



American Indian Storytelling: A Tradition

Denver Public Schools

In partnership with Metropolitan State College of Denver

El Alma de la Raza Project



American Indian Storytelling: A Tradition

By Denise Engstrom, M.A. ECE

Grades: ECE–2

Implementation Time
for Unit of Study: 4 weeks

Denver Public Schools
El Alma de la Raza Curriculum
and Teacher Training Program

Loyola A. Martinez, Project Director

DENVER PUBLIC SCHOOLS

THE ALMA PROJECT

The Alma Curriculum and Teacher Training Project

The Alma Curriculum and Teacher Training Project was made possible with funding from a Goals 2000 Partnerships for Educating Colorado Students grant awarded to the Denver Public Schools in July 1996. The Project is currently being funded by the Denver Public Schools.

The intent of the Project is to have teachers in the Denver Public Schools develop instructional units on the history, contributions, and issues pertinent to Latinos and Hispanics in the southwest United States. Other experts, volunteers, and community organizations have also been directly involved in the development of content in history, literature, science, art, and music, as well as in teacher training. The instructional units have been developed for Early Childhood Education (ECE) through Grade 12.

As instructional units are developed and field tested, feedback from teachers is extremely valuable for making any necessary modifications in the topic development of future units of study. Feedback obtained in the spring of 1999, from 48 teachers at 14 sites, was compiled, documented and provided vital information for the field testing report presented to the Board of Education. The information gathered was also instrumental in the design and planning of the 2001-2002 of Alma unit development.

Each instructional unit is based on the best scholarly information available and is tied directly to the state and district Academic Content Standards. The scope of the materials includes the history of indigenous peoples in the Americas, contacts of Spanish explorers in the New World, exploration of Mexico and areas of the present-day United States, colonization of New Mexico and southern Colorado, and contemporary history, developments, events, and issues concerning Latinos in the southwest United States. The instructional units also address areas that need to be strengthened in our curriculum with regard to the cultural and historical contributions of Latinos.

The Project has reaped numerous benefits from partnerships with a various of colleges and universities. We hope to continue to secure agreements with curriculum experts from various institutions and teachers to work directly on the Project and who will provide a broad, diverse, and inclusive vision of curriculum development. As the Project continues, these partnerships will allow us to broaden the range of topics to be covered in the units.

Basic Premise of the Project

This curriculum innovation will serve several major purposes.

- It will provide the opportunity for every teacher in the Denver Public Schools to integrate fully developed instructional units (K-12) tied to state and district standards into the curriculum at every grade level or courses in language arts, social studies and history, and art and music.
- It will broaden a teacher's ability to teach a more inclusive and accurate curriculum.
- The instructional units will facilitate the infusion of the cultural and historical contributions of Latinos.
- The Project will have a positive effect on the engagement and achievement of Latino students in the Denver Public Schools and other districts that adopt the curriculum.
- A formal link among and between the Denver Public Schools and various colleges and universities throughout the state of Colorado has been created.

The instructional units were developed by teachers (K-12) from the Denver Public Schools beginning in March 1997. The Denver-based Mid-Continental Regional Educational Laboratory (McREL) provided a standards-based framework that was used in the development of the instructional units. A second round of units was developed in March 1998. There is a distinct difference in the instructional framework of the units developed in 1997 as compared to those developed in 1998. Regardless of the framework used, all instructional units are aligned with the Denver Public Schools Academic Content Standards for reading, writing, mathematics, science, history, and geography. The art and music instructional units are aligned with the Colorado Content Standards.

Alma instructional units are currently available on the Alma Project website (<http://almaproject.dpsk12.org>).

For more information on the Alma Project, please contact:

ALMA PROJECT

Loyola A. Martinez, Project Director
1330 Fox Street
Denver, Colorado 80204
Telephone: (303) 405-8186
Fax: (303) 405-817
Email: Loyola_martinez@dpsk12.org

Dr. Luis Torres
Chicana/o Studies C.B. 41
Metropolitan State College
P.O.Box 173362
Denver, CO 80217
Telephone: (303) 556-3121
Email: Torresl@mscd.edu

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Special thanks are extended to the following professors who gave freely of their time and expertise. Their great contributions were key factors in the initial and continued success of the Project.

Dr. Luis Torres, Chicano Studies Department Chair
Metropolitan State College of Denver

Dr. Vincent C. De Baca, Assistant Professor of History
Adjunct Professor of Chicano Studies
Metropolitan State College of Denver

Dr. Miriam Bornstein, Professor of Spanish
Latin American and Chicano Literature
University of Denver

Dr. Arthur Leon Campa, Associate Professor of Anthropology
Department of Sociology, Anthropology and Social Work
Metropolitan State College of Denver

Dr. Brenda Romero, Assistant Professor of Ethnomusicology
University of Colorado at Boulder

Dr. Priscilla Falcon, Professor of International Relations
Department of Hispanic Studies
University of Northern Colorado

Dr. Margarita Barcelo, Professor of Chicano/Chicana Studies and English
Metropolitan State College of Denver

The Alma Project moved forward with the combined efforts of the following people, whose commitment to this Project was evident in the many long hours of hard work spent with project endeavors. Mil Gracias.

