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ABSTRACT

This book enables teachers to provide students in grades 3-6 with a look into the diversity of the United States, as well as around the world, through multicultural literature. The book is divided into three general sections: Diversity in Common Experiences; Diversity in America; and Diversity around the World. For each story from a different culture, the book gives a synopsis, background, four topics of discussion to deepen understanding, and four activities to extend students' experience of a culture with which they may not be familiar. The "around the world" section in the book includes such activities as: writing about experiences, making star maps, preparation of an ethnic food, learning an ethnic dance, learning a few words of a different language, and making such items as simulated stone carvings and "pinatas." The book offers creative activities and critical thinking questions to accompany over 40 selected multicultural books and stories. It is intended to help students grow in understanding themselves and others as they experience the commonalities shared by all cultures and the special differences that make each culture valuable and unique. Contains 68 references. (CR)

Celebrating Our Diversity

Using Multicultural Literature to Promote Cultural Awareness

Marti Abbott and Betty Jane Polk

Celebrating Our Diversity

Using Multicultural Literature to Promote Cultural Awareness

Grades 3-6

by Marti Abbott and Betty Jane Polk

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Contents

Introduction

Celebrating Our Diversity provides students with an exciting look into the diversity of our own country, as well as around the world, through multicultural literature. Multicultural literature helps students grow in an understanding of themselves and others. Books about children and their diverse cultures help develop children's identities and raise their level of self-esteem.

We need to teach children that there is more than one way to build a house, go to market, cook food, dress, and travel from place to place. Multicultural literature provides insights into the unique and valuable differences between cultures. Children learn through these books and benefit greatly from the insights, experiences, and interests of others.

While our differences make us unique, our similarities bind us together. Multicultural literature helps children recognize and appreciate the many similarities we all share, such as the need for food, clothing, shelter, and love. And, most importantly, children learn that people everywhere share the same emotions. Cliff Roberts sums it up best in his book *Start with a Dot* when he writes,

"The world is made of towns like these
Filled with many families.
Their faces are different,
Their names are, too.
But they laugh and cry
The same as you!"

Literature has long been used as a vehicle for fostering cultural awareness but often the presentation of the literature is both the beginning and the end. Teachers and students read multicultural books but sometimes little consideration is given to the celebration of the cultural values, traditions, and beliefs inherent in these stories. It is our hope that this resource will widen your students' vision, deepen their understanding, and extend their experiences with diverse cultures.

Getting Started

Here is a brief overview of each of the components of this resource, with some hints and suggestions for their use.

Synopsis

This section gives you a quick look at what each story is all about. It also includes a reference as to whether the text in the book is provided in more than one language.

Background

Before reading each story, point out for students where the story takes place. A small map identifying the location of the story is provided on the first page of each lesson. If possible, have a large world map available in your classroom for students to use as a reference. This section also provides information about the author and interesting cultural facts that relate to the story.

Deepen Your Understanding

This section provides four topics of discussion to use after sharing each story with your class. Information that is referenced in the stories, either by text or illustration, should be discussed with your students. The critical-thinking and discussion questions are intended to stimulate students to think a bit deeper and relate what they learn in the stories to their own lives. The questions are simply meant as a vehicle to get you started. Be sure to concentrate on the central message of each story as well. Keep in mind that these books are representations of various cultures.

Extend Your Experience

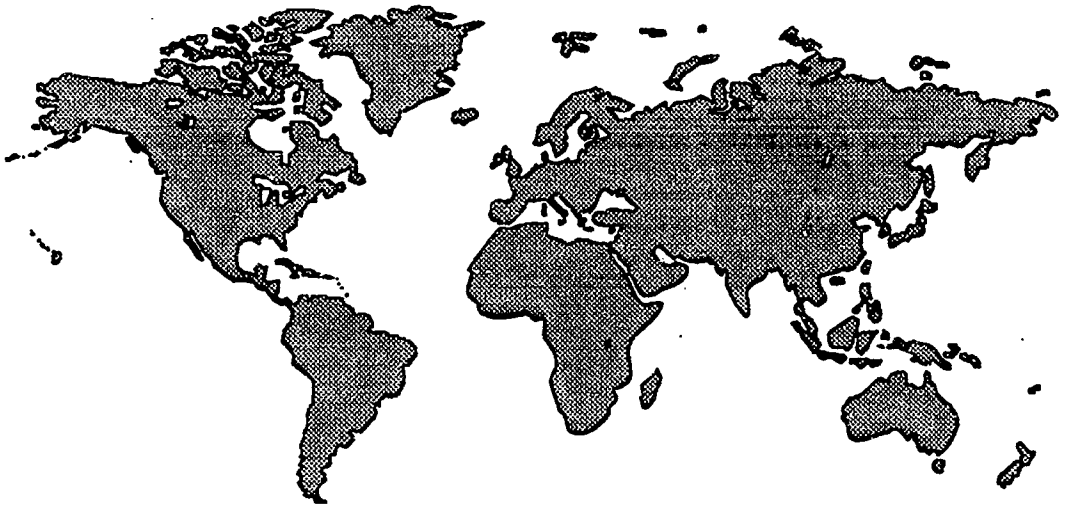
Four activities are provided for each story to give your students a taste of a culture they may not have experienced before. Take advantage of community resources whenever possible. For example, when students are making a replica of a piece of folk art, try to locate an authentic item for display and discussion. Often, authentic items can be purchased at import stores or pictures of the items can be located in your school or community library. Invite parents and cultural experts to share their expertise with your class to further extend the experience.

As a teacher, you need not be an expert in every culture featured in this book. You need simply have an open mind and an interest in educating students about diversity in this country and around the world.

DIVERSITY In Common EXPERIENCES

All the Colors of the Race

Written by Arnold Adoff and illustrated by John Steptoe
New York: Lothrop, Lee and Shepard Books, 1982



Synopsis

This collection of poems expresses with grace and humor the thoughts and feelings of a young girl born of the marriage of a black Protestant woman and a white Jewish man. Through poetry, we accompany her as she explores her identity and examines the attitudes of family, friends, and strangers. Although the subject of the book is a particular child, the themes of the poems are universal.

Background

When asked where his ideas for poems come from, Mr. Adoff replied that ideas are as close as your hand held in front of your face—without quite touching your nose. Arnold Adoff is white. His wife, author Virginia Hamilton, is black. The rich heritage their two children share is explored by Mr. Adoff in this book. United in the young girl of the book—along with all the colors of the (human) race—are all our hopes and dreams for understanding and tolerance in an increasingly multicultural society. She—like every child uniting the special genes of diversity—represents our future.

Deepen Your Understanding

1. Arnold Adoff's poetry—like all good poetry—is concentrated. That is, he uses as few words as possible to convey the most meaning or elicit the most response. His poetry also creates visual designs on paper. He plays with words in every possible way. Discuss with children the special characteristics of Arnold Adoff's poetry.
   - Why do you think it's important to make every word count in a poem? Why isn't it as important in prose?
   - Mr. Adoff's poems are written in free verse. What is free verse? What isn't free verse?
   - How do you think Mr. Adoff decides where to put the words in his poems? Why doesn't he just put one line under another?
   - Mr. Adoff considers poetry the most difficult and challenging art form. Would you agree? Why or why not?
2. The girl of the poems is keenly aware of all the combinations of things she represents—a blend of all that has come before in her family. She is also keenly aware that not all people are comfortable with her particular blend of black and white. Discuss with students how they are similar to and different from the girl in the book.
   - What different cultures or nationalities are blended in you?
   - Is being a blend of two nationalities the same thing as being a blend of two races? Explain how they are the same or different.
   - What different races are blended in you? What is special about being bi-racial (a blend of two races)? What does the girl in the book think is special about herself?
   - How are you like the girl in the book? How are you different? Which is more important—likenesses or differences?
3. In "I think the real color is behind the color" the poet deals with the issue of skin color—and how some people don't often seem to see beyond it. According to the girl, that skin of hers is just a covering that feels gentle breezes and the snap of cold. Under that skin—and under that color—are her true colors. Encourage students to discuss the notion of looking beyond the surface to where a person's true self lies.
   - Have you ever made a decision about a person based on his or her looks? Why do you think you did that?
   - How would you feel if someone decided they didn't like you based solely on the way you look? Why does this seem unfair?
   - Have you ever made a snap decision about a person based on looks that you later changed? What lesson did you learn from this?
   - Do all the things that are wonderful about you show on your face or in your clothing? What must people do to find them out?
4. "The way I see any hope for later" tells us that we need to stop examining and evaluating skin color—we need to go beyond color. All people are unique combinations of the people in their family who came before.

Discuss ways to combat racism with your students.

- Before we can fight racism, we need to know the causes. What things do you think cause racism?
- What things can you do right now to help promote racial harmony in your school and town?
- What things would you like to see adults do to promote harmony in your community and your country?
- Do you think you will grow up to see a world free of prejudice? Why or why not?

Extend Your Experience

Making a Circle for Myself

- lined paper
- 8-inch (20 cm) circle pattern or compass
- 12" x 18" (30 cm x 45 cm) construction paper
- glue

In the poem "I am making a circle for myself," the girl speaks of including in her circle all the things inside her and all who are for her. Invite students to make circle diagrams representing themselves and their parents. Have students cut three 8" (20 cm) circles out of lined paper and mount two of them side by side on a 12" x 18" (30 cm x 45 cm) sheet of construction paper. These will represent their parents. Demonstrate how to glue the third circle on top of and centered between the first two circles. This one represents the student. The format is similar to a Venn diagram. Above each of the circles students may write the name of the person the circle represents. In the part of the student's circle that overlaps the mother's circle, traits and characteristics they share may be listed. In the part of the mother's circle that does not overlap the child's, traits of the mother that are not shared may be written. Students repeat the process for the father's circle.

Once Is Not Enough

Here is a quote from Arnold Adoff. "My poems should be read three or four times—once for the meaning, once for the music, and once for how the music and meaning go together. I'm not saying that my poems should be studied—they should be read and enjoyed three times. Raisins are very good with poems. So are carrots, apples, and apple juice."

Encourage students to read the poems in small groups. The first reading may be done silently by the students. The second reading may be done aloud by a single student. Encourage the student who does the second reading to bring out the music of the poem through expressive reading. The third reading may be done by a single student or the entire group.

Discuss with students why Mr. Adoff thinks his poems need three or four readings. Be sure to supply raisins, carrots, apples, and apple juice for your poetry reading!

Writing Poems

Arnold Adoff loves to play with words. He has been a poet since he was nine years old. Draw students' attention to some of the playfulness in the poems. For example, "I'll wake up empty, and hungry for that next bite of my new day." Or, "We can go back so far so far but only so far and not as far as forward." Or, "I am part Perry and part still finding out." Or the three poems called "Flavors." Encourage students to have some fun playing with words. Have students choose a person as the subject of their poem and make a list of descriptive words and phrases that would be appropriate to use. Review with the class the visual arrangement of words used by Mr. Adoff as well and encourage them to experiment with word patterns and arrangements. Student poems can be neatly copied and mounted for display or for compilation in a book.

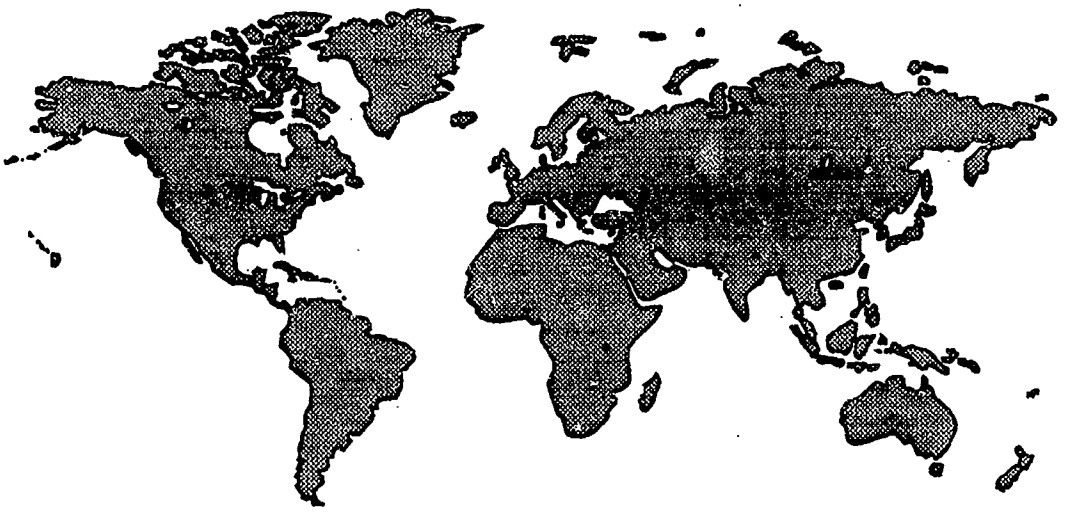
Collage of Many Colors

- construction paper
- dark brown crayon
- tissue paper of different skin tones
- diluted white glue (3 parts water to 1 part glue)
- paintbrushes

The illustrator of this book, John Steptoe, chose to color the faces of the people in the story with the skin colors of all the races. Draw students' attention to the details of the girl on the cover and the illustrations in the book. Invite students to make multi-tone faces using tissue paper. First they will draw a head outline including features on construction paper using dark brown crayon. Then students can brush diluted glue over the face and lay torn pieces of tissue paper carefully within the outline, maintaining the facial features through the arrangement of torn tissue. Finally, students may lightly brush diluted glue over to the finished tissue collage to produce a smooth surface and blend the colors. Allow collages to dry overnight.

