaid and Frozen Color Sheet** and markers, crayons or colored pencils to each student. Ask students to color their sheets. Once students have finished coloring, display their artwork.



prediction

noun

pre·dic·tion | \ pri-'dik-shən \

Definition of *prediction*

1: an act of predicting

2: something that is predicted : FORECAST

Examples of *prediction* in a Sentence

Journalists have begun making *predictions* about the winner of the coming election.

Despite *predictions* that the store would fail, it has done very well.

prediction

noun

English Language Learners Definition of *prediction*

: a statement about what will happen or might happen in the future

: the act of saying what will happen in the future : the act of predicting something

prediction

noun

pre·dic·tion | \ pri-'dik-shən \

Kids Definition of *prediction*

1: an act of saying what will or might happen in the future *prediction* of earthquakes

2: a statement about what will or might happen in the future a *weather prediction*

RETRIEVED FROM: <https://www.merriam-webster.com/dictionary/prediction>

As a class, review and discuss the images from **Frozen** and **Frozen 2**. During the discussion, consider the following questions: What role does the sea play in the story? How is the sea transformed?



Frozen 2 | Official Trailer 2



Frozen 2 | Official Trailer 2



Frozen 2 | Official Trailer 2



Frozen 2 Official Trailer





SCREEN RANT

The #1 Independent Movie & TV News Website

Frozen 2: Nokk, The Magic Water Horse Explained

- BY **ALEX LEADBEATER**
- – ON JUN 11, 2019



What is the magic horse in **Frozen 2**? The trailer for the Disney sequel expands the Arendelle lore massively, leaving behind a lot of mysteries ahead of

its November release. And, perhaps the biggest is an ice horse that has a mysterious connection to Ice Queen Elsa.

The full *Frozen 2* trailer opens as the teaser did, showing Elsa learning to use her ice powers to run on the sea, only to be knocked back by waves. However, the new footage continues the scene: underwater, Elsa attempts to swim to the surface but is confronted by a blue-eyed horse seemingly made out of water. It leaps forward in flashes of lightning, confronts the Queen, before disappearing into a field of bubbles. Later in the trailer, Elsa is shown watching an ice-made image of presumably the same horse leaping about before disappearing and replaced by the outline of giants.

The new *Frozen 2* synopsis states that "Elsa encounters a Nokk - a mythical water spirit that takes the form of a horse - who uses the power of the ocean to guard the secrets of the forest." Nokk originates in Germanic legends and is known by various other names: Bäckahästen (the "brook horse") in southern Scandinavia; and Ceffyl Dŵr (the "water horse") in Welsh. It would seem that, fitting of Disney's history with adapting fairy tales, their take is a twist on the assorted legends; traditionally, Neck (as it is also known) operates as more of a siren, luring men to the

death rather than saving them as shown in the Frozen 2 trailer.

While there's very little information on the role Nokk has in Frozen 2's plot, the suggestion in the trailer is that it's leading Elsa on the next step of her quest: the second vision appearance hints that it's leading her to the giants and then a mysterious portal beyond. That would suggest the equine form is something of a guide or progenitor for the characters on their new plot.

One of Nokk's defining traits is its ability to shapeshift, suggesting that there's a powerful being behind it also. As we know that Frozen 2 will be dealing with other gifted people - the teaser had one new character manipulating air - this could be the sign of a water-controlling person out there.

The new Frozen 2 trailer may actually provide more resolute clues. Clearly, the movie will delve into how exactly Elsa got her ice powers (something already teased recently by an international poster), with Pabbie the rock troll saying "the past is not what it seems". This suggests that, far from the lifelong affliction as presented in the first film, Frozen 2 will reveal Elsa's powers are a more literal curse. One shot

in the trailer shows Elsa as a child sat in bed, while the next appears to show her mother at the window, looking up at aurora borealis. Could the northern lights, with their generations of mystical meaning, be the root cause?

If so, that would connect the origin Elsa's powers to her parents, characters who were killed as per Disney tradition early in Frozen but are reportedly back for the sequel. They allegedly drowned after their ship sank (although some theories connect them to Tarzan); could Nokk the water horse be some embodiment of Elsa's mother, watching over her daughter years later?

Nokk the water spirit will be one of Frozen 2's biggest mysteries as the release approaches at what sometimes feels like a glacial pace. But it's far from the only surprise in store.

RETRIEVED FROM: <https://screenrant.com/frozen-2-trailer-horse-identity-water-magic/>



myth

\ 'mith \

Definition of *myth*

1a: a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon

creation *myths*

RETRIEVED FROM: <https://www.merriam-webster.com/dictionary/myth>

BAYOU BRIEF

NONPROFIT JOURNALISM FOR LOUISIANA

Listen To The River: A Change Is Gonna Come

On the eve of Tropical Storm Barry's landfall, a river levee breach seems less likely than it did on Wednesday, but the scare has given us an opportunity to take heed of the River's warning and reassess our relationship with it.