Dr. Diane Paynter, Mid-Continental Regional Educational Laboratory (McREL)
Patty Dennis, Editor
Greg Lucero, Graphic Designer, (DPS)
Bessie Smith, authenticator for *Introduction to Navajo Culture* instructional unit
Richard W. Hill, Sr, authenticator for *Exploring Northeast Native Americans*
The Iroquois instructional unit

We acknowledge and commend the following contributors whose instructional units of study continue to be requested by teachers in and around Colorado.

1998-1999

| <u>Contributing Author</u> | <u>Topic</u> | <u>School</u> |
|----------------------------|--|----------------------------|
| Flor Amaro | Exploring Literary Genre Through Latin American Literature Hispanic Literature | Cheltenham Elementary |
| Leni Arnett | The Spanish Conquest and the Role of La Llorona | Denver School of the Arts |
| Stella Garcia Baca | Study Guide for <i>Among the Volcanoes</i> by Omar S. Castañeda | Lake Middle School |
| Sallie Baker | The Clash of Cultures: Moctezuma Hosts Cortes | Denver School of the Arts |
| Shanna Birkholz | Día de Los Muertos | Gilpin Elementary |
| Richard Bock | Coming of Age | West High School |
| Virginia Coors | Essential Values Woven Through Hispanic Literature | Florence Crittendon School |
| Susanna DeLeon | The Importance of Music in the Life of the Aztec People | Smedley Elementary |
| Amanda Dibbern | Everyone Has a Tale | Lake Middle School |
| Gabe Garcia | Twin Hero Myths in Literature of the Americas | West High School |
| Steven Garner | The Impact of the Mexican Revolution on the United States | West High School |
| Hilary Garnsey | Heralding Our Heroes Times | Montclair Elementary |
| Deborah Hanley | Music of the Aldean Altiplano | Knapp Elementary |
| Janet Hensen | Viva Mexico! A Celebration of Diez y Seis de Septiembre, Mexican Independence Day | Montclair Elementary |
| Irene Hernandez | California Missions Denver School of the Arts <i>Heart of Aztlan</i> Study Guide | |
| Leigh Heister | Latina Women | Knapp Elementary |
| Dorothea Hogue | Science of the People | Florence Crittendon School |
| Pat Hurrieta | El Día de los Muertos | Cheltenham Elementary |
| Heidi Hursh | Latino Legacy: A Community Oral History Project | West High School |
| Pat Dubrava Keuning | Changing Borders and Flags | Denver School of the Arts |
| Jon Kuhns | The Rise of the United Farmworkers Union: A Study of the Chicano Civil Rights Movement | Florence Crittendon School |
| Lu Liñan | Curanderismo: Holistic Healing | West High School |
| Charlene Meives | Santos and Santeros | Rishel Middle School |
| Frances Mora | Spanish Settlement and Hispanic History of Denver and Colorado | Schenck Elementary |
| Julie Murgel | Mayan Mathematics and Architecture | Lake Middle School |
| Jerrilynn Pepper | Spanish Missions in Florida, Texas, New Mexico, and Arizona | Bryant-Webster Elementary |
| Kristina Riley | Biographies of Famous Hispanics/Latinos/Chicanos Piñatas! | Cheltenham Elementary |
| Sharon Robinett | Francisco Vasquez de Coronado | McGlone Elementary |
| Kathleen Stone | Latinos in War: The American Military Experience | West High School |
| Dan Villescas | Mother Culture of Mexico: The Olmecs | Lake Middle School |
| Joanna Vincenti | Our Stories, Our Families, Our Culture | Florence Crittendon School |
| Linda Weiss | Spanish Exploration of Colorado | Schenck Elementary |

The following topics were developed in Rounds IV and V of the curriculum development process. Special thanks to the following authors for their quality work and their commitment to the Alma Project. Their contributions will greatly benefit all students in the Denver Public Schools.

1999-2000

| <u>Contributing Author</u> | <u>Topic</u> | <u>School</u> |
|----------------------------|--|---------------------------------------|
| Leni Arnett | Americans Move West: The Santa Fe Trail | Denver School of the Arts |
| Stella Baca | Study Guide for <i>Walking Stars</i> | Lake Middle School |
| Suzi Bowman | In Memory of Sand Creek | Brown Elementary |
| Denise Engstrom | Exploring Northeast Native Americans: The Iroquois | ECE Specialist |
| Debbie Frances | La Mariposa/The Butterfly The Desert Easter/Spring Celebration From Corn to Tortillas | Kaiser Elementary |
| Jennifer Henry | The Mexican Muralist Movement and an Exploration of Public Art | Student |
| Ronald Ingle II | Music of the Tex-Mex Border Region | Smith Elementary |
| Lu Liñan | The Voice of a Latina Writer: Author Study on Sandra Cisneros | West High School |
| Cleo McElliot | Families...A Celebration Plants/Las Plantas | Kaiser Elementary |
| Sandy Miller | Pepper, Pepper, Plants! | Samuels Elementary |
| Maria Salazar | The Treaty of Guadalupe Hidalgo | Lake Middle School |
| Jessica Schiefelbein | Diego Rivera | Doull Elementary School |
| Sandy Stokely | Haiku and Beyond: A Study of Japanese Literature | Ellis Elementary |
| Dan Villescascas | The Conquest of the Aztec Civilization The Mexican American War | Alma Project Curriculum Specialist |

