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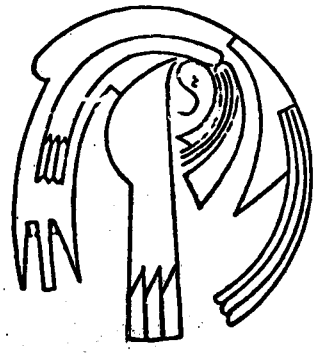
ABSTRACT

This issue of "English for American Indians" is devoted to the study of literature and creative writing in the school with special emphasis on the problems teachers face when they work with Indian students. The lead article, "Reading as a Life Style," by T. D. Allen, stresses the author's conviction that the first and most essential step is to interest the students in reading, to make it immediately meaningful to them. A number of techniques are suggested for motivating the students, and a number of books which the author found in her extensive teaching experience to be helpful in arousing interest and enthusiasm are listed. The Information Exchange section contains reports of programs in post high school training in Bureau of Indian Affairs schools, and various courses for American Indian students, including creative writing, reading, and literature. The Materials section presents a survey of materials available for the teaching of expository writing, sources of reading materials, and information on bibliographies and booklists of materials by or about American Indians. The final section presents several stories, legends, and poems taken from Shoshoni, Nahuatl, Cherokee, Navajo, and Yurok, with English translation. (See ED 040 396 and ED 045 980 for earlier issues of this newsletter.) (AMM)

ENGLISH FOR AMERICAN INDIANS

A Newsletter of the Office of Education Programs

Bureau of Indian Affairs



SPRING—1971

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A Newsletter of the Office of
Education Programs
Bureau of Indian Affairs
United States Department of the Interior

UNIVERSITY OF UTAH

William R. Slager, Editor
Betty M. Madsen, Assistant Editor

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ENGLISH FOR AMERICAN INDIANS is a newsletter intended for teachers and other educators who are involved with the teaching of English in the educational system of the Bureau of Indian Affairs. It is prepared for the BIA by the University of Utah, Salt Lake City, Utah 84112, under the direction of William R. Slager and Betty M. Madsen. Correspondence concerning distribution and editorial content should be directed to Mr. Tom Hopkins, Division of Curriculum Development and Review, Office of Education Programs, Bureau of Indian Affairs, 1951 Constitution Avenue, N.W., Washington, D. C. 20242

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STORIES IN TWO LANGUAGES

FOREWORD

This issue of English for American Indians is devoted to the study of literature and creative writing in the school with special emphasis on the problems teachers face when they work with Indian children and youth. Each article has a practical aspect which is useful to the classroom teacher. T. D. Allen, who writes the lead article, expresses again her unique grasp and understanding of the creative wellsprings of Indian children and youth. In fact, the entire issue is loaded with helpful teaching suggestions.

Another theme carried in this issue pertains to cultural content concerning the Indian side of the child's behavior. Although the main language of communication in the school is English, ample opportunity is afforded the teacher to explore vital aspects of the child's non-English background. Even if the teacher speaks only English the articles clearly show an abundance of material that is culturally relevant that can be used in the classroom. The reports of active programs which achieve this goal are encouraging.

George D. Scott
Acting Director, Education Programs

INTRODUCTION

In the first two issues of EFAI prepared at the University of Utah, the emphasis was largely on programs for younger children. In Spring 1970, the lead article by Ralph Robinett discussed approaches to the teaching of reading - more precisely, the act of reading - to beginners whose dominant language was not English or whose dialect differed significantly from the edited Standard English that appears in the widely available basal readers. The reports and reviews in that issue also emphasized programs and materials designed for the beginner. The Fall 1970 issue, in its lead article by Evelyn Hatch on "The Language Children Use" and in its report on bilingual programs, also focused attention largely on children in the early grades. In the present issue, the area of concern is shifted to the intermediate and advanced student, the student who can read and write but whose lack of interest and whose level of achievement in the language arts classes is a cause of concern to all those involved in curriculum planning and teaching.

In the lead article, T. D. Allen, who has had wide and successful experience with the teaching of reading and writing to American Indian students, presents clearly and forcefully her conviction that the first and most essential step is to interest the student in reading, to make it immediately meaningful to him. She says, in effect, that the student must be brought to the point where he wants to read, where reading is not forced arbitrarily on him by routine and conventional class assignments. The article contains a number of concrete suggestions for motivating the students - for example, the use of peer-group writing as the basis for reading and class discussion, and the listing of books that in her own teaching have aroused the interest and enthusiasm of her students.

Many of the reports in the "Information Exchange" develop and reinforce Mrs. Allen's thesis that motivation and consequent progress in reading must be achieved by way of interesting and relevant content - stories and poems that deal with the student's cultural background, with his Indianness, and readings that deal with young people making com-

plex adjustments to the broader world of the adult. Ernest Bulow reports on the success he had in teaching Laughing Boy to a class of Navajos at Fort Wingate High School and recommends other books that deal either directly with Indians and their culture or with the broader context of the American West in which many of them live. Professor Lori Clarke, whose area of specialization is adolescent literature, argues that the student is not only an Indian but a teenager, and that as such he shares the same hopes and frustrations of all young people who are confused by and suspicious of the new demands that are being made on them as they are growing into adulthood. Her article contains references to a number of books that have literary merit and that at the same time deal directly with the problems which young adolescents, no matter what their cultural background, share to some degree. Professor Barre Toelken reports briefly on new courses which are being developed at the University of Oregon, where English classes for American Indian students began as failures and have now become notably successful. His report should be of interest to all who are presently concerned with introducing new content and approaches in the literature and composition classes designed for the increasing numbers of students on campus from various minority groups. The teaching of creative writing is also given attention here. The innovation program at the Institute of American Indian Arts is described in one report; and two attractive and interesting anthologies of writings by Indian students, Arrow I and Arrow II, are briefly reviewed.

The "Materials" section begins with a survey of materials available for the teaching of expository writing. In the first article, Mrs. Diana Allen refers to texts that are concerned with the introduction of expository writing in carefully controlled and guided steps. Since most of these texts that have so far appeared have been written for students on the college level, they will of course need to be adapted if they are to be used effectively in the secondary school. The next three items deal with sources of reading materials that deserve to be more widely known. Mrs. Virginia Hoffman, who was herself involved with the project, reports on the materials prepared by the Navajo Curriculum Center at Rough Rock. Dr. LeRoy Condie's social studies materials, which are being developed under a contract with the Navajo Area office, also provide some useful and interesting readings for the language-arts class. And a source often overlooked, the oral history of the people themselves, is briefly explored in a report on the Oral History Project at

the University of Utah. The materials collected from this project have already been used as the basis for the development of three experimental textbooks, two for Ute and one for Zuni.

The final section is devoted to the presentation of stories, legends, and omens presented both in English and in the Indian languages from which they were taken. Since neither Yurok nor Shoshoni have an orthography, the stories are given in phonetic transcription. Our hope is that the teachers will be able to make use of these in the classroom whether or not the students will be able to undertake any systematic comparisons of the two versions. By having the Indian versions before him, the student has a tangible reminder that the printed page is a representation of real language, that reading and writing are not activities restricted to English. Perhaps by seeing these stories in the original languages the student will learn to understand and appreciate the fact that his own language or that of his ancestors is in no way special or limited, and that communication through the written word is a possible and desirable extension of the function of all spoken languages.

In editing the present issue, we have repeatedly been impressed by the essential agreement about content and the unanimity of approach arrived at independently by teachers concerned with writing and literature programs for the American Indian student. They all agree that one should consider first the student himself, his own experience and the culture that determines the ways in which he looks at life. We have been impressed, too, by the number of culturally relevant books that are now available for classroom use. Here is an approach to reading that has proven successful and one that can be readily implemented.

William R. Slager
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READING AS A LIFE STYLE

By T. D. Allen

You probably pick up the evening paper on your way into the house each evening, go inside and prop your heels on a magazine on the coffee table. For relief from the day's routine, you read. After dinner, you may reach for the new novel from your book club. For entertainment, you read. You tuck your toes under the covers for the night and leaf through the latest issue of Life or Field and Stream or even scan the flyer that came with your telephone bill. For relaxation, you read.

At breakfast the next morning, if your family is still asleep, you read to keep from being alone even though you have nothing better at hand than a cereal box. You are, and probably have been since birth, surrounded by words on paper.

Your aunts and uncles gave you picture books from your second birthday on, if you were by accident born into that kind of family. You were read to as a part of your bedtime routine. You started to school with a tingling desire to learn to read. By the time you became a teacher, you were hooked on print.

But your Indian pupils, with only a few exceptions, were not brought up in a print-oriented life style. Stories to them, are something told on a winter evening. Most families are large. Solitude is something to seek on special occasions, not to avoid habitually. If one is lonely, he is near human or animal companions. He seldom needs help with falling asleep at night. Reading is not a necessity to him and not a known goal when he starts to school. Before he will read willingly what his literature course prescribes or what his literature teacher will grade him on, he must catch the reading bug. How?

When I teach, I try in every way possible to serve as a carrier of the reading disease. I believe that Indian pupils must catch the disease before they are ready for the traditional or textbook approach to literature. Methods of in-

fection are a matter for trial and re-trial. Sitting in the same draft, one person catches cold while his warmblooded neighbor is, at last, comfortable.

I once had a Navajo student who, on his literature teacher's assignment, doggedly read through WUTHERING HEIGHTS. He dutifully took down on cards all the words he didn't understand and looked them up in the dictionary. His reading pace was about fifteen words per minute. He read during my classes and I'm sure he read through all his other classes, but it still took him more than six weeks to finish that book. By some miracle, he was not immunized against reading.

Another Indian student enrolled for one of my writing classes as a kind of choice by default - she wasn't interested in the other art electives offered. She had never read poetry and had no notion of writing in verse form. Tackling anything as long as a short story certainly did not appeal to her.

To keep her disinterest from infecting others in the class, I put her in isolation and suggested that she listen to records of poets reading their own words. She listened through her first class session. At lunchtime, she returned to more records. Within the week, she wrote her first poem.

For every two such happy accidents, I could cite a hundred of the opposite kind. Chaucer, let's face it, doesn't quite groove with most of our pupils. Force fed, traditional literary works can serve to turn our boys and girls away from reading forever. During the past two years, I've worked with English teachers and librarians in twenty BIA secondary schools. I've found a few outstanding teachers succeeding in keeping pupils interested in the classic high school literature fare. Others are standing before sullen or sleepy classes, mechanically following one assigned text.

So where do we turn? Happily, a great many teachers have discovered that literature and American Indian boys and girls can meet on common ground. This happens most often when teachers are willing to browse beyond the packaged confines of textbooks prepared for pupils who are already word-conditioned, already print-oriented.

I found one English classroom gay with protest posters:

THIS IS INDIAN COUNTRY!

PUT FLAPPING EAGLE IN THE DRIVER'S SEAT.
INDIAN POWER WILL TOWER.
THINK INDIAN!

Members of the class I visited hurried to their desks and opened with real eagerness coffee-stained, torn-edged copies of NOBODY LOVES A DRUNKEN INDIAN in order to gulp down a few more words before the bell rang. Their teacher was baiting her hook with her pupils' avid interest in problems of Indians in today's world.

I'm quite sure nobody would defend with much enthusiasm the literary merits of the tongue-in-cheek novel these high school juniors were studying, but they were reading with relish and reacting with gusto. Next, they were going on to other protest literature and could, in time, arrive at James Fennimore Cooper's THE DEERSLAYER or THE LAST OF THE MOHICANS, or at Walter D. Edmond's DRUMS ALONG THE MOHAWK.

In my opinion, any materials from comic books to Johnny Cash records are legitimate as hooks on which to catch readers. First, we must recognize that reading is unfamiliar country. Then, we use whatever means we need to overcome the reading-is-abnormal syndrome. Teachers who are accomplishing this provide pupils with easy, pictures-and-print magazines and comics. Thanks to Title I funds, they surround pupils with paperback books with bright and teasing covers. They give them "Peanuts" and sport stories and Jim Thorpe in soft, pocket-size format with a friendly feel about it.

They allow time for handling books, for reading during class time. They encourage students to take books to the dorm or to their homes for a real visit that requires no deadening written report afterwards. They make reading respectable by various means - personal conversations, man-to-man, on book likes and dislikes; individual card files on which a pupil's list of BOOKS READ builds to bragging length; bulletin boards on which pupils recommend to other pupils "The Best Book I've Read This Week" (or This Month).

Peer Group Writing

Once resistance to reading begins to crack, wise teachers retain the ground they've gained by building on a foundation of identification - the secret of awakening and sus-

taining interest. In my own teaching, both at Santa Fe and throughout the Bureau of Indian Affairs as I've worked with teachers and pupils, I've found one kind of material irresistible to Indian pupils: That is anything and everything written by members of their peer group. At Santa Fe, my writing classes mimeographed their own prose and poetry in the plainest, most inexpensive format. These copies were read to shreds.

Peer-group writings serve several excellent purposes. First of all, they connect Indian pupils with words on paper. Here they find their own experiences coming to life off the printed page. Here they begin to see into their schoolmates and realize that their own deep concerns are both legitimate and shared. Finally here, in contexts less formal and stilted than in "real" books, they begin to see that expressing themselves in words is also possible for them. From this process, we are well into the first swell of a wave of Indian-written literature.

Several graduates of the Institute of American Indian Arts are now in college, working in writing, aiming at books of their own. Many poems and stories have been published by trade and educational publishers, some in magazines (notably the Scholastic Magazines and The Blue Cloud Quarterly, Blue Cloud Abbey, Marvin. S. D.), and some in more permanent format. For example, see:

Design for Good Reading Series, Harcourt, Brace and World

South Dakota Review, stories and poems, Summer 1969

I Am An Indian, J. M. Dent & Sons, Ltd.

Miracle Hill, The Story of a Navajo Boy, by Emerson Blackhorse Mitchell and T. D. Allen, University of Oklahoma Press, 1967

BIA school libraries have been given copies of ARROW I and ARROW II, creative writing contest publications, and these are regularly turning non-readers into readers and frequently turning readers into writers. An anthology of American Indian student poetry is to be published by Doubleday and Company this fall.

Writings By Or About American Indians

Obviously, we need good books written from an American Indian point of view, preferably from a young American Indian point of view, with which our pupils can identify. Then we would have their interest and they would read because they want to - our ultimate goal.