Ellis Island: New Hope in a New Land

Written by William Jay Jacobs
New York: Charles Scribner's Sons, 1990



Synopsis

The author recreates the immigration experience as it might have been seen through the eyes of a child sailing to America in steerage. Many historical details and period photographs are included, as well as facts about the history of immigration to America and the various efforts our country has made to welcome newcomers. The book concludes with the story of the restoration of Ellis Island in conjunction with America's two hundredth birthday.

Background

From 1892 to 1924, the great majority of the twelve million immigrants who came to the United States arrived through Ellis Island. Although the island was only a stop on their great journey, Ellis Island has come to symbolize the hopes and dreams of the brave people who left behind family and friends they might never see again in hopes of finding a better life, or at least the opportunity to build one, in the New World called America.

Deepen Your Understanding

1. By the time Ellis Island was opened in 1892, immigrants were arriving in America on steamships. However, compared to the first-class passengers, immigrants were treated more like cargo—convenient cargo, as they could load and off-load themselves. Immigrants rode in the lower decks where the steering mechanism had once been located—thus, steerage. Conditions bordered on unbearable and steamship companies made a good profit on immigrants, who often paid more than half the fare of a second-class passenger and enjoyed absolutely none of the privileges and very few basic necessities. Often they had sold every possession they could not carry in order to finance the trip. Help students grasp the magnitude of the decision these immigrants made which resulted in their enduring such dreadful conditions to attain the dream of freedom.
   - Can you imagine any condition or situation that would make you want to leave your country behind—perhaps forever—and go begin a new life in a strange land? What would it be?
   - There was no guarantee that life would be better in America. Why did so many immigrants come here?
   - If you had been a child coming to America with your parents, what do you think your biggest fear would have been?
   - Have you had to deal with any situations in your life that were frightening because they were new and strange? What were they?
2. Immigrant children were in a strange bind once they were settled in America. On the one hand, their parents usually spoke no English and were firmly entrenched in the ethnicity of the country they had left. Usually they struggled to carry on the traditions of the Old Country. On the other hand, immigrant children went to school with children from a variety of ethnic backgrounds. They were taught by teachers who—for better or worse—struggled to "Americanize" their students. The cultural shock often forced children to turn against the very traditions their families cherished. In addition, it was usually the children who learned English first. As a result, they often had to act as translators for their parents. Discuss with students how this might create a gulf between parent and child. Compare it to other kinds of things parents and children struggle with.
   - Immigrant parents wanted to remember their roots. Immigrant children often struggled to forget them. Who do you think was right? Why?
   - Have there been family values or traditions that you have disagreed with? What were they? Why did you disagree?
   - Can there be situations where parents and children do not see eye-to-eye and yet both points of view are justified? Give an example from your own experience.

- What have your parents taught you about the roots of your family? What else are you curious to know?

3. Immigrants came to Ellis Island from Ireland, Italy, and Germany. They came from Norway, Sweden, and Denmark. Immigrants came from Greece, Poland, Russia, and the Austro-Hungarian Empire. Once in America, they tended to settle with people from the country they had left. Almost always, they built a church as the center of their new community. Today in America there are still pockets of ethnicity in many places. For example, many cities boast a Little Italy or Chinatown and many smaller towns have neighborhoods that celebrate Greece, Germany, or Poland through the markets, churches, restaurants, and festivities. Help students understand how these ethnic communities developed and why they add so much to the American experience.
   - Why do you think immigrants sought out people from their old countries with whom to live and work?
   - If you had been an immigrant child, would you have preferred to eat the food from your old country or the many other foods found in America? Why? How do you think the adult immigrants felt about that?
   - Why do you think a church was one of the first things the immigrants built or looked for?
   - How has your life been directly affected by the fact that millions of immigrants started a new life in America by attempting to duplicate much that they had left behind?
4. Newcomers no longer arrive at Ellis Island, although immigrants and refugees still come to America for the same reasons. The building of the Ellis Island museum not only honors the memory of those who actually set foot in its Great Hall but also makes us pause to consider the sacrifices people still make to become citizens of America. Almost everyone living in America today is a "wanderer or the child of a wanderer" who came looking for freedom and a better life. Help students understand the unique character of the American population.
   - What did the author mean when he wrote, "We are all wanderers or the children of wanderers"?
   - One group of people was already in America when the first wanderers arrived. Who were they?
   - Not everyone arrived in America of their own volition. What group was forced to come against their will?
   - What does the word *multicultural* mean to you?
   - Do you think it is important for America to celebrate its multicultural heritage? Why or why not?

Extend Your Experience

Saying Good-bye

Most immigrants left everything behind—even their families Many of them took a ball of yarn on board the steamship. One end of the ball was attached to a family member or friend standing on the shore awaiting the ship's departure. As the ship slowly sailed out of the harbor, the balls of yarn would be unwound. Once the inner end slipped from the immigrant's hand, long after he or she had lost sight of friends and family on land, the fragment of yarn floated high and wild on the ocean breeze, waving a final good-bye. Invite students to work in pairs. One will be a departing immigrant and the other a best friend or sibling. Together they will devise a similarly concrete way of saying good-bye that enables the person left behind to hold onto something of the departed friend or relative. Have them dramatize the departure for the class, including written dialogue if they wish.

Political Cartoon

On page 24 of *Ellis Island* is one of the hundreds of political cartoons inspired by the age of immigration and the situation at Ellis Island. Many others can be found in *Ellis Island: An Illustrated History of the Immigrant Experience* by Ivan Chermayeff, Fred Wasserman, and Mary J. Shapiro. Discuss political cartoons and the art of satire. Explain that political cartoons are similar to newspaper editorials in that they express an opinion on a timely issue. However, cartoons usually do it by poking fun through satire. Provide as many books and articles about Ellis Island as possible for student research. Invite students to draw a political cartoon dealing with one aspect of the immigration process. Some possibilities are steerage, the medical examination, deportation, the food served on Ellis Island (which included unpitted prune sandwiches), or the situation for immigrant children at school. Be sure students understand that the cartoons should not poke fun at the immigrants but at what they had to endure to get here.

Ellis Island—The Game

- large sheets of oaktag
- rulers
- colored markers
- dice
- game pieces
- spinners
- index cards cut in half

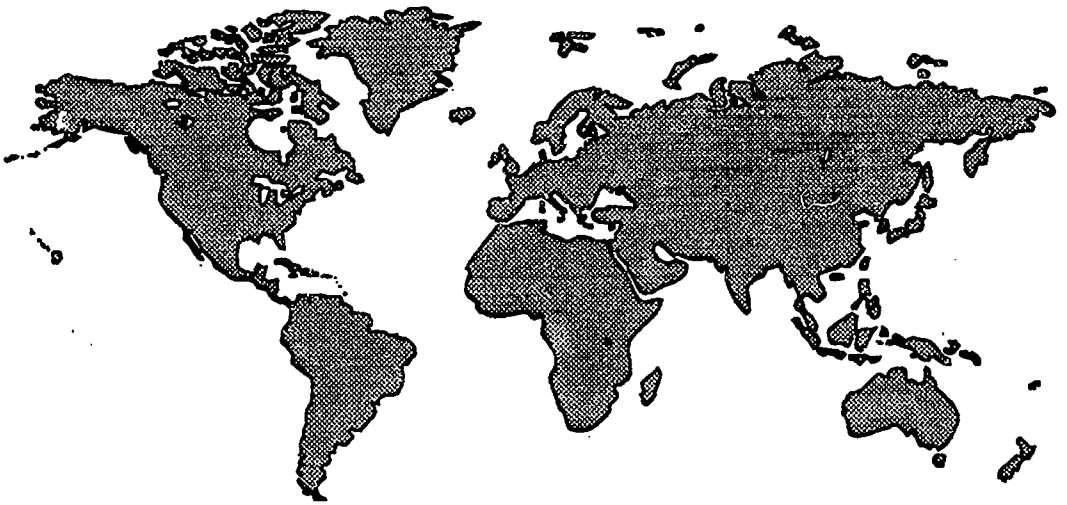
Immigrants had to clear many obstacles before they were finally and safely settled in America. Provide a variety of books on Ellis Island for student research. Divide students into small groups and invite them to design a board game depicting the path from the Old Country to America. Penalty spaces might include lost baggage, no drinking water for a day, storm at sea, deportation, or a day in detention on Ellis Island. Lucky spaces might include a free pass to the first class deck, a bath, fresh fruit for breakfast, or a job in America. Once the object of the game and rules have been written out and the game board designed, students can demonstrate their games for the class.

Children of Wanderers

Ask students to find out from their parents or grandparents if anyone in their family came to America through Ellis Island. Invite as many of these relatives as possible to come in and speak to the class about their experiences. Relatives who immigrated through other ports have interesting stories to tell as well. If no relatives are available, find out if any local townspeople would be interested in sharing their immigration experiences. Plan a special day when these guests can bring some mementos and talk to the class. Or if relatives are unable to come to school, perhaps students can tape (audio or video) an interview with them. Decorate the classroom and serve refreshments. Be sure students write thank-you notes to each visitor.

Hopscotch Around the World

Written by Mary D. Lankford and illustrated by Karen Milone
New York: Morrow Junior Books, 1992



Synopsis

All around the world children play hopscotch. The name of the game, rules, or pattern may vary but each game involves accurate throwing of a puck and careful jumping or hopping in and out of a pattern. The book offers nineteen varieties of the game.

Background

No one is sure of the derivation of the word *hopscotch*. *Scotch* may refer to the object tossed or to the mark on the ground over which each player must hop. What is known is that the game is at least as old as the Roman Empire—a hopscotch pattern was found in an ancient Roman forum. Since those days or perhaps for far longer, hopscotch has been enjoyed in one form or another by children everywhere.

Deepen Your Understanding

1. The game of hopscotch appears to be universal in concept with distinct regional variations. Encourage students to think about why certain games have apparently sprung up simultaneously in places as diverse as Brooklyn, New York, and Nigeria.

- What features of the game of hopscotch allow it to be played in almost any environment by almost any group of children?
- How has the game been adapted to various environments or cultures?
- What are some of the ways each game reflects its country of origin?
- Can you think of any other games you play that are adaptable enough to appear in other forms in different environments? Keep in mind that these games probably do not require any special equipment.

2. One way in which the games differ is in the pattern children draw. In France, for example, where people eat *escargots* as a delicacy, the pattern is a spiral shape much like a snail shell. That one is the only non-symmetrical pattern. Diagrams in other countries vary from round to long, plain to intricate. Discuss possible reasons for these pattern variations.
   - What are the requirements of a hopscotch pattern?
   - What factors would contribute to the way each pattern has emerged?
   - Pattern boxes are labeled in a variety of interesting ways as well. Why do you think this happened? Which do you think is the best? Why?
   - How would you label the spaces in a hopscotch pattern?
3. There is also enormous variety in the throwing pieces or pucks used around the world. Different qualities appear to be valued for different versions of the game. Compare and contrast the various pucks and encourage students to evaluate the differences.
   - What do you think is the main determinant for the pucks children use?
   - Which game did you think used the most interesting type of puck? Why do you think so?
   - What, in your opinion, is the most important puck characteristic?
   - If you were playing any of these versions of hopscotch, what would you use for a puck? Why would you make that choice?
4. Hopscotch is definitely a game that has been handed down through generations of parents and children. It doesn't seem to have lost any of its appeal—even after centuries of play. Encourage children to think about why something so simple has been so enduring. Help them apply their thoughts to other games.
   - What is it about hopscotch that has kept it alive and well for so long?
   - Is there anything about the game you would change? What is it?
   - Can you think of any other games that have survived for generations for the same reasons hopscotch has?

- What is one of your favorite games to play? Do you think it will still be around when your children are playing games? Why or why not?
- What things make some games universal and others just local fads? Is one kind better than another? Why or why not?

