THE NIGHT FAIRY

By Laura Amy Schlitz

FOLKLORE/FAIRY TALES/MYTH

GROWTH/SOCIAL-EMOTIONAL

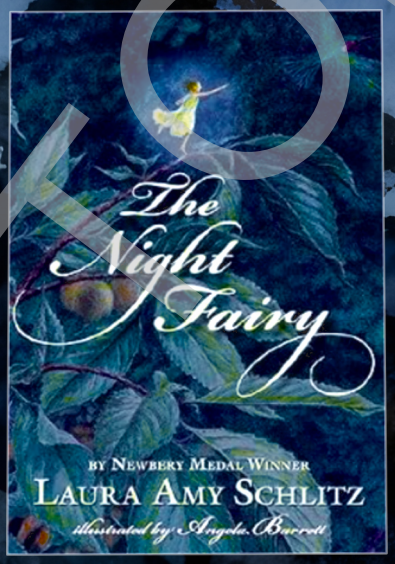
SPECIAL- ADAPTING/SURVIVAL

3-WEEK LITERATURE STUDY

Torchlight Constellation Series : Levels 1-5

A NOVEL STUDY

TORCH LIGHT Est 2017 LITERATURE BASED SECULAR CURRICULUM



FEATURING:

- 3-WEEK STUDY SCHEDULE
- LITERATURE PRIMER & INQUIRY-BASED DISCUSSION
- BIG IDEAS IN LITERATURE & HISTORY
- STRUCTURED & PACED CREATIVE WRITING
- VOCABULARY
- ACTIVITIES & PROJECTS
- WEEKLY POETRY
- EXTENSIONS

TORCHLIGHT SAMPLE

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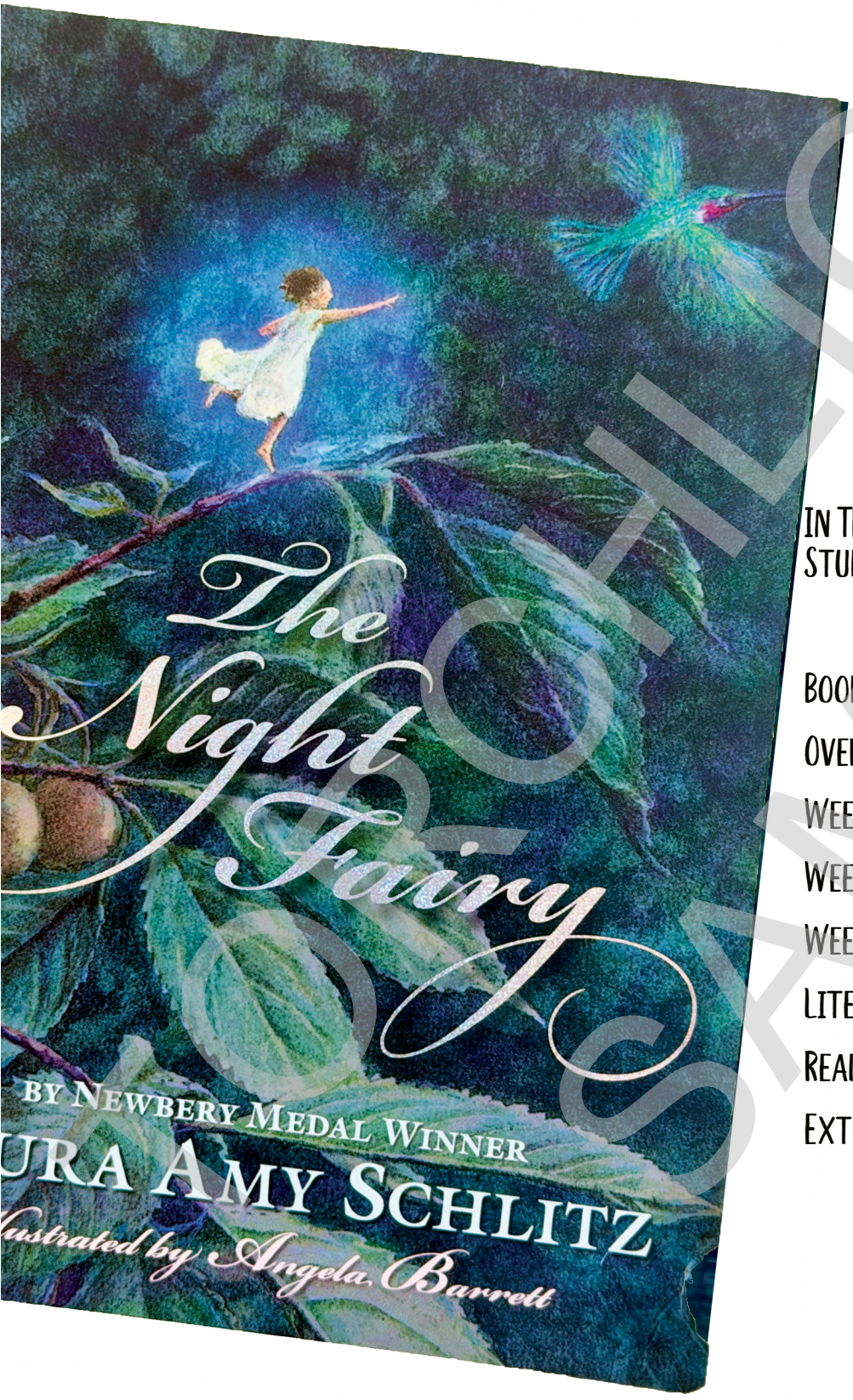
Author: Tiffany Petty