2000-2001

| <u>Contributing Author</u> | <u>Topic</u> | <u>School</u> |
|--------------------------------------|--|--|
| Nina Daugherty | Three Latin American Folktales Aztec Folk Literature | |
| Conchita Domenech | An Introduction to the Navajo Culture | West High School |
| Denise Engstrom | American Indian Storytelling: A Tradition Thanksgiving: An American Indian Celebration The Denver March Powwow | ECE Specialist |
| Deborah Francis | The Cowboys/Vaqueros | Kaiser Elementary |
| Ron Ingle II and Dan Villescascas | Celebrations | Smith Elementary Former ALMA Project Curriculum Specialist |
| Sandra Miller | Mercado Only What We Need: Living in Harmony and Nature | Samuels Elementary |
| Astrid Parr | Cinco de Mayo: A Historical Celebration | Swansea Elementary |
| Jessica Schiefelbein | Faith Ringgold | Doull Elementary School |
| Barbara J. Williams | Lessons in Courage: Martin Luther King, Rosa Parks, and Ruby Bridges | Jessie Whaley Maxwell Elementary |

Instructional Framework

The Alma instructional units are *not* to be used in isolation, but rather should be infused or integrated into the adopted Scope and Sequence for K-8 grade levels. Units at the high school level can be integrated into the recommended courses for a more in-depth, broader based scope of the topic. All Alma units can be translated into Spanish upon request.

The framework for the instructional units was originally provided by Dr. Diane Paynter with the Denver-based Mid-Continental Regional Educational Laboratory (McREL). The framework of the initial round of units consists of a **Title Page**, which includes the title, author's name, recommended grade levels, and a timeframe for implementation; an **Introduction**, which has content-focused background information that the teacher should know before starting to teach the unit; **Standards Addressed**, which gives the basic knowledge and skills that the unit will teach; an **Annotated Bibliography**, which lists the sources used for the development of the topic; and a short **Biography** of the author.

The individual lesson components contain the following:

Content Knowledge

The standard/benchmark information students should understand within a specified content domain and the skills or processes they should be able to do within that domain.

Specifics

Identification of relevant supporting knowledge that will help students understand the information.

Instructional Strategies

Any instructional strategy to be used by the teacher based on what students already know and how students can make sense of the new information and the learning patterns and relationships.

Student Activities

The activities in which students will be involved and that will help them process new content knowledge. They should be purposeful activities that are a means to an end, which is that students attain an understanding of the information they are learning.

Resources/Materials

Required or suggested sources such as textbooks, audio- and videotapes, guest speakers, lectures, field trips, CDs and laser discs, software sources, newspapers, magazines, brochures, encyclopedias, trade books and literature, charts, exhibits, TV programs, community resources, murals, advertisements, journals, and filmstrips to be used to provide students with information related to the identified content knowledge.

Performance Task

A rigorous task that asks students to apply the content knowledge they have been learning within a highly contextualized, real-world setting.

Scoring Rubric

A set of criteria that describes levels of expected performance or understanding that includes four levels of performance.

Additional Evidence

Pieces of any other assessments or evidence that can be used to determine the degree to which students have mastered the identified knowledge.

The second round of the Alma units of study were modified and expanded to provide a more comprehensive instructional framework tailored to state and district standards.

These units have all the components that the initial units have. The **Title Page** still has the same information, but it is formatted differently. New components are the **Unit Concepts** section, which gives the general themes and concepts that when taken together describe the entire unit; the **Implementation Guidelines**, which provide guidance on recommended grade levels, adaptations, specific classes into which the topic can be infused, and any other information important to teaching the specific topic; and a **Lesson Summary**, which is a snapshot of the content covered in the lesson.

Each lesson contains a set of key components, which are listed below.

What will students be learning?

- Standards
- Benchmarks
- Instructional objectives
- Specifics

What will be done to help students learn this?

- Instructional strategies
- Preliminary lesson preparation (optional)
- Activities
- Vocabulary (optional)
- Resources/materials for specific lesson
- Assessment
- Extensions

The Alma instructional units can be integrated into the regular course of study at a particular grade level according to content standards. Each unit is specific to either primary, intermediate, middle, or high school. The basic premise for the integration of the Alma instructional units is that a more accurate, more diversified perspective can be taught, given the content and resources to support a particular topic.