Extend Your Experience

Hopscotch Around the States

The author, Mary Lankford, searched in many libraries and spoke to people around the world to find out about hopscotch games. Invite students to compile a book of hopscotch games around the country. Each student may choose two or three states and write one letter to a school in that state. Locate schools in the public school directory available at the community library. Student letters should explain the project and give specific details concerning the information students seek. You may wish to have them give a deadline for responses. When the information has been received, carefully compile the rules and drawings into a book. It might be a nice gesture—if possible—to duplicate copies of the book to send to each responding school.

Puck Testing Experiment

Objects used as pucks in the book range from orange peels to shoe polish cans. Students will be able to think of many other possibilities. With students, draw up a list of desirable puck qualities. Ask each student to bring in two items from home fitting the listed criteria. Divide students into small groups and have each group devise an experiment that will determine which of their group's items make the best puck. Once each group has selected a favorite, invite groups to present the results of their experiment to the class. The presentation should include their method of experimentation and their puck criteria.

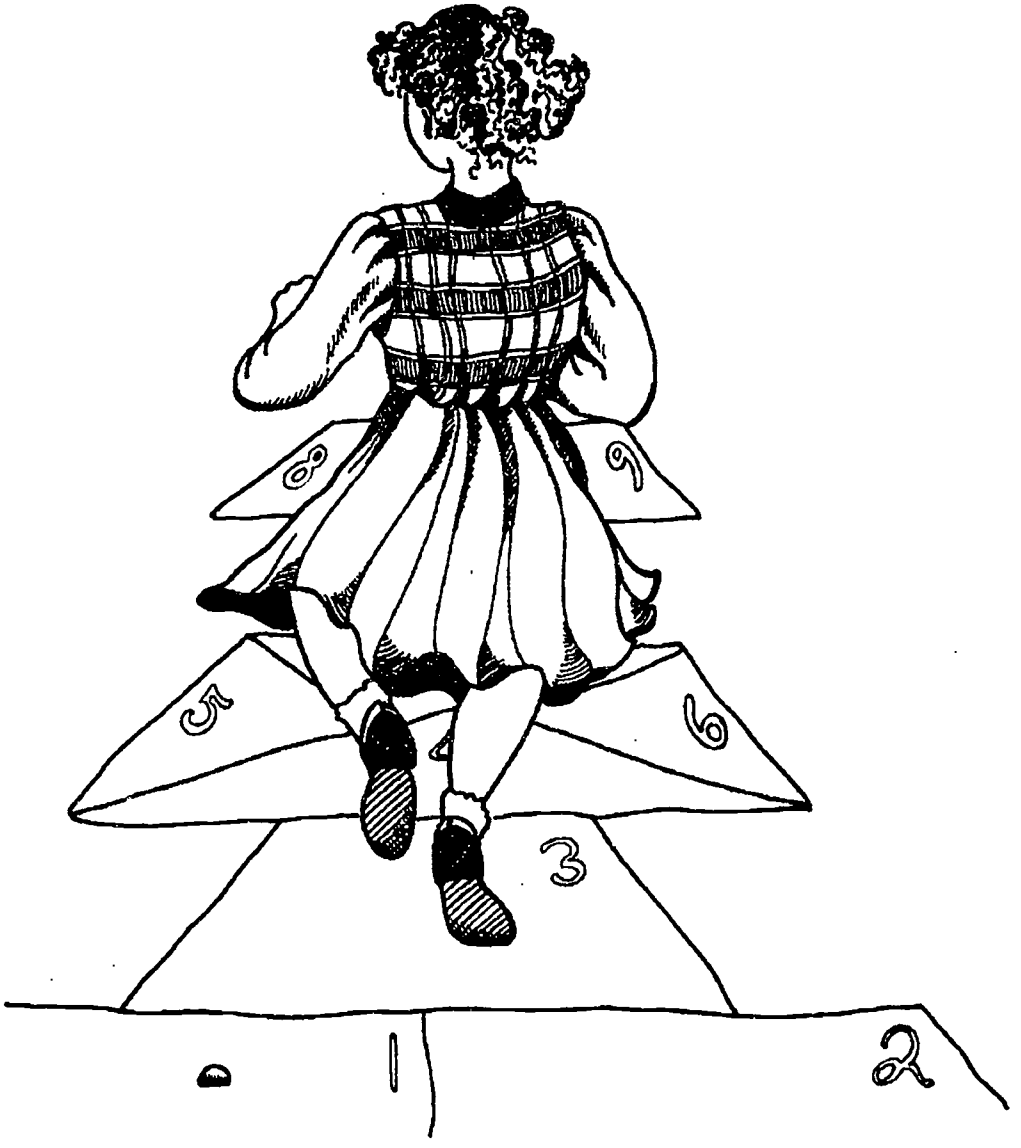
Hopscotch Around the School

One of the best things about hopscotch is that children of any age can play it and adapt it to their level of difficulty. Invite students to share the fun of hopscotch with children and teachers in other grades. Working in small groups, students may choose and learn one of the hopscotch games in the book. After they have become experts, they may prepare a short oral presentation on the country of origin. Arrange for these groups to visit other classes to give their presentation and teach the new hopscotch game. Or have a Hopscotch Fair in your auditorium or multi-purpose room. Each group of students may make a presentation and demonstrate the hopscotch game to groups of visiting students and teachers.

New Version of Hopscotch

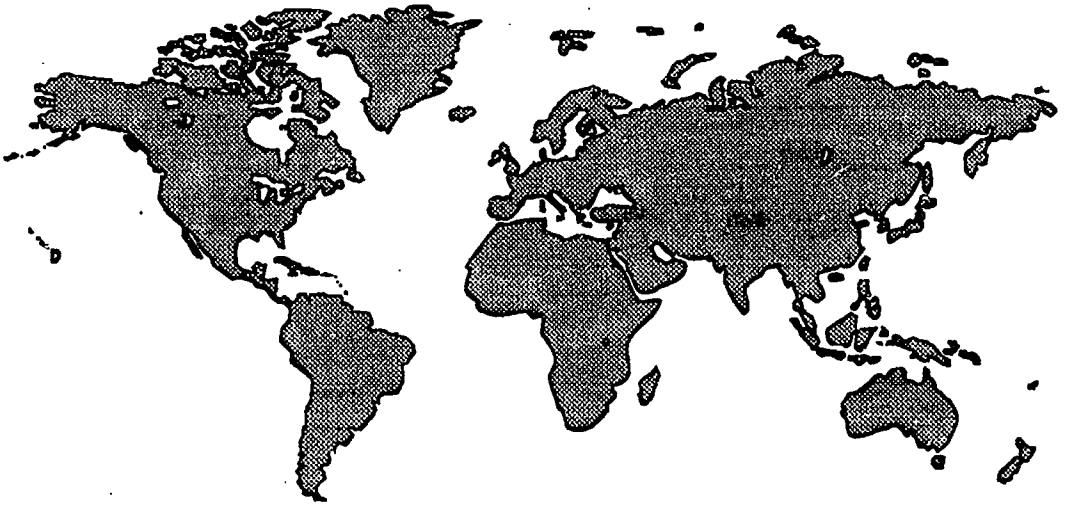
- graph paper
- rulers

Once students have learned about all the versions of hopscotch in the book, they will no doubt have some ideas of their own. Invite students to create their own variation of the game. The rules and pattern should be as clearly presented as those in the book. Supply rulers and graph paper for pattern design. Then invite students to present their new variation to the class—complete with demonstration. Students may wish to vote on the version they like the best.



Talking Walls

Written by Margy Burns Knight and illustrated by Anne Sibley O'Brien
Gardiner, ME: Tilbury House, Publishers, 1992



Synopsis

This book explores different cultures by looking at walls around the world. The walls include fortifications, religious sites, cave wall paintings, memorials, and decorated surfaces. Some of the feelings of the people who live around the walls are explored as well. At the end of the book there are brief background comments about each wall and maps showing their location.

Background

Walls are defined as upright structures serving to enclose, divide, or protect. Walls can be visible, such as the wall of a building or a divider, or invisible, such as the Iron Curtain. People can be said to "put up walls around themselves," making it difficult to get to know them. The different walls described in *Talking Walls* were built and decorated using the materials available in each region. These materials include stone, concrete, brick, adobe, plaster, boulder, and sandstone. Walls can be found in every country and culture. Some of them trace a group's entire history. Margy Burns Knight and Anne Sibley O'Brien dedicated this book to those who are working to create a world without walls that hurt people.

Deepen Your Understanding

1. Robert Frost says in "Mending Walls,"

"Before I built a wall I'd ask to know
What I was walling in or out . . . "

Throughout history, walls have been constructed for fortification. While many walls are actual physical barriers, some walls are invisible. Consider the "walls" that kept many Soviet citizens from leaving their country and those that keep some people in abusive situations. Some say the Great Wall of China was built to keep invaders out while others say that it was to keep the Chinese in. Inca ruins at Cuzco, Peru include a masonry wall of gigantic proportions that was built to repel invaders. The Berlin Wall was only six feet high but it kept the East Germans from going to the West for almost 30 years. Likewise, the walls of Nelson Mandela's prison kept him in and visitors out. In our country, walls of forts, missions, and prisons have been built to keep various populations in or out. Review with students the different types of walls in the story built for fortification and consider the walls, both visible and invisible, we have around us.

- Read Robert Frost's poem, "Mending Walls." How does Mr. Frost feel about walls and fences? How do you feel about them?
- Why were barriers necessary around ancient cities? Why are there some communities built with walls today? Compare the current and historic reasons for walled communities.
- What is the difference between physical and psychological walls? Give some examples of each. Which kind is more effective? Why?
- Do you think peace is affected by walls? Why or why not?

2. Artistic expression on walls can tell us a great deal about ancient people. Some pictures were made for the joy of drawing and some recorded the history of a group of people. Many wall paintings have lasted for thousands of years because they were protected from the elements. Bas-relief carvings in India were done two thousand years ago. The Aborigines in Australia have made rock drawings and hand-prints for more than 30,000 years. Cave paintings, like those at Lascaux in France, have been found in many countries around the world. Even today there are people painting on walls. In Mexico, Diego Rivera painted the history of his people on murals and in Egypt, a man painted his remembrance of a holy pilgrimage on the outside of his house. Explore with students the decorated walls in the story and invite them to compare the purposes of the different artists.

- Compare the Aborigines' rock painting with the cave pictures of Lascaux. Why did each group decorate their walls?
- Are there any murals or painted walls in your neighborhood? How do you feel about them? Why?
- Is there a difference between wall art and graffiti? Discuss your answer.

- Why do you think the Moslem painted the wall of his house to remind him of his pilgrimage? Have you ever drawn or painted a picture to remind you of an important event? Why?
- What do all the wall artists in the story have in common?

3. Both the Western Wall and the Ka'aba walls have religious significance. Ancient Jerusalem was the center of the fertile crescent and a holy city for Muslims, Jews, and Christians. The First Temple, the holiest place in the world for Jews, was built on the Temple Mount in the middle of Jerusalem. The Western Wall is all that is left of this holy structure. The Ka'aba is a shrine in Mecca, Saudi Arabia, which encloses a sacred black stone. Muslims believe this stone was given to Abraham by the angel Gabriel, making it a symbol of God's covenant with the Islamic community. In this country, the walls of churches, mosques, and synagogues enclose spaces that are holy to certain groups of people. Invite students to consider the walls used in religious worship, both here and around the world.
   - The Western Wall is a holy place to Jews because it was once part of The Temple, a sacred place of worship. Why do you think people place messages and prayers in its cracks today?
   - What makes a church, synagogue, or mosque a sacred place? Do the walls of these buildings keep anything in or out? How?
   - The kiva of the Pueblo Indians is a sacred place used exclusively for private ceremonies. Why don't they allow outsiders into the kivas? Do the walls keep others out?
   - Can you think of any other walls that are part of someone's religious beliefs or observances?
4. The Vietnam Veterans Memorial in Washington, D.C. is a wall of remembrance for the American soldiers who died or are missing as a result of the Vietnam War. Maya Ying Lin, designer of the memorial, imagined a simple black wall between the sunny world of life and the dark world of death inscribed with the names of those who are missing or dead. The Memorial Wall is built into a hillside in the shape of a V—from a distance you cannot see it at all. It is like a gash in the earth made of polished black granite which acts as a mirror. In addition to the names, you can see yourself and your surroundings reflected in it. In 1982 when the wall was completed, it raised a storm of controversy because of its simple design. Several years later, a statue of soldiers was erected nearby because some Americans felt the wall wasn't enough of a memorial. Many people who visit are deeply moved by the wall and some leave things near it to honor the dead or missing. Discuss with students the impact of the wall on those who visit it and why they think such a simple wall has such an impact.
   - Why do you think the wall is so controversial? Why do some people think it does not adequately honor the dead and missing?