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NOTE

Guide was intended to be printed double-sided while still allowing for cutting of activity materials.

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SAMPLE

THE NIGHT FAIRY

A Torchlight Constellation Series Novel Study

This study includes: Literature, Language Arts, & Creative Writing

Each study may contain other cross-curricular activities, such as art and history

Booklist

The Night Fairy by Laura Amy Schlitz **wk. 1** ★
2011 first paperback edition: ISBN: 978-0-7636-5295-1

NOTE: Optional Extension books are listed at the end of each Weekly Checklist Schedule. Please pay close attention to the exact title and author listed. You may find alternate titles if you like, but they might not be age-appropriate.

Optional Companion Readers

The Natural History of Fairies by Emily Hawkins

Supplies

Pencils
A bag (to collect things from your nature walk)
Crayons (brown, green, blue, pink, yellow, purple, red, and orange)
General project supplies
(colored pencils, crayons, markers, glue, scissors, etc.)
Contact or self-laminating paper (2 square or rectangle sheets)
Construction paper (any color)
Felt rectangles (one color for squirrel body, white, and black)
Thread or yarn/ribbon (any color)
Safety sewing needle
Mirror or photograph of learner
Optional: mini hole punch (makes sewing easier for kids)

RECOMMENDED CURRICULUM PAIRINGS

MATH

AoPS

HISTORY/SOCIAL STUDIES

Historian's Toolkit: Year 1

GRAMMAR

Michael Clay Thompson Poodle Series

READING & SPELLING

Logic of English

ART & MUSIC

Soul Sparklettes

LEGEND

★ Spine
Quality Audiobook
Special Note
Activity

" wk. # " indicates the week the book starts in the schedule

Boxed Text Color Legend

Discussion
Reference Information
Note to Learning Partner

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Weekly Overview Study Schedule & Prep

	Week 1	Week 2	Week 3
Learner & Learning Partner	Reading & Discussion daily Poem: read & discuss	Reading & Discussion daily Poem: read & discuss	Reading & Discussion daily Poem: read & discuss
	Vocabulary Study daily & Word Wander 2x/week	Vocabulary Study daily & Word Wander 2x/week	Vocabulary Study daily & Word Wander 2x/week
	1 Art Act.	1 Act.	1 Art Act.
	Big Ideas in Lit & History Lesson	Fairies of the World Lesson Creative Writing Opportunity & Planning	
		Optional: Historian's Toolkit Reading, Workbook, & Activities	Optional: Historian's Toolkit Reading, Workbook, & Activities
Learning Partner	**Read the Teacher's Manual**		
		Creative Writing Lesson & Dictation (if needed)	Creative Writing Dictation (if needed)
	Optional: Prepare Historian's Toolkit activities	Optional: Prepare Historian's Toolkit activities	Optional: Prepare Historian's Toolkit activities
	Facilitate activity or project with supplies	Facilitate activity or project with supplies	Facilitate activity or project with supplies

Note: Please read the Torchlight Constellation Series Learning Partner Guide before beginning your studies.