The instructional units are available on the Internet to teachers who wish to integrate into their curriculums the Latino cultural and historical contributions in literature, history, art, science, and music (<http://almaproject.dpsk12.org>). Teachers in the Denver Public Schools have the opportunity to draw from a large pool of Alma materials/kits housed in the Classroom Resource Library to help them in teaching the units. The Center is located at 1330 Fox Street, Denver, Colorado.

Teachers who implement Alma units/materials into their curriculum are asked to complete an evaluation questionnaire for data collection purposes.

American Indian Storytelling: A Tradition:

Unit Concepts

- Storytelling for literacy enhancement
- Oral traditions
- Diversity among American Indians

Standards Addressed by This Unit

Reading and Writing

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

Introduction

Historically, American Indian people used storytelling as a tool for teaching their children. These stories were told most frequently in the wintertime as the children were inside the most. Storytelling was practiced by both men and women who were knowledgeable about their tribal customs, politics, and ceremonies. The lessons associated with the stories ranged from coyote stories, or “trickster stories,” to sharing concepts about not being greedy, boastful, or teasing.

Storytelling today creates a wonderful opportunity for teachers, parents, and elders to share their interests and values. The practice of storytelling also encourages children to listen, observe, and use patience and creativity. Children learn to listen with their ears, their heart, and their mind. The tradition has much to teach each of us about how to communicate with children.

Implementation Guidelines

This unit is intended to introduce American Indian storytelling as a technique to teachers and students. This unit is intended for use with ECE through second grade. This lesson plan could be incorporated into a pond/river/stream unit or even a veterinarian/zoo unit. With five lesson plans, activities can extend over a three-week timeframe.

Tips for the Teacher

IDEAS FOR MAKING STORYTELLING MORE SUCCESSFUL

Turn down the lights and use a flashlight.

Use a puppet to tell the story.

Wear a hat, dress differently, or add props to the story.

Use different voices to tell the story.

Paraphrase the content to shorten the length of the story.

Materials and Resources

Books

Baby Rattlesnake by Te Ata

Native American Animal Stories by Joseph Bruchac

Did You Hear Wind Sing Your Name? by Sandra De Coteau Orié

Music

Earth Spirit: Native American Flute Music by Carols Nakai

Materials

Crayola Model Magic clay

Baby rattlesnake picture

American Indian flute picture

Lesson Summary

| | |
|-----------------|--|
| Lesson 1 | <i>Baby Rattlesnake</i> (Chickasaw) 4 This lesson focuses on a story of a baby rattlesnake that wants to have a rattle. Activities focus on skills including patterns, graphing, and fine motor development. |
| Lesson 2 | The First Flute (Lakota Sioux) 7 This lesson focuses on a story of a man who falls in love with a woman and creates the first flute. The activities include focus on skills of patterns, sequencing, and retelling the story. |
| Lesson 3 | How the Butterflies Came to Be (Papago) 10 This lesson plan focuses on the story of how butterflies came to be and the reason they are silent. |
| Lesson 4 | “Turtle Races Beaver” (Seneca) 13 This story focuses on a turtle and beaver that want to be in the same pond. Activities focus on characters, retelling of the story, and writing. |
| Lesson 5 | Did You Hear The Wind Sing Your Name? (Oneida) 15 This lesson focuses on the wonderful things that happen in spring. Activities focus on science concepts of wind and growing. |
| Unit Assessment | 17 |

LESSON 1: Baby Rattle Snake

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARKS

Students will use comprehension strategies, such as prior knowledge, previewing, predicting, inferring, comparing and contrasting, rereading and self-monitoring.

Students will use information from their reading to increase vocabulary and language usage.

Students will write and speak for a variety of purposes, such as telling stories, presenting analytical responses to literature, conveying technical information, explaining concepts and procedures, and persuading.

Students will recognize, express, and define points of view orally and in writing.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

OBJECTIVES

Students will listen to the story *Baby Rattlesnake*.

Students will be introduced to graphing through observing the teacher graph responses.

Students will predict what happens in a story.

Students will be able to identify characters in a story.

Students will replicate a physical environment similar to the one in the story.

Students will form a snake out of clay.

SPECIFICS

American Indians have long used storytelling as a method of teaching children. The stories contained the values, history, and morals that were passed down through generations. This lesson can be expanded over two to three days, depending on the activities chosen.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Large Group (Circle Time)

Small Group

Predicting

Graphing

Kinesthetic

PRELIMINARY LESSON PREPARATION

Purchase the Crayola modeling clay and have it ready to use. Ask parents to bring in extra shoeboxes for the shoebox environment. Gather art materials for students to decorate their environment.

Remind the students about how they will behave during the storytelling.

Tell the students what intellectual activities they will need to do. (“While you are listening, think about what comes to your mind when the characters are mentioned, think about what they look like. Think about what the animals in the story might do next,” etc.)