- Review Maya Lin's ideas for the design, material, and setting of the wall. What do you think of her choices for this memorial? Why?
- Many visitors to the memorial are deeply moved by its simplicity and some leave mementos at its base to honor a dead or missing soldier. Others touch the wall or make rubbings of the names that are important to them. Do you think Ms. Lin designed the wall with these uses in mind? Why might it be important for the wall to be an interactive memorial?
- When you stand at the middle of the wall, you cannot see over the top of it. Near its ends, however, you can. Why do you think Ms. Lin chose to construct the wall this way? Is it designed to keep anything in or out?

Extend Your Experience

Building a Great Wall

- yardsticks or tape measures
- pencils
- paper
- building materials (students may gather these)

The Great Wall of China is about fifteen hundred miles long, thirty feet high, and five horses wide. It is made of stones, boulders, bricks, rubble, and tamped earth. In the third century, the Qin emperor connected various walls that had been built by feudal lords to make the longest defensive barrier ever built. Ask your students to plan and build a wall around the perimeter of the classroom. Divide the class into four groups and assign each group one classroom wall to work on. Tell each group to choose what material they will use to build their part of the wall and how they will hold it together. Some choices may include empty half-gallon milk cartons, cardboard blocks, paper grocery bags stuffed with newspaper, large pieces of Styrofoam or dense foam, shoe boxes, or cardboard boxes. Students must be able to gather enough materials to construct a wall two feet high in their assigned part of the room. Have the groups measure the length of their work area using yardsticks or tape measures and measure the length and height of one piece of their building material. Ask them to figure out how many pieces of their material they will need to construct their part of the wall and write it down for you to check. After all calculations have been okayed and materials gathered, each group will build their wall. Ask students to discuss the planning and building processes and evaluate what they learned from the activity. Discuss the new wall and compare it to some from the story.

Writing About Walls

The story tells about many different walls that evoke various feelings in people around the world. Some of the walls are ancient and are no longer used for their original purposes. Others are newer and have been designed with specific uses in mind. Review the questions on the last page of the book. Elicit some answers to the first question from the class. List their ideas on the board. Ask each student to write answers to each of the other questions on a piece of paper and then construct a paragraph about walls using these answers. The students may share their papers with the class or you may choose to make a class book out of them.

Wall Art

- long strip of butcher paper
- tempera paints
- paintbrushes
- pencils
- drawing paper

There are many different ways to decorate a wall. Review the sections about Aboriginal wall art, the Lascaux cave, India's animal walls, the Egyptian house decoration, the Mexican murals, and the Canadian Museum walls. Discuss with the class reasons for each type of decoration in the story. Ask students to plan a mural for the classroom or hallway. As a class, decide on a theme for the mural. Some possibilities include school or community history, native plants or animals, holidays of the year, cultures represented in the class or school, special events at school, or hopes for the future. Have students work in small groups using the theme to design and paint one section of the mural. When it is dry, hang it on the classroom or hallway.

Communication Wall

- long strip of brown butcher paper
- pencils, markers, or pens

The paper jacket for the book shows petroglyphs by America's first people and inscriptions by 17th century Spanish explorers, 19th century American settlers, and Civil War soldiers. These messages and signatures are carved into the sandstone of Inscription Rock, part of El Morro National Monument in New Mexico. El Morro—"The Bluff"—rises nearly 200 feet above the valley and was once home to the Anasazi Indians. The Spanish conquistadors used its natural water basin as a resting spot during the 17th century. It was used by some people to leave messages for travelers and by others to show that they had once been there. Create an "Inscription Wall" in your classroom by covering a bulletin board with

brown butcher paper. Encourage students to write and draw positive messages to classmates. Other uses for the wall may include writing about what is being studied in class, leaving ideas about what to study in the future, drawing a picture, sharing personal experiences, or writing about how it feels to be part of the class. After the wall has been in use for some time, discuss with the class how they like writing on it and whether it has fulfilled its purpose.

DIVERSITY In AMERICA

Drylongso

Written by Virginia Hamilton and illustrated by Jerry Pinkney
New York: Harcourt Brace Jovanovich, Publishers, 1992

Synopsis

A great duststorm blows a young boy, Drylongso, into the lives of a drought-stricken family living in the Dust Bowl of the Great Plains in 1975. Drylongso, who forms a special bond with Lindy, helps the family locate a spring and saves their crops before he moves on.

Background

The word *drylongso* was handed down from early generations of African American slaves. It originated in the Gullah language and ultimately came to mean "ordinary" although it derived from times of long drought when it was "dry so long." This dry weather was the norm (ordinary) during periods of drought. In the United States, droughts seem to have followed a 20-year cycle, with one of the worst lasting from 1931 to 1938. The drought problems in 1975 resulted partially from lack of snowfall the previous winter and partially from poor farming and soil conservation practices.

Deepen Your Understanding

1. Drylongso blows into Lindy's life in a dust storm. Dust storms have repeatedly damaged areas of the Great Plains. Conditions are created

for a dust storm when grasslands are overgrazed, crops are improperly cultivated, and drought dries the soil. Strong winds whip through the region, usually in the spring after the snow has melted and new crops are not big enough to hold the soil. People and animals trapped in a dust storm can become lost or their lungs can be damaged. Dust storms ruin cars and farm machinery and dust must be shoveled out of houses and barns. The walls of dust may cover hundreds of miles and rise to heights of more than 10,000 feet. A major dust storm in 1934 carried 318 million metric tons of soil from the Great Plains all the way to the east coast. Encourage students to consider the difficulties caused by drought and how they might be affected personally.

- Think about all the things we need rain for. What might be the results of a drought in addition to soil erosion and dust storms? Try to brainstorm several chain of events that might result from drought.
- What do you think was the worst drought-related problem for Lindy and her family? What would it be like for you and your family if a drought occurred in your area?
- Lindy's mom gave her a wet "tattercloth" to help her breathe. The particles of dust in a dust storm are usually less than one-five hundredth of an inch in diameter. What did the cloth do for Lindy? What solution can you think of to the problem of breathing in a dust storm?

2. Gullah—the language that originated the word *drylongso*—was the common language that African slaves created from a combination of their own diverse tongues (perhaps as many as a dozen) and English. It was a critical factor in the development of the African American culture and was born of the effort to learn English while at the same time retaining African speech patterns. For the original African-born slaves, Gullah was a second language. However, it became the native language of ensuing American-born descendants. Once it was established, incoming Africans learned Gullah from the established African American culture. The creation of Gullah was of crucial importance to slaves and fostered a special bond. It was an incredible accomplishment for Africans of totally diverse tongues and with limited opportunities to create a potent, living language. Many grammatical features of "Black English" can be traced directly to the Gullah language, which utilized African grammatical patterns. Discuss with students interesting linguistic features of Gullah and English.

- There are many examples of interesting language in the story—for example, the words *once-a-stream* and *garden-a-chance*. What other examples of these types of words can you find? Where do you think they came from? What words do you use that have been "created" from a combination of other words?

- Gullah is still spoken on the Sea Islands off Georgia and South Carolina. Why do you think it is not spoken more widely? How do you think it survived on these islands?
- The Gullah proverb "Chip don't fall far from block" may be more familiar to you as "the apple doesn't fall far from the tree" or "chip off the old block." What do you think this means? Do you agree with the proverb?

3. Drylongso is a dowser. He is able to locate water underground using a dowser or divining rod. The name *divining rod* came from the ancient Romans but they didn't use it to find water. The first historical evidence of dowsing to locate water is in medieval Germany in the year 1556. Dowsing spread to Africa and the New World through colonization. There are a variety of methods used for dowsing, with a Y-shaped forked stick being the most popular. Usually, both forked ends are held in the hands, palms up. Drylongso used a different method. Dowsing has never been scientifically explained or proven but many people believe in its effectiveness. Discuss this phenomenon with students as well as other long-standing phenomena with which they are familiar.
   - Drylongso's pa couldn't do dowsing but his grandfather could. Do you have any skills or talents that you might have inherited from your grandparents? What are they?
   - Dowsing has been around for at least 500 years. How do you think dowsing might work? Why don't you think scientists can prove it or figure it out?
   - Are there some things you just know but can't really explain? What are those things?
4. Lindy called her mother Mamalou, although her real name was Louise Esther. Lindy's real name was Linn Dahlia. She called Drylongso stick-fella and Tall Boy before she learned his real name. People, places, and things all get nicknames for a variety of reasons. Most are descriptive or complimentary—some are not. The word *nickname* originated in Middle English. The word *eke* which means *additional* was added to the word *name*, making *ekename*—additional name. But since the article *an* was usually used with *ekename*, it gradually became *nekename*, which was respelled *nickname* in modern times. So nickname literally means "additional name." Invite students to share their thoughts about nicknames.
   - Do you have a nickname? How did you get it? Do you like it better than your real name?
   - Why do you think people have nicknames? How do you feel about nicknames?
   - Often people wish they had a different name. What name would you choose for yourself? What nickname would you like? Do you think people should be able to choose their own names? Why or why not?

Extend Your Experience

Comparing Rainfall Through the Years

Lindy couldn't even remember the last hard rainstorm or "cloudburst." Invite students to develop a line graph showing the annual inches of rainfall in your area over the past 75 or 80 years. Information on rainfall can be obtained from the United Stated Department of Agriculture Soil Conservation Service or the county Agricultural Stabilization and Conservation Committee. Create an appropriate grid or invite students to create the grid by taping several sheets of graph paper together or drawing a grid. Students can work in pairs to research statistics for the number of years you choose and plot the points on the graph. You may wish to have different pairs use different colors to connect their points. Review and discuss years of above- and below-average rainfall. An interesting correlation to the graphing activity would be to obtain a cross-section slice of a tree from your area. The rings of growth are wider during periods of excess rain and narrower during dry periods. Invite students to correlate the tree's growth rings with the information on their graph.

Fried Tomatoes

Lindy and her father were trying to raise tomatoes in their garden. Here is a recipe for fried tomatoes Mamalou might have used when the tomatoes were set on the plants. Either green or ripe tomatoes can be used in this recipe.

Fried Tomatoes

- ½ cup flour
- ½ cup unseasoned bread crumbs
- ½ teaspoon salt
- ¼ teaspoon pepper
- 5 medium tomatoes
- 2 tablespoons butter or bacon fat
- ½ cup soft brown sugar

Sift together flour, bread crumbs, salt, and pepper. Cut tomatoes into ¼-inch slices and press into flour mixture, coating both sides. Let floured slices rest on waxed paper for a few minutes before frying. Heat a skillet and add butter or bacon fat, tilting the skillet to distribute the fat. When the butter is foaming or the bacon fat is smoking, add the tomato slices. Cook on medium-high for a nice, brown crust. Cook about four minutes on each side or until browned. Sprinkle browned top with ½ teaspoon brown sugar. Serve hot.

Whistling in the Wind

Mamalou used the expression "whistling in the wind" to describe something Lindy and her father were doing. There are several expressions in English that use the word *whistle*. Invite students to research the meaning of the following expressions and illustrate one of their choice. Challenge them to add others to the list.

whistling in the wind
whistling in the dark
whistle stop
blow the whistle on
wet one's whistle
go whistle
whistlepig
whistle down the wind

Dowsing

Take students outdoors to find a supple Y-shaped forked stick. Each section of the Y should be about twelve inches long. Demonstrate how to hold the two upper legs of the Y in the hands, palms up. Students should hold the remaining leg horizontal to the ground in front of them. Then invite them to try dowsing. You may wish to inquire as to the whereabouts of a waterline into the school—just in case someone locates it through dowsing! When the horizontal portion of the stick bends down of its own accord, water (or the desired object—sometimes a metal) has been located.

Jazz: My Music, My People

Written and illustrated by Morgan Monceaux
New York: Alfred A. Knopf, Publisher, 1994

Synopsis

Morgan Monceaux grew up listening to his mother, blues singer Johnetta, and her friends—the jazz musicians of the 1940s and 1950s. The music made by these musicians and those who came before and since has been part of every day of Monceaux's life. In his book, he pays tribute in painting and prose to the brilliant and innovative African American jazz musicians who developed the only truly American contribution to the world of music.

Background

Jazz is a form of music that originated in the early twentieth century primarily in the southern United States. It grew out of the African American experience—a unique combination of the African musical tradition brought by slaves influenced by the European musical tradition of the colonists. Jazz is mainly characterized by syncopation and improvisation. Syncopation is a specific rhythmic pattern in which the accented beat falls in an unexpected place. Improvisation includes spontaneous variations on a theme that are made up as the soloist goes along. It is probably accurate to say that in jazz, the musical composition is less important than the improvised performance. Although many white musicians have achieved prominence in the field of jazz, they have all followed in the footsteps of the African Americans who gave birth to the music.