By
Lydia Y. Nichols

-

July 11, 2019

Publisher's Note: We are pleased to introduce Lydia Y. Nichols as a contributing writer who answered our call for freelance reporters willing to augment our coverage of not-yet-Hurricane Barry. In her cover letter, Lydia wrote, "I was a child at the time of Hurricane Katrina and though I evacuated, as with many of us, this season gives me anxiety. Fourteen years later, I am a single mother, young and black like many whose images were covered by the media in the weeks following 8/29/05 to shape (or justify) the Federal Flood narrative, living in a neighborhood from which thousands were displaced and replaced by whiter, wealthier, more educated counterparts." We didn't hesitate. Now, the floor belongs to Lydia Y. Nichols of New Orleans, Louisiana:

There's something about the way we live in New Orleans. Tucked between storm surge and river levees. A bay we call a Lake, a Mighty River, and an artificial waterway we built between the two to facilitate industrial expansion. Under bridges and 'cross canals where we dance through the streets, paint murals of us dancing through the streets, have panels about us dancing through the streets. At overpriced galas, luncheons, exhibition openings

where we schmooze and shimmy. Held together by a relatively unchanging calendar of festivals and Carnival.

There's something about the way we live in New Orleans, considering the time and place, that's oddly comfortable most of the year. Until the floods come and sweep us into reality: The glaciers are melting, the heartland is flooding, temperatures are rising, and it all comes down to us, to here.

On Wednesday morning, I was awakened by my giggly toddler. Excited at the prospect of experiencing an alternative weather phenomenon to debilitating heat and being able to name it, he yelled: "Rain! Rain!" Outside our living room window, the water already covered one of North Claiborne's two lanes and the rain was not letting up. Sure enough, by 8 am, the sidewalk and both lanes were covered, and water had seeped into the bottom story of my apartment building.

Wednesday's flood was the third in less than two years. The flooding on Aug. 5th, 2017 forced the public to pay attention to the Sewerage and Water Board's drainage system's inability to accommodate levels of rainfall that we in New Orleans would call average, and with not many changes having been made to infrastructure nearly two years later, this year's Mother's Day flood overwhelmed a still unprepared drainage system (can't exactly call it a failure when we knew it was going to fail).

What happened on Wednesday, though, adding inches to an already record-high Mississippi River, arriving three days before the landfall of a potential hurricane, overwhelming neighborhoods on higher ground like the Irish Channel and the University area that are known to drain quickly. What happened on Wednesday was different.

Barry, the tropical storm gaining strength as it snakes through the Gulf, is expected to touch down on Saturday, with a storm surge that will impede the River's ability to flow into the Gulf, and between rainfall and storm surge, the Army Corps of Engineers estimated on Wednesday, Barry will bring the River's height to 20 feet which — that would've been above the levee in

some areas like Algiers, behind the Army Corps' Riverbend offices, and in parts of St. Bernard Parish.

The Army Corps later contested the breach threat, stating that the levee measurements were based on gauges using a 1929 datum measurement scale while the 1988 datum measurement scale it uses internally (but for some reason, not on the gauges) is more accurate.

Matt McBride, the founder of the website Fix the Pumps who emerged as a leading “watchdog” of government engineers in the aftermath of Hurricane Katrina, was livid about the Corps' admission, pointing to a 288-page 2009 report by the Interagency Performance Evaluation Task Force (IPET). “Literally, Finding #1 in the Corps' own wide-ranging ‘IPET’ investigation of their own failures which caused the levee failures after Katrina passed New Orleans was that the Corps' use of different bases, or ‘datums,’ for measuring heights was a serious contributor to the failures,” McBride wrote on Facebook. “Doing so allowed shorter structures to be built without anyone realizing it until it was too late. Some levees or floodwalls ended up multiple feet shorter than intended. Here we are 14 years later, and we find out they’ve been doing nearly the same... thing the whole time with the river levees, and the only way the public – and presumably a whole pack of elected officials and decision makers – found out was that the levees are threatened with surge.”

On Thursday, the Army Corps said that they anticipate that the water will only rise to 19 feet, instead of their original estimate of 20 feet, a seemingly convenient recalculation.



Mississippi River at Audubon Park's "the Fly" in New Orleans. July 11, 2019. Photo by Lydia Nichols, Bayou Brief.

See, when it comes to bodies of water, the Gulf is usually our primary nemesis – that body of saltwater at the foot of Louisiana that strengthens storms with its increasingly-warm waters, feeding Georges, Katrinas, Ritas, Isaacs. The River and the threat it poses in response to our poor decision-making has been relatively diminished in stature. After collecting agricultural and industrial waste from ten states and numerous tributaries (41% of the nation's riverine drainage) for decades, it is gathering at our feet and shouting for our attention.

Here we are, New Orleans, at the intersection of coastal erosion, sinking due to manmade infrastructure, underprepared drainage system, a storm that may back up the Mississippi River, and a weak levee system. Barry may not be the nail in our coffin, but it's only a matter of time. And what are we to do about it?



We talk about the things that make New Orleans special – the food, the music, the *joie de vivre*.

But one of the under-appreciated uniquenesses of New Orleans is that the city's people are among those most vulnerable to the impacts of climate change and the crude oil, natural gas, and petrochemical industries on which the city's people depend by design are most culpable for climate change. And that's before we even scratch the surface of the environmental injustices that have relegated Black and indigenous peoples, immigrants, and the working-poor to the most vulnerable areas of the most vulnerable region – on the lowest land,

adjacent to poisonous plants, in neighborhoods with the least infrastructural support.