There are two techniques that can be useful to begin storytelling. Please choose one of the techniques to use with each of the lesson plans.

Read the entire story and use demonstrated writing (writing exactly what the student says) to document answers to specific questions related to the story.

Read a portion of the story and use shared writing to document what the students predict will happen next.

PRETEACHING

This lesson plan is intended to share literacy with children through an American Indian tradition of storytelling. Since this book does not have pictures, this lesson will challenge the students to listen, observe, and use their own creativity to associate pictures with the words. If students have not had experience with stories without pictures, it may be helpful to review with the students simple rules that will help them stay still and listen. Practice these techniques with the students for other activities as well (keep your hands in your lap, no talking, face the storyteller, look at the teacher’s facial expressions, listen for the different voices the teacher uses, etc.)

VOCABULARY

Elders Respected adults in the Indian community

Chief..... A selected man who represents the nation and/or clan

Council A large group meeting

ACTIVITIES

Before reading *Baby Rattlesnake*, have students “get their wiggles out” by playing a short game, dancing, or singing. Storytelling without the aid of pictures can be challenging and may take time for the students to get used to the new technique. Read the entire story to students or a portion of the story and use predicting. Students will need to listen for the characters, setting, time of day, location, and theme. If you have chosen to read the entire story, when the story is over, use demonstrated writing for the following questions: 1) What color do you think the snake is?; 2) What do you think the Indian Maiden looks like?; and 3) What animals did the baby rattlesnake tease?

If you have chosen to read only a portion of the story and have students predict, use chart paper to document what the students think will happen next in the story. Use pictures to represent the students’ words if they need the visual.

Use the question, “What color do you think the snake is?” to develop a class graph. Write the question below the graph when it is complete.

For the next activity, it is recommended that teachers divide the class into two groups of six or less students. The first group will be making a shoebox environment. Show students how to poke a hole through the top of the box to hang objects such as stars, a sun, or clouds. Instruct students to create an environment based on where the story took place—most likely in a dry, hot climate. This is a great opportunity to talk about the story and what the land may have looked like. Allow students to create their shoebox environment using crayons, markers, cotton balls, pipe cleaners, or other materials they choose.

The second group will be making a clay baby snake. If time allows and materials are available, they could make the mommy and daddy snake also. Review with the students what characters were in the story. Have students identify aspects of a snake and replicate those attributes on their clay snake. (The students can make other characters out of clay as well.) The snakes will need time to dry before they can be painted. This is a good opportunity to stretch the activities over two or three days.

RESOURCES/MATERIALS

Baby Rattlesnake by Te Ata

Construction paper

Glue

Art materials

Modeling clay

Shoeboxes

ASSESSMENT

Evaluate each student in the three areas below. Record results on the unit assessment worksheet on page 18. Document each student’s response in the preassessment column for criteria 1, 2, and 5 . If the story is read for more than three days, document the post-assessment data on the assessment form as well. The post-assessment data can also be completed when the unit is finished.

1. Listening: How well did the student listen to the story?

| <u>Rubric Points</u> | <u>Description</u> |
|----------------------|--------------------|
| 4 | Excellent |
| 3 | Good |
| 2 | Satisfactory |
| 1 | Needs improvement |

2. Characters: How effectively do they (the student) use the characters to retell the story?

| <u>Rubric Points</u> | <u>Description</u> |
|----------------------|--------------------|
| 4 | Excellent |
| 3 | Good |
| 2 | Satisfactory |
| 1 | Needs improvement |

3. Predicting: In the predicting activity, did the student’s statements seem to make sense?

| <u>Rubric Points</u> | <u>Description</u> |
|----------------------|--------------------|
| 1 | Yes |
| 0 | No |

LESSON 2: The First Flute

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

Students use algebraic methods to explore, model, and describe patterns and functions involving numbers, shapes, data, and graphs in problem-solving situations and communicate the reasoning used in solving these problems. (M2)

BENCHMARKS

Students will use information from their reading to increase vocabulary and language usage.

Students will write and speak for a variety of purposes, such as telling stories, presenting analytical responses to literature, conveying technical information, explaining concepts and procedures, and persuading.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

Students will describe the connections among representations of patterns and functions including words, tables, graphs, and symbols.

OBJECTIVES

Students will engage in active listening for reinforcing the identification of characters.

Students will use patterns to build on premath concepts.

Students will retell a story using puppets.

SPECIFICS

This story focuses on a man who falls in love with a woman and is guided to the development of the first flute. This story provides a background for the traditional American Indian flute as an important part of American Indian culture. Many wooden American flutes today still have the woodpecker or bird as a part of the end of the flute or as decoration.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Large Group (Circle Time)

Small Group

Sequencing

PRELIMINARY LESSON PREPARATION

It may be beneficial to read *Native American Animal Stories* first and paraphrase the content to make the story shorter. It may also be helpful to become familiar with the story to make reading easier. This lesson would be enhanced by having American Indian flute music available to play during arrival, center time, or small group, when appropriate.