Deepen Your Understanding

1. Louis Armstrong is considered by many to be the greatest jazz musician of them all. He grew up in a tough New Orleans neighborhood and sang on the streets for pennies when he was seven. Sent to a reformatory when he was twelve for firing a pistol on New Year's Eve, he discovered the cornet. After his release, he supported himself and his mother by selling coal off a mule cart, delivering milk, working on a junk wagon, and being a dock stevedore—all the while perfecting his horn playing by taking any job he could find. Armstrong was a brilliant musician and improviser of astounding ability who also developed "scat"—singing without words. As a child, Armstrong had been taunted by his peers because of his large mouth and lips. Satchelmouth and Dippermouth were two of his nicknames. Eventually these names evolved into Satchmo and Father Dip and are used with abundant love and admiration for this innovative and brilliant musician. Encourage students to compare aspects of their lives with Armstrong's.
   - Going to reform school probably changed Louis Armstrong's life. Out of a difficult experience came the discovery of musical talent and the beginning of an amazing career. Has there been an experience that has changed your life? Tell about that experience.
   - Do you know of people with nicknames that make fun of their appearance? Do you have one? How do you think those names make people feel? Why do people get such nicknames?
   - Armstrong worked hard when times were tough and he was successful beyond measure. What do you think kept him going during hard times? What keeps you going when you are discouraged?
2. Bessie Smith's powerful voice was discovered when she was only thirteen. She eventually became known as the "Empress of the Blues." Smith established her reputation before the days of microphones and amplifiers—her voice was warm, rich, and big. Her recordings brought her great wealth, most of which she carried around in a carpenter apron under her skirt—possibly because she had been born into grinding poverty. Her singing was personal and intense and she used her voice like another musical instrument in the combo. Help students compare and contrast the singing they do and hear with Bessie Smith's blues singing style.
   - Morgan Monceaux calls Bessie Smith a "true performer." What do you think he means? What musicians today would you call "true performers?" Why?
   - Monceaux was inspired by Bessie Smith's voice when times were hard for him. Her songs gave him strength. Whose singing gives you strength? Whose voice do you like to hear when you're feeling down? Why?

- Jazz singers, such as Bessie Smith, used their voices like musical instruments. What do you think this means? How is that different from rock singers?

3. Art Tatum was blind at birth from cataracts. Fortunately, after a series of operations, he regained partial sight in one eye. He became a pianist with dazzling technique whose musical gifts were apparent to his mother when he was only three. Tatum's fame was achieved mainly as a soloist. He was always the last pianist in the house to play—no one wanted to go after him. Tatum is considered by many to be the most inspired and technically gifted improviser in the history of jazz. Discuss with students people like Art Tatum who have achieved fame despite handicaps and whose talent was perhaps magnified by the challenge.
   - What things could a blind three-year-old child have done that made his mother believe in his musical talent? Did you or anyone you know exhibit any special abilities at a very young age? What were they?
   - Most people who take piano lessons depend a great deal on reading musical notation and on looking at the keyboard. Art Tatum couldn't depend on either one. How did he learn to play? How could he improvise a tune when he couldn't even see the keys?
   - How do you think Tatum's blindness affected his playing? What senses did he depend on?
   - Do you know anyone who has overcome a handicap and learned to excel in music, sports, or art? Tell about that person.
4. Charlie Parker was one of the most creative jazz soloists ever to play the saxophone—an instrument he taught himself. He was part of a group of extraordinarily talented young musicians who developed *bebop* and revolutionized jazz in the 1940s. Bebop demanded extremely skilled musicians and because it was new and different, not everyone liked it. But other musicians and sophisticated music lovers appreciated it and no one did it better than Charlie "Bird" Parker. His consistently brilliant improvisations are still analyzed and imitated. Encourage students to think about the courage required to do what Charlie Parker did and "follow your own drummer."
   - Morgan Monceaux says that Parker was hearing different sounds in his head. Music spoke to Parker differently than it had to previous jazz musicians and he was not afraid to play it his own way. Why did this require courage?
   - Have you ever done something your way even when everyone else was doing it a different way? Tell about that time.
   - Charlie Parker taught himself to play the saxophone largely by listening to and imitating others. This required enormous dedication and hours of practice. Have you ever wanted to learn something that badly? Share your experience.
   - Can everyone learn to play an instrument brilliantly just by listening and imitating? Why or why not?

Extend Your Experience

Listen to the Music

It would be almost unthinkable to use this book in the classroom without giving students the opportunity to hear the music. Jazz recordings from as early as the 1920s are widely available. If you do not wish to purchase tapes or CD's, the "Smithsonian Collection of Classic Jazz" is highly recommended and can be borrowed from most libraries. Every artist mentioned in *Jazz: My Music, My People* can be heard on this collection. A useful booklet of information comes along with it. Students may wish to choose which musician they'd like to hear based on the Monceaux's book. Be sure students understand that each time they hear a solo instrument, the soloist is improvising—making up the music as he goes along. The band certainly will have performed the song on numerous occasions but each time, the solo was slightly different.

Improvisation

The ability to improvise—create new music spontaneously—is the hallmark of the true jazz musician. Improvisation changes the role of the musician from an interpreter of someone else's ideas to a creator and composer of new ones. Jazz performances are exciting because music is being created on the spot. Those who originated jazz were frequently unable to read music at all. They simply played what they felt or heard inside their heads. Or they played what others had played with their own personal embellishment. As Morgan Monceaux tells us, "Jazz is an oral tradition . . . one person hears something and passes it on." Help students appreciate the feat of improvisation by having them do some of their own. Give students a choice between musical, dance, or dramatic improvisation. A musical improvisation might be to play a song on an instrument of choice based on the tune of "Twinkle, Twinkle Little Star." A dance improvisation might be done to the music of a jazz combo or big band from the 1930s or 1940s. "Can of Squirms" offers many excellent assignments for dramatic improvisation—or you can create your own. Whatever the choice, the improvisation must be done on the spot. Once everyone has taken a turn, discuss with students the difficulties of performing unrehearsed material spontaneously in front of an audience. Remind students that jazz musicians do this regularly.

Personality Portraits

- drawing paper
- pastels or crayons
- collage materials

Discuss with students the portraits Morgan Monceaux created for his book. Each portrait has been embellished with a bit of lace, ribbon, or

another item that accentuates the personality of the subject. In addition, Monceaux has added narrative around the subjects. Encourage students to choose a musician they admire and create a similar portrait using pastels or crayons. Provide time for them to do some research for the narrative portion of the portrait. Supply collage materials or have students bring in bits of ribbon, lace, buttons, and feathers from home. Strive for a wide variety of musicians. Composers and musicians of the past, such as Mozart, Elvis Presley, or John Lennon are excellent choices as well as current musicians. Create a gallery of musicians by displaying the finished portraits in your classroom.

The Charleston

It was hard to listen to jazz without wanting to dance. So dance people did! The Charleston, the most popular dance of the 1920s, originated in South Carolina and evolved from dance steps common in the South at the time. It caught on nationwide in 1923 when it was performed in *Runnin' Wild*, an all-black review in New York. Both men and women loved this high-kicking, arm-swinging, syncopated dance. The Charleston can be performed alone, with a partner, or in a line. The two basic steps are simple to learn and fun to do. If you are not familiar with the Charleston, enlist the help of your physical education teacher or a community member and teach your students to Charleston.

Sweet Clara and the Freedom Quilt

Written by Deborah Hopkinson and illustrated by James Ransome
New York: Alfred A. Knopf, 1993

Synopsis

Clara, a young black slave, is separated from her mother and sent to another plantation, where she becomes a seamstress in the Big House. Listening from the sewing room, Sweet Clara learns of plantation activities and of escaping slaves. When someone suggests that a map would make it easier to escape, Sweet Clara incorporates tidbits of information she hears into her map quilt that guides people to the Ohio River and freedom on the Underground Railroad. She escapes with her mother and Jack but leaves the quilt behind to help others.

Background

The Underground Railroad, originally called the underground road, dates from the early 1830s. It was not underground, nor was it a road or railroad. It was a system of paths, trails, homes, hiding places, and sympathetic human beings that guided slaves to freedom. Individuals known as "conductors" would escort groups of slaves to "engineers" who provided covert transportation while "stationmasters" would provide safe accommodations. Many escaped slaves became conductors or stationmasters in order to help others.

Deepen Your Understanding

1. Sweet Clara was sent to the Home Plantation when she was not yet twelve because they needed another field hand. Her mother was left behind. Children of slaves became the property of the master and could be moved or sold at will. Once they reached the age of six, they were put to work. Slaves had no rights and families were broken up for the profit and convenience of plantation owners. Help students empathize with the situation slaves were in.
   - Have you ever been sent away from home for even a short time when you did not want to go? Share your feelings about that experience.
   - Tell about a time you were extremely tired from hard work. How would you feel if you had to work that hard every day but Sunday?
   - How do you think slave mothers and fathers explained slavery to their children?
2. When Aunt Rachel realized that Clara was not cut out to be a field hand, she taught her to sew. Clara's fine work enabled her to become a seamstress and work at the Big House—home of the plantation master and his family. As a beginning seamstress, Clara would have been closely supervised by the mistress of the house. Usually on a plantation there was a team of seamstresses who were responsible for all the household furnishings and clothing. House slaves generally had lighter chores than field workers but there were both advantages and disadvantages to working in the Big House. Sometimes their food was better as they occasionally shared the master's leftovers. Often their clothing was nicer as well. Their relationships with the family in the Big House were generally friendly and sometimes they were able to go along on trips. However, their behavior was usually expected to be quiet and respectful. In addition, house servants were on constant call and worked weekends and holidays, whereas field hands could relax in the evenings when work was done and on holidays. Field hands could also socialize in limited amounts while working. Assist students in considering the two types of work done by slaves as well as their own suitability to one type or another.
   - Have you ever been made to do something you just weren't good at? How did you handle that situation?
   - In general, do you prefer indoor or outdoor chores? Explain your choice.
   - Have you ever learned a skill from an adult mentor who spotted your ability or talent? Tell about that experience.
   - As a slave, Clara had no choice in what she would do. If you had been able to make the choice, would you have chosen to work in the fields or in the Big House? Why?
3. Amid the bustle and company of the kitchen, Clara heard about all kinds of places and things. Once she heard about the Underground

Railroad and began her quilt, other slaves found ways of getting information to her. Slaves always tried to help other slaves on southern plantations. Because the slave quarters were usually far from the Big House, a runaway could take refuge in slave quarters of plantations along an escape route. Slaves on different plantations developed extremely effective ways of communicating with each other. The "plantation grapevine" became amazingly efficient. Discuss with students their own creative solutions to problems and how these solutions may have benefitted others.

- Clara solved a difficult problem in a creative way when she pieced her quilt. Have you ever come up with a creative solution to a real problem? Tell about that time.
- Have you ever heard anything "through the grapevine?" How do you think that figure of speech developed?
- Clara's quilt may have helped many slaves attain their freedom. Have you ever done anything on your own that benefited many others? Share what you did.

4. Jack and Sweet Clara left the plantation during a thunderstorm. Escaping slaves tried to leave at a time when they wouldn't be immediately missed. Theirs was a dangerous journey and they risked discovery all along the way. They hid in woods and swamps during the day and traveled at night. They had only the clothing they wore and the little food they were able to carry. They were exposed to rain, cold, and hunger and often had to blaze their own trails. But they had a dream of freedom and the dream kept them going—that and the kind people of the Underground Railroad. Fugitive slaves often found an Underground Railroad station because of a special sign or signal, such as a particular color barn lantern, a chimney with a row of white-painted bricks, or a flag in the hand of a small statue. People who helped fugitive slaves were committing a crime and had to be extremely careful. Many slaves made it to freedom. But many more were captured, returned to their owners, and harshly punished. Encourage students to consider how acts of kindness and encouragement can help us carry out difficult undertakings.

- Tell about a time you were helped by someone's kindness.
- Would you have taken in runaway slaves? Why or why not?
- Choosing to run away was a difficult decision. What decision would you have made? What difficult decisions have you had to make in your own life?

Extend Your Experience

Underground Railroad

Not all slaves traveled on foot to freedom like Clara and Jack. Share the chapter "All Right, Sir!" in *Many Thousand Gone: African Americans from*

Slavery to Freedom by Virginia Hamilton with illustrations by Leo and Diane Dillon. It tells the story of Henry "Box" Brown and his unlikely escape from slavery in Virginia to freedom in Pennsylvania. Invite students to work in small groups to devise extraordinary ways of escape from the south to the north. Encourage them to prepare illustrated presentations for the class. The presentation should include a map designating the beginning of the journey (in a slave state), the route taken, and the culmination of the journey (in a free state or in Canada).

Harriet Tubman

The greatest conductor on the Underground Railroad was Harriet Tubman—called Moses by slaves because she led so many of her people to freedom. Her extraordinary life is fortunately well documented. Invite students to work in pairs to research Harriet Tubman's life and create a mobile containing items of significance to her life and work.