This characteristic, as those most vulnerable and those most able to do something about it, presents an opportunity.

In Ifa, one of several West African religions that influenced spiritual practices of the New World such as Voodoo, Oshun the goddess of rivers, carries bottomless bags of red thread, which she uses to connect all that is.

The River is a force of attraction.

She keeps the planets in proper orbit, she keeps our relationships in order with sweetness and the occasional act of retribution. We go to her to ask for assistance in attracting money, love, professional success. The River, like Oshun, orchestrates chaos, carefully winding into and out of attraction with what we want and that for which we no longer have use.

The alternative to the careful winding, to this orchestration of chaos, is the quick-fix – to force the attraction, to contain the attraction, ball it up – resulting in a tangled web that takes many times as long to undo as it would have to do it the deliberate way at the first opportunity.

The relationship of New Orleans' built environment to the natural environment is a tangled web, and we have to contend with that – teasing the ends of thread out of centuries-old, matted knots patiently, deliberately, and with care. We want better infrastructure, sure, but what does better mean? Better as in more permanent, long-lasting, the standards partially responsible for this predicament in the first place? Are we going to double down on values of dominance (of land and of people) at the expense of the River's ecology and by extension our own safety?

Beyond infrastructure and the responsibilities of our elected officials and the people they place in positions of power to make decisions that protect us, as a community, what does it look like to carefully wind ourselves out of those dependencies that we know have a cumulative impact on our ecology which, in turn, in real time, right now, threaten our lives and those of our neighbors?

Something about the way we're living in New Orleans isn't working, and the River has sent us a message: Something's got to give.

RETRIEVED FROM: <https://www.bayoubrief.com/2019/07/11/listen-to-the-river-a-change-is-gonna-come/>

Spirits of the Water: Images and Myths of Mermaids

Chokwe Mermaid Figure

Angola

material: wood, pigment dimensions: 14" (35.5cm)

weight: 900g condition: use & wear, overall good ref: 3980

Chokwe Mermaid Figure

Angola

A superb Chokwe figure representing Chinawezi. The story of Chinawezi, which dates to the 17th Century (1600's,) is one of the most important of Chokwe myths. She was a water-spirit who lived in a lake. She had a human granddaughter, Lueji, whose father was a Lunda king named Iala. After the birth of the child, Chinawezi (who is also known as Nya Lueji, "the grandmother of Lueji") wrapped the secrets of life and death in a magical bracelet called the lukanu, which she wore on her wrist.



When her father died and nominated Lueji his heir, Lueji persuaded her mother to give the magical bracelet to Chibinda Ilunga, a foreign hunter with whom she had fallen in love. This caused such rivalry that the Lunda people were split into two parties, one of which followed Chibinda and Lueji south, into present-day Angola, where they subdued the Chokwe and amalgamated with them to gain a new identity as "royal Chokwe." Chinawezi is sometimes represented as a serpent and sometimes as a mermaid or "dona fish," an image which may have come to the Chokwe through the West African cult of Mami Wata, or through Portuguese sailors who plied the Angolan coast from the 17th Century onwards. The fish tail is symbolic of one who moves easily through two worlds, the temporal and the supernatural. Perhaps because she was not fully human, Lueji could not bear children and Chibinda Ilunga married a second time, though he and Lueji loved one another till the end of their days. Lueji's barrenness is also commemorated in the mermaid image.

This is an old and authentic Chokwe figure in beautiful style. Nya Lueji is depicted with one arm raised to show that her wrist is bare. The gift of the magical bracelet was the origin of the Chokwe people and of their special relationship with the spirit world.

RETRIEVED FROM: <https://www.worthpoint.com/worthopedia/lovely-old-chokwe-chinawezi-figure-dona-fish>

Images from the British Museum of Benin Artifacts from the 1500's Depicting Mudfish





Bronze plaque of an Oba with two attendants.

This plaque is made of bronze, by the father of Omorodion, master bronze caster from Igun Quarters in Benin City. Oba Ohen was the King of Benin City in the 14th Century. He was a powerful king, but became paralyzed later on. The sculpture shows him in the middle, with his hands been held by two palace guards. His legs have been converted into mud-fish. This was to show that he had become half man, half deity. The mud-fish, frogs, crocodiles are animals that are connected with the spirits of the water.



Dimensions: U shaped, 25cm height, 25cm width
Cast period: (20th Century)

The coronation of the new King of Benin Kingdom takes place this October. Join in the celebration of hundreds of years of cultural richness and artistic excellence. Purchase this sculpture and help sustain the art of Bronze casting from the Ancient Kingdom of Benin City.

RETRIEVED FROM: <http://www.beninbronzes.com/buy/benin-bronze-plaque/benin-bronze-plaque/>

Nigeria | Armlet; cast brass with raised design of European heads and mudfish | Edo people | Benin city; collected in 1897.