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Week 1 Schedule

	Day 1	Day 2	Day 3	Day 4	Day 5
Reading, Discussion, & Writing	Big Ideas in Lit. & History	Night Fairy, Before Reading Lit Primer+ Ch. 1 & Discuss w/ Literature Primer	Night Fairy, Ch. 2 & Discuss with Literature Primer	Night Fairy, Ch. 3 & Discuss with Literature Primer	Read & Discuss Poem
Activities					Activity #1:Nature Garment
Vocabulary	Study	Study & Word Wander	Study	Study	Study & Word Wander
Historian's Toolkit	Read Lesson #1 Find your home on a Globe		Complete Workbook Pages		

PREP

Read the Learning Partner Guide. The Word Wander Vocabulary Method can be found in this guide.

Acquire a lined notebook to be used for Creative Writing throughout year.

Cut out Vocabulary Study Cards for week 1.

WEEK 1 SUPPLIES

Pencils
A bag (to collect things from your nature walk)
Crayons (brown, green, blue, pink, yellow, purple, red, and orange)
General project supplies
(colored pencils, crayons, markers, glue, scissors, etc.)

TORCHLIGHT SAMPLE

Weekly Checklist-Style Study Schedule: Week 1

Reading, Discussion, & Writing	☐ Read and discuss Big Ideas in Lit & History, pp. 8–10 ☐ Read *Before Reading* section of Literature Primer together, then Ch. 1 & discuss with Literature Primer ☐ Read Ch. 2 & discuss with Literature Primer ☐ Read Ch. 3 & discuss with Literature Primer ☐ Read and discuss the poem on p. 17
Vocabulary	☐ Study ☐ Study ☐ Study ☐ Word Wander ☐ Word Wander
Activities	☐ ⚡ Activity # 1: Nature Garment Art, p. 15
Historian's Toolkit	☐ Read Lesson # 1 ☐ Complete Workbook pages ☐ ⚡ Globework: Find the following locations on your globe: Your home

Extensions

Books

Backyard Fairies by Phoebe Wahl
The Fairy Door Diaries by Megan McDonald
The Complete Book of Flower Fairies by Cicely Mary Baker
The Fairy Atlas by Anna Claybourne
Woody, Hazel and Little Pip by Elsa Beskow

This title is older, so has a few qualms when viewed through a modern lens, however, these can be both easily discussed and balanced out by reading *The Night Fairy*. Here are the concerns: It starts with a domestic framing of the mother character, shows the female character as brave, but vulnerable while the males characters are adventurous and when the characters find adults, they are punished instead of cared for, put to work by gnomes.

Older Learners

How to Spot a Fairy by Sarah Glen Marsh

Other (games & Movies)

Find the Fairies Game by Emily Hawkins
Fairytale: A True Story (1997)

This film tells the story of the Cottingley Fairies in 1917 when two girls convinced public figures and many of England that fairies were real by taking photographs with cut-out fairies.

TORCHLIGHT SAMPLE

To Cooperate or to Compete, What is the Better Choice?

Note to Learning Partner: This lesson and the literature selection to follow will help children understand that people (and fairies) are successful and strong because we share, help, and cooperate, rather than just competing against each other to win alone.

Flory, the main character in our literature selection, is left injured and alone with no one from the fairy community to teach her how to behave or survive. Because of this, she must adapt quite a lot and makes many mistakes along the way. Her mistakes are an important part of the story arc of growth and connection, so while these mistakes are present with good cause, it is important to read the Literature Primer before jumping in each day, so you are informed where beneficial observations and discussions can be had to ensure the correct messaging is received early on instead of later in the story. This lesson helps tie together our literature and history studies with one big idea!

⚡ Activity: A Crayon Dilemma

Note to Learning Partner: This activity is meant to show how each of us alone is limited in ability, resources, and skill, but together, we can accomplish so much more by combining our talents and access. This can be done in many different ways, so if you can think of an activity that accomplishes this goal and is more tailored to your learner, it is ripe for alterations. Maybe build with Legos instead, seeing that building together makes a bigger, better build with more pieces available.