Freedom Quilt

Examine Clara's quilt with your students. Discuss the ways in which she represented the route to the Ohio River. Invite the class to decide on a destination in your own town or state that will represent freedom. Small groups of students can work together to make a twelve-inch square that will become a part of a class paper quilt designating the route to "freedom." Decide on as many steps of the route as there are small groups. Groups can choose which step their square will illustrate. There should be no lettering of any kind. Representations can be done using scrap pieces of colored construction paper, much as Clara used fabric scraps. Alternate map squares with plain squares in a checkerboard fashion as you assemble the finished "quilt" on a wall or bulletin board. Be sure map squares are in the proper order.

Bandannas

In James Ransome's paintings, Aunt Rachel wears a white bandanna on her head. Slave women tied these bandannas on tightly and often stuffed a thick paper "comb" into the back part to stiffen the bandanna and give it some height. These headkerchiefs indicated the "mammies" of the slave culture and reflected a custom derived from their African heritage. Although usually white, some slave women chose to wear brightly colored bandannas. Whatever the color, these bandannas were once worn with great pride as a reflection of their heritage. Today, however, the bandanna is often viewed as a symbol of slavery. Invite students to research and create a piece of headgear reflective of their own culture. Have students prepare an oral explanation of the headgear and display or model them for the class.

The Hundred Penny Box

Written by Sharon Bell Mathis and illustrated by Leo and Diane Dillon
New York: The Viking Press, 1975

Synopsis

Michael and his hundred-year-old Great-great-aunt Dew had a special bond. He loved to sit and count the pennies that represented each year of her life while she told the stories behind each one. Sometimes his mother didn't approve and sometimes Aunt Dew forgot who Michael was. But their love for each other kept them close.

Background

All families might at one time or another deal with how to care for a sick or aging relative. When relatives are taken into the home, everyone in the family is touched by their presence. In this book, the family is African American but the problems they encounter and the feelings they share are common to all races and cultures.

Deepen Your Understanding

1. Great-great-aunt Dew liked to sing her long song, "Precious Lord, Take My Hand." This is a spiritual—a form of African American folk song that began during the days of slavery. Spirituals might either cry out against the misery of a slave's life, express faith that there was a better life to

come, or appeal to the Lord for help in enduring this life and making it to the next. African Americans brought many of their rich musical traditions to this country and their impact on American music (spirituals, blues, ragtime, jazz, soul, and rap) has been profound. Invite students to share their feelings about music.

- Why do you think Aunt Dew kept singing "Precious Lord?" Do you have a special song you like to sing or listen to over and over? Tell about that song and why you like it.
- Michael sometimes became impatient with Aunt Dew's singing. Do you ever get tired of the music your parents like to hear? Why do you think this is so?
- Aunt Dew's record made her want to "dance." Why do people dance? What is it about a song that makes you want to dance?

2. Penny number one was for "eighteen and seventy-four"—the year Aunt Dew was born during the Reconstruction. Reconstruction was the period after the Civil War lasting from 1865 to 1877 during which time the eleven Confederate states that had seceded from the Union were reestablished within the Union. Although the rebuilding of the South was begun and the Union was restored, Reconstruction did not solve many of the problems of African Americans in the South and it certainly did not bring racial harmony. Most African Americans were not even allowed to vote because they couldn't pass the test (they had been denied any education) or pay the poll tax. Aunt Dew grew up during an extremely difficult time for African Americans in the South. Discuss the plight of African Americans with students.
   - African Americans were free after the Civil War but they were not equal. Why do you think it has taken such a long time for equality to come for African Americans?
   - What year were you born? Do you know of anything special that happened that year?
   - African Americans are legally guaranteed equality under the Constitution. If the Constitution can't bring about equality for African Americans, what needs to be done? What is the most important thing we can do to end racism?
3. Aunt Dew often remarked that Michael looked "like John just spit you out." Sometimes she forgot who Michael was and called him John—his father's name. Often people are referred to as "the spit and image" of another family member. Encourage students to think about resemblances in their own families.
   - Where do you think the expression "spit and image" derived from?
   - Are you the "spit and image" of anyone in your family? Who is it?
   - Have your parents or grandparents ever called you by another family member's name? How did you feel? Why do you think they do this?
4. As far as she's concerned, Aunt Dew's hundred penny box contains her whole life. If the box disappears, she will too. Aunt Dew likes to

reminisce as Michael counts the pennies—each one is a meaningful memory. Many people have keepsake boxes full of things that bring back good memories. For elderly people, memories are the biggest part of their lives. Invite students to think about memories—their own and other peoples'.

- Do you have a special box full of treasures? What is in your box? Does it contain memories as well?
- Does your mother sometimes object to your keeping so much "junk" around your room like Michael's mother did? How do you explain that it's valuable junk?
- Do you like to hear your older relatives reminisce about the olden days? Why do you think they do this? Share a story you have enjoyed.

Extend Your Experience

Illustrating a Mood

Leo and Diane Dillon, the illustrators of this book, were faced with a special problem when it came to illustrating the story. There is very little action. Mostly the story consists of dialogue that takes place in one of two rooms. The Dillons' solution to this problem was to create a style of illustration that would paint a mood or feeling rather than an action. They used watercolors applied with cotton and removed areas of the color with bleach and water. The resulting paintings look exactly the way dreams or thoughts would look if you could capture them on paper—like the pictures in your mind when you remember. Because so much of the story is about feelings and emotions, the illustrations are the perfect complement. Invite students to use watercolors to paint a picture that captures a feeling or emotion. The work can be representational or non-representational. Encourage them to tell about the emotion or feeling they have painted when all are complete.

Hundred Penny Timeline

Aunt Dew's hundred penny box represented every year of her long life. She was able to share a memory with Michael for almost every year in the box. Invite students to bring in three or four pennies with dates that reflect important events in their family's lives. These events can be shared with the class. Be sure to share some significant dates and events in your own life. Try to have the total number of pennies equal exactly one hundred. Then, using hot glue or tape, affix the pennies to a long sheet of butcher paper to form a timeline of events in your lives. Label each year on the timeline and encourage students to write in the significant events. Mount the timeline in the classroom.

Keepsake Box

- small boxes with lids, such as shoe boxes or cigar boxes
- clear self-adhesive paper, wrapping paper, wallpaper, brown butcher paper
- glue
- collage scraps
- wide masking or clear tape

Help students cover boxes and lids with paper of their choice. Encourage them to add decorative details with markers or bits of fabric, ribbon, or cut paper. Cover both box and lid with clear self-adhesive paper for sturdiness. Be sure the lid can be easily removed. If you do not choose to make a hundred penny timeline, you may wish to have students bring in pennies to keep in their boxes that represent significant years in the life of their family. Or students may take the boxes home and use them to store treasures and keepsakes.

African American Music

In order to help students understand the enormous contribution African Americans have made to the entire history of American music, bring in some tapes or CD's to play while doing the above activities. Some suggested artists and composers include Scott Joplin, W.C. Handy, Louis Armstrong, Count Basie, Duke Ellington, Billie Holiday, Charlie Parker, Dizzy Gillespie, Mahalia Jackson, "Fats" Waller, Ray Charles, Aretha Franklin, Branford and Wynton Marsalis, Miles Davis, "Cannonball" Adderley, John Coltrane, Sarah Vaughan, Ella Fitzgerald, Billy Eckstine, Nat "King" Cole, Dinah Washington, Little Richard, "Fats" Domino, Stevie Wonder, Sweet Honey in the Rock, and Bobby McFerrin.

The Last Princess: The Story of Princess Ka'iulani of Hawai'i

Written by Fay Stanley and illustrated by Diane Stanley
New York: Macmillan Publishing Co., 1991

Synopsis

Princess Ka'iulani, niece of Queen Lili'uokalani and heir to the Hawaiian throne, spent her life preparing to rule over her beloved people, only to have her country annexed by the United States in 1898 and the monarchy overthrown. She died at 23, having fought bravely but in vain to preserve the freedom of her gentle people.

Background

The Hawaiian Islands are a 1,500-mile chain of islands in the Pacific Ocean. Volcanic eruptions have built the islands up from the ocean floor over the course of many years. Hawaii is at the "crossroads of the Pacific" and is a vital transportation link between the mainland United States and the Far East. Hawaii was first colonized by the Polynesians, who were later joined by Japanese, Chinese, Filipinos, Puerto Ricans, Koreans, Portuguese, and almost every nationality of Europe and America. All live together in remarkable tranquillity. Hawaiians are friendly people with a relaxed lifestyle who long ago learned the necessity of tolerance and mutual respect. Their constitution begins, "We, the people of the State of Hawaii . . . with an understanding heart toward all the peoples of the earth . . . ."

Deepen Your Understanding

1. Princess Ka'iulani loved to play under a majestic banyan tree that grew in front of her home. A banyan tree has multiple trunks that may take up an area over 200 feet in circumference. Ka'iulani played there with her giant turtle, rode her pony, and fed the peacocks—all the time surrounded by beautiful flowers and exotic trees like monkeypod, ironwood, buttercup, eucalyptus, and breadfruit. Thousands of varieties of flowers and trees make Hawaii indescribably beautiful. Help students compare and contrast Ka'iulani's outdoor environment with their own.
   - Do you have a favorite tree where you like to play? Tell about that tree. Why is it your favorite?
   - Why do you think Ka'iulani's pets were so different from yours? What pets do you enjoy playing with outdoors?
   - Ka'iulani's father created a beautiful garden with flowers and trees that scented the air. If you were creating an outdoor environment for yourself, what kinds of trees and flowers would you choose?
2. If Ka'iulani was to become queen, she needed a proper royal education. She traveled across the Pacific Ocean, the United States, and the Atlantic Ocean by boat and train to Great Harrowden Hall in England. There, in her first real school, she studied French, German, English, history, music, and social etiquette—all things she could not learn in Hawaii. When the monarchy was overthrown, Ka'iulani was only seventeen. Her entire life had been in preparation for her reign as queen of Hawaii—now all she had lived for was gone. Encourage students to think about how education in this country prepares them for the future.
   - What things are you learning in school that will prepare you for adulthood? Why do you need to learn these things?
   - Are there things you will need to know that you cannot learn in your present school? What are those things? Where might you go to learn them?
   - Have you ever changed schools? Tell about your feelings when you left a familiar school and old friends and began life in a new school with strangers.
   - Do you think you need a special sort of education to be president of the United States? Describe what you would need to know to run this country.
3. Queen Lili'uokalani was overthrown by *haoles* or foreigners who looked down on the Hawaiians, their religion, and their culture—mainly because it was different from their own. They were convinced that they knew what was best for Hawaii—even though they were not Hawaiian. The haoles were also convinced of Hawaii's strategic importance. Discuss with students ways in which differences may inspire suspicion and feelings of superiority and how these feelings impacted Hawaii.
   - Can you think of a time you were scornful of something or someone because of unfamiliarity or strangeness? Tell about that time.

- Why do you think some people have such a hard time respecting or accepting people of different cultures?

4. Ka'iulani attended the wedding of her friend Eva Parker at the Parker Ranch, which began with an original grant from King Kamehameha III. Today it includes 220,000 acres and 47,000 head of Hereford cattle—the second largest individually owned ranch in the U.S. Ka'iulani was grateful to escape from the sadness and melancholy of Honolulu and attend the festivities. Invite students to share their feelings about sadness and despair.
   - What kinds of things do you do when you are trying to get your mind off sadness?
   - Ka'iulani died less than three months after the wedding. Some say she died of despair. How could someone die of despair? Can you share a time when you were so sad you thought you would never be happy again?
   - Sometimes a happy event like a wedding can cheer you up. Sometimes it can make a sad person feel even sadder. How can this be?

Extend Your Experience

Hawaiian Luau

The wedding party at the Parker Ranch was so festive that it lasted past Christmas. Many Hawaiians enjoy celebrating with a luau or celebratory feast. Traditionally, a luau would include kalua pig, poi, lomi salmon, chicken, long rice, opihi, raw fish, haupia (coconut pudding) and a salad of potatoes and macaroni. Try this recipe for haupia with your students.

Haupia (Coconut Pudding)	
• 3 cups frozen coconut milk, thawed, or 2 cups fresh coconut milk mixed with 1 cup water • ½ cup sugar • ½ cup cornstarch • ½ teaspoon vanilla • pinch of salt	Combine coconut milk and sugar in a saucepan. Whisk in cornstarch gradually, followed by vanilla and salt. Stir and cook over medium heat until thickened. Pour mixture into a greased 9-inch square baking dish. Chill for one hour. Cut into squares and enjoy.