Not quite fulfilling all our specifications, one book heads the list of many teachers of Indian pupils. It is Hal Borland's WHEN THE LEGENDS DIE (Lippincott). This book also goes at the top of the pupil's list, if one may judge by the number of worn-out library cards. Our pupils immediately identify with the hero and with the story problem of this book. It is well written, and as an exposure to the reading bug, it is sure to "take." If even one pupil reads this book or one class session is devoted to it, a reading epidemic in a school can almost be guaranteed.

With Scott Momaday's 1969 Pulitzer Prize Book, HOUSE MADE OF DAWN (Harper & Row), we have a book of high literary merit which is also Indian written and Indian oriented. The teacher who is enthusiastic about this book can impart enthusiasm to high school classes. On their own, unfortunately, many of the slower readers find it difficult to follow and are inclined to quit before the going gets easier. The teacher who can help span the bridges will do pupils a great service. Some teachers are finding Mr. Momaday's earlier book, THE WAY TO RAINY MOUNTAIN (University of New Mexico Press), a good way to introduce pupils to enjoyment and appreciation of his work.

A great many teachers are finding that the MIRACLE HILL, with its personal narrative from an Indian-point-of-view, will successfully initiate pupils into reading for fun. This book is also being widely used by teachers of non-Indians to promote understanding between culture groups. It has particular appeal to those still in school because it is the story of a boy's determination to get an education.

Teachers and librarians through the twenty high schools I've worked in the past two years light up and speak with real enthusiasm of their pupils' response to John G. Neihardt's BLACK ELK SPEAKS (University of Nebraska), Vine

Deloria's CUSTER DIED FOR YOUR SINS (Macmillan), and Theodora Kroeber's, ISHI, LAST OF HIS TRIBE (Parnassus). You, too, can use these to make contact with pupils.

Bibliographies

We are fortunate in that our pupils have, during recent years, come to think of their Indianness as something to be explored. In his search for prideful identify, an Indian pupil will read about his tribe and then want to read on about other tribes. Our ready-made point of contact is then, first, material written by Indians and second, material written about Indians.

Material written by Indians is not plentiful and a bibliography of such material has not been available until recently. I have been attempting, with the help of members of the Oklahoma State Library Association, to provide such a bibliography. The problem has been one of drawing lines. Are we to include only such works as were put on paper by Indian authors, or should we include taped interviews? If we include taped works, should we eliminate those transcribed (and undoubtedly edited) by non-Indian authors? We could go on so far as to ask whether an Indian author, having become a published writer, represents an authentic Indian point of view. Actually, any author worth his typewriter ribbons represents his own point of view. The question, "Does he speak for his people?" is an academic query. Still bibliographies are needed and one is now available:

> Hirschfelder, Arlene B., comp. AMERICAN INDIAN AUTHORS: A Representative Bibliography. 45 p. Association on American Indian Affairs, 432 Park Avenue South, New York 10016, 1970. pap. $1.00. LC 78-121863.

The Library Journal, July, 1970 reported:

> This small book cannot be considered definitive, but it is a good start on a much needed bibliography. The brief annotations, the listing of authors by tribe, and especially the supplement of Indian periodicals are most helpful. For the price, you can't go wrong. Every library should purchase.

Material written about Indians is voluminous and much

of it is both literary and authentic. In this category we can depend on such distinguished authors as Mari Sandoz, Alice Marriott, Angie Debo, Ann Nolan Clark, Stanley Vestal, Ruth Underhill, Gladys Reichard, M. H. Bollinger, Frank Gruber, Ernest Haycox, Paul Wellman, G. E. Hyde, Oliver LaFarge, Grant Foreman, Clyde M. Kluckhohn, Dorothea Leighton, Frank McNitt, Clark Wissler, those mentioned above, and many others.

We also have excellent bibliographies from which to select writings about Indians. All teachers of Indian pupils should have at hand the following:

Indian Bibliography, BIA Office of Education
Mail requests to: Instructional Service Center
Professional Library
P. O. Box 66
Brigham City, Utah 84302

Children's Books about American Indians
Association on American Indian Affairs
432 Park Avenue South, New York 10016

South Dakota Indian Bibliography
South Dakota State Library Commission
322 South Fort Street
Pierre, South Dakota 57501

Books about Indians and Reference Material
Idaho State Department of Education, Indian Education, Boise, Idaho. (This is helpful because books are listed under publishing houses and these can supply you with their latest lists).

I suggest that you also write for catalogues from university presses, particularly those known to specialize in American Indian studies:

University of Oklahoma Press, Norman.
Of special interest is their Civilization of the American Indian Series.

University of New Mexico Press, Albuquerque.

University of Arizona Press, Tucson.

University of California Press, Berkeley

Yale University Press, New Haven.

University of South Dakota Press, Vermillion.

University of Nebraska, Lincoln.
(paperbacks)

University of Washington Press, Seattle.

University of Oregon Press, Eugene.

You should write, too, for the catalogues of paperback publishers and distributors. Space does not permit listing all paperback publishers, but you can obtain addresses from any of the paperback books that interest you

Writings For All Young People

This is the beginning only. Once pupils begin to read, they will continue, provided the books at hand touch their interests. Reading and the study of literature certainly should not stop, for Indian pupils, with a persual of Indian sources. We must begin by "Thinking Indian," but we must go on to "Think boys and girls living in the world today."

Indian pupils are young people. Self help books are worn out first in our libraries. Stories of deciding on or beginning in a profession (especially nursing and sports) are read to tatters and must be frequently reordered. Animal stories, particularly horse and then dog tales, are popular in that order. Mysteries, notably those in which a teenage character plays a part in the story solution, rate high with our pupils. Cowboy and Indian stories often call forth protests and scornful laughter, but they do keep our readers reading to the end. New slants on the American story intrigue our pupils. For example, Thomas Berger's LITTLE BIG MAN (Dial Press) is well written and funny and the book and movie can be compared.

Some paperback publishers are now providing teaching aids to accompany their books. Fawcett Publication, Pyramid Books, and Popular Library, for example, use distinguished professors to prepare resumes, point out areas of application, and prepare questions for discussion and study. On their lists are classics, modern novels, Black literature, etc.

Finally, read yourself. Talk books. Quote poetry. Book jackets, posters, and ready-at-hand books make a classroom book country. No pupil can live for long under the spell of books that interest him without catching a case of word fever. Once smitten, he will, perhaps without knowing assume a new life style: He will be a reader.

INFORMATION EXCHANGE

POST HIGH SCHOOL TRAINING

IN BIA SCHOOLS

With the beginning of the next academic year (the fall of 1971), there will be three BIA schools offering post high school vocational training. They are Southwestern Indian Polytechnic Institute, Haskell Institute, and the Institute of American Indian Arts. At the present time these schools are discussing plans for a consortium that would enable them to help each other in providing the best possible training to young Indians preparing for college or seeking vocational or occupational skills.

One advantage of a consortium would be that the schools would not be competing for the same student, but would be able to offer him more than one campus from which to draw on those courses which will contribute most to his individual program. Students, for example, could readily transfer from one school to another in the event that they changed their areas of emphasis or that they needed some of the specialized training offered in one school and not in their own. A student who is studying printing at Haskell might profit greatly from classes in design offered at IAIA. A student in design at IAIA might want some of the technical training offered at "Voc Tech" or at Haskell. Such an arrangement, too, would avoid costly overlapping of courses and thus lead to both economy and efficiency in the use of staff, of classroom space, and of laboratory space and equipment.

One of the schools, Southwestern Indian Polytechnic Institute, is in effect an entirely new school, and will open in September of 1971 on an extensive new campus at Albuquerque, New Mexico, under the direction of John Peterson. Its curriculum will emphasize advanced technology, with the objective of helping the student achieve occupational competency rather than college credit. Training will be offered only in those areas where there is a good job market. Relevance to the trades being taught will determine the content of such academic subjects as Math and English, and English will stress only those skills necessary to increased occupational competency.

Another school in the consortium, Haskell Institute at Lawrence, Kansas, directed by Wallace Galluzzi, follows the junior college pattern set up by the state of Kansas and hopes to become an accredited junior college in the near future. In addition to preparing students to move on to universities, Haskell offers the possibility of transfering to a vocational technology course if the student finds the college program unsuitable to his interest or ability. In addition, the sequence of courses may be adjusted for the individual student in order to give him success experiences and build up his confidence before he goes on into more demanding work. Special courses are offered in Indian culture and languages.

By special arrangement with nearby universities, both Haskell and the Institute of American Indian Arts now offer courses that receive college credit. Both schools, too, hope to provide for the Indian student early college training among his own people on his own home ground and to provide him with a period of adjustment to a college situation before sending him out to face the world in regular colleges and universities. College preparation, however, is not the primary objective at either school.

At the Institute of American Indian Arts, the goal is to become a college-level professional institute of art where the Indian child may not only find and preserve his own identity, but will learn to use his own cultural art forms as a means to express his feelings and emotions. This philosophy is expressed by Director Lloyd New in "Cultural Difference as a Basis for Creative Expression and Educational Development":

> The Institute believes that cultural differences are good. It operates on the premise that, by linking the best in Indian culture to contemporary life, young Indian people can find new levels of pride and achievement growing out of their own heritage.
>
> . . .The Indian artist who draws on his own tradition to evolve new art forms contributes uniquely to the general culture.
>
> . . .Oriented to his own cultural background [the Indian student] is not forced to sacrifice his Indian nature and heritage on the altars of either withdrawal or assimilation. He is enabled to function wholly and happily, making a proud, personal contribution to his time and world.

Present program planning stresses three areas for future emphasis and development: Training in Graphic Arts, Museum Training, and Teacher Training. Paraprofessional training for teachers will not only answer the need for more Indian aides in BIA schools, but will encourage many to enter the field of education as professional teachers. Graphic arts training will provide job opportunities to many as well as contribute to the general enrichment of our culture. Museum training will open a new and relatively unrecognized field of employment for Indian students. Few schools offer any training at all in this area, and museums throughout the country could profit from the work of well-trained people with a background of Indian cultural traditions. In addition, the curriculum offers courses in the performing arts, the fine arts, practical and applied arts, and in literature.

Because of the current interest in the development of Indian writing, we have asked Cal Rollins, Creative Writing Instructor at IAIA, to describe the program there. His report follows.

THE CREATIVE WRITING COURSES AT THE IAIA

The creative writing courses were constructed in keeping with the philosophy of the Institute of American Indian Arts that students be given an opportunity to develop Indian awareness and identity and to express this awareness through the various forms of art. Hartley Burr Alexander in The World's Rim described Indian identity in terms of concentric circles. The outer circle represents the horizon "wherein the people dwell." The inner circles define the divisions of tribes and clans according to earth and sky symbols and the concept of the medicine lodge in which every individual discovers his self-identity. The intent of the creative writing courses is to provide stimulus for the student to discover the self of the medicine lodge, the kiva, and to express it on paper.

Many writers of high school age have a good deal of difficulty in choice of a topic and in use of concrete English for written work. There is a universal tendency to speak in abstractions, to verbalize cliches, to be too wordy when seeking to capture and transcribe an emotion. However, the American Indian student, as a writer, is fortunate in having experiences that are founded in his culture, a culture about which the non-Indian generally knows little. He can draw very heavily upon his culture for variety of subject matter and imagery and, hence, he is easily taught, through well-chosen writing exercises, to use concrete language, restraint, and uniquely stated emotions and experiences.

IAIA writing instructors help students understand that the art of written communication involves the process of "seeing" and that the act of seeing goes beyond the visual. The process involves a knowledge of self and reader. And this implies an interest in human nature and eventual understanding that the human life is fluid, chaotic, and often disoriented. Because of centrifugal forces at work on men, we help students to feel the need to see beyond their eyes, to delve into cause and effect, to leave blindness behind them and step into the world of "the metaphors of light" as Walker Gibson would say.

The writing student at the Institute sees conflict, his environment, the change affecting his culture from his point of view. He is taught the psychology of conflict and the nature of change and discusses the impact of environment upon Indian ways of life. Then, with relatively traditional writing assignments, he is able to write in a style that reflects his own feeling. Sometimes, even, he is forced to create a personal philosophy.

Here are three simple assignments that have proven effective in the classroom:

1. Write of an experience that has impressed you strongly. Pack and re-pack your words, leaving out unnecessary ones. Play the association game. Tantalize the reader. Let him draw his own conclusions. Thoughts must interlink like a chain. The last line must link to the first line. (Use the two poems from Writers' Reader [a collection of students' creative writing published regularly at the school], Fall, 1970: "The last shovel full . . . ," Connie McCloud; and "Thunder wet and rain . . . ," Verlys Antelope.)

2. Using symbols commonly recognized by non-Indians as "Indian," write of an experience. ("white milkplant lips . . . ," Melvin Brown, Writers' Reader, Fall, 1970).

3. Read about a ceremony you are interested in and is not of your tribe. Imagine yourself a part of that "medicine lodge" experience and record it, making it as universal as possible without identifying it. Make some personal statement. ("at night with the stars . . . ," Rudy Bantista, Writers' Reader, Fall, 1970; "And What of Me?" Liz Sohappy, Writers' Reader, Spring, 1970).

Cal E. Rollins
Creative Writing Instructor
Institute of American Indian Art

WRITING TO CREATE OURSELVES

BIA Curriculum Bulletin No. 2

A Manual for Teachers of English and Creative Writing in Bureau of Indian Affairs Secondary Schools, by T. D. Allen, with Foreword and Chapters on Poetry by John Povey.

Drawing on the experience of several years' work with young Indian students, Mrs. Allen, Director of the BIA Creative Writing Project, and Dr. Povey, Project Consultant from the University of California at Los Angeles, have written a valuable guide for teachers of English composition and creative writing which is oriented to meet the special needs of Indian students as well as to help develop their potential abilities.

In his Foreword, Dr. Povey points out many of the advantageous results which might be expected from such a program. Among them is the fact that through the kind of creative writing which fosters an awareness of personal and cultural identity, the students may be helped to strengthen their self-esteem and their pride in the Indian culture. The built-in motivational features of the program could well carry over into other areas of a student's life as his ability to express himself and his confidence improve.

In the Guide itself each chapter details concrete techniques for developing awareness and self-expression as well as techniques of motivation and criticism. The chapter titles indicate the scope of the material contained in the guide:

I. Why Write:
II. Five Doors (the five senses)
III. Here & Now
IV. What Shall I Write?
V. Now That You Have A Manuscript
VI. The Raw Material of the Writing Business
VII. The Teaching of Poetry
VIII. The Writing of Poetry
IX. Building Blocks for Prose Writing

X. Before You Start to Write a Story
XI. Teacher Exchange
XII. Capsule Lessons in Writing

The Bulletin would be an effective teaching aid in any classroom of English composition and creative writing, and of course, should be in the library of every BIA English teacher above elementary level. It is available from the Office of Education Programs, BIA, Washington, D. C.