Start by giving your learner a blank sheet of white paper and a set of three dark crayons (like brown, dark blue, and green). You will also have a set of three crayons, but make them brightly colored, maybe even your learner's favorite colors (yellow, pink, and purple). Keep a larger collection of colorful crayons nearby, but hidden and out of their reach.



Today, we are going to discover something our history and literature have in common: what makes us successful as humans, or in our main character Flory's case, fairies. First, I want you to make something completely on your own without any help. Using only the crayons I gave you, draw the most beautiful, bright, colorful rainbow over a flower garden. Remember, you can't use anything else, and you can't ask for any help!

(Allow your child to start drawing. They will quickly realize they can only draw a dark, tri-colored picture, and a rainbow is impossible.)



It's pretty tough to make a bright, happy rainbow when you only have limited dark colors and have to work completely by yourself, isn't it? That is what happens when we fail to cooperate and act together. We are limited to what we can do if we work completely alone. Maybe we only have certain resources, abilities, and skills. No one has every skill or all the resources. Now, let's see what happens if we choose cooperation instead. I have three crayons of my own, and my skills are different from yours. So let's see what we can accomplish if we share our resources and our skills with each other.

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WEEK 1: LIT VOCABULARY

I offer eight vocabulary words for each week, at varying levels. I recommend choosing four to study for younger learners each week.

drab (p. 2)

Adj. Dull, plain, or not very colorful.

Ex. The cloudy day made everything look drab.

She brightened her drab room with yellow pillows.

peril (p. 3)

N. Serious danger.

Ex. The fairy warned him about the peril ahead.

They could see the kitten was in peril as it walked across the busy road.

perching (p. 8)

V. Sitting or resting on something, especially something high or narrow.

Ex. The squirrel eyed me suspiciously while perching on the fence.

The children at the playground loved to perch atop the balance beam because everyone clapped when they were successful.

gaudy (p. 10)

Adj. Very bright, colorful, or flashy in a way that looks like too much.

Ex. He wore a gaudy shirt covered in bright pink stars to the planetarium.

The room used to be crisp and clean before he covered it in gaudy gold decorations.

irritable (p. 12)

Adj. Easily annoyed or bothered.

Ex. Dad was irritable because he had not slept well.

The hungry bear became irritable when she came back to the orchard and all the fruit was gone.

baffled (p. 14)

V. or Adj. Very confused because you cannot understand something.

Ex. I was baffled when my pizza disappeared right out of my hand.

The strange footprints baffled the detective.

agile (p. 17)

Adj. Able to move quickly and easily.

Ex. The agile cat jumped from the chair to the table.

I thought the squirrel was elegant and agile as it raced through the branches.

pounce (p. 22)

V. To suddenly jump on something or someone.

Ex. The kitten tried to pounce on the toy mouse, but missed.

The puppy crouched low before it pounced.

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WEEK 1: HISTORY VOCABULARY

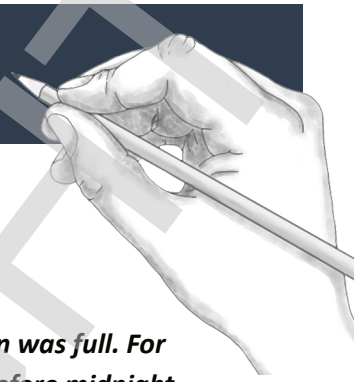
Optional: aligned with Historian's Toolkit: Year 1

history (lsn. 1) N. The written or spoken story people use to explain what they currently know about past events. Ex. Learning about history is like reading a giant storybook about what the world was like a long time ago. The history of stories is facinating to learn about.	**ancestor** (lsn. 1) N. A parent or any person from whom you are directly descended. Ex. I looked at an old photo album to see what my ancestor wore back in the 1920s. Today we learned that a tiny horse was the ancestor of the big horses we see today.

The remaining blank vocabulary cards can be used to create additional cards to add to your Word Wanders.

TORCHLIGHT SAMPLE

THE NIGHT FAIRY: CREATIVE WRITING OPPORTUNITIES



Week 2

On. pp. 1–2 we meet Flory,

"Flory was a night fairy. She was born a little before midnight when the moon was full. For the rest of her life–and fairies can live hundreds of years–that hour, a little before midnight, would be the time when her magic was strongest.