PRETEACHING

It may be helpful to research information about American Indian flutes before reading *Native American Animal Stories* so children have background knowledge of what an American Indian flute looks and sounds like. This background knowledge will be helpful in creating a concept for the story of the Love Flute.

Remind students about how they will behave during the storytelling. Tell the students what intellectual activities they will need to do (“While you are listening, think about what comes to your mind when the characters are mentioned. Think about what they look like. Think about what the animals in the story might do next”).

ACTIVITIES

Try a new technique to make the storytelling more interesting, such as turning down the lights and using a flashlight.

For the Yes/No question/daily news, write the question, “Have you ever heard American Indian flute music? Yes or no.” Expand this activity by asking questions about, “Where did you hear the music?” “Do you like the sound of flutes? In addition, playing the flute music will generate discussion about the flutes. Document the number of yes/no answers on chart paper. Once you have these numbers, make a bar graph for students to see.

Have students listen to the story and answer the following questions: “What do you think the flute looks like? What do you think the man looks like? What does the elk look like?” Document their answers on chart paper or a large piece of butcher paper.

For the daily news, have students answer the question and document their answer or follow your class routine for this activity. Have students participate in the group discussion, providing answers and/or questions about American Indian flutes.

For the next activity it is recommended that teachers divide the class into two groups of six or less students.

The first group will make puppets of the characters in the story. Students can use any material they like to construct their puppet. This will be an opportunity to document individual student information of how effectively the students use the characters to retell the story. Students can retell the story using their puppets when they are finished.

The second group will make a unifix-pattern flute. Model how to make the patterns in the picture. Each student will use the unifix cubes to make a pattern on their flute. The student will place their unifix cubes on the flute picture first. Review their work when they are finished. If the work is correct, the student can begin moving each unifix cube to color the block on their paper.

RESOURCES/MATERIALS

Native American Animal Stories by Joseph Bruchac

Unifix cubes

Flute unifix picture

Craft sticks

Art supplies for puppets

ASSESSMENT

Evaluate each student in the areas below. Record results on the unit assessment worksheet on page 18. Document each student's response in the preassessment column for criteria 3 . If the story is read for more than three days, document the post-assessment data on the assessment form as well. The post-assessment data can also be completed when the unit is finished.

Puppet Activity: Did the student use their puppets for appropriate retelling of the story?

| <u>Rubric Points</u> | <u>Description</u> |
|----------------------|---|
| 4 | The student retold the story using their puppet as a main character and was able to state five facts about the story |
| 3 | The student retold the story using their puppet as a main character and was able to list four facts about the story. |
| 2 | The student retold the story using their puppet as one of the characters in the story and can list three facts about the story. |
| 1 | The student can retell the story using their puppet as one of the characters, but can only list two facts about the story. |

Unifix-Cube Activity: Did the student complete their unifix-cube flute?

| <u>Rubric Points</u> | <u>Description</u> |
|----------------------|--------------------|
| 1 | Yes |
| 0 | No |

LESSON 3: How Butterflies Came to Be

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

Students use algebraic methods to explore, model, and describe patterns and functions involving numbers, shapes, data, and graphs in problem-solving situations and communicate the reasoning used in solving these problems. (M2)

BENCHMARKS

Students will use information from their reading to increase vocabulary and language usage.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

Students will describe the connections among representations of patterns and functions including words, tables, graphs, and symbols.

OBJECTIVES

Students will learn about the legend of how butterflies came to be.

Students will improve fine motor skills by creating a coffee-filter butterfly.

Students will create a suncatcher butterfly.

SPECIFICS

There were many nations who believed when the world was young that the animals were people. They could speak, reason, and communicate and cause things to change. For example, many people believed that the animals could determine how long the winter would be. Today, animals continue to be an important aspect of American Indian storytelling, culture and spirituality.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Large Group (circle time)

Small Group

Sequencing

PRELIMINARY LESSON PREPARATION

Read the paraphrased story of “How Butterflies Came to Be.”

PRETEACHING

It may be helpful to discuss with the students that American Indian stories often have animal legends of how things came to be.

ACTIVITIES

Read the story, “How Butterflies Came to Be” (see page 12). Try a new technique to make the storytelling more interesting, such as wearing a fun hat or scarf.

For the daily news, write the question, “What is your favorite color on a butterfly?” Use a graph to show how many students chose specific colors.

Have students listen to the story. When the story is over, ask students what comes to mind when they think about the story? Document their answers on chart paper or butcher paper.

Divide the class into two groups. The first group will make coffee-filter butterflies and decorate paper bags for their butterfly bag. Give each student a coffee filter and tell him or her that they are going to create a butterfly out of it. Fold the coffee filter in the middle and have the students wrap the pipe cleaner around the filter to make the antenna. Use markers to decorate the coffee filter. Each student will receive one paper bag to decorate for his or her butterfly bag. When the students are finished, they can use a squirt bottle to wet the coffee filter and see how the colors blend together. Once the butterfly is dry, students can put a pipe cleaner around the middle and twist the top for the antennas.