TEACHING LAUGHING BOY

> Night passed its middle and stood towards day. The girls moved off together in single file, blankets drawn over heads, worn out by the night of unremitting dancing. The older people fell rapidly away. Inert forms like mummies stretched out in their blankets by the embers of the feast fires. Most of the young men gave in, leaving about a hundred knotted in a mass, still hard at it. They surrounded the drummer, an older man, intently serious over drawing forth from a bit of hide stretched across the mouth of a jar rapidly succeeding beats that entered the veins and moved in the blood. He played with rhythm as some men play with design; now a quick succession of what seemed meaningless strokes hurried forward, now the beat stumbled, paused, caught up again and whirled away. Devotedly intent over his work, his long experience, his strength and skill expended themselves in quick, wise movements of the wrist, calling forth a summation of life from a piece of goatskin and a handful of baked clay, while younger men about him swayed and rocked in recurrent crescendos.

Even out of context the paragraph above stands as a beautiful piece of writing. Glance at the paragraph again. Consider using the novel from which it is excerpted for your English classes. Assume that these classes consist of Indian students who are learning English as a second language; assume, further, serious language problems, impoverished vocabulary, lack of motivation and interest. If you find the idea of using literature of this complexity unrealistic, you are certainly not alone in doing so. Complex vocabulary, archaic expression, metaphysical imagery - these are only a few of the problems the book presents. Yet I have found that in four years of using this book in classes very much like the ones described above it stands out as the single most successful novel my students ever got their hands on. The book is Oliver LaFarge's Laughing Boy [Houghton Mifflin, Sentry Edition, Boston $1.95].

It is disheartening to realize that many teachers of literature are not readers of literature. Some have done

relatively little serious reading since college. Many English teachers consider some of the literature they teach pretty much of a bore and approach it with little enthusiasm. The concensus seems to be: "I had to read David Copperfield, and my students will read it too." How can teachers expect to generate excitement and enthusiasm for something they themselves have no real interest in?

How do you get a student to come up to your desk and say, "This is the first book without pictures I have ever read all the way through. I like it, too"? How do you get test scores so consistently high that you are convinced the quizzes were too easy, when you know they weren't? When you ask essay questions, how do you get answers that surprise you with their depth and insight? These things are not impossible if the students are motivated.

Most teachers of minority group students must be aware by now that there is no motivation at all in the threat of a poor grade or in peer reinforcement of good scholarship, nor in any of the other traditional kinds of pedagogy. Then how do you get a student handicapped with language deficiencies through a book which at times may almost require a word by word struggle and a dictionary that is always open? The answer is obvious; give him a book he really wants to read.

I came into the teaching profession almost accidentally and without the usual preparation of education classes. When I got my first classroom assignment at Wingate High School I had only my years as a student to draw on for teaching techniques and materials preparation. I also had some theatre background and I was determined that no matter what other mistakes I made, I would not bore my students to death. I began teaching the conventional materials to classes of sophomore and senior Navajo students. I knew right away I wasn't getting anywhere.

A classroom need not be a three ring circus, but any sensitive teacher must know when he has lost his students. The policy at Wingate was innovative. Teachers were, and are, encouraged to try anything they think might work to stimulate learning. I had become personally interested and involved in the cultures of the Southwest and decided to try material with local interest. We sent for thirty copies of Laughing Boy, and the class started reading while I read widely in background materials. In the four years I was at Wingate I saw a lot of students literally sweat their way

through Laughing Boy simply because they had to know what came next. It is not an action packed thriller, but a book with serious, sometimes tragic themes. Yet the student can find there a wealth of material that he can identify with.

At first I had some reservations. Culturally oriented materials had better be accurate or they might do more harm than good. I soon discovered that the things I had been curious about when I first read the book were the same things my students questioned - with interest and enthusiasm. How factual is the book? How many customs have changed since the book was written forty years ago? What are the meanings of almost two hundred Navajo words and place names in the book? How true to the spirit of the Navajos are the characters, the story, the places and events? We worked out the answers to these questions together - slowly. Each class added to the contributions of the classes before it.

My first step was to find other books about Navajo customs and history and do some comparing. As a panorama of the Southwest, Frank Waters' Masked Gods is an invaluable reference. The Navajos by Ruth Underhill filled in a solid picture of Navajo history and tribal development. A dozen other references came to mind, and they were compared and studied. Some of the quicker students read Son of Old Man Hat to find out what a Navajo (as an insider) had to say about that same period of time. We gradually got answers to our questions, and Laughing Boy stood the test. It proved to be culturally accurate. Some answers had to come from the older Navajo themselves, and students would come into class on Monday morning excited by a piece of the puzzle that had been filled in by his father or grandmother through personal recollection. The study became much more than the reading of a good book, and literature came alive for the students.

The vocabulary problem was a difficult one and there was no question that Laughing Boy was far beyond the technical language skills of my students. In my first months of teaching I passed out the usual lists of words for the students to memorize. I soon discovered that they would memorize dictionary definitions, but there was little or no actual increase in vocabulary skills. The words did not become a part of the students' command of English, but remained merely a combination of letters on an exam paper. In approaching Laughing Boy I expected to encounter the same problem. I had overlooked an important factor. In this book

the words were used to describe the students' culture and hence themselves. Few people can stand not knowing what someone has said about them. When the students learned the new words in Laughing Boy they really tried to understand them. For the first time I felt a real improvement in vocabulary skills.

The Navajo words were of interest, too. I have translations of almost all two hundred Navajo words and place names, many of them now archaic, almost lost. I have a forty page list of taboos my classes recollected. My copy of Laughing Boy is so full of notes that I had to buy another for a reading copy.

I followed a fairly standard pattern in my teaching, trying to let the work come naturally out of the material. One or two lecture periods were usually sufficient for background material on the book and its author. I looked for natural divisions in the work and established these as units. Although sometimes the natural divisions are erratic in length and content, I left them that way and didn't try to mold the book into tidy, artificial sections.

My students needed help sometimes in discriminating important material from the relatively unimportant, so I prepared a series of study questions to cover the readings. The questions were later gone over in class with the whole group contributing. It was not uncommon to find that the students had gotten things I had missed, once they were on the right track. The question periods were followed by essays the students were given plenty of time with. I quickly discovered the most successful essay questions were those that were meaningful and had depth. Superficialities put the students off. One of the most successful essay assignments on Laughing Boy was the question: "How could Slim Girl continue to see her old boyfriend George if she really loved Laughing Boy?" Answers to that question never ceased to surprise me with their insight. Obviously the teacher that approaches this exercise with "correct answers" already set has defeated the purpose and destroyed the students' sense of discovery.

An objective test at this point was pretty much a matter of form since the toughest questions usually failed to give the students much trouble. At that stage most of the students had really mastered the material. High quiz scores usually served only to reinforce the students' newfound faith in themselves.

Each unit usually suggested some kind of related activity. Sometimes background research was needed and each student would contribute his part. At times maps were needed to give a clear picture of the action. Other times some first-hand field work added a new dimension. None of the special exercises could be artifically attached to the material; they had to grow out of the interest of the students.

Is Laughing Boy the only book that motivates the students? By no means. If Laughing Boy can explore the theme of acculturation through the eyes of an Indian boy there must be another side of the story. Charles McNichols' Crazy Weather tells the tale of an Anglo Boy's coming-of-age in the company of his Mojave friends. It is the story of a young man's search for identity that is as meaningful, and interesting, as Laughing Boy's.

For a book with a more contemporary setting, and lots of rodeo action, the story of a Ute boy's search for himself is told in When the Legends Die, by Hal Borland. Richard Bradford's Red Sky at Morning brings together a diversity of cultures in a compelling book set in a small town in New Mexico during the second world war. These books and others drift in and out of print pretty much at the whim of eastern publishers but there is a growing trend to keep a number of these books in print at a given time. The university presses of Oklahoma and Nebraska are leaders in this area and the University of Utah has a series of reprint western classics in the mill now.

It must be clear by now that I do not think our teaching of literature should be restricted to the traditional offerings of our curriculum. Perhaps one more sacred cow needs to be put out to grass. For many years "Western" novels have been spoken of by some of our colleagues with distaste and scorn. "Trash. A waste of time. Stupid. Strictly for the escapist mind." You have undoubtedly heard these words, possibly used them yourself. Take a new look at college catalogues and see how many western literature courses are being offered now. Laughing Boy is, strictly speaking, a "Western." It was good enough to win a Pulitzer prize and still remain in print forty years later. There must be something in those pages that has spoken to thousands of readers through the years.

Before the "Western" is dismissed as a literary genre, it would be well to look at some of the writers of westerns

and at novels with a western setting, characters and themes. Willa Cather, John Steinbeck, Jack London, and Mark Twain all wrote western. As a matter of fact, a western story launched Twain's career as a writer. Look at the works and literary stature of Wallace Stegner, Conrad Richter, Paul Horgan, Vardis Fisher, and many others. Consider Walter V. Clark, Frank Waters, Max Evans, William Eastlake, and Jack Sheaffer. It is a powerful literary community which is not without its academic defenders. Six years ago the Western Literature Association was founded by a group of university professors who wanted to establish the western literary genre as a powerful and significant force in American letters. Their journal, published at Colorado State University, is a good source reference for western literary materials.

One should not be too quick to dismiss the "slick" western writer either. I have used Louis L'Amours Hondo and Will Henry's One More River to Cross to good effect in my classroom. W. H. Hutchinson's introduction to The Rhodes Reader is an excellent starting place for gathering material and the book includes much of the best of a classic western writer, Eugene Manlove Rhodes. You might also find it useful to look at The American West magazine for additional leads; it is not one of the pulp western magazines you see on the newsstands.

If you introduce this new area of content in your English classroom, you will be surprised and delighted at the enthusiasm in your classes. I might as well go all out and state my conviction that this is the only way you will reach your students and interest them in reading.

Ernest L. Bulow
University of Utah

START WITH THE HERE AND NOW:

READINGS FOR TEENAGERS

When students say they hate to read or just plain hate books, are we to take them seriously? I think so. I think they not only mean what they say, I think they mean more than they say.

By saying, "I don't want to read this book (or any book)," a student is signalling his lack of interest in what the book is all about. He is telling you, "It doesn't grab me." What he is saying underneath his "I hate" reply is that the books that are conventionally assigned have not turned him on. They have not spoken to him as an Indian, and, what is more, they have not spoken to him as a young person growing up in the world of today.

Can a teacher turn on the class in such a way that they will be eager and willing to read an assigned classic? Yes. But the key to this success is first turn them on. This can be done by giving them books they can identify with, books that speak their language, books that reflect their own life style, their problems of growing up, and their family conflicts.

It is often too much for any student of today to take the life style of Silas Marner or Eppie seriously when it is handed to him as a reading MUST. However, Silas Marner and other older novels (the so called "classics") can be understood and enjoyed if students first have had some experience with reading novels that are concerned with problems that are immediate, and are written in a language that is closer to their own - that is, by reading contemporary books. Some books that have clear literary merit and that have proven very successful with teenage students are briefly summarized in the paragraphs that follow.

You might consider starting with Durango Street, which deals with the problems of identity experienced by Rufus King when he leaves the detention home and is told not to join a street gang in his New York teenage gang world.

Another book that has great appeal to teenagers is Shadow of a Bull, by Maia Wojciechowska. This book crystalizes the moment of a boy's becoming a young man. Since bullfighting had made Manolo's father famous, family and friends took for granted the arena would claim Manolo's energies. Through patience and persistence, Manolo convinces his family that he is meant to become a doctor, not a bullfighter. The simple plot structure created with choice language makes this book worth studying in itself. Its reading would be both easy and exciting for the students.

Another book by Wojciechowska is Tuned Out. This deals with the problem of drugs experienced by two brothers. The book is more sophisticated than Shadow of a Bull and its ending, while weak because it preaches against drugs, offers the students an opportunity to discuss structure in a way that is close to them.

Jamie, by Jack Bennett, offers the same adolescent struggle but places it in a farm in a South African town. Jamie's attempt to seek revenge on the buffalo that killed his father makes exciting reading.

In The Loner, Ester Wier reflects believably the loneliness and the rebellion of the young boy, David. After Boss trusts him to tend her sheep and he begins to like Tex and his girl, Angie, he begins to trust and then admit he needs people.

Girls identify readily with a story like Mary Stolz's Who Wants Music on Monday? Here two sisters divide their room with a rope and fight constantly over studies and boys. Another well told story for girls is Irene Hunt's Up A Road Slowly that portrays the life of Julie Trelling from her mother's death at age seven through her first deep love for Danny. It was the Caldecott winner for 1967.

Maureen Daly's Seventeenth Summer, an older book (1942), continues to capture the interest of teenagers because she deals honestly with teenager's problems of feeling more mature than they really are. Angie Morrow does not stay to marry her hometown boyfriend but chooses to attend college, a realistic ending to a seventeenth summer.

There is a devastating story about a boy, Roger Baxter, who has a speech defect which brings him rejection from his parents and his teacher. The book is called The Boy Who

Could Make Himself Disappear, by Kim Platt. The mother's annoyance and repulsion comes through very vividly. Because his parents fail to notice his having overcome his defect, he reverts to his former responses and begins to "disappear" once again. Although poignant, the story never becomes sentimental toward this nearly destroyed child but presents him in an artistically compelling manner.

Three books which I would recommend for more than superficial study are The Little Fishes, by Erik C. Hauggard; How Many Miles to Babylon? by Paula Fox, and Dorp Dead, by Julia Cunningham. The Little Fishes is a stark war story about a boy twelve and his friend Anna, eleven, and her four year old brother who try to survive during World War II. The writing has a hard, head-on style. The suffering of these beggars pitted against the non-beggar world intensifies the theme from which the title comes: "In the unclean-waters live the little fishes. Some of them are eaten. Most I believe. But some will escape."

In How Many Miles to Babylon? James Douglas is kidnapped by three dog thieves not much older than himself. The city is New York. The adventures are realistic but not horrible. The reader looks with James' eyes out on the "new world" beyond his own street as he rides behind Gino (one of the thieves) bicycling past the stands and rides of Coney Island, seeing and hearing the Atlantic Ocean for the first time, feeling the wet sand beneath his feet and smelling the ocean air. The symbolic dance and the psychological quality of the whole odyssey possess built-in class discussion.