Flory was at home in the dark. Like all night fairies, she cast a silver shadow, which helped her to hide in the moonlight. She had great sharp eyes that sparkled like blackberries under dew, and a tangle of dusky curls. Her wings had thin feathers at the tips. These were her sensing feathers. If there was a mouse nearby, Flory felt its body heat through her feathers. If it was about to rain, her feathers felt the water in the air."

Character Writing: Using good adjectives and similies

When introducing us to Flory, Laura Amy Schiltz describes her to us, using strong adjectives, so we can understand what Flory looks like:

"She had <u>great sharp</u> eyes that sparkled like blackberries under dew, and a tangle of <u>dusky</u> curls. Her wings had <u>thin</u> feathers at the tips."

Adjectives help the reader build a specific picture of what they author is descibing. The author could just tell us what she looks like, for example: She had big dark eyes, dark curly hair, and feathers on top of her wings. This description is accurate, but it's also flat. Instead of just saying what Flory looks like, the author uses words that give us a sense of her appearance, but are also filled with feeling.

Great describes her eyes because it means more than just "big." Great gives a sense of awe and granduer, tells us something is impressive.

Sharp also describes her eyes. It suggests that her eyes are keen, alert, or piercing. It can make her seem observant and intelligent.

Dusky describes her curls. They might be "dark," but dusky envokes a feeling of nighttime decending on us, enveloping us. It imparts a sense of mystery, shadows, and magic.

TORCHLIGHT SAMPLE

Please (1919)

By Rose Fyleman

Please be careful where you tread,
The fairies are about;
Last night, when I had gone to bed,
I heard them creeping out.
And wouldn't it be a dreadful thing
To do a fairy harm?
To crush a little delicate wing
Or bruise a tiny arm?
They're all about the place, I know,
So do be careful where you go.

Please be careful what you say,
They're often very near,
And though they turn their heads away
They cannot help but hear.
And think how terribly you would mind
If, even for a joke,
You said a thing that seemed unkind
To the dear little fairy folk.
I'm sure they're simply everywhere,
So promise me that you'll take care.

Inquiry-based Discussion:

How do you feel about this poem?

The poem asks if it wouldn't be a "dreadful thing" to hurt a fairy. What are the two tiny parts of a fairy's body the poet worries about crushing or bruising? How is this similar to what happened to Flory? Was what happened to Flory dreadful?

The poet tells us to be careful about two things: where we walk and what we say. Why do we need to watch our words around fairies? Think about how you would like to be treated, and also about the article you read that mentioned offending fairies.

Look at the first line, do you notice how it ends in a comma? A comma tells us we need to pause for a short moment before continuing to read. Listen to the poem again as you or your Learning Partner reads it slowly, making sure to pause at each comma. Commas help us know how to read a poem, helping us figure out the rhythm.

Can you tell what message the poet is trying to convey to the reader? It is a message of empathy. The poet tries to help us understand how to treat the fairies by asking us to imagine the harm or hurt we could create if we were careless.

Vocabulary:

Delicate

What it means: Something very soft, light, or easily broken (like a bubble, a flower petal, or a spiderweb).

Hold out your hands like they are holding a tiny, delicate fairy wing. Now how would you pass this delicate object to me without breaking it?

Dreadful

What it means: Something very bad, sad, or terrible.

I am going to read out a few scenarios and you give a big thumbs-down and make a gasping face if it sounds dreadful.

Stepping on a fairy's house by accident?

Having a tasty treat after dinner?

Tread

What it means: stepping or walking.

Remember, the poem asks us to be careful where we tread so we don't step on anyone tiny. Can you act out the following:

Tread as quietly as a mouse.

Tread like a heavy giant would!

Tread as lightly as you can across the room.

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Activity 3: Skuggle Hand Sewing Project



Skuggle is described as a "squirrel ruled by his stomach," something we humans also call a "bottomless pit" when someone seems like they are always hungry and their decisions depend on their hunger. Because Skuggle is defined by his eating habits, let's make a Skuggle pouch that we can place things into through his mouth!