RETRIEVED FROM:

<https://www.pinterest.com/pin/802625964812633879/>



Human Figure with Mudfish legs

ARTS OF AFRICA

CULTURE [Edo](#)

MEDIUM Copper alloy

- Place Made: [Benin City, Edo State, Nigeria](#)

DATES 19th or 20th century

DIMENSIONS 10 1/16 x 6 1/8 in. (25.5 x 15.5 cm) (show scale)

COLLECTIONS [Arts of Africa](#)

MUSEUM LOCATION This item is not on view

ACCESSION NUMBER 56.6.72

CREDIT LINE Gift of Arturo and Paul Peralta-Ramos

RIGHTS STATEMENT Creative Commons-BY



CAPTION Edo. *Human Figure with Mudfish legs*, 19th or 20th century. Copper alloy, 10 1/16 x 6 1/8 in. (25.5 x 15.5 cm). Brooklyn Museum, Gift of Arturo and Paul Peralta-Ramos, 56.6.72. Creative Commons-BY (Photo: Brooklyn Museum, 56.6.72_acetate_bw.jpg)

IMAGE overall, 56.6.72_acetate_bw.jpg. Brooklyn Museum photograph

CATALOGUE DESCRIPTION Metal figure. Human figure with mudfish legs, holds sword in right hand, chalice-like object [gong] in other, 3 pointed crown. Armor indicated by cross hatching, high collar, coated with red substance. **CONDITION:** Good.

RETRIEVED FROM: <https://www.brooklynmuseum.org/opencollection/objects/71228>

SUB-SAHARAN AFRICA

Ivory Armlet
Edo peoples, 15th-16th century AD
Benin, Nigeria

This ivory armlet is worn by the Oba (king) of Benin in ceremonies in which he wears a coral costume, dances with a ceremonial sword and carries a gong. The armlet helps to prevent the coral beads from becoming entangled during the Oba's dance

Shown with mudfish legs- linking him to ruler of the sea



RETRIEVED FROM: <https://slideplayer.com/slide/8918362/>

Wooden box lid

Owo-Yoruba peoples, Owo, Nigeria

1700's—1800's

Wood; 45.7cm (18")

Bernard and Patricia Wagner Collection;

L2007.69.1

The imagery on this box lid portrays a female fish-tailed figure...her tail curls around behind her. Such containers were the possessions of high-status individuals or rulers, who might have used the mermaid to associate themselves with Olokun, divinity of the sea, and by extension, the Oba.

RETRIEVED FROM:

http://staff.washington.edu/ellingsn/Drewal-Mami_Wata-AfAr.2008.41.2.pdf

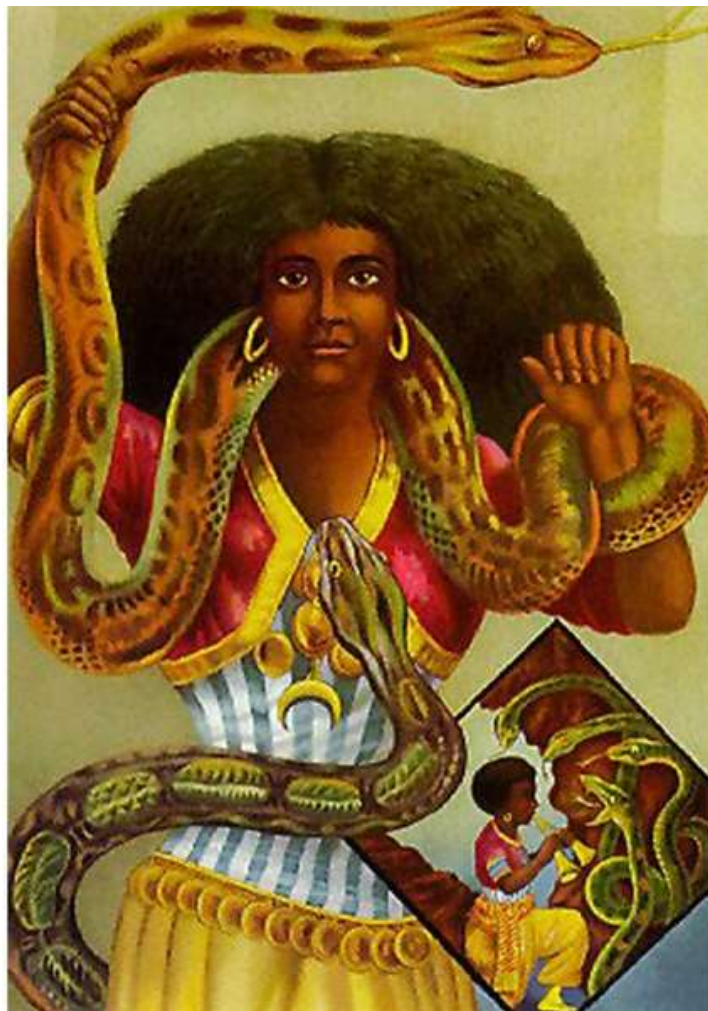




Smithsonian

The Many Faces of Mami Wata

To win the favor of Mami Wata, one must be clean and sweet-smelling both inside and out



By [Joseph Caputo](#)
smithsonian.com
April 1, 2009

To win the favor of Mami Wata, one must be clean and sweet-smelling both inside and out. Worshipers bathe and drink talcum powder before approaching her altar, neatly decorated with fruit, shells, porcelain artifacts, a mirror and combs. The smell of perfume hangs in the air.