Dorp Dead defies exhaustive analysis. It is a simple story, an allegory, a myth, and perhaps a satire. It certainly is more gripping than Silas Marner or Tale of Two Cities. Reading and discussing such a book would enliven not only the students' outlook on literature, but the teacher's outlook on the teaching of it.

The Indian student would find it easy to identify with Juan in Elizabeth Trevino's book, Juan De Pareja. Juan (the subject of the painting by Valesquez which was auctioned for five and one-half million dollars in 1970) is a member of a minority group in Spain. He, in fact, is a slave who struggles to his own freedom through developing his talent for painting. Because the setting is in an earlier period, this novel might well serve as a means of transition to the reading of an older novel.

Literature need not be dull and boring and removed in language and time from the students' experience. By using literature that deals with the here and now for high school students, one can make reading come alive. And the student, thus motivated, can move on to the "classics." He will be ready for them - more skilled in reading and more sensitive and receptive to the stories they tell.

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CULTURAL BILINGUALISM AND COMPOSITION:

NATIVE AMERICAN EDUCATION AT THE UNIVERSITY OF OREGON

For several years there has been a rather small but vigorous Native American Union at the University of Oregon whose main job has been to recruit young American Indians, chiefly from the West, to arrange for their entrance into the University of Oregon and to encourage their studies here by various financial supports and tutoring programs. Nevertheless, during its early years of operation the Indian group found that, out of forty to fifty students entering the University each fall, only a half dozen or so made it through the term. A series of discussions with the students two years ago revealed that the most common complaint of those contemplating dropping out was Freshmen Composition. The English Department set about trying to isolate the particular problems American Indians were having in composition classes with the aim of remedying the program if possible.

First of all, it was found that the Indian students themselves were not initially aware of just what aspects of the composition classes were bothersome, but continued discussion brought up comments which revealed that many of the typical composition assignments given out early in a term were on subjects which many tribes considered taboo. In many other instances, it was discovered that typical assignments were considered illogical or not subject to discussion by the members of some tribes. Most Indian young people today, even those growing up in urban environments, are brought up according to older traditions which may affect their worldview, and subsequently their patterns of conceptualization, and through them their abilities at receiving university instruction and carrying out assignments. Many Indian tribes do not believe the future should be commented on or that it can be conceived of in any terms leading to human discourse; subjects such as future plans were simply not written on by Indian students here because they were considered areas one could not comment on. At the same time, Indians will seldom go to a professor to complain about such matters, especially if it entails speaking on a subject which is considered by them illogical to begin with. The same goes, of course, for

a subject which may be conceived of as taboo; in many tribes one is not to speak of himself in any full way until after he has become someone - such as having had many children or an illustrious life. Obviously, assignments such as an autobiographical description will simply not be written by some Indian students. If, in addition to not writing the assignment, the student is asked to explain himself to the teacher, he is unlikely to say anything at all, for to do so would be to speak on a subject which all his cultural training tells him he ought not to mention.

The result of these meetings was the creation of a composition class limited to American Indian students, but not required of them; any student who felt capable of taking the regular university freshman composition course could do so, while those who felt they needed the cultural bridge could register for this class, limited to people like themselves, who were facing certain kinds of cultural frictions. As the class developed during its first year (taught by the author at no pay, for purposes of experimentation), students and staff agreed that topics need not be limited to the American Indian experience, but that subjects might be more susceptible to analysis and discussion if they were approached from an Indian point of view. The class also dealt with matters such as use of time and space, and discovered that whenever the class met on "Indian time," that is to say, whenever everyone was ready, and when the classroom was arranged in an Indian patterning, that is, in a circle, there was not only 100 percent attendance, but 100 percent participation in the discussion. When the class met in the usual grid-pattern classroom, with seats bolted down, the attendance usually fell from eighteen to four or five.

In short, we discovered that it was not language per se which was bothering our typical American Indian student; most Indians here speak English as their native language, and know comparatively little of their own tongue. Rather it was the deeper aspect of language, in the area of what Edward Hall calls the silent language, that our students were having their greatest difficulties. We found quite simply that if we approached freshman composition from an Indian point of view, spending the first two or three weeks in open discussion of possible topics, meeting late in the day so that the students could show up and leave when they felt like it, by sitting in a circle, by assigning first distinctly Indian subjects, and then moving out toward other descriptive and definitive subjects slowly, we were able to isolate and

avoid a good many of the cultural problems which had previously frustrated so deeply our native students.

The results have been, at least for this previously jaundiced teacher of composition, remarkable; since this writing program has been in operation, we have lost no one from the Indian program except for personal reasons. The class is not considered easy by the Indian students, but it is seen as a class in which one can survive and which one can use as an approach to survival in other university classes; thus it has the support of those who, a few years ago, would have objected to freshman composition as an elitist function of the University establishment. Most impressive have been the students' themes themselves; while the worst of the themes have been as bad as any freshman theme one might ever encounter, the best of the papers have been strikingly above any student theme ever encountered by this teacher. Our experience here would indicate that the teaching of English as a second language should go far beyond the problems of grammar, vocabulary, and the usual dilemas of teaching the surfaces of language. We should advocate, in addition to these usual aims, a much deeper attention in all cases, whether the Indian student has spoken English previously or not, to the more delicate problems of cultural alignment, world-view, and all those various and distinctively different ways of processing the world of reality which may impede the ability of even the smartest student in his task of finding out what we are talking about in any institution, not only academic, aligned to the European lineal world-view. To do otherwise, it seems to me, is to assure failure of most of our ethnic minorities in the system, even where extreme efforts are being made to aid in their survival.

The English Department here has also added to its offerings an American literature course, the first term of which is given over exclusively to the study of American Indian literature in translation. The course is open to all students, but special preference is given Indians who want to take the course, so as to insure that they will not be closed out from studying their own cultural monuments.

Plans are under way to attract funding for an American Indian language program, to be administered and taught within the English Department, in which, it is hoped, at least four American Indian languages will be offered: Navajo, Coeur d'Alene, Klamath, and Sioux. The aim of the English Department will be to provide students the means of studying

the oral language and oral literature of the American Indian as an access point for studying linguistics, folklore, literary history, American studies, oral composition, and literary criticism.

Another program which is now being formulated is one entitled "American Humanities." This will provide an undergraduate, interdisciplinary major which will encourage the student to study the philosophies, arts, music, literature, law, etc., of the various ethnic groups which have made their mark on American culture. Instead of being approached along an historical axis, such as is commonly done in American studies and American history courses, this study area will feature literatures and philosophies produced in American group by group. A student might take Black studies, or Black literature, contemporary music, American Indian literature, Central American archaeology, and so forth. In addition to regular college requirements, he would be obliged to expose himself for at least one year to a dialect of English such as that of the White Appalachian or the Urban Black. Plans are under way to provide funds to bring experts in these areas to the campus as lecturers. Instead of a "Junior Year Abroad," students would be encouraged to take a "Junior Year at Home," in which they would study for a year, on an exchange basis, at some place like Navajo Community College, Fisk College, or some other university whose services are normally aimed at a particular ethnic group which the student may be studying. Within this major, the student would focus on a particular area of his choice, such as literature, but his electives and probably a good part of his major requirements would be chosen from the interdisciplinary list suggested above. This will allow not only the interested White student, but the Black, Indian, and Chicano to pursue a full scale study in the area of his own interest.

Barre Toelken
University of Oregon

"CULTURAL SELF-EXPRESSION THROUGH

ENGLISH IN AMERICAN INDIAN SCHOOLS."

by John F. Povey

Among the many articles in the special anthology of the Florida Foreign Language Reporter (See the Newsletter, Spring, 1970) which would be helpful to those teaching English to American Indians, two are especially pertinent to this issue of the newsletter: The first is John F. Povey's discussion of the English language as a creative means to cultural identity for the American Indian.

Dr. Povey discusses the "linguistic and cultural circumstances" in which English is used as a second language, how they differ from situations in which English would be used as a foreign language, and the type of English common to speakers in ESL in America. He also points out that because the Indian can be totally "Indian in both language and custom" on the reservation, he is likely to regard the English language only as a tool related to his employment and see it only as an expression of Anglo culture, not as a "potential vehicle of the most intimate and exciting self-expression."

Dr. Povey turns then to the question of motivating creative language usage and the problem of adding a non-Anglo element to the English classes for Indian students. These are among the objectives of the creative writing project recently introduced into BIA schools under the direction of Mrs. Terry Allen and described here by Dr. Povey (who has also contributed to the project). He feels that this kind of teaching will enable the student to do a better job of relating his use of English to his own culture. It could also conceivably result in the development of professional writers who, while "reinforcing the cultural identity" of the Indian, will enrich English literature by their contributions. (Florida Foreign Language Reporter, Vol. 7, No. 1, Spring, Summer 1969.)

"CREATING EMPATHY THROUGH LITERATURE BETWEEN MEMBERS OF THE MAINSTREAM CULTURE AND DISADVANTAGED LEARNERS OF THE MINORITY CULTURES."

By William F. Marquardt

Another article of interest which may be found in the special anthology issue of the Florida Foreign Language Reporter is "Creating Empathy Through Literature Between Members of the Mainstream Culture and Disadvantaged Learners of the Minority Cultures," by William F. Marquardt. Dr. Marguardt's article points out that literature has a threefold purpose in the minority classroom and that works should be selected with a view to:

> 1) generating empathy (defined as "the habit of trying. . . to see things the other person's way") between members of the mainstream and minority cultures, 2) engaging disadvantaged learners in the learning process, and 3) providing models of interaction between mainstream and minority culture members.

He suggests that selection also should be guided by the following criteria (paraphrased somewhat for brevity here):

1. The experience background of the disadvantaged minority culture learner.
2. His linguistic limitations.
3. The need to portray minority persons with dignity and respect for their own values.

As a guide for ensuring a comprehensive choice of literary experience for the classroom, Dr. Marquardt has devised a grid having seven horizontal and seven vertical rows. The vertical rows are each headed by a form of writing: a) Autobiography, b) Biography, c) Novels, d) Stories, e) Plays, f) Poems, and g) Essays. The variables for the horizontal rows consist of the following "communication situations" in which a work was written:

1. Works by mainstream culture Americans primarily for mainstream readers showing interaction between mainstream and minority culture members in the minority culture setting.

2. Works by mainstream Americans primarily for mainstream readers focused on minority interacting in the mainstream culture setting.

3. Works by minority culture members primarily for mainstream readers focused on minority and mainstream culture members interacting in a mainstream culture setting.

4. Works by minority culture members primarily for mainstream readers focused on minority and mainstream culture members interacting in the minority culture setting.

5. Works by mainstream culture members focused on presenting some specific feature of the minority culture primarily to mainstream culture readers.

6. Works by minority culture members presenting or interpreting some specific feature of the minority culture to mainstream and minority culture readers.

7. Works by minority culture members discussing some specific feature of the mainstream culture for mainstream and minority culture readers.

Using a grid thus set up, the teacher may then list, in each space in the grid, works appropriate to the individual classroom. E. g., Space 4c would contain novels written under communication situation No. 4.

The remainder of the article is devoted to ideas for locating suitable items for each category, techniques for "engaging and holding the interest of the learner," and an annotated list of suggested items for each space in the grid. The list, however, contains relatively few items from the American Indian culture; and our readers will wish to consult the bibliographies mentioned elsewhere in this issue of the Newsletter as well as those sources listed by Dr. Marquardt. (Florida Foreign Language Reporter, Vol. 7, No. 1, Spring, Summer 1969).

IDAHO STATE TEACHER'S GUIDE

States with significant numbers of Indian children in their classrooms are recognizing the need for special training of the teachers involved as well as for some sort of program which will further the understanding between the Indian child and his classmates. One state which has taken positive action in this direction, Idaho, through its Department of Education, has published THERE'S AN INDIAN IN YOUR CLASSROOM: A GUIDE FOR TEACHERS (Boise, 1968). The guide was prepared during workshops at Idaho State University under the direction of Edgar L. Wight, Assistant Chief, Branch of Public School Relations, Bureau of Indian Affairs, Washington, D. C., and Max Snow, Director of Indian Education and Public Law 874-815, State House, Boise, Idaho.

Although the guide was designed with the special problems of Idaho schools in mind, it would be useful anywhere to the teacher of Indian children. For example, the chapter, "Major Problems in Indian Education," classifies various problems under the headings of Education, Health, Cultural Differences, Economic Problems, Periphery (community discrimination), Social and Welfare, and Different Value System. Each problem listed is accompanied by specific suggested approaches for schools." All of these are universal problems of Indian children in public schools, and the approaches suggested would be appropriate in most school situations. Included is a list of common errors made by teachers of Indian children.

Among other chapters offering concrete helps for the teacher are the following:

- Understanding Indian People
- Contributions of Indians
- Speech and Language Problems
- A Unit on the American Indian
- Classroom Techniques
- Indian Poetry
- Famous Indians
- For Further Reading (a bibliography which includes, among other classifications, History and Culture, Teacher Helps, and Stories for Children.)

ARROW I and ARROW II

In these two books, edited by T. D. Allen are published the winning entries in prose and poetry competitions sponsored by the BIA Creative Writing Project (See "Reading as a Life Style" and "Writing to Create Ourselves" in this issue.) Attractively bound in hard covers, each volume bears a reproduction of a painting by an Indian artist.

Arrow I (1969) represents the top quality work of creative writing classes in the nine BIA high schools in which the project was initiated. Since a large part of the entries were in poetry, and since space was limited, only one prose piece was included in the book. Prize money was made available for winners in the Arrow I contest by the Kehoe-Mamer Foundation, Grosse Pointe Farms, Michigan.

In 1970, the project was extended to nineteen Bureau schools, and the impetus created by Arrow I carried over into a new contest, with the winning entries being published as Arrow II. By this time, prose-writing skills had increased, and after screening by the high schools, forty-nine pieces of prose and one hundred and nine poems were submitted to the judges. Arrow II, then, contains five pieces of prose along with the poetry.

The two books are indicative of the success of the Creative Writing Project in achieving its goals of helping the students discover that they have something to say, helping them to identify with their culture and traditions, and offering them training and encouragement in writing skills. It is highly probably that some of these young authors will continue to write and will make significant contributions to American Indian literature.