Supplies:

- One rectangle of squirrel-colored felt for his fur (his color is not described, so you get to choose)
- A small amount of white felt (for his eye area)
- A small amount of black felt (for his pupils and mouth)
- Yarn, thread, or thin ribbon (color of your choice- for sewing. Recommend thread if not pre-punching sewing holes)
- Large plastic safety needle or regular sewing needle (packing tape works to stiffen the end of your yarn or lace if you are pre-punching holes as an alternate option)
- Scissors
- A marker, pencil, or tailor's chalk for tracing onto the felt
- Optional: A mini-holepunch to make sewing easier (I recommend using thread if not pre-punching holes)

Skills:

Fine motor Sewing Patience

Project Tutorial Steps

Step 1: On the following page you will find a Skuggle Pouch Pattern you can use to cut out the pieces you need to make your Skuggle pouch. Start by cutting out all the pieces on the black dotted lines. Do not cut the green or blue dotted lines. Place the largest pattern piece, which is the main pouch shape, onto your felt squirrel-colored rectangle and lightly trace around it with a marker, felt-tip pen, white tailor's chalk, pencil, or anything that will show up on the fabric without making a mess. Then carefully cut on the line you traced.

Step 2: Now place your other pattern pieces on their appropriate colored felt:
The pupils and nose/mouth pieces go on black felt
The tear-drop shaped eye pieces go on white felt
The ears go on squirrel-colored felt to match the body

Trace around each of them and cut them out.

Step 3: Next, use the blue dotted reference lines on the main pattern piece to place your pieces to the main pouch, where Skuggle's face will be. The reference image #1, on the next page, shows you where to sew, only on the yellow dotted lines, so you don't accidently sew the wrong things together. To place the

TORCHLIGHT SAMPLE

ears properly, try using the main pattern piece to mark the green dotted fold line you will use later, but just on the left and right of your main pouch piece, so you can cover your marks with the ears. Make sure the bottom of your ears fall below this line, so you have room to sew on the ears without them being folded to the back of your pouch later. You can use a straight stitch, backstitch or a blanket stitch to sew. Here is a video to show you how to thread a needle, do these stitches, and tie off your work, if you need it: Stitch Video

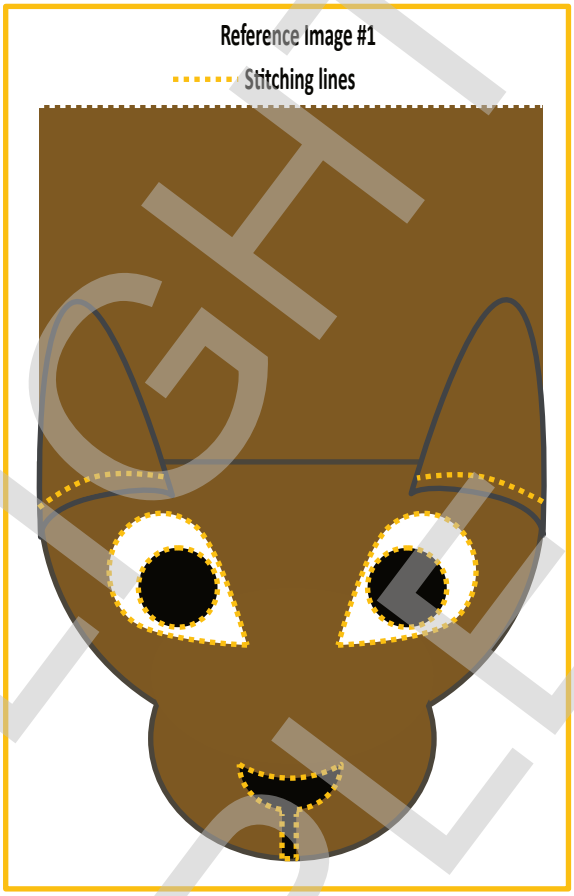
Note to Learning Partner: If you have a mini-holepunch, punch holes through each piece being attached and the main pouch piece, around the edges. Do this before your learner begins sewing. This will create lined up holes for your learner to easily sew through.

Step 4: Now it's time to fold your Skuggle pattern piece in thirds, on the green dotted lines on the main pattern piece. Place your Skuggle face down against the table or floor, then fold the bottom upward. Next, fold the top part down, so Skuggle's face is on top, looking right at you, and almost reaches the bottom of the folded pouch, but not quite.