Starting today, visitors to the Smithsonian's [National Museum of African Art](#) can pay their respects to the water spirit Mami Wata (pidgin English for "Mother Water"). Through July 26, the Museum is hosting a traveling exhibition that explores 500 years of art dedicated to the deity and her incarnations spanning Africa, the Caribbean, Brazil and the United States.

The sound of crashing waves echoes through the exhibit when you first meet Mami Wata. Three of her characteristics immediately stick out. First is that she is half-human and half-fish, most often, resembling a mermaid. Second is that she possesses long, flowing hair. The third is that she can charm snakes. Now this may seem odd, considering she is a water deity, but certain snakes (like anacondas) are aquatic creatures and can be found in the waters in and around Africa.

Mami Wata is known for her beauty. But she is as seductive as she is dangerous. Those who pay tribute to her know her as a "capitalist" deity because she can bring good (or bad) fortune in the form of money. This relationship between currency and water makes sense. Her persona developed between the 15th and 20th centuries, as Africa became more present in global trade. The fact that the name Mami Wata is in pidgin English, the language used to facilitate this trade, shows the influence on foreign cultures on the spirit's image and identity.

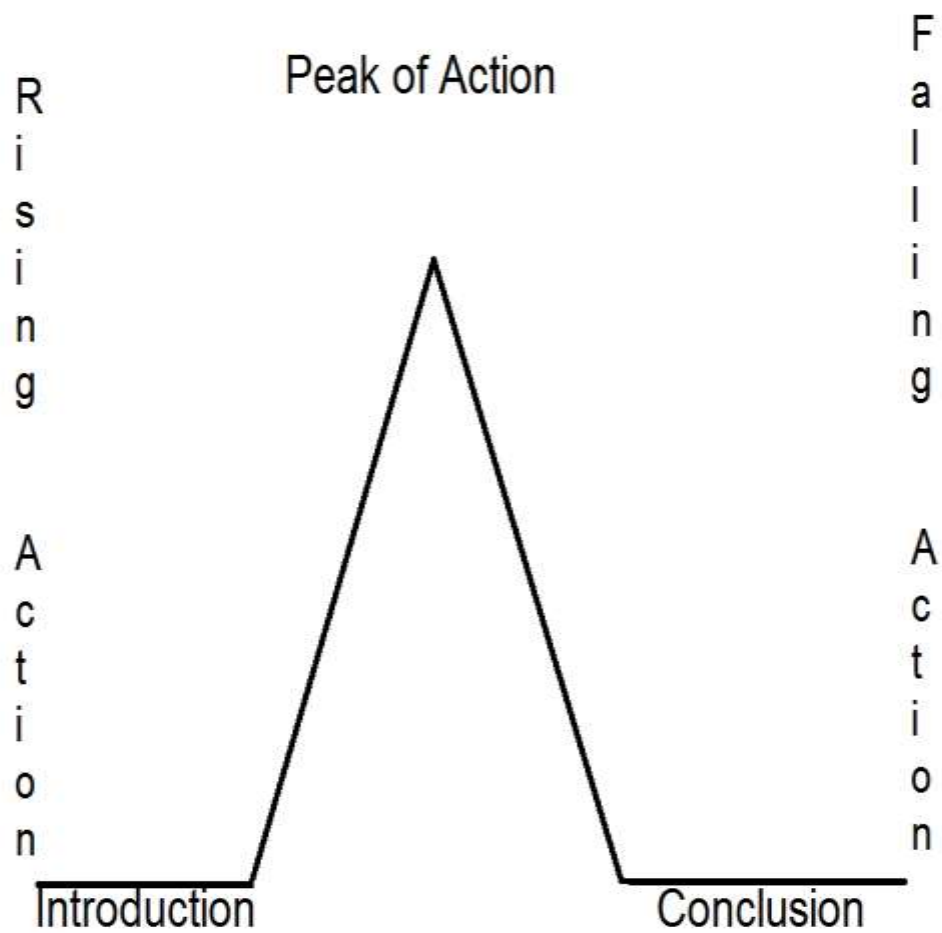
Because of these outside influences, Mami Wata takes on many forms. Throughout the exhibit, statues and paintings of the spirit incorporate Christian crosses and Hindu Gods. According to guest curator John Drewal, the spiritual crossover is no problem with many Africans. "They see it as multiple insurance policies," he says. There are certain requests best suited for Mami Wata, but for everything else, there are the other deities.