(Arrow I: Creative Writing Project of the Bureau of Indian Affairs, edited by T. D. Allen, Project Director. Pacific Grove Press, 1969.
Arrow II, ibid., 1970.
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MATERIALS

CONTROLLED COMPOSITION IN SECOND LANGUAGE CLASSROOMS:

TEXTS AND TECHNIQUES

The ESL teacher in the secondary schools frequently has difficulty selecting textbooks which meet the needs of the learner in all areas that are emphasized in the classroom oral practice, reading comprehension, and composition. Several oral language programs are available. There are some edited collections of readings, too, which pay attention to vocabulary load and occasionally to structural difficulty. But if the teacher looks for guidance in composition, he will find the texts largely geared to the needs of foreign students in American universities and largely composed of exercises asking the student to "fill in the blanks with the appropriate words," "identify the subject and verb," "describe this picture," or "write a paragraph."

Composition can be defined as writing in units larger than the sentence, but that is obviously not the place to begin. Before a student can write a paragraph, he must have some idea of what a paragraph is supposed to be and what it is supposed to do. He must also be able to produce the parts of which a paragraph is composed. On the other hand, filling in the blanks, while it may be justified as a written grammar drill or as handwriting practice, is a preliminary to composition, not composition itself. The problem, it seems, is to identify the skills necessary to fluency in writing and to associate with them the exercises that most efficiently develop these skills.

The development of programming as an educational tool has provided two basic principles applicable to the composition process: analyzing a complex task into its simplest steps, and sequencing those steps from simple to complex. With these principles in mind, the teacher should begin by supplying <u>everything</u> the student needs except the one writing skill he is practicing. For example, before a student is required to reproduce a short sentence from dictation, he must be able both to imitate a short sentence orally (i.e., understand and produce an oral sentence) and to copy a short sentence from a printed model (i.e., understand and

produce a written sentence).

Further, before he is asked to supply one word in place of another in writing (a seemingly simple task), he must be able (a) to make such substitutions orally on cue from the teacher, as in a substitution drill:

Teacher: This is a ball.
Student: This is a ball.
Teacher: Box.
Student: This is a box.
etc.

(b) to make selections from a written substitution table orally; (c) to write sentences with items selected from a substitution table; (d) to locate the word to be changed when the teacher supplies the alternative: "Rewrite the sentence changing the word____ to____." and (e) to recall a suitable alternate from his English vocabulary. The task is not so simple after all.

Where to begin teaching the composition process depends, of course, on the level of performance of the students. Elementary children, gaining literacy for the first time in English, will require extensive handwriting practice, tracing and copying, before they are given dictation. If a child's primary concern is how to form the letters, his attention will not be on the model sentence. On the other hand, if the student is already familiar with the Roman alphabet and has reasonable fluency with English sentence patterns, he will need less practice with copying, and may, in fact, suffer from the frustration of drilling skills he has already mastered. Even so, it is better to start a student at a level below his skills than to convince him from the beginning that task is beyond him. It is much better to adjust him upward for his capable performance than to shift him downward for whatever reason.

For the teacher of English to Indian children, faced with a dearth of materials at the elementary and intermediate levels, one possible approach to writing is to adapt oral language and reading lessons for written practice at the level of the students. Such practice prepares the student for later exercises in actual composition. For example, oral drill in transforming yes/no questions to affirmative statements can be followed by converting an ordered set of written questions into statements; if the process is re-

peated with or questions, and finally with wh- questions, the student has progressed from manipulating words provided by the teacher to providing his own information in a logical sequence. As a bonus, he may also become accustomed to asking himself questions as he writes independently, thus encouraging logic and detail in his paragraphs.

The following are some specific guidelines for adapting available materials for use in composition practice. It should be noted that the sequencing is based on the process of composition, not a grammatical progression. The texts which have been particularly helpful in compiling this list are: Ananse Tales, A Course in Controlled Composition, by Gerald Dykstra, Richard Port and Antonette Port; English for Today, Books IV and V, by William R. Slager and others, and Guided Writing and Free Writing: A Text in Composition for English as a Second Language, by Lois Robinson. The bibliography which follows includes these and other texts.

Working up to the Sentence

1. Copying: Letters, then words, phrases and sentences; filling in the blanks from a list of alternatives - the student has a choice to make, but is still copying from a visible model. The material for these exercises should be familiar to the student, preferably extracted from his oral language and reading lessons or drawn from his outside experience and couched in the language of his English lessons. When the student can copy short sequences without error, he can move on to "composing" sentences from the parts provided.

2. Using pictures as motivators: After a thorough discussion practicing sentence patterns and vocabulary, have the students copy descriptive sentences from substitution tables; e.g.,

Choose one from each box:

The man		standing
The boy	is	sitting
The girls	are	running

(For additional examples, see Heaton, Composition through Pictures).

3. Dictation of short sentences: This skill relate-

writing skills to listening comprehension and should be handled gradiently: first, use only sentence patterns and vocabulary that the students know; second, read the sentence in a normal voice; third, read it more slowly, having the students write as you read; and finally, read it again so that they may pick up any words they missed. The first few times, the sentences should have been practiced previously, either orally, in reading or in copying. At this point, the goal is to encourage sentence writing, not to test the students. Success should be made possible for all students.

4. Advanced copying: The sequences should become gradually longer, with the students asked to make certain lexical changes from a list of model words. At first, the words to be changed should be underlined; but when the student is familiar with this task, he should be able to locate the cue-word independently.

5. Advanced dictation: This exercise, which places more reliance upon the student's memory, is called "Dicto-Comp" by George E. Wishon and Julia M. Burks, the authors of Let's Write English. The teacher reads a short paragraph orally three times, asking the students to write their own versions when she is finished. The result need not be verbatim, but the essential content should appear in grammatical sentences.

A variation of this exercise, based on a partially obliterated written model, is the basis of writing lessons in Newmark, et al, Using American English. The student reads the passage in full, then by placing a series of specially designed overlays on the page, reads it again and again, with less of it showing each time. He is then asked to reproduce the paragraph in writing with only a partial model to guide him. While Newmark's paragraphs are quite advanced, the same effect could be achieved by leaving some blanks here and there - omitting letters, words, even phrases - in more elementary sentences familiar to young students. The result can be verbatim, but need not be. At this point, the written work depends on memory and familiarity with the material. The student is still "copying," but now from a model in his memory.

6. Transforming written yes/no questions: The first examples should include an auxiliary so that the only manipulation is with word order. Next, include questions with do/did, then or questions, which provide the information and

vocabulary but require a choice. Whenever more than one question is included in an assignment, arrange them so that the answers form a logical sequence. This prepares the student for later exercises in paragraph organization.

7. Answering oral yes/no and or questions in writing: This is the same as number six except that the cue is oral, the transformation is internal, and the writing is without a visible model. This step depends heavily on the mastery of transforming questions as an entirely oral and as an entirely written task.

The Paragraph Level

When the student can perform the above manipulative tasks, he is ready for some substitutions which have effects beyond the sentence - such as woman for man, which requires a pronoun change, and men for man, which requires both a pronoun and a verb change.

Dykstra et al have subdivided the paragraph level of composition into fifty-eight skills, ranging from copying a paragraph to creating a paragraph on a similar topic. The models are forty-two West African folktales about Ananse, the spider, hence the name of the course, Ananse Tales. Two features of this program deserve mention: First, it is a program in the true sense - i.e., the writing tasks are sequenced from simple to difficult; and second, the fifty-eight graded steps are, in fact, independent of the model passages. In other words, the models could be folk tales from the local culture - for instance, the Coyote Tales found in most Indian tribes of the West.

Two examples of sequencing will demonstrate the care with which this program has been designed:

> Step 24: Rewrite the entire passage joining sentences 1 and 2, 4 and 5, 6 and 7 by and or but. [This shows the relationships between the conjunction and sentence connectors.]
>
> Step 25: Rewrite the entire passage [a different passage] combining sentences 1 and 2, 4 and 5, and 6 and 7 by making one of each pair of sentences into an adverb clause (clauses beginning with when, while, because, although or in order that).

Step 26: Rewrite the entire passage combining the sentences by using clauses and compound sentences. You should have no more than eight sentences in your new passage. [The original has thirteen.]

These three steps progress from specific instructions for combining specific sentences to general instructions for combining sentences at the student's (logical) discretion. Another example:

Steps 40-42: Adding time clauses to an increasing number of sentences.

Steps 45-46: Adding purpose clauses, first to assigned sentences, then to sentences of the student's choice.

Step 47: Rewrite the entire passage adding a time clause. . .at the beginning and a purpose clause . . .or a purpose phrase. . .at the end of the following sentences: 2, 3, and 6.

In this case, the progression is from a single task to a combination of tasks. The program includes steps for changing number, gender, tense and voice; adding adjectives, adverbs, clauses; supplying concluding sentences, beginning sentences, and a body; and finally, writing an original tale about Ananse.

Dykstra has, in addition, some principles which are applicable to any writing program: Begin a student at a level you are reasonably certain he can accomplish; and have a daily writing assignment in class. The importance of a laboratory writing situation cannot be stressed too strongly. In the first place, the student's questions are answered as they arise; and in the second, his successes are rewarded immediately. Further, if the teacher follows Dykstra's suggestions for accepting or rejecting papers, reading only as far as the first error, paper-grading is reduced to a few seconds each - the time being available during the writing period itself - and the red-penciled paper is avoided. A student who has mastered the preceeding step and who understands the instructions for the current one should not make more than one or two errors anyway.

The Composition

Since the Ananse Tales are narratives, the student, re-

gardless of his skill with sentences within the paragraph, has not practiced the logical sequencing of other varieties of expository prose, nor has he arranged paragraphs in a sequence. The techniques used in NCTE's English for Today (Books IV and V) and Lois Robinson's Guided Writing and Free Writing provide experience in these areas.

English for Today composition exercises include sequenced questions, specific instructions for combining sentences with connector-words, and restoring "scrambled paragraphs" to their logical order. (The sentences are grammatical, but their order is illogical.) The student is occasionally asked to write a paragraph beginning with a given topic sentence which determines person, tense, and topic. Since all of the exercises are based on the readings, and since intensive questioning assures comprehension of the readings, the student is still utilizing familiar material in his writing. The answers to the "question-paragraphs" are likely to appear as sentences in the readings so that the student can check himself. In Book V, the assignments are generally less bound to the readings.

In general, the composition lessons in Books IV and V of English for Today are further removed from the models and require more attention to logical sequence and more writing from personal experience than those of Ananse Tales. The two volumes contain a greater variety of exercises than other texts (most follow one pattern throughout); and the prefatory matter in Teacher's Texts III, IV and V of the series contains many useful suggestions for developing composition skills.

Lois Robinson's text, designed for foreign university students, contains examples of still more advanced, but controlled, composition skills. The primary technique is the question-paragraph, beginning with yes/no questions, but quickly progressing to wh-questions. The students are thus asked to consult their own imagination or experience in predetermined logical order. While there are a few readings in the text, the questions following go beyond the information in the reading. For example, one assignment is to write a five-paragraph composition based on a narrative of the discovery of the Hudson River. Question-paragraphs are offered as guidelines. The last question, however asks for an opinion not supplied by the narrative; the students are asked to formulate what amounts to a concluding statement in answer to: "Do you think it fair to say that two men discovered the Hudson River? If you do, why? If you do not, why?"

The overall organization of Robinson's text is by grammatical categories, but with succeeding lessons building on those before. Admittedly a college text with heavy emphasis on grammar, it contains exercises that can be adapted for advanced high school students who are ready to utilize their own experience in writing tasks. As a matter of fact, assignments of this sort should probably be introduced as early as possible; if a student is held too rigidly from his own experience by a series of tightly controlled writing exercises, he may not realize that composition is also a self-expression tool.

The series of composition exercises we have presented here is not intended as a one-year course, but rather as a sequence of skills to be acquired over several years, if necessary. Dykstra, for example, noted that students required from one to three trials at each level; thus, the Ananse Tales, at one assignment per day, could take anywhere from three months to a full school year.

Further, in view of the lack of ready-made materials, the ESL teacher should have some guidelines, preferably graded, for adapting other materials for writing exercises, and some conception of the complex of skills underlying composition so that the student can be advanced as his progress demands. Three things that can make composition a dreary and frustrating experience are: (1) uninteresting material to practice with, (2) needless drilling on an already mastered skill, and (3) constant red-penciling. But if you are careful to design assignments around the students' interests and activities, to sequence exercises in manageable steps, and to consider at all times the progress of each individual you will go a long way toward avoiding the dreariness and frustration. Your students' writing might even improve.

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MATERIALS PREPARED BY

THE NAVAJO CURRICULUM CENTER

American Indians possess extensive literature in the oral tradition, including folktales, legend, poetry, history, biography, and philosophy (though often in presentation these are aspects of a single story). The effort to transcribe this literature into written form for Indian children has received a great deal of impetus from an example set by the Navajo School at Rough Rock, Arizona.

A number of Navajo stories, both factual and fictional, have been produced by the Navajo Curriculum Center at Rough Rock Demonstration School, a school whose purpose is to base educational programs and materials on the native culture of the Navajo children who attend the school. Further, the curriculum center is designed to produce Navajo literature of professional quality for use by the educators who might find value in it. In this age when cross-cultural understanding is of paramount importance, such literary resources are as vital for non-Indian children as they are thought to be for Indian children. Here, however, the purpose will be to discuss the use of these native materials with the Indian children for whom they are originally intended.

If the old and well-known premise "from the familiar to the unfamiliar" rings true, the Navajo stories available from the curriculum center at Rough Rock should provide ideal story content for the Indian children, and particularly for Navajo children. While the center also has produced some prototype reading materials for teaching Navajo language reading to youngsters, the Navajo stories referred to here are printed in English.

Examples of Materials

A brief description of four of the books produced by Rough Rock will serve as an example of the variety of resources available.

Coyote Stories, 141 pages, contains fourteen individual folktales, passed along for centuries during the winter season, by elders teaching their young the social and moral values they would need to be good Navajos. No doubt the shadows flickering on the hogan walls as the storyteller wove his tale in the firelight brought the stories alive for many a Navajo child. Coyote, the would-be sly trickster, is foiled time and again, as he tries to satisfy his stomach, his curiosity, and his ego at the expense of his animal friends.

Black Mountain Boy, 81 pages, is an autobiography written in the third person, about a much-loved medicine man of the Rough Rock area. Highlights of his young boyhood skillfully reveal the family warmth and the adventures in the growing up of John Honie, whose home, Black Mountain, rises behind the school at Rough Rock.