Note to Learning Partner: If you have a mini-holepunch, now would be the time to lift up Skuggles head, so it's out of the way, and punch holes down the sides of the folded part of the pouch. This will create lined up holes for your learner to sew through. Using a larger hole punch can be difficult to punch through felt unless it is quite sharp and it creates large unstable holes, so it is not recommended.

Step 5: Now, you can sew your Skuggle pouch up the sides using the stitch of your choice. Reference Image #2 shows these stitch locations and the next step's stitches (the whiskers). I prefer the blanket stitch to make him nice and stable for this step!

Step 6: The last step is to add Skuggle's whiskers, seen in Reference Image #2. Make sure you are only sewing through Skuggle's face layer, otherwise you might sew your pouch shut! I like to use the straight stitch or backstitch for his whiskers.





Once all these step are complete, you have created a useful little Skuggle pouch. What will you use it for? It might be great for holding dry snacks. I can only imagine that Skuggle would approve.

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TORCHLIGHT LITERATURE PRIMER: THE NIGHT FAIRY

Discussion

Literary Devices & Elements	Geo/Historic Connections	Social Concepts
• PoV: Third-person omniscient • Anthropomorphism • Personification • Simile • Coming-of-age	• Backyard environment of a "giantess" (human woman)	• Adaptation & Survival • Disability • Coming-of-age • Cooperation vs. Exploitation • Selfishness vs. Altruism • Empathy

In this book, Flory suffers from a lack of community to teach her how to behave. She says, thinks, and does things that are unwise and wrong, but she is questioned and corrected in these moments, causing her to reflect and grow. This is part of what makes this a coming-of-age tale. Throughout this Literature Primer, each one of these instances is discussed to ensure each learner comes away with a positive message and the full understanding that Flory is learning and that comes with making mistakes. Flory restores the harm she creates and learns from her errors.

Wherever you see a lightening bolt symbol like this ⚡, you will find more activity ideas.

Torchlight Intent

The Night Fairy is a wonderful way to introduce learners to adaptation, survival, and cooperation. Many learners will be, or have already learned about, ancient hominins and how they learned that cooperation could lead not only to better survival, but to thriving. In this unique story, an adventurous fairy must learn to be altruistic and reciprocal with those she shares her environment with. She must do this while mending from an accidental attack that leaves her disabled, making it all the more important that she forms a community that can draw on their many collective strengths. She must also learn tolerance, respect, and understanding for those different from herself. These are the things that have made humans successful throughout time.

Possible Concerns

The biggest concerns are the missteps and prejudgments Flory makes. Unlike many modern fairy stories, Flory is not meek. Her adventures can be thrilling and put her in perilous situations, like a run-in with a spider, a grasshopper, and more. While these are momentarily tense, there are no terrible outcomes or gratuitous descriptions. These moments all lead to Flory's growth. However, I am including these moments with page numbers below so you can pre-read these sections if you have a sensitive learner and decide how to approach them.

P. 2- Flory thinks a "giant" was stupid.

P. 3- A bat swoops down and crunches her wings, mistakenly. It does state there was blood on her wings.

P. 16- She states that she "hates, hates, hates" bats. And she says that she would stab one in the heart if one attacked her again. This is a part of her character growth arc.

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Possible Concerns

P. 25 & 26- The word "stupid" is used and called out as rude.

P. 69- Flory has a run-in with a praying mantis, and she thinks about the worst that could happen, then gets into an altercation with him, stinging and swiping her thorn dagger at him. He flies off.

P. 76–80- Flory has an encounter with a spider. The spider wraps prey, feeds on "juices," and is described vividly, so kids with a serious fear of spiders might find these pages hard. You can pre-read and offer a summary, if that helps. At one point, the spider lunges toward Flory, but she uses a spell to stop her. Flory then shows compassion, and they come to terms through empathy. This is a huge growth moment for her.