RETRIEVED FROM: <https://www.smithsonianmag.com/smithsonian-institution/the-many-faces-of-mami-wata-44637742/>

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NAME _____



Frozen the Musical - PLOT SYNOPSIS

Broadway 2018

Frozen the Musical - PLOT SYNOPSIS

Act I

A narrator, one of the "hidden folk", introduces Princess Elsa of Arendelle and her playful younger sister, Anna ("Vuelie", "Let the Sun Shine On"). During one night after bedtime, Elsa and Anna build Olaf ("A Little Bit of You Lyrics") and Elsa creates snow in their room, exciting Anna so much that she jumps from one bed to another just as Elsa accidentally injures Anna with her cryokinetic magic. Their parents, the King and Queen, call for the aid of the colony of hidden folk, led by Grand Pabbie. He heals Anna, but alters her memories to remove traces of Elsa's magic. Elsa asks for Grand Pabbie to remove her magic, but Grand Pabbie says it's a part of her, and then gives her a vision of her future, frightening Elsa, who believes that fear will cause death. The King and Queen isolate the sisters within the castle. Elsa shuts out Anna, even as Anna asks for her to come out ("[Do You Want to Build a Snowman? Lyrics](#)"). Elsa's fear of her powers grow as the King and Queen are powerless to help. Both parents die at sea during a storm while both princesses are still young.

Ten years later, when Elsa turns twenty-one, she is to be crowned queen of Arendelle. Anna is excited for the castle's gates to open ("[For the First Time in Forever Lyrics](#)"), and bumps into the handsome Prince Hans of the Southern Isles. Both fall into ice harvester Kristoff's sled. Hans then reflects on his trip ("[Hans of the Southern Isles Lyrics](#)"). Elsa is terrified that the kingdom's citizens might find out about her powers and fear her, while wishing to be able to reconnect with Anna ("[Dangerous to Dream Lyrics](#)"). Elsa's coronation goes smoothly, and Elsa relaxes a bit, initiating her first contact with Anna in years. Both gleefully enjoy the coronation together at first, with Anna talking the Duke of Weselton out of dancing with the newly crowned Queen. However, Elsa then leaves Anna after her younger sister asks about keeping the gates open. Anna then finds Hans, and falls in love with Hans ("[Love Is an Open Door Lyrics](#)"), who then proposes to her on the spot and both share a kiss.

The newly engaged couple asks for Elsa's blessing, who objects based on the fact both have only known each other for a day. After intense questioning from Anna about shutting her out from her life, Elsa accidentally unleashes her powers before the court. The Duke brands her a monster. Elsa flees the castle to the North Mountain. In the process, however, her suppressed magic

engulfs Arendelle in an eternal winter. Anna then goes out to search for Elsa, leaving Hans in charge during her absence.

Up in the mountain, Kristoff and his reindeer Sven ("[Reindeers Are Better Than People Lyrics](#)") relax while an ill-equipped Anna (still in her coronation dress) encounters them. Kristoff gives her a spare set of winter clothes. Anna then changes into the warmer clothing, leaving her coronation dress behind in the snow. Both Kristoff and Anna disagree about love while crossing a bridge ("[What Do You Know About Love Lyrics](#)"), with Anna saving Kristoff from falling off the bridge. Anna and Kristoff then encounter a newly created Olaf, who offers to guide them to where Elsa is, and sings about his love for summer ("[In Summer Lyrics](#)").

Meanwhile, in Arendelle, a soldier brings back Anna's dress from the mountain, which causes Hans to fear for Anna's safety, and then assembles a search party ("[Hans of the Southern Isles](#)" (reprise) [Lyrics](#)), with the Duke sending two of his men with different orders to kill Elsa. On the North Mountain, Elsa reflects, decides to throw away from cloak, builds an ice castle with her powers, and then transforms her coronation dress into her own ice dress ("[Let It Go Lyrics](#)").

Act II

Oaken, of Wandering Oaken's Trading Post, greets the audience ("[Hygge Lyrics](#)"). Anna, Kristoff, and Olaf arrive at the trading post, with Anna initially enjoying the sauna with its many other patrons. However, Kristoff convinces Oaken and his patrons to aid their journey, which enables them to get provisions and Anna gets her winter dress.