Navajo Biographies, 342 pages, tells of the lives of fifteen great Navajo leaders in individual stories about each, from Narbona who was born in the mid-18th century to Raymond Nakai, who rose to prominence in the past decade. The lives of these fifteen men and women, who sought ways to live in harmony with neighbors of three different flags throughout two centuries, are portrayed with as much accuracy and detail as the Navajo oral tradition and historical documents can provide.

Among Rough Rock's recent achievements is an unprecedented recorded view of Navajo history. Navajo History is the Navajo's story, told by the Navajo people. From their most guarded recollections, they have gathered into print the events and beliefs which account for their present strength as a people.

General Characteristics of the Books

Rough Rock's books should be viewed as literature, rather than as developmental reading books. They possess both authentic Navajo flavor and accuracy. But they are in no sense controlled for vocabulary, spelling patterns, sound-symbol correspondences, nor syntax in the ways that developmental reading programs attend to these elements. According to a basal reading scale Coyote Stories, for instance, ranges from a second grade reading level to a seventh grade level at random throughout the book. While this might be

viewed as critical by teachers accustomed to a basal reading program, experience shows that it can be taught if the right approach is used. Since these books provide accurate insights into several aspects of Navajo thought and life, the content and point of view are familiar and comprehensible.

The literary syntax which characterizes these books will pose another problem teachers will have to deal with. If, as recent research indicates, the reading process is more than simply matching printed letters with sounds in order to derive sentence meaning, it will be important for children to have advance preparation in reading complex sentence structures before trying to read the books.

The books are handsomely and durably bound, meticulously designed in terms of print types, placement of text and illustrations in relation to each other, and paper quality. In every sense, their physical qualities reflect the substance and endurance of the Navajo stories they contain.

Suggestions for Teachers

The main point intended in the suggestions that follow is for the teacher to employ techniques which provide her students the needed prerequisite skills, while retaining the meaning intended in the story. This is in contrast to using the stories as vehicles through which to teach individual vocabulary items, spelling patterns, or syntactic structures. These elements are considered prerequisite skills needed in considerable scope by the reader before he reads the books.

Two major approaches may be considered appropriate throughout the following discussion: (i) the auditory, or listening comprehension, approach and (ii) the visual, or reading comprehension, approach. In sequence, the following discussion will focus briefly on the areas of prerequisite semantic and syntactic skills, and then on a comprehension-assisting technique useful during reading or listening to the stories. Basic sound-symbol correspondence skill is assumed as previously taught in the beginning reading program.

Prerequisite Skills

In developing semantic skills, it is useful for the

teacher to keep in mind that the meaning-bearing units in the stories are not the individual words, but are phrases, sentences, paragraphs, and larger units. Depending on the students' need for semantic skills, the teacher may find her most practical approach to be a preliminary skill-development unit. Appropriate practice for interpreting the meanings intended in the book will be comprehension of the terms in semantic and syntactic contexts similar to that in which they are used in the book. Notice that this allows the story to remain intact--segments are not extracted from it in their original form. Rather, the teacher designs similar, parallel contexts for introducing phrases and sentences. An example follows, using several sentences from Coyote Stories:

> Referring to Coyote's cubs: "All of them wanted to be played with, and they tumbled around even more . . . Even when he got a little rough in his play they didn't whine or slink back into the den."

Having the children look up individual items in a dictionary (even if they could) would result in a list of definitions which they would then have to try to relate to the sentences, with a resulting confusion of sentence meaning. Considering the variety of lexical meanings each item could have, the child first has to determine which of the dictionary meanings for each word is most appropriate for the specified sentences. Nor does the usual elementary dictionary help the children cope with the numerous idiomatic expressions which characterize many of the stories.

Paraphrase, on the other hand, is a reasonable tool for teaching and testing comprehension. It is likely that the children have had experience with animals or active sports in which rough play and tenacity in spite of it have been characterized. A teacher can present an example or two from her knowledge of the children's experience, for example, rough and tumble play in a basketball game. This would highlight the paragraph's meaning - someone's enjoyment in spirited rough and tumble play.

Obviously, to interrupt a flow of paragraphs in the story itself with such examples would not help the children focus on the story at hand. Instead, an introductory lesson should precede the class period in which the story is to be the focus. Along with paraphrase, questioning is another technique which is valuable in preparing children to

read sentence or paragraph meaning accurately through understanding of sentence and paragraph structure. While the focus of the paraphrase technique is comprehension of the semantic items, the focus of the questioning technique here is understanding of the relationship of sentence and paragraph structure to the intended meaning. Rather than taking paragraphs verbatim from a story, the teacher can preview the section of the book or story planned for a reading period and construct sentences which are syntactically similar to those she wishes to prepare the children to read.

The following technique, used with sentences made of words already familiar to the children can also alleviate a problem faced daily by many teachers during the reading period. Some call it "reading with expression"; others call it "reading like you talk." The teacher's intention is for the children to read sentences, not laundry lists of words. The children, on the other hand, are accustomed to "sounding out" each word as they go. The gulf between the resulting "laundry list" and the fluent expression of meaning is caused by lack of appropriate practice. Once the "laundry list" has been taught (and why not teach it as such) and the "sounding out" accomplished to the teacher's satisfaction, the sentence should also be taught - as a unit of meaning capable of answering questions.

Here is a paragraph from Coyote Stories as as example, and a syntactically similar construction which might be used to prepare the children to read the original accurately in Coyote Stories.

> When Coyote came trotting through the forest one morning, just at dawn, he saw something that made him very curious. Because he always was curious as well as hungry, he stopped enjoying the keen fresh air and the smell of sage and cedar, and he trotted over to find what his old friend, Porcupine, was doing.

The teacher might then construct practice examples like the following. The means to parallel construction is simple substitution.

> When Mary came skipping across the playground one day, just at noon, she saw something that made her very curious. Because she always was curious, as well as friendly, she stopped enjoying the brisk

fall breeze and the sound of birds singing, and she skipped over to find what her good friend, Susie, was doing.

Have a student read the first sentence aloud from the chalkboard, then have him and other students respond to questions as in the following exchange:

Teacher: Who came skipping across the playground?
Student: Mary.
Teacher: Where was Mary skipping?
Student: Across the playground.
Teacher: When did Mary come skipping across the playground?
Student: Just at noon.
Teacher: What did Mary see?
Student: Something that made her very curious.
Teacher: What did Mary do?
Student: (She) came skipping across the playground (just at noon) and saw something that made her very curious.

The final step is for the student to read the entire sentence aloud. The procedure is then repeated with the second sentence. With some practice of the kind presented in the foregoing example, the student's reading should become more fluent.

Such questions elicit all the functions of the sentence parts: a who-question for the subject, a where-question for adverbial of location, a when-question for the adverbial of time, a what-question for the direct object, and a what-do-question for the entire predicate. The constituents of the sentence, which comprise the responses to the questions, reveal to the students the functional meaning of the sentence parts. Thus, when the students encounter complex sentence structure in the stories themselves, they have a strategy for knowing the contribution of each phrase to the sentence meaning.

A Comprehension-assisting Technique

Prepared with the semantic and syntactic skills, student should find great enjoyment either in reading the stories independently, taking turns reading sections aloud to each other, or listening to the teacher read aloud.

The focus during the story-reading period is on story content - on main ideas, on characterization, on motives and values, on important details in some instances, on the relationships of events and ideas, and on causes and effects. By directing her students' attention with a relevant question in advance of reading the story, the skillful teacher can help them comprehend the important aspect of a paragraph or series of paragraphs.

The emphasis on one (perhaps two) question(s) only is made advisedly. Some teachers of Indian children may find that their students can successfully read for several purposes (aspects of comprehension) concurrently, but it is likely that most of these children will benefit from the "one small challenging step at a time" approach to reading or listening comprehension.

Providing them the anticipatory set for comprehension before they read or listen to the story will direct students' attention to the critical elements of the reading material. This provides the strategy for reading for a purpose. The purpose is comprehension of the relationships, the main ideas, the details, or whatever information is presented to give the story its flavor, its historical value, its humor or tragedy, its meaning as a story.

Out of regard for her students, the teacher would be wise to prepare in advance a few suitable questions to ask during the story-reading period. Most questions commonly used by teachers are those requiring only recognition and recall of information, though the desired cognitive goals for students (claimed by curriculum designers) are the more complex and abstract skills of analyzing, synthesizing, and evaluating. It will be the teacher's job to guide her students' thinking from the recognition-recall level to the desired goal: Leading the children to comprehension skills beyond the lowest level (recognition-recall) to ability in paraphrasing, comparing, inferring, extrapolating, analyzing, and evaluating. The difference between "What did Coyote do?" and "Did Coyote do the right thing? Why do you think so?" is vast and requires teaching if children are to understand what they are reading.

A Concluding Note

The purpose of this brief section is to mention other

ways teachers might find Rough Rock's books useful, particularly for children at the extreme ends of the spectrum. Primary grade level children would probably find the content of Coyote Stories and much of the content from Black Mountain Boy interesting and entertaining. A teacher who is an accomplished storyteller can use these books as excellent references for telling simplified versions of the stories. The dramatization possibilities are numerous, as well. The temptation to pick up a story and paraphrase it extemporaneously should be resisted, if the teacher wishes to avoid the devastating effects of extraneous explanation when the children are eager to enjoy the story.

At the other end of the spectrum, there may be high school teachers who will find all of the books appropriate for a variety of purposes, including independent reading. As references for literature and social studies classes work, these books may be good starting points for introducing Indian students into the realm of non-Indian literature and reference works. They can also be used, with properly controlled steps, in composition classes.

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NAVAJO SOCIAL STUDIES PROJECT

Recent trends in reading programs for bicultural-bilingual situations have placed more and more emphasis on the cultural content of the materials. And teachers of social studies have long been aware that reading skills and an occasional "micro reading lesson" play an important role in the students' success in their classrooms. One project that draws these curriculum areas closer and perhaps helps to bridge the gap is the Navajo Social Studies Project. In addition, some of the materials produced by this project might be useful to teachers of literature and composition.

Under the direction of Le Roy Condie, the University of New Mexico College of Education is preparing a sequential series of social studies units for the Division of Education, Navajo Area, Bureau of Indian Affairs. The project staff is currently producing an instructional unit of four to eight week's duration for each grade level, one through twelve. In addition, they are preparing and conducting workshops to give teachers of the Navajo Area in-service training in teaching social studies across cultures. Staff members make follow-up classroom visits, helping to coordinate the two phases of the project.

To be incorporated into the design of the studies were the following objectives: 1) to assist the child to maintain a constructive self-image, 2) to focus on Navajo culture and the social problems of the Navajo people, 3) to draw instructional materials "from the children's own life space, with continual reference to, and comparison with, adjacent cultures other than Navajo," and 4) to reduce the emphasis on the verbal skills and command of English usually necessary for success in the social studies classroom.

These objectives have been admirably accomplished in the units so far completed. Three major contributions to their success are the illustrations; the unpretentious, informal manner of writing; and the authenticity of the materials, the consequence of long-standing familiarity with the culture on the part of the artist and writers. The director himself, Dr. Condie, is the artist. His illustrations are

to the point, attractive, and full of the humor that appeals to the child as well as to the older student. They are also abundantly detailed as they depict events in the life and lore of a Navajo child.

An example of the writing style, which becomes more formal in the high school units, may be found in the instructions to teachers in Unit One: "Only the stout-of-heart will follow this lesson plan. It calls for. . .a walking field trip." Or read some of the understandings the child is to gain as he goes through the unit:

Hey! I'm a little Navajo kid like Dennis
When kids get about six their families send them to to school
Grownups go to a lot of trouble to put up schools and take care of kids
Most kids around the world go to school these days
It takes water and electricity and trucks and kitchens and telephones and teachers and janitors and nurses and cooks. . .and other people and other things to make schools run

Lesson plans for the units vary. Plans in Unit One include an introduction for the teacher, a list of objectives, a list of skills to be introduced or enhanced, preparation instructions, details of conducting the classwork, activity for independent work, and suggestions for evaluation. The instructions for conducting the classwork are not meant to be prescriptive in any way, but there is a wealth of detail that should never leave a teacher wondering how she should procede. Special attention is paid to the verbal skills necessary for learning the lesson and provision is made for extensive oral work.

Unit One is also an example of this attention to verbal skills. The central character of the unit is a cardboard life-size figure of a Navajo child called Dennis. His adventures are depicted in a huge book that is really a series of wall charts. Each chart has a brief story in English telling about the picture. But there is also a tape which tells the story in Navajo. The structure of the English sentence is simple and natural; as soon as the story is understood, the children practice the sentence patterns in English and are enccuraged to talk about themselves in relation to the adventure of the day.

Teaching aids supplied with the beginners unit, When I Come to School, are the Jumbo Book (charts), the life-size Dennis figure, a taped narrative of page-by-page translation, plans for preparing copies for each child to make a mapscape of the Dennis neighborhood, a chart size mapscape to teach symbolism and mapping, and a set of symbols of the natural features of the Dennis landscape.

The secondary unit for upperclass high school students, Folklore: Mirror of Culture, supplies as instructional materials, five sets of thirty leaflets for additional reading as extension of some of the lessons; a pupil textbook, In the Beginning, (containing creation myths of four different Indian cultures); map of the location of five tribes represented in the myths; two books of Navajo myths and folk tales; and a tape, "Navajo Songs and Stories for Young Children." Lesson plans for this unit are organized under the following topics: 1) To the teacher, 2) Skills, 3) Materials required, 4) Class procedure, 5) Suggested projects, 6) Suggested sources, 7) Suggested reporting methods, and 8) Reviews. Again, extensive provision is made for the practice of oral language skills as well as motivation for further reading.

The innovative teacher will find in Dr. Condie's project a rich source of material which could be adapted to his lesson plans. (Inquiries about the materials should be directed to Mr. Joseph Ramey, Navajo Area, BIA, Window Rock, Arizona 86515.)

USING ORAL HISTORY AS THE BASIS

FOR CLASSROOM MATERIALS

Teachers concerned with the development of new and culturally accurate materials for the social studies and language arts classes with American Indian students might well take a look at an important and long neglected resource, the oral history of the tribes themselves. Produced in cooperation with the Center for Studies of the American West of the University of Utah, several recent texts based on the oral history collections have been received with enthusiasm by students; teachers, and the community at large. In their content and approach, these texts could serve as models for the development of other and more fully elaborated classroom materials.