The second group will make suncatcher butterflies and dictate, write, or draw their version of the story. Each student will cut out their butterfly and use the hole punch to make holes in their butterfly’s body. Have the students glue squares of tissue paper over the holes, so that the sunlight shines through the holes in the body.

RESOURCES/MATERIALS

“How Butterflies Came to Be,” paraphrased by Denise Engstrom (see page 12)

Construction paper

Scissors

Squares of tissue paper

Glue

Paper for writing the story

Coffee filters

Pipe cleaners

Markers

Note cards

ASSESSMENT

Evaluate each student on their story retelling. Record results on the unit assessment worksheet on page 18. Document each student’s response on the preassessment column for criteria 4. If the story is read for more than three days, record the post-assessment data on the assessment form as well. The post-assessment data can also be completed when the unit is finished.

Rubric Points

Description

- 4 Student includes four content facts in their story retelling.
- 3 Student includes three content facts in their story retelling.
- 2 Student includes two content facts in their story retelling.
- 1 Student includes one content fact in their story retelling.

HOW BUTTERFLIES CAME TO BE

As told by Joseph Bruchac
Paraphrased by Denise Engstrom

A long time ago, there was an elder brother who was walking around during the season when the rain comes. There were many flowers, leaves, and trees all blooming and bright with color. He came to a village where he saw young children playing together, happy, and enjoying themselves. The elder brother became sad when he thought about the children growing old, the colors of the flowers fading, and the leaves falling from the trees.

A wind came by, and the elder brother got an idea. He thought, "I will make something that will warm the hearts of children and make my own heart happy as well." Itoi took a bag and put it right in the middle of the beautiful flowers and the fallen leaves. He placed yellow pollen, white cornmeal, and green pine needles in the bag. He also placed gold sunlight in the bag along with the other things. He heard the birds singing and decided to put their songs in the bag also.

He called to the children and said, "Come over here, I have something to show you." The children opened the bag and out came the beautiful butterflies! The butterflies were as bright as the sunlight with beautiful colors like the flowers, leaves, and trees. As the butterflies came out, the children were listening to their songs. But songbirds complained, "We were given the songs to sing!" So, the elder brother gave the songs back to the birds and today the butterflies are full of color, but completely silent. Children enjoy the butterflies just as they were meant to be.

LESSON 4: “Turtle Races Beaver”

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARKS

Students will use information from their reading to increase vocabulary and language usage.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

OBJECTIVES

Students will create a mobile using the characters from the story.

Students will practice creating their own version of a story as well as working on their fine-motor skills.

Students will listen to an American Indian animal story being read.

SPECIFICS

Trickster stories, or as they are often called, “coyote stories,” involve a moral teaching. The themes often focus on not being greedy, boastful, not making fun of others, and that small beings could outsmart bigger ones. These legends encourage older children to watch out for younger children. These legends were used to teach children the right way to do things.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Large Group (Circle Time)

Small Group

Listening

PRELIMINARY LESSON PREPARATION

Cut sponges into beaver and turtle shapes.

PRETEACHING

This story focuses on the turtle triumphing over the beaver to gain the pond as his home. This may be a good time to focus on other activities or stories that have been used before that provide a moral, such as the “Three Little Pigs,” “Rainbow Fish,” or “Three Billy Goats Gruff.” This will help the students build background knowledge for a new story that involves a moral.

ACTIVITIES

Read “Turtle Races Beaver” from *Native American Animal Stories*, in length or paraphrased. Ask students: “What do you think the characters look like? What do you think the beaver looks like? Is he big or little? How about the turtle? Is he big or little? What might the animals in the story do next?”

For daily news, write the questions, “Have you ever seen a beaver?” and “Where did you see it?” Have the students document their answer or follow your class routine.

It is recommended that the teacher divides the class into two groups of six or less students.

The first group will make a turtle/beaver mobile. Have each student use the sponges that were pre-cut like the animal shapes, and sponge-paint a variety of turtles and beavers. Have the students stamp the animals on a piece of paper. When they are dry, students can cut out the animals, hole punch the top, attach a string, and tie it to the mobile. Allow students to be creative about their colors of the animals so their mobile will look unique. This is a great opportunity to talk about concepts of long and short, small, medium, large, etc. Help the students dictate their own version of the story or write their own version of the story to hang on their mobile.

The second group will create sequence cards of the story. Give each student at least four cards to make their own story. Write a key word or draw a clue on the back of their card in case they forget which section they are drawing. Allow the students to use as many cards to retell the story as they need. There could be as many as eight cards when each child is finished. As the students are finishing their cards, they can begin practicing retelling the story using their own cards.