Hawaiian Language

Ka'iulani was baptized Princess Victoria Ka'iulani Kalaninuiahilapalapa Kawekiu i Lunalilo. The name Ka'iulani means "the royal sacred one." The early Hawaiians had no written language until the 1820's, when an alphabet was developed that uses only seven consonants and five "fearfully overworked" vowels. Review the information on the Hawaiian language on pages 38-39 of *The Last Princess*. Invite students to compile illustrated dictionaries containing the following Hawaiian words. Challenge students to find five additional words to add to their dictionaries.

mahalo	thank you
pau	finished
puka	hole
keiki	baby or child
wahine	wife or woman
kane	man
malihini	stranger
kama'aina	native Hawaiian
haole	foreigner
mauka	toward the mountains
makai	toward the sea
oahu	gathering place
hoomanawanui	let's take it easy
ae	yes
aole	no
hale	house
mauna	mountain
nani	beautiful

Surfing

- balsa wood
- woodcarving tools (used with close adult supervision)
- sandpaper
- tempera or acrylic paints
- polyurethane varnish (optional)
- paintbrushes

In addition to playing with her pets, Ka'iulani enjoyed surfing and swimming off Waikiki. Hawaiians have been surfing (*he'e nalu*—wave sliding) since the 18th century on surfboards originally made of koa-wood. Makaha and Sunset Beaches on the island of Oahu are frequently the sites of great international championship meets. Winter storms create waves as high as 35 feet in the Aleutians in late November which thunder toward Oahu's northern coast. However, wave size is not the only important factor for good surfing. An underwater barricade of coral reefs causes the waves to break in a "peeling" fashion, like a row of dominoes, rather than with a

single huge crash. Surfers try to position themselves on the "shoulder" (the moving edge of the wave just in front of the breaking white water) for the fastest and longest ride. Speeds may reach 40 miles per hour. Invite students to carve miniature surfboards from balsa wood. Boards can be sanded smooth and painted with vivid Hawaiian designs. A coat of polyurethane varnish will brighten the color and give a finished look.

Pele, the Fire Goddess

Ka'iulani's father imported many trees and other plants when he created the garden around his home. Because the Hawaiian Islands began their life as mountains of barren, lifeless, volcanic rock, all the vegetation currently growing there traveled—in one way or another—from another part of the world. On the island of Hawaii two volcanoes, Kilauea and Mauna Loa, are still erupting. The terrible-tempered Pele, goddess of fire and volcanoes, still allegedly appears on the island either in the form of an ugly old woman or a beautiful young girl. When she is spurned or denied as a beautiful woman, an eruption is said to be imminent. Her eyes turn to glowing coals, her hair to banners of flame, and lava bursts from the ground through a fissure made by the stamping of her furious feet. When she appears in the form of an old woman, some other evil is afoot. Stories of Pele abound in the literature of Hawaii. She is said to ride on the lava as it rushes downhill and to throw rocks at those who have angered her. Pele's sister is the Goddess of Water. Pele has spent much of her life fleeing from her sister. As water always triumphs over fire, Pele has been forced to flee from island to island in this eternal struggle of opposites. Invite students to write a folktale about Pele in one of her two human forms.

Ka-ha-si and the Loon: An Eskimo Legend

Written and adapted by Terri Cohlene and illustrated by Charles Reasoner
Mahwah, NJ: Watermill Press, 1990

Synopsis

Ka-ha-si is an Inuit boy who, through the help of the Loon, gains super-human strength. He is eventually called to replace his grandfather and becomes "He-Who-Holds-Up-The-Earth." The second half of the book gives factual information about the Arctic natives and includes photographs of Inuit people and objects.

Background

Arctic natives inhabit the land on the coast of Greenland and the extreme northern regions of North America and Asia. Their environment is extremely inhospitable, with severe weather and limited resources. The native people were not exposed to the influences of other parts of the world until relatively recently—early 1900s—because of the remoteness of their lands. Today, most natives have adopted some modern technology and many hold jobs in the business community.

Deepen Your Understanding

1. Ka-ha-si slept by his warm lamp instead of learning to hunt and fish or playing with other children. In order to grow strong and learn the skills

necessary to contribute to Inuit society, children are included in all adult activities. They watch, imitate what they see, and play children's games designed to teach them important skills and strengthen their bodies. The elders of the clans are respected for their wisdom and experience and act as teachers to the young. As children grow up and learn the survival skills necessary for life in the Arctic, they participate more fully in clan life. Explore with students these aspects of Inuit community life and compare them to more familiar ways of becoming contributing members of society.

- Why did Ka-ha-si's mother feel it was important for him to wake up? Why did the villagers agree with her?
- Discuss the ways Inuit children's games strengthen young bodies. Do children's games you play fulfill this function too? How?
- What skills would Ka-ha-si have to learn to become a contributing member of his clan? How might he learn them?
- What skills do you need to learn to become a contributing member of society? How might you learn them?

2. As Ka-ha-si slept, the Loon woke him up with a message from his grandfather. The Loon gave Ka-ha-si specific tasks to do so that he would become strong in preparation for his grandfather calling him. The Inuit attribute spiritual forces to all animals and earthly elements. Each animal's spirit has characteristics of that animal. These spirits are as real to the Inuit as the objects they animate and control. The spiritual forces are represented in ceremonial masks, which are used in various ways. The Inuit also believe that animals have souls like people and when they die, the souls take on new bodies. Discuss the Inuit's beliefs about animals and contrast them with students' beliefs.

- Why do you think the Inuit believe that animals and earthly objects have spirits?
- In what ways might the Inuit's environment affect their spiritual beliefs? How does your environment affect your beliefs?
- The Inuit use masks to represent spiritual forces in their ceremonies. How are masks used in this country?

3. Ka-ha-si was given three tests to prove that he was worthy of being called to his grandfather. In each trial he saved his village from either starvation, shame, or destruction. The ability to provide food for the village and physically protect the clan are extremely important for survival in the harsh Arctic environment. Those who show extraordinary skill and altruism are honored by having songs sung and stories told about their amazing deeds. In this way, everyone hears of and is entertained by the important events of the clan. As years pass and stories become exaggerated, the events become legends that teach new generations about clan survival. Invite students to explore the roles of legends in different cultures.

- Ka-ha-si was given three tests to prove his strength and worthiness. Compare these trials to ways you prove yourself in society.
- In what ways do you honor people? How do these ways compare to Inuit ways of honoring?
- Discuss and compare some legends about other people of superhuman strength or skill (John Henry, Paul Bunyan, etc.) How do these compare to the Ka-ha-si story?
- Where do you think legends come from?

4. After Ka-ha-si has proven himself strong enough, the Loon tells him to go to his grandfather. His grandfather is "He-Who-Holds-Up-The-Earth," an Inuit spirit whose job is to literally hold the earth up from below. The Inuit's religious beliefs include many such figures who are responsible for all that happens in the world. When The People have done something the spirits do not like, the spirits become angry and cause a problem, like an earthquake, avalanche, or flood. In this way, the Inuit explain the mysteries of their environment. Ask students to think about what natural phenomenon the Ka-ha-si story might explain.
   - Discuss some of the natural characteristics of the Arctic (earthquakes, extreme temperatures and winds, avalanches, tidal waves). Are any of these represented in the story?
   - How do you think this story explains any of the natural phenomena the Arctic people live with?
   - What are some natural occurrences in your area? How might you explain these in a legend?
   - How might scientists' explanations of these events differ from the Inuit's or ours?

Extend Your Experience

Create a Legend

- books with pictures of Arctic lands

In the back of the book about Ka-ha-si, there is background information about living in the Arctic. Because of the harsh weather and limited light, very few plants grow in the Arctic and there are no ways to tell time. Many Inuit thought that trees grew under the sea because they had only seen driftwood. Share with students pictures of Arctic lands from *Ka-ha-si and the Loon* and other sources and discuss the land's characteristics. In small groups, have students list some natural things with which the Inuit would be familiar. In another column, have them list those things with which the Inuit would be unfamiliar. In their groups, have students choose an object from the second column and write a collaborative legend from the Inuit's point of view about where the object came from. Have each group share their story with the class.

Names

- chart paper
- marker
- journals or writing paper
- pencils

Arctic natives call themselves Yupik, Iglulik or Inuit, all of which mean "The People." The word *Eskimo* comes from their Algonquian neighbors and means "Eaters of Raw Flesh." The Inuit never use this name to refer to themselves—it was given to them by outsiders. Ask students to think about names others give us versus the names we give ourselves. What information do outsiders use when they name a group of people? Make a list of names we use to describe ourselves and those others use to describe us. Discuss the feelings generated by both sets of terms. Explore the ways groups of people may be stereotyped. Ask students to write a journal entry or paragraph explaining their feelings about the phenomenon of stereotyping.

Layered Clothing Science Experiment

- small paper cups with lids
- thermometers
- squares of synthetic fur and fabric
- warm water
- rubber bands
- pencils and paper
- refrigerator

In cold weather, the Inuit put on two layers of clothes—an inner one with the fur side in and an outer one with the fur side out. This provides superior insulation of body heat and keeps moisture away from the skin. Review the information about clothing in the back of *Ka-ha-si and the Loon.*

Give each group of 4 to 6 students two cups with lids, a thermometer, two squares of synthetic fur, one square of lighter-weight fabric, and four rubber bands. Have students choose a recorder to write down the results of the experiment. Students will pour warm water into each cup, measure and record the temperature, and place the lid on top. Have students wrap one cup with two layers of fur (fur-side in and fur-side out) and attach with two rubber bands. Have students wrap the other cup with the lighter-weight fabric and attach with two rubber bands. Place both cups in a refrigerator for one hour. Ask students to predict what they will find out when they take their cups out. After one hour, have students retrieve their cups and measure and record the temperature of the water in each one. They can also check the fur and fabric for moisture and record their results. Invite students to write a group paragraph discussing their conclusions and how they relate to the choice of material for clothing in different weather conditions.

Arctic Art

- books or prints of Inuit art
- glue
- string

The style of the paintings used by Charles Reasoner is typical of Inuit art. The perspective is flat and figures are rendered in profile. In traditional Inuit culture, there are no professional artists. Art is not considered an activity separate from other aspects of life. Look at some examples of Inuit art, both in the back of the *Ka-ha-si and the Loon* and in other books or prints. Discuss various materials the Inuit use in their art and clothing (driftwood, bone, ivory and teeth, feathers, skins, paints or dyes, sinew, soapstone). Focus on the connections between environment and availability of materials. Ask students to gather a small bag of materials found around their neighborhood—preferably natural items. In class, using glue, string, and imagination, encourage students to create sculptures from their materials. Display them around the classroom.

The Sacred Harvest: Ojibway Wild Rice Gathering

Written by Gordon Regguinti with photographs by Dale Kakkak
Minneapolis: Lerner Publications Co., 1992

Synopsis

Glen, an eleven-year-old Ojibway Indian, has waited as long as he can remember to participate with his parents in the harvest of the sacred wild rice. Although awkward at first, Glen eventually learns the skills of the ricer. He hears from his grandmother the importance of his first harvest before proudly tasting a spoonful of the crop that has nourished the Ojibway through long, harsh winters for generations.

Background

Archaeologists tell us that Native Americans have been harvesting *mahnomin* or wild rice in the Upper Great Lakes region for 2500 years. For the Ojibway, wild rice is more than a basic food. The crop has a spiritual significance as well. According to legend, home for the migrating Ojibway was to be a place where food grew abundantly in the water. Although the cultivation and processing of wild rice has been commercialized through scientific improvements, many Ojibway still harvest and process the rice exactly as their ancestors did.

Deepen Your Understanding

1. Glen and his father dragged their fiberglass canoe to the Bowstring River for their ricing expedition. Had this outing taken place two generations ago, the canoe would probably have been made of birchbark. The Ojibway are the tribe that perfected the art of canoe-building. Their birchbark canoes were light, swift, and beautiful. Both men and women took part in the canoe-building process, which lasted about two weeks. The canoes were waterproofed by pouring hot pine tree resin over the seams that would last several years. Weigh with students the pros and cons of "modern versions" of age-old crafts.
   - What are the advantages of a fiberglass canoe compared to one made of wood and bark?
   - Can you think of some disadvantages associated with the fiberglass canoe?
   - If you could choose between a boat made by hand and one made by machine, which would you choose? Why?
   - Do you think the skill of making birchbark canoes should be taught today? Why or why not?
2. Glen's father had sprinkled tobacco on the river as an offering for a good and safe harvest. Tobacco was regarded as an almost sacred substance by the Ojibway. Offerings of tobacco accompanied prayers, rites, invitations, and gifts of great significance. The smoke from a pipe carried messages to the spirits. Discuss with students this "different" role for tobacco as well as various substances which have acquired religious or spiritual meaning in their lives.
   - How do you think tobacco acquired such strong spiritual significance for the Ojibway?
   - What substances or items can you think of that have a similarly expanded significance in your life? Think particularly of various herbs and flowers.
   - If you were going to include a natural, unadorned substance or item along with an invitation or award to indicate that it was a very special one, what would you choose? Why?
3. Although sweaty, aching, and blistered after his second day of ricing, Glen hoped to become his father's steady ricing partner. Explore with students the special relationship that can develop between a student and a mentor—particularly when that mentor is a parent or relative.
   - What was special about what Glen's father was teaching Glen to do? What did it represent to Glen?
   - Have you been taught a special skill by an older friend or relative? Tell how you feel about that person and explain what he or she taught you.
   - When you are alone with a parent or caregiver, what do you like to do?