In the beginning phases, classroom materials were not envisioned as a part of the oral history project, which was originally conceived as a job of pure research. In 1967, Miss Doris Duke gave a grant to the Center for Studies of the American West for the documentation of the history of the American Indians from their own point of view. This documentation was effected through an extensive series of taped interviews with Indian people. To date, the staff of the Center have collected 1,000 interviews in over 1,500 hours of taped recordings. They have worked with most of the tribes in the states of Idaho, Wyoming, Colorado, Utah, and Nevada; and they have worked as well with about 12 tribes in Arizona and New Mexico. The largest collections are of Ute, Navajo, and Zuni.

The interviewers have accepted a broad definition of history in determining the materials to be included in the collection; in a sense, they have chosen to regard the total personal and tribal experience as relevant to the historical account of a people's development. While most of the interviews are in English, some are recorded in the indigenous languages themselves. These interviews are being translated from the Indian languages and then transcribed into English. Presently on the staff of the Center is Benjamin Lee, a Navajo, who is working on Athabaskan recordings.

As they worked with people in the Indian communities, the staff gradually became aware of the critical need for classroom materials, particularly those that could be used at the local level and that were concerned with the history of smaller bands and tribes. These, taken together, comprise by far the largest segment of the Indian population. With this need for materials in mind, the Center has begun to work with teachers and community leaders to develop texts based on the oral history collection, the words of the people themselves. With these words (stories, legends, autobiographies, etc.) it is possible to begin with the most immediately relevant material and then to place these subjects in the state and national contexts of which they are a part.

The three books produced to date are described briefly in the paragraphs that follow:

1. In cooperation with the Uintah School District in Eastern Utah and the Ute tribe, the Center has produced Ute People: An Historical Study, which includes the history of the region, a general outline of the history of the various bands of Indians comprising the Uintah and Ouray Reservation, a section of the leaders, and descriptions of the culture that are meaningful to students in the schools of the area. The book is designed as a teaching unit, and a great portion of the work was done by two imaginative teachers at the Uintah School District: June Lyman and Norma Denver. Part of the funds were furnished by Title I programs in the Uintah School District. The editing was done in the Center by John D. Sylvester and Floyd A. O'Neil. The entire volume, designed as a teaching resource unit, is taught in a four to six week program; but it can easily be expanded and adapted by the resourceful teacher.

   Using the Ute People as a model, the Center is developing more texts using the same approach. The staff of the Center can support such a program by its ability to collect and synthesize a great number of sources, oral history techniques and the knowledge of Indian history in general that is possessed within the Center. All of this can be used not only in social studies but in language and literature and as items of cultural reinforcement as well. Regarding the application of Ute People, the superintendent of the Uintah School District, Ashael Evans, Director of Title I,

Grant Drollinger, and the compilers of the volume, Mrs. Denver and Mrs. Lyman, all report excellent reception of this material in the schools of that district. They report that this material has been received enthusiastically by both Indians and non Indians of that area.

2. Another item of interest to teachers has been the publication of Uncompahgre Ute Words and Phrases, a volume collected and written by Hazel Wardle, long time resident of the Uintah and Ouray Reservation. This smaller volume is presented in manageable form so that it can serve as a device for involving the Ute language in the educative process. The collecting and editing of a great number of Ute legends is underway. A major reason for collecting them is their potential use in the classroom.

3. Employing basically the same approaches, another project is at present underway with the Zuni tribe. The Center is transcribing almost the entire body of Zuni tales and legends which will comprise more than 900 stories. Upwards of one-half of these have already been transcribed into manuscript form. About thirty of these have been selected and reproduced in a book called Zuni Stories and Tales produced in cooperation with the Zuni High School and the Tribal Council of the Zuni Tribe. It is currently being used as a text in American literature in that high school with good results, according to the teachers and administrators of that school.

These three items represent an approach to the matter of cultural reinforcement which may be applied to the schools more generally as time and funds are available.

References

1. Uncompahgre Ute Words and Phrases. Hazel Wardle. Western History Center, University of Utah, 1969. (Published by the Western History Center, University of Utah, through a grant from the F. Kenneth Melis Foundation, New York City.) Copyright by Hazel Wardle, 1969)

2. Ute People: An Historical Study. Compiled by June Lyman and Norma Denver. Edited by Floyd A. O'Neil and John D. Sylvester. Third edition. Uintah School District and the Western History Center, University of Utah, 1970.

3. Zuni Stories and Tales (Narrated in the Zuni Pueblo and Translated Under the Auspices of the Duke American Indian Oral History Project). Western History Center, University of Utah, 1969. (Not available for distribution.)

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BIBLIOGRAPHIES AND BOOKLISTS

In response to the increased interest in the literature of minority groups in the United States, several bibliographies and booklists have been compiled which list material by or about American Indians. Some are more comprehensive or extensive than others, but all have something to offer the teacher who is seeking materials to enliven and enrich her classes. A few are listed here for the convenience of our readers.

Allen, T. D., The American Indian Writing or Speaking for Himself. Mimeo. 6 p.

A preliminary bibliography which includes books, periodicals, and a list of published works of students from the Institute of American Indian Art. (Available from English for American Indians, 121 Stewart Bldg., University of Utah, Salt Lake City 84112)

Idaho State Department of Education. Indian Education. Books About Indians and Reference Material. Boise, Idaho, 1968.

A listing by publishers of books available from them which are by or about Indians. Items are often listed without authors' names and Indian writers are not identified. One hundred and nine publishers are represented.

Oklahoma County Libraries. Books in the Oklahoma County Libraries: (Partial selection from Main and Branches). [Assembled for Spring Council on Library Services for Indians in the Community] Mimeo. 10 p., n. d.

A miscellaneous list of materials about or by Indians. Includes school packets, magazine and newspaper articles, booklets and pamphlets, films, maps, recordings, and reading lists.

Navajo Curriculum Center. Rough Rock Demonstration School. Information Sheet. Mimeo, n. d. [1970?]

A list of their published and forthcoming materials. (See a discussion of these materials by Virginia Hoffman in this issue.)

Navajo Reading Study. University of New Mexico. Analytical Bibliography of Navajo Reading Materials, by Bernard Spolsky, Agnes Holm, Penny Murphy. Bureau of Indian Affairs Curriculum Bulletin No. 10. 1971. (See the report of the Navajo Reading Study in this newsletter Spring, 1970.)

An annotated bibliography of 71 items relevant to a bilingual literacy program. Lists books in English as well as books in Navajo. Indicates, when possible, the price and where available.

University of New Mexico. Anita Osuña Carr Library. No title. Mimeo., n. d.

A list of books for Navajo in the Anita Osuña Carr Library. 17 items.

University of New Mexico. Anita Osuña Carr Library. Reading Supplementary: Indian. Albuquerque, New Mexico. Mimeo., n. d.

A general reading list for elementary school level. 41 items.

U. S. Bureau of Indian Affairs. Office of Assistant Commissioner for Education. Annotated Bibliography of Young People's Fiction on American Indians, by Jean D. McCarthy and Carol Jaglinski. (To be published as a Curriculum Bulletin.)

The annotations include a brief description of the plot, an evaluative comment, identification of the tribe it relates to, and the level of education for which the book is most appropriate. Books are listed alphabetically by author. A second list includes titles as well as those in the annotated section. These are arranged by tribe.

STORIES IN TWO LANGUAGES

SHOSHONI

TWO HEADED ANTELOPE

nɨ ʔɨkicci sikka nɨ toyapitta natɨkwinahantui. ʔa . . .pesɨ mannaappɨha ke taipoa himpaihku. nɨwi taka mapaanku ʔekka hinna ʔoyotise nɨwɨ naaku. tokoe ʔekka nuu hinna ʔoyotise sekka kuitekwi hinna noo weyapoona nɨwɨnaaku. seti nɨwɨnaaku ʔuten naappeha. ʔepen toyama ʔepe, panne ʔutem miappɨh. soontɨn nɨwɨnɨɨ sape miʔappɨh ʔakkuhtun toyamantu. toyamantu miatɨhɨɨ, ʔapesɨn nɨwɨ sokka puni ʔekkihki himpɨha, waakkuea ʔanakwa tuukkue me natɨpiniahkantɨ.

ʔɨɨnɨtɨhɨya wɨnɨtɨ, naʔunaihti pampikantɨ. pɨnnam piccokanai sɨɨpa pampikantɨ. ke hakke puihwacinkɨntɨ ʔu kimmaku ʔu punikkunahantɨ. nuu hakattu kimmaku ʔu punikkunahantɨ. sɨnkwinankwatti tɨkkahpɨiku, sɨnkwinankwattɨ puhwaihkantɨ. sutɨ wihyu supe ʔu pekkatui me niiwpnɨtɨ, ʔakku toyamantu miʔannu. setɨ himpesɨhɨɨ natiantɨ naappɨhantɨ, setɨ sokoppɨh. ʔutɨɨ kunukippɨh sutɨ ʔatɨɨn tɨi sɨmme ʔutii niikwinna: "ke pɨmmɨ pɨɨsi, me ʔu yɨkwippɨiku ke ʔukkuhti puitɨ, mɨmmɨ, pɨɨsikkwanahantɨ" me ʔutii niikwina.

sɨmmɨ wihyu ʔuittɨ yoko nanah ʔukkuhti puikkwa. ke sukka nankapiccianna pɨita niikwinna ʔutɨɨn tɨi pɨɨsɨkkwa sokkuhyentɨ. ʔakkuhse nuun tokaittɨpihya pɨmmi nahaku. pɨmmi nahaku napuhanammepɨmme. napuhanaitɨ ʔutɨɨntai caanahakku. supepɨmmɨn tɨa miʔanu. ʔekkihtɨ taintɨntoya me nɨwɨ tɨcɨpiniahka, sakkuhtu miʔatɨ.

kesɨsɨ sonni manaakkanku. kesɨ ma nacittɨpɨkkihkanku. sakkuh pitɨkwacci wihnupɨmme ʔu puhwaikiyu. "hakannikku tammɨ, tammi punikkunahantɨ satɨ ʔakkuh wɨnɨtɨ" me ʔutɨ. "tammɨ hattu wica ʔekka cittɨpɨkki" me pɨmmɨ nannattɨpinkeyu. ʔasɨn toka ʔutɨɨmai miatɨ.

ʔusutɨɨ weyakunɨɨ sutɨɨ ʔutɨɨmai miʔayu kuitekwinɨɨ. ʔasɨm pɨmmi nɨwɨ naakkusɨ ʔutɨ naappɨh. ʔu kuhwiampitɨkwapɨmmɨ saaka pahunumanti. "satɨ wihyu tam i punikkunahantɨ" me sotɨɨ niiwɨnnɨ. sakka pɨmmɨ wihyu toyapitta cittɨpɨkkihka, ʔakka pianku ʔu cittɨpɨkkinnu. ʔu cittɨpɨkkite, ʔu

cittɨpɨkkinnu.

?u cittɨpɨkkicciɨ, ?uttu ?u puikka wihyu. nanappittusɨ ?u puipɨnni. nuu ?uccuh tɨa ke ?iasuantɨ winnɨ. sɨnkwinankwahti tɨkɨkka?akkiku tɨasɨ sɨmmɨ puhwaihkantɨ. "sutɨ ?ettu hakatuu tammi miaku, tammi punikkunahantɨ," me pɨmmɨ niiwɨnɨtɨ. supe wihyu sutɨ, sɨmmɨ pɨmmɨ wihyu, pɨaise ?u cittɨpɨkkihkwacciɨh sɨmmɨ "?ɨ wica noon tɨa" me.

nanapittusɨ sɨmmɨ nananiikwinna: "tammi punikkunahantɨ" me. sutɨ wihnu kuitekwi sutɨm pɨnnan kweyankɨppɨha napan tɨkkinnusɨ "ke ?ɨ" me ?utɨɨ ?u niikwi. sutɨn tɨa weyaponnta sunnisɨ. sukka pɨnnan kweyankɨppɨha napan tɨkisɨ, ke tɨasɨ. napuihka. sukka wihnu niikwinna, tokoe wihnu niikwinna. "?ɨn noo ?esɨn ke napuikkantɨ. ?ɨn kweyankɨppɨha wɨpahasi ?usɨ ?ɨ ?ukkuhtu mi?ahantui" me pɨmmɨ ?u niikwinna.

Told by Rosie Pabweena
Wells, Nevada

Collected by Wick R. Miller
Department of Anthropology
University of Utah

TWO-HEADED ANTELOPE

Today I'm going to tell about my mountain, the one called Hole-in-the-Rock near Wells. This is how it was long ago before the Whites came. At one time all living creatures were people. Snake, Whippoorwill, Night Hawk, everyone, were people. And this is what they did when they were people. They used to go up the mountain. When they went up the mountain, long ago, the people saw something there, on the other side of Cedar Peak.

There was a strange antelope there that had a head at both ends. Because he had a head at both ends, he didn't miss anybody with his eyes. He could see anybody who came near him, no matter which way. While one end was eating, the other was watching. But the people planned to kill him. It was dangerous, long ago on this earth. Elder Brother (Wolf) warned the people: "If the antelope says 'bloated, bloated,' don't look at him or you will get bloated."

But one of their companions looked at the antelope, just to take a quick look. He didn't believe what he was told. And he became bloated right there. When that happened to him, he was doctored and got better. Then they went on again. They went right there to the place that Indians call Hole-in-the-Mountain.

This is how the hole got there, how it was made. When they got there, the people looked for the antelope. Then they became worried about how they were going to kill him. "How are we going to do it?" they said. "He is going to see us." "Should we drill a hole here?" they asked each other. Rattle Snake went with them. So did Night Hawk and Whip-poorwill. That happened when they were still people.

Then they made a hole in the mountain, a big hole. They dug and dug and finally made a big hole. After they had drilled the hole, they watched the antelope through it. They took turns watching him. He stood there without giving a thought to them. When one end took a bite of grass, the other watched.

Then Whippoorwill put on his shed skin and they said to him, "You can't do that. You'll be seen." Night Hawk did likewise, he put on his shed skin. But they all agreed that he could be seen, too. Then they chose Snake. "You are the one that can't be seen," they said. "Put on your shed skin and go over there."

[Finally, after a long series of adventures, the two-headed antelope is killed. And the hole in the mountain is there to this day.]

(Freely adapted from the story told in Shoshoni by Rosie Pabweena)

INJC CE TETZAVITL

Injc ce capitulo vncã mjtoa in nez, in mottac in machiotl yoã in tetzavitl, in aiamo valhuj españoles, in njcan tlalli ipan in aiamo no iximachoa in njcã chaneque.