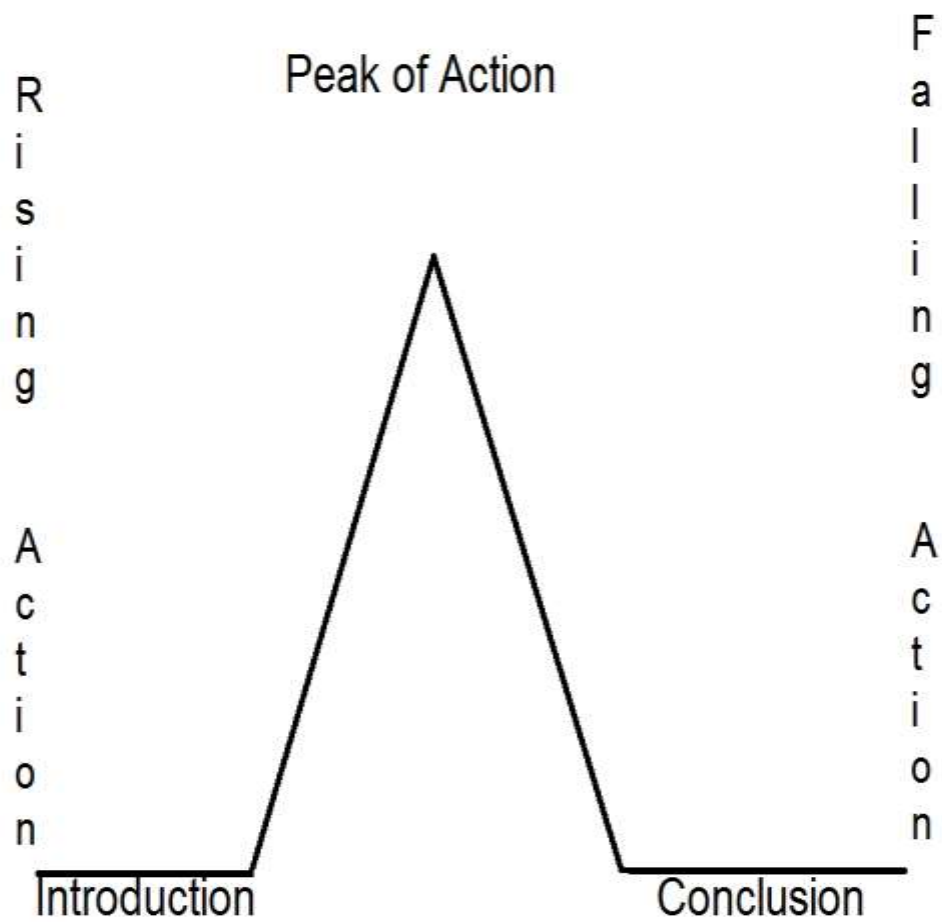
Reaching the ice palace, Anna meets Elsa, but when she reveals what has become of Arendelle, Elsa becomes angry and frustrated, saying that she can't fix it, and accidentally freezes Anna's heart ("[For the First Time in Forever](#)" (reprise) [Lyrics](#)). Elsa then kicks Anna, Kristoff, and Olaf out while wondering what to do ("Dangerous to Dream" (reprise) [Lyrics](#)). Anna's hair begins turning white, so Kristoff takes her to meet the hidden folk, his adoptive family, who recognize Anna as the princess and think she's Kristoff's fiancée ("[Fixer Upper Lyrics](#)"). Grand Pabbie reveals that Anna will freeze solid unless "an act of true love" reverses the spell. Kristoff races Anna back home so Hans can give her true love's kiss, at the sacrifice of his own hidden love for her ("[Kristoff Lullaby Lyrics](#)").

WHAT WILL HAPPEN NEXT?...Write your own ending...

RETRIEVED FROM: <https://www.themusicallyrics.com/f/435-frozen-the-musical-lyrics/5903-frozen-the-musical-plot-synopsis.html>



NAME _____



ANOTHER MERMAID'S TALE, WRITE YOUR OWN ENDING

For Indigo

BY Karel Sloane-Boekbinder

Once there was a ship and a Captain that loved to sail. The wide Ocean was a great source of adventure, a great source of treasure and so the Captain would venture out often with his crew. His travels took him away from home frequently until one day his Wife, tired of always waiting for his return, demanded he take her with him on his voyage. He relented, consented and she came aboard. The very next day, they began their journey, her on the deck, marveling at all they sailed past.

Things went along fine for several weeks until the day of the storm. It was summer and sometimes unexpected squalls would envelop the ship and then just a quickly be gone. This particular day, this particular morning, this particular storm seemed to come out of nowhere. No warning, it rapidly overtook the ship and the Captain's Wife, she was at her place as usual, on deck. The wind and the rain whipped the Sea into froths of high rolling water. So high were the waves in fact they began to wash over the deck. So overtaken with her excitement at this turn of events the Captain's Wife did not go inside as instructed. She wanted to ride it out, in full view of the storm. So instead, she stayed on deck and that's where she met her fate. A wave rose high as the highest building, rose high and swept her away, swept her off the deck, off the ship, never to be seen or heard from again.

And the Captain, there was no one for him to shake his fist at except the sea, the stars, the clouds, so he did, cursing every element with a howl that rivaled the wind, so full of rage, so broken was he. A calm came and filled the day with quiet as if no storm had ever happened. Then the next thing he laid eyes upon, beautiful and brown-skinned was a Mermaid. She, daughter of Olokun, deep end of the Ocean, she was swimming happily as she was wont to do in the bright, calm beginnings of each day. The Captain saw her, caught her, trapped her in a net, dragged her from overboard onto the deck of his ship. In his rage and in his pain he interrogated her about the Sea and where it had taken his Wife. This poor Mermaid pleaded for her life for she was innocent of any crime and unknowing of the incident. She pleaded and begged to be returned to the Sea, "My family is worried by now and wondering where I am!" she exclaimed.

Her words went unheard by the Captain, so caught up in grief was he. Instead, mad with anger and sorrow as he was, he imprisoned her in a jar, closed it tight with just enough salt water and just enough holes in the lid that she was still damp and still able to breathe. From behind the glass she pleaded, she begged for the Sea, for the return to her family, she pleaded and cried her own tears of loss, her poor heart breaking a little more each day she was separated from the things and the being she loved.

The Captain kept her that way for decades, kept her like a pet goldfish behind glass. Her tears and her sobs matched his, both caught in the pain of their own loss. Over time, the Captain's heart softened just the slightest, smallest morsel. She begged for years to have the lid of the jar removed at least. She said she wanted to sing for him and the crew, sing to bring lightness to their day and one day he relented, finally, and off came the lid.