- What special skill would you like to pass down to a child or young person when you are an adult? What will you tell the child about how you learned the skill?

4. Although Glen had a fairly easy time poling the canoe, he had some trouble with the knockers and the winnowing. Both skills looked a lot easier than they turned out to be. And preparing the wild rice for eating seemed to take forever! Talk with students about how learning or doing is often a process that requires time and patience.
   - Why don't you think Glen could use the knockers right the first time he tried? How do you think he felt?
   - Was there ever a time you were excited to do something only to find you couldn't do it very well at first? Tell about that time. How did you respond?
   - With computers, remote controls, microwaves, and fast food, many things don't take very long. But other things still do. What is the value of learning and doing things that require much time and great patience?
   - Would you rather place a phone call or write a long letter? Which would you rather receive? Talk about the implications of your answers.

Extend Your Knowledge

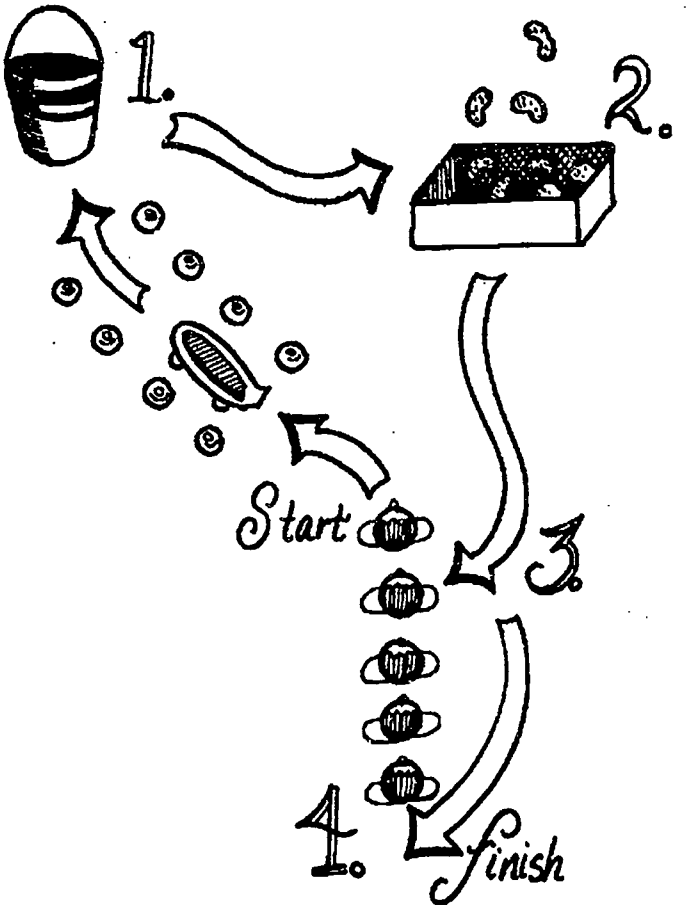
Wild Rice Obstacle Course Relay

- 2 skateboards or gym scooters
- 2 long poles or mop handles
- 2 buckets containing 2 inches of rice
- 2 shoe box lids
- 16 peanuts in their shells
- 16 bowling pins or 2-liter soda bottles

Divide students into two teams for the wild rice relay. Set up two obstacle courses similar to the diagram. Each member of a team will have to complete the following tasks. The first team with all members seated wins.

1. Get on skateboard and pole through bowling pins over to bucket. If a pin is knocked down, stand it back up but do not start over.
2. Take off shoes, get in bucket, and "jig" 20 times.
3. Replace shoes, get back on skateboard, and pole over to shoe box lid containing 8 peanuts.
4. "Winnow" the peanuts five times by tossing them up in the air and catching them back in the lid. If a peanut falls out, pick it up and start the winnowing over again.

5. Get back on skate board and pole over to teammates. Hand pole and skateboard to next team member and sit at the rear of the line.

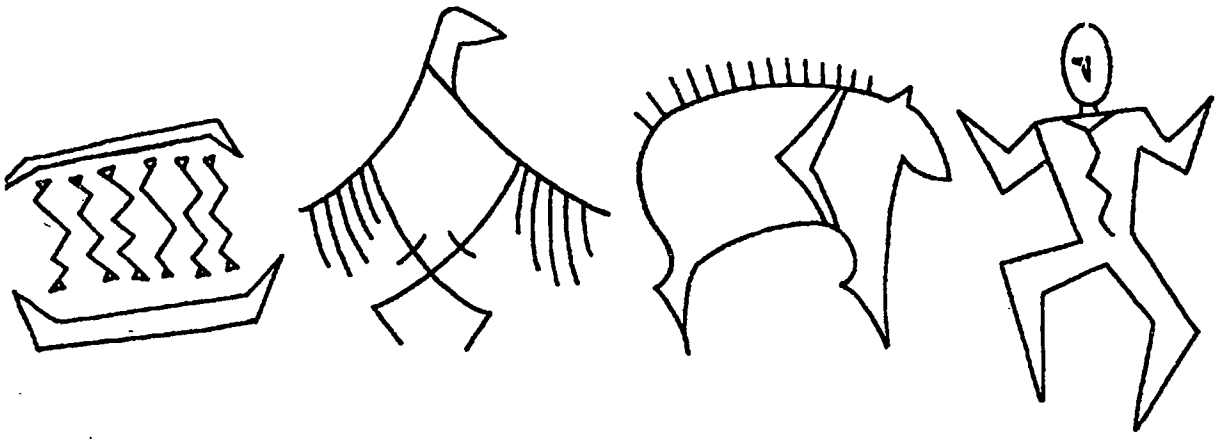


Pictographs

- 6" x 18" (15 cm x 45 cm) white construction paper
- black fine-tipped markers or pencils

When Glen's people first settled in the area around the Great Lakes in the late sixteenth century, they were called *Ojibwa*—those who make pictographs. Records of the tribe's history were kept by the Ojibway on birchbark scrolls—often by the medicine man. In addition, Ojibway women made dental pictographs as an evening pastime by folding thin sheets of birchbark in half and biting intricate designs into the bark with their teeth. Unfolded, the designs were symmetrical and surprisingly lovely. Share the Ojibway pictographs with students and discuss what they might mean. Then invite students to tell a short personal story using one row of pictographs they create on the white construction paper, held horizontally. Scrolls can be rolled and tied with raffia or used for a bulletin board display.

Students may wish to break into small groups and attempt to decipher each other's pictographs.



Wild Rice

Wild rice grains ripen in late summer or early autumn. They are usually dark reddish-brown and about half an inch long. Each grain is enclosed in a little husk and hangs from a tiny branchlet atop the tall plant. The tall plants have a long bristle at their tip and may grow to ten feet. Wild rice is a grain, like wheat or oats. The wild rice harvest was always a festive occasion and included a feast of fish, deer, moose, wild duck, and wild turnips with maple sugar. It is likely that not many of your students have tasted authentic wild rice. This is a good time to try some. Invest in the real thing—100% wild rice that takes an hour to cook, not a "blend" containing about ten wild rice grains. It's sweet, nutty, and delicious. Serve with a little butter and salt or with maple sugar as the Ojibway did.

Ojibway Calendar

The Ojibway used moon phases to mark the passage of time. The name of each phase reflected a special event or the weather occurring at the time. For example, the month we call January was the Cracking Trees Moon, February was Deep Snow Moon, March was Moon of Snowblindness, May was Moon of Flowers, June was Strawberry Moon, August was Harvest Moon, and September was Moon of Falling Leaves. Invite students to think of alternative names for months that reflect the natural phenomena occurring in your part of the country. It is important that they think about what is happening in nature—not about man-made occurrences. End-of-School Moon would not be appropriate.

Buffalo Hunt

Written by Russell Freedman
New York: Holiday House, 1988

Synopsis

This book details the relationship between the buffalo and the Plains Indians. Buffalo provided the Plains Indians with food, housing, clothing, and many other necessities. The buffalo hunt is described in great detail. The story portrays the spiritual, physical, and cultural dependence of the Indians on the buffalo.

Background Information

The Plains Indians inhabited an area called the Great Plains, which included what are now the states of North and South Dakota, Wyoming, Oklahoma, Kansas, Colorado, Nebraska, and Montana. The plains are vast, flat expanses of grass bordered by some rolling hills, rivers, and mountains. The Plains Indians were hunters who followed the buffalo herds as they moved around the plains. Everyone was involved in a hunt. From medicine men to children, it was a community event. Before white settlers came, the buffalo herds were huge. Thoughtless killing by newcomers who did not depend on the buffalo caused the herds to diminish. The illustrations for this story are paintings and drawings done by some of the artist-adventurers who traveled the Great Plains in the 1800s. Most of these original works can be seen in museums today.

Deepen Your Understanding

1. In the evenings, when the tribes gathered around campfires, storytellers told about the buffalo. Because buffalo were so important to the lives of the Plains Indians, each tribe had its own tales and legends about buffalo. They told of its origins, strength, and spirit. Indian tribes often tell stories about animals, events, and ways of life that are significant to them. This is one way tribal culture is passed on to the new generations of Indians. Other functions of storytelling are to entertain and honor those who do brave or exceptional deeds. The art of storytelling is extremely important to the Indians. Explore with students the many purposes of Indian storytelling and compare those to our own culture.
   - Compare the different tribes' explanations of how the buffalo came to be. Why do you think each tribe had a different story?
   - In what ways would telling buffalo stories be valuable to the Plains Indians?
   - What important stories have been told for generations in this country? Why are these stories valuable to our culture?
2. The best time for a hunt was in the late summer or fall because buffalo were putting on winter fat. This was also the rutting season when buffalo gathered in huge herds. Indians would hunt until they had enough food and hides to last through winter or until the first deep snow. Both the tribes and the buffalo lived according to the seasons—migrating and hunting in the warmer months and laying low through the deepest snows and coldest weather. Invite students to compare and contrast the seasonal life-cycles of the buffalo, Indians, and themselves.
   - Discuss the seasonal cycles of the buffalo and the Indians.
   - Do we have seasonal cycles in our lives? Describe them.
   - If you were relatively inactive and had to stay indoors through winter, what kinds of activities might you like to do?
   - If you were an Indian, what would be your favorite time of the year? Why?
3. A big hunt was always a community affair. Every person in the tribe took part in some way. The medicine man prayed and performed rituals to locate the buffalo and to make the hunt successful. Women and men also participated in ritual dances to lure the buffalo. On the day of the hunt, everyone had a special job. Men planned the hunt strategy while women and children took down the tipis, packed their belongings, and rounded up the animals. After the hunt, the women and older girls butchered and skinned the buffalo. Invite students to explore this division of labor and to think about how division of labor works in our society as well.
   - Discuss the different roles men, women, and children played in the buffalo hunt. Which job might you like to have in a hunt? Why?
   - Is there any division of labor in your home? Describe it and compare it to that of an Indian tribe.

- Do we have any common divisions of labor in society? Describe them.
- How do spiritual leaders participate in the culture of this country? Compare their role to that of medicine men.

4. The Plains Indians had lived in North America a long time before white settlers arrived. These settlers brought many changes to Indian ways of life. Indians had used every part of the buffalo they hunted and made little impact on the size of the herds. However, some settlers killed buffalo only for sport or for certain body parts and left the rest of the carcass to rot. This over-hunting ultimately caused the near disappearance of the buffalo from the plains. Ask students to consider the impact of the settlement of America on the native population.
   - Compare the ways that Indians and settlers regarded and hunted the buffalo.
   - How might the Indians have felt about the white settlers' impact on their lives? Why?
   - What lessons can be learned from *Buffalo Hunt*?

Extend Your Experience

Indian Legends

- Indian myths and legends
- writing paper
- pencils
- crayons or markers

In *Buffalo Hunt*, Russell Freedman discusses some of the buffalo creation legends of the Plains Indians. The Indians often told stories about things they could not explain and these tales usually involved magic or spirits. Read several Indian legends to the class and discuss the characteristics of these tales. Ask students to choose an animal they feel is important and write a legend about it. Each legend should contain the origin, characteristics, and spirit of the animal in its details. Students may illustrate and share these legends with the class.

Tribal Meetings