P. 93- "Flory prayed that he would catch one…"

P. 95–97- Flory has a conflict with a raccoon and is helped by a bat.

Reading Insights/Discussion Topics

IMPORTANT NOTE: At times, we will study a quote here and there to pull out the writer's use of literary devices or other writer's craft. Because each chapter discussion is written to be read directly to the learner, it may include a question followed by an answer below, so we recommend reading these aloud rather than leaving them open for the learner to read. If a quote is given that the learner needs to look over with you, you can either write it onto a small whiteboard to look at together, or use your hand or a sticky note to cover the nearby answer. Structuring the Literature Primers this way eliminates the need to juggle a separate teacher's manual! All answer locations will be between the grey boundary lines and indicated with a Torchlight torch icon on the left.

Before Reading
Learning Partner: Show the cover of The Night Fairy without explaining the story.

What do you notice?

What do you wonder?

What might be difficult about being so tiny?

What advantages might a tiny creature have?

What would you do if you suddenly couldn't use a valued part of who you are?

To help learners get into the mindset of **identity and adaptation**, one of the themes within our story, we can use a bit of inquiry-based discussion that gets them to place themselves in Flory's scenario before we even start reading. The goal is for them to choose a skill or ability that is part of who they are. Don't make this about physical abilities specifically unless your learner naturally takes it there. The larger idea is identity and adaptation. We will soon see how losing her wings, and therefore her ability to fly, changes everything for Flory, from the way she sees the world to how she must move around within it.

Can you tell me something you're really good at and you like about yourself?

What if you suddenly couldn't do that anymore? What other strengths might you discover?

TORCHLIGHT SAMPLE

Ch. 1: Flory

A literary device: simile

On p. 3, *"She was still very tiny–as tall as an acorn–and her green wings glittered in the moonlight."* A simile is a sentence that compares two things using the words "like" or "as." Let's look at this quote above again. Can you find the words "like" or "as" in this quote? Once you find it, can you identify the two things the sentence is comparing?

"She was still very tiny–as tall as an acorn–and her green wings glittered in the moonlight." They are comparing Flory's size to an acorn. This helps us to envision how tiny she is without having to measure. We also get a good idea of her size compared to her environment because many people have seen an acorn in nature.

Learning ways of writing is never a single lesson you are expected to memorize. We will look closely at many more similes as we read throughout this year and beyond. In time, they will become easy for you to spot and understand how they are used and if they work well.

In fact, there was another, just a couple of pages later on p. 5!

"[...] and she was falling through the night, spinning like a maple seed."

See if you can find the words "like" or "as" in this quote. Once you find it, can you identify the two things the sentence is comparing?

"[...] and she was falling through the night, spinning like a maple seed."

The author compares Flory spinning as she falls to a maple seed spinning as it falls. One can spin and fall in many ways, slow or fast, erratic or calmly, maybe even tucked into a ball. By comparing her fall to a maple seed, we better understand how she falls, spinning very fast as she floats down to the ground. Notice how effective the simile is without using so many words.

⚡ Flory notices many types of trees: cherry, thorn apple, and oak. If you're curious, look up each tree to see what Flory does.

At the end of the chapter, Flory finds a safe place. *Once she is safe, what does she do to calm herself and fall asleep?*

"She knelt down and curled up on her side–fairies do not sleep on their backs because of their wings–and thought about warm things: the breast feathers of a bird, the softness of a mulberry leaf, the nubbins of pussy willow. As she thought of them, her tiny body stopped shivering, and she fell asleep."

Notice how Flory copes with her fears and pain. She thinks of warm things that make her happy, which helps distract her mind and offers some comfort. *How do you cope with fear or pain?*

Ch. 2: Daylight

In Ch. 1, Flory's survival instincts kicked in, and she prioritized finding shelter before dealing with the emotions that came from losing her wings. This is survival; safety first. On p. 10, we see her first major adaptation: Flory decides to become a day fairy for her own safety. This adaptation is driven by fear: Flory's new fear of bats. As the story continues, we see Flory adapt many more times, but in future she is driven less by fear and more by her environment and the creatures around her. Adaptations come in many forms for humans and animals, too. In our history studies, we learn about milestone adaptations of whole species, like walking on two legs and learning to use tools, but humans also adapted in small ways, like how they relate to the people and animals around them, like sharing space and caring for each other. We will see this in Flory's story as well. For Flory, she learns to adapt through her mistakes, so pay close attention to Flory's words and actions to see if you can spot behaviors that need work.

TOPLIGHT SAMPLE