In aiamo vallaci españoles, oc matlacxivitl, centlamãtli tetzavitl achto nez, ilhujcatitech iuhquj in tlemjiaoatl, iuhquj in tlecueçalutl, iuhqujn tlavizcalli, pipixauhticaca injc necia, iuhqu'n ilhujcatl qujçoticac: tzimpatlaoac, quapitzaoac: vel inepantla in ilhujcatl; vel yiollo in aciticac ilhujcatl, vel ilhujcaiollotitech aciticac, in iuh ittoia vmpa tlapcopa: in oalmoquetzaia, oiuh onqujz ioalnepantla in necia tlatviliaia, ipan tlatvia, q'n iehoatl qujoalpoloaia in tonatiuh, in jquac oalqujcaia: vel ce xivitl in oalmoquetzaia (ipan matlactli omume calli in peuh). Auh in jquac necia tlacaoacaia, netenvitecoia, neiçaviloia, tlatemmachoia.

de Sahagún, Fray Bernardino. Florentine Codex: Book 12, The Conquest of Mexico, translated by Arthur J. O. Anderson and Charles F. Dibble. Monograph of the School of American Research and the University of Utah, No. 14, Part XIII. Published by the School of American Research and the University of Utah, 1955.

We quote the first of eight omens in Chapter One which "appeared and were seen" before the coming of the Spaniards.

NAHUATL

THE FIRST OMEN

First Chapter. Here are told the signs which appeared and were seen, when the Spaniards had not yet come here to this land, when they were not yet known to the natives here.

When the Spaniards had not arrived, by ten years, an omen first appeared in the heavens. It was like a tongue of fire, like a flame, as if showering the light of the dawn. It looked as if it were piercing the heavens. [It was] wide at the base and pointed [at the head]. To the very midst of the sky, to the very heart of the heavens it extended; to the very midpoint of the skies stood stretched that which was seen off to the east. When it arose and thus came forth, when it appeared at midnight, it looked as if day had dawned. When day broke, later, the sun destroyed it when he arose. For a full year [the sign] came forth. (It was [in the year] Twelve House that it began.) And when it appeared, there was shouting; all cried out striking the palm of the hand against the mouth. All were frightened and waited with dread.

CHEROKEE

DhBΘᙡ SΘVi Dᏼ DᏏGᏁE Ꭺ4ᙢᏗ

ᎯᎠᎩ ᏂᎦᏒᎽ DhᏩᎳᎩ ᏌᙡᏋ ᎤhᏬ SOViT. ᏕhZ TBT hSᏗ ᎦS4ᙢᏗ ᏑᏬᙢᎳᎢ Ꭴᙡ D4 ᎳᏬ SOVi ᏕᏓᎤᏓᏁᏋ ᎩᎳ ᎦS4ᙢᏗᙢᎦT. ᏌᙡᏋZ ᎦR BΘ ᎳᏬ ᏕSVD ᎩᎳ SᏰhᏁᏗ Ꭶ4 DS4ᙢVᏗ ᎦRT. ΘᙡZ BΘ ᎦS4ᙢᎳᎤ ᎤᎤRᙡ DhGᏗᙢE ᎳᏬᏁ ΘᎦR ᏧOVᙢVᏗ. ᎤᎯᏬᙢEZ ᎠD DᏏGᏁSᙡ SᏪᏣᏋᙡ DOᏗᙢET. ᎤᙢᎩ D4 TGᙢᏗ ᎤᙢᏏᏁᎠᏴ Dᏼ ᎤZBᎩSϤΘ Dᏼ 4MᏧGhᎦT Dᏼ ᎤᎦᎤᏁ Dᏼ DᏴᎤᙢS4Ꮧ ᏂSΘVᎠ.

Ꮜᙡ TGGᏗᏗ DᏏGᏁE ᎤMᏙT SOPᏁ ᎤhᏣᏗ DᏋh ᏧhϤΘᙢᏓᏁᏗᏕ GᏂh ᎤᏙᎵS. hSᏁZ ᏕᎦᎤRᎩ ᏧhϤΘᙢᏓᏁᏗᏕ TEᏕ ᏣΘᏼ. ΘᙢᎩZ DᏏGᏁE ᏗAᏪᎵ SSᏁᏓ Ꭺ4ᙢᏗ ᏗᎦAᏪᎵ. ᏕᏑZᎠ4Ϥ ᏕS4ᙢᏁ VᏗᎯᎵᏰTᏏRT ᏕVhᏁϤ VSViT, ᏧᏪᏪᏣᏗZ VSVi SSᏁᏓ ᏗAᏪᎵ. SᎯᎵᏰDZ TEᏕ Ꭺ4ᙢᏗ ᏧWᙢᎩ ᏁGᏓ ᎤᏓZᎠ4Ϥ SViT. ᏔᎵᏁZ ᎤᎯᎵᏰD 4ᙢᏗ ᏂᎩᎵᎵ DᏔᏼR ᎤᏓZ-Ꭰ4Ϥ SViT. KTᏁ ᎤᎯᎵᏰD 4ᙢ! ᏕSΘ DᏣᙡ ᎤᏓZᎠ4Ϥ SViT. ΘᏓᙡ ᎤᏏᎠᙢᏔᎤ DᏏGᏁE SᎯᏪᎵᙢET. ᎠD ᏩᏪRᎩ -- ᏫᏔ ThᙢSᙡ, ᎤᎵᙢᎦᏓ Ob, ᎠD ᏗSϤΘᙢᏓᏁᏗT. SGᎯᏕ ᏗᙢᎩib SGViT ᏗᏙᏪᏣᏗZ DᏋh ᎯᏪᎵT. Ꮭ ᙡISᎵ ᏧSϤᏓ ThᏫhᏰᏓᙢᏗT DB ᎬVᏬT.

ᎯᏰᏗZ TG Ꮥh VT ᏑOᏕᏁϤ BΘ ᎩᎳ ᎤVᎠGOᏁᏼ SGᎯᏕ SΘViT. ᎤᎩᏁZ ᏗAᏪᎵ ᎤᎯᎵᏰD. Ꮭ ᏕSᎤᏓᏗᎠ ᎤVᏨG ᎳᏫᏗᏗᏏᏰᏰ ᏫᏕ Dᏼ hᙡISVE ᏑᏫᏕO ᏕᎩ. ᎤᙢᎩᙡᏼ ᏕᎩ ᎤᎤᏕᎾᎤ DᙡSᙡ ᏆΘᏗᎩᙡᎩ ᏆOᏗᎩᙡᎩ.

INDIAN NAMES AND WHITEMAN NUMBERS

In the old days the Cherokees all used to have just one name; but back when everybody had to get enrolled, they had to give two names before they were given a roll number. That was so there would be no confusion about people with the same name. Well, when people went down to enroll they would pick out just anything for a second name, because they thought it was all just some sort of whiteman's joke anyway. I guess that's how the Drywaters and Rattlinggourds and Roastingears and Nakedheads and Dreadfulwaters all got their names.

One time there was a whiteman that came and hired a crew from around here to work on a government project. We all went down to work the first morning and that whiteman had a list of roll numbers. He said he was going to read off the roll numbers and we were all supposed to give him our names, so he could write them down in his book. Well, he read out the first number and Crabgrass Gritts gave him his name. Then he read the second number, and Chickadee Augerhole gave his name. Then he read the third number and Groundhog Rooster told him his name. That was when that whiteman quit writing and said, "No come on, you fellows, this is a serious business. I've got to have your real names to put down here; and I don't want you fooling around and stringing me along like that."

Well, after a long time we got him quietened down so he believed that all those names were real names, sure enough. So then he called out the fourth roll number, and I don't remember now if it was Hawkshooter Pigeon or Birdtail Nofire that answered. Come to think of it, it might have been that old man Peacheater Peacheater.

(From Cherokee Stories, by Rev. Watt Spade and Willard Walker, with the help of Alec England, Lizzie England, Juanita Crittenden, Johnson Tehee, and Sam Hair. Carnegie Corporation Cross-Cultural Education Project of the University of Chicago. Published by the Laboratory of Anthropology, Wesleyan University, Middletown, Connecticut, 1966)

NAVAJO

ÁSHIHÍ DINE'É

Atʼidą́ą́', jiní, Dinétah hoolyéegi ʈah Dinê kéehaʈ'íídą́ą́', áádóó Áyahkingóó ndajibaa, jiní. Áko, áadi, átchʼiní yisná, Kiis'áanii ba'átchʼiní. Éí adzisnáanii Tsénjíkiní dine'é jílíigo.

Aadóó shíí éí Dinétahdi bit ńjíkai. Áadi shíí, aʈéédnlínée dá'áʼkeh yaa áhályą́ągo ájiilaa. Hooghandóó daashíí ńzahgi, Áshiį Deez'á hoolyé, jiní, éí biyaagi hadá'áʼkehgo. Éi shíí ʈáa ákwíí jí ákǫ́ǫ́ atnáájíʼaah. ʈáádoo le'é dá'áʼkeh nájahgo dloziitgai índa hazei índa gáagii ádaaʈéhígíí. Éí shíí yiʼki néintka' biniiyé.

Áko shíí ʈaa áadi bee e'e'ááh. E'e'áahgo, índa áádę́ę́' náádáa teh. Áko shíí ádajiní, <<Ńléí lá ha'aʈíí yigáát?>> dajiníi teh. <<Doodayéi ńléiyee', Áshíí Deez'áádę́ę́' aʈéédátí,>> dajiníi teh. Wónáásdóó shíí <<ʈóó ńléiyee, Aʈééd Áshíhi aʈí,>> dajiníi teh.

Jó aadóó, éí adeeshchíídóó, éidíyę́ę́ Áshiįhí dabizhdííniid. Áko éí lą'í biʼkéi ʀad. Jo, bee hodeeshzhiizhdi, éí Tsénjíkiní bisná. Áko éí íiyisíí biʼkéi. Índa Ma'ii Deeshgiizhnii, éido' ʈáá íiyisíí biʼkéi. Éí, ha'aʈéego shíí, biʼkéí silíí'. Índa Dibé tizhiní, éídó' biʼkéí. Áádóó ʀetsósí danlíinii éí díkwíí shíí.

Jó ákótéego, Áshihí dine'é hazlíí'. Dinétah hoolyéedi yisnááh nlíígo bit ná'iisdee'.

THE ORIGIN OF THE SALT CLAN

Long ago, they say, when the people were still living at the place called People Among, they went from there to war against the Hopi, they say. And, over there, they captured children, Pueblo children. The one who had captured them belonged to Rock House Dwellers clan.

Then he went back to People Among with them. Over there, he put the one who was a girl in charge of the corn field. At a certain distance from the hogan, there was place called Salt Extends Out, they say, and below that (place) was his corn field. . . . he sent her back and forth over there every day. Certain (creatures) wandered about the corn field; squirrels and chipmunks and crows (and) others of that sort. She was there to drive them away.

And so she spent her days over there. When the sun was setting, then she generally went back home from there. And so (people) would speak thus: "Is that someone coming over there?" they would say. "No, it is only that one, it is the girl from Salt Extends Out," they would say. Later on, "It is only that one, it is the Salt Girl," they would say.

From that time on, from the time when she gave birth to children, these are the ones they called Salt (people). And so these (people) have many clan-relatives now. But at the beginning, they were captured by the Rock House People. And so these very ones are their relatives. And the Coyote Gap People, they also are ones who are related to them. They, in some way or other, have become their relatives. How many there are in addition (to those) who are slightly related is not known.

In this way, the Salt clan came into being. They came back with them as captives to the place called People Among.

(From Navaho Texts, ed. by Edward Sapir and Harry Hoijer. Ann Arbor, Linguistic Society of America, 1942, pp. 91- 93. The Navajo version has been re-transcribed by Agnes and Wayne Holm, University of New Mexico, in the orthography used by the Navajo Reading Study, University of New Mexico.)

YUROK

ku ʔoʔrowiʔ

hikon ku ʔela ho·leʔmoni niki cu ʔo go·kʷ kʷesi ku ʔoʔrowiʔ kem ʔo go·ḵʷ ċ kʷesi ʔoḵʷ ʔupicowos. ʔo no·woʔr ku ʔi nu ʔɪʔgɪp wegoleḵ "kʷelekʷ kit merkeweċ ku mewimor." ʔo gaʔm ʔoʔrowiʔ "toʔ ki kem ko go·kʷceḵ" ʔoɬkumi kic rewpeʔn. kʷesi kem ʔo no·woʔr wegoyeḵ lʷelekʷ co himo·reyowoʔm kʷelekʷ kit merkeweċ ku ḵepicowos." kem ʔi yeʔm ʔoʔrowiʔ "toʔ ki kem do ho·kʷceḵ. moco kem ki ʔap newoḵ kic ʔumerkewececḵ kem ki wit ʔo sonowoḵ ḵi kʷen co ki noʔomuʔn ḵi ʔwesʔonah ki no·ɬ megeykʷeleʔweyk." tuʔ wiʔsḵoh ʔenumi wiʔ soʔn moco ki koʔl koʔmoyoʔm ʔo key ʔoʔrowiʔ ko koʔmoyoʔm olo wokeɲ ʔo meykʷeleʔweʔy numi skuʔy so· woken ʔo geʔm "wi· pu· pu·" tuʔ soʔn kitkʷoʔu megey wiʔsḵoh.

Yurok is spoken in Del Norte and Humboldt counties of northern California. It is used as a channel of communication only between members of the older generation, although a few others can talk to them. Normally, English is the language of communication.

THE MOURNING DOVE

Once upon a time all the inhabitants of the earth were gambling, and the dove too was gambling. He had a grandfather. Someone ran up and told him, "the old man is just going to die." The dove said, "I will have another gamble," for he was winning. And again the messenger ran up and said, "Well hurry! Your grandfather is just going to die." The dove said, "I will have another gamble; and if I find my grandfather already dead when I come, this is what I will do: I will mourn for him so long as the heavens endure." And today that is just what he is doing. If somewhere you hear the dove as he sits there, you will hear him as it were mourning. Very well he says "Wee. . .poo. . .poo," and so it is that he is still mourning to this day.

(From The Yurok Language: Grammar, Texts, Lexicon, by R. H. Robins. University of California Publications in linguistics, Vol. 15, 1958, pp. 155-157. Originally published by the University of California Press; reprinted by permission of The Regents of the University of California.)