True to her word she burst into song. Such a sweet melody those that heard it were moved, her sweet notes of mourning were more than a song. A daughter of Olokun, deep end of the Ocean, she had the power to summon the Sea, the power to call and awaken the Ocean. The Warriors were waves that were always ready to answer her summons, and yet...The glass created an impasse of sorts, obstructed the stream of sound that was her song, muffled and defused it so that the waves were confused, not sure exactly about which direction, about where they should go, what it was they should do, even confused about just exactly who it was in fact that was summoning them, the sound muffled as it was.

Glass, you see, is crafted from a mineral. Sand is the source of glass, sand, or silicon as it is also called, knows its own, and even though it had been changed, rearranged from its original form, shaped to conform to a container, sand knew sand still as the strands that shape the edges of the sea. Sand knew sand still as the spires and crests of castles crafted by small hands that sometimes, for a moment, dot the shore. Sand knew sand still as the silicon now crafted into windows, windows that although were nearby were often locked, kept locked and never opened outside the jar she was trapped in.

Over time, the Captain had brought her ashore, kept her like a trinket, her and the jar displayed as a curiosity, displayed for his friends to marvel at and comment on. She was often called upon now to be the evening entertainment, a parlor trick to amuse his guests, "Come near, come far, come see the singing Mermaid in a jar."

Each of the Mermaid's songs was a summons, so sing she would often, and the Sea heard and responded. However, because the Sea was confused about the source of the songs, the whole coastline it encroached upon. Up and down the seaboard it slipped into harbors, it strayed into swamps and bayous and marshland and it filled streets and sidewalks and driveways and intruded even into backyards, ceaseless in its search for the source of its summoning. This slow approach of the Sea was itself a source of great concern, a source of great alarm for those living in the region where the Captain lived. The Sea was steady in its search for the summons, steady, and, once it arrived in a new destination, seldom did it retreat. Instead it claimed the land as it searched, each day a little less land, a little more Sea, and still the Mermaid's songs continued. Soon the region where the Captain lived was surrounded by salt water. It intruded even into the houses of his neighbors, and the Mermaid, still she kept on singing...



NAME _____



K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.
9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Writing Standards

- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how **setting** shapes the **characters** or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of knowledge and ideas

9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant **descriptive details**, and well-structured event sequences.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

9. Draw relevant evidence from grade-appropriate literary or informational texts to support analysis, reflection, and research.

K-12 Student Standards for Social Studies » Grade 3

Standard 4: People, Land, and Environment

Students examine how the people and the physical geography of Louisiana have directly influenced each other.

3.4.1 Compare and contrast the physical features of various regions of Louisiana

3.4.3 Describe how people have changed the land to meet their basic needs over time in Louisiana

3.4.4 Explain how humans have adapted to the physical environment in different regions of Louisiana

K-12 Student Standards for Social Studies »

Grade 7

History

Geography

Standard 5: Geography Skills

7.5.1 Analyze the physical and political features of the United States (Louisiana)

Standard 9: Global Awareness



ADDITIONAL RESOURCES

<https://littlebinsforlittlehands.com/frozen-activities-frozen-science-sensory-play-ideas/>

<https://www.kidssoup.com/craft-and-resource/preschool-frozen-activities-and-daily-lesson-plans>

<https://www.preschool-plan-it.com/frozen-preschool-theme.html>

<https://betterlesson.com/lesson/591306/frozen-understanding-theme>

<http://www.coffeecupslessonplans.com/2014/06/mood-and-tone-using-frozen-videos.html>

https://frozenthemusical.com/enrichment/wp-content/uploads/2018/11/Frozen_LessonPlans_Full.pdf

<https://www.teacherspayteachers.com/Browse/Search:frozen%20the%20movie>

<https://www.teacherspayteachers.com/Browse/Search:Frozen>

<https://www.cpalms.org/Public/PreviewResourceLesson/Preview/46353>

<https://www.leaderinme.org/blog/frozen-effective-teaching/>

<http://ditchthattextbook.com/2014/04/21/10-lessons-frozen-can-teach-us-about-tech-teaching/>

<https://www.adventuresbydisney.com/europe/norway-vacation/>

<https://en.visitbergen.com/ideas-and-inspiration/bryggen-behind-the-scenes>

<https://www.news.com.au/travel/world-travel/europe/norway-is-reaching-breaking-point-because-of-disneys-frozen/news-story/5c0cf9cc3dfa5477dc3541c0c38d90b2>

<http://hca.gilead.org.il/>

<https://africa.si.edu/exhibits/mamiwata/intro.html>

<https://www.newnetherlandinstitute.org/history-and-heritage/digital-exhibitions/slavery-exhibit/half-freedom/>

<https://www.nps.gov/afbg/learn/historyculture/african-burial-ground-in-history.htm>

<https://www.norway.no/en/netherlands/norway-netherlands/relations-between-norway-and-the-netherlands/>

<https://www.opam.no/nettutstillinger/nederland/en/history/loyland>

<http://gcdb-doortmontweb.blogspot.com/2016/07/elmina-in-1865-new-photographs.html>