RESOURCES/MATERIALS

Native American Animal Stories by Joseph Bruchac

Construction paper

Glue

Art materials

Sponges, cut into beaver and turtle shapes

Scissors

Hole punch

String

Index cards

ASSESSMENT

Evaluate each student on their mobile or sequence cards. Record results on the unit assessment worksheet on page 18. Document each student’s response on the preassessment column for criteria 3 and 5. If the story is read for more than three days, document the post-assessment data on the assessment form as well. The students could also use their story cards to retell the story. The post-assessment data can also be completed when the unit is finished.

LESSON 5: Did You Hear Wind The Sing Your Name?

What will students be learning?

STANDARDS

Students read and understand a variety of materials. (RW1)

Students write and speak for a variety of purposes and audiences. (RW2)

Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)

Students read and recognize literature as a record of human experience. (RW6)

BENCHMARKS

Students will use information from their reading to increase vocabulary and language usage.

Students will read literature to understand places, people, events, and vocabulary, both familiar and unfamiliar.

OBJECTIVES

Students will make a Styrofoam cup “head.”

Students will make windbags.

Students will practice their writing skills

Students will listen to an Eastern Woodlands story.

SPECIFICS

The story in this lesson is written by a member of the Oneida Nation. The Oneidas belong to the Six Nations, or Iroquois, located in Northeast region of the United States. These six nations include the Cayuga, Onondaga, Oneida, Seneca, Mohawk, and Tuscarora.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Read Aloud

Large Group (Circle Time)

Small Group

PRELIMINARY LESSON PREPARATION

Gather materials ahead of time, including Styrofoam cups (one per student), nylon knee-high stockings (one per student), potting soil, and grass seeds. For the windbags, have paper bags, streamers, a hole punch, and other art materials necessary.

PRETEACHING

Did You Hear the Wind Sig Your Name? was chosen for its beautiful illustrations. This is a wonderful opportunity to discuss books with pictures and books without pictures.

ACTIVITIES

Read *Did the Wind Sing your Name?* Use chart paper or butcher paper to write any questions that come up. When the story is over, have students discuss the illustrations. Which were their favorites? Why? Write the question, "What do you like about spring?" Use a picture to represent students' thoughts if it is easier for them to understand. Write the answers on the board or chart paper.

It is recommended that teachers divide the class into two groups of six or less students.

In the first group, give each student a Styrofoam cup and have them draw a face on it. Then, fill a knee-high stocking with grass seed, knot the end of the stocking, and turn it upside down in the cup. Water the seeds and watch each day as the grass grows into hair!

The second group will make windbags. Give each student a small brown bag. Have the student cut the end off the bag and decorate it using any materials they like. Punch two holes at the top to make a string holder and tie streamers on the end (help the students that may need assistance to cut the bag, attach the streamers, and connect the string to the holder). Allow each student to do as much of the activity as possible, even if it takes longer. Have each student write a statement of something they remember from the story on their bag.

RESOURCES/MATERIALS

Did You Hear Wind Sing Your Name? by Sandra De CoteauOrie

Styrofoam cups

Nylon knee-high stockings

Potting soil

Grass seeds

Markers

Paper bags

Streamers

String

Paper hole punch

Art materials

ASSESSMENT

Since this is the final lesson of the unit, document all post data on the assessment form on page 16 using the criteria that was tracked during the previous lessons.

TEACHER'S ASSESSMENT

UNIT ASSESSMENT TEACHER MASTER

The unit assessment involves the completion of the post-assessment section on the unit assessment and the activity below.

What have you learned about storytelling?

- There are characters that have a part in each of the stories.
- The story has a sequence that expresses each part of the story.
- Storytelling was used by American Indians to teach their children.
- It is important to think about the story as it is being told.
- Many of the stories shared had animals for characters.
- Pictures are not always necessary to understand the story.
- Creating your own picture in your mind is another way to enjoy books.

When listening to a story, you should:

- Watch the storyteller's gestures, facial expressions, and listen to the voices used.
- Think about what the characters look like.
- Remember the sequence of the story.
- Sit and listen.
- Pay attention.
- Be respectful to the storyteller.
- Ask questions when the story is finished.
- Think about what is going to happen next in the story.

Bibliography

Books

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About the Author

Denise Engstrom was born in Niagara Falls, New York, in 1966 on the Tuscarora Reservation. She was adopted at the age of three and moved to Denver, Colorado, where she was raised. Denise had the opportunity to seek out her family on the Tuscarora Reservation in 1991. She is a member of the Beaver Clan and is an enrolled member of the Tuscarora Nation.

Denise received her bachelor's degree in Human Rehabilitative Services from the University of Northern Colorado. She then completed her master's degree in Early Childhood Education from The University of Colorado at Denver in 1992. Denise has been working with preschool classrooms and children for eight years.

Denise enjoys celebrating her cultural background through Fancy Shawl dancing, traditional beadwork, and continued involvement with the Denver Indian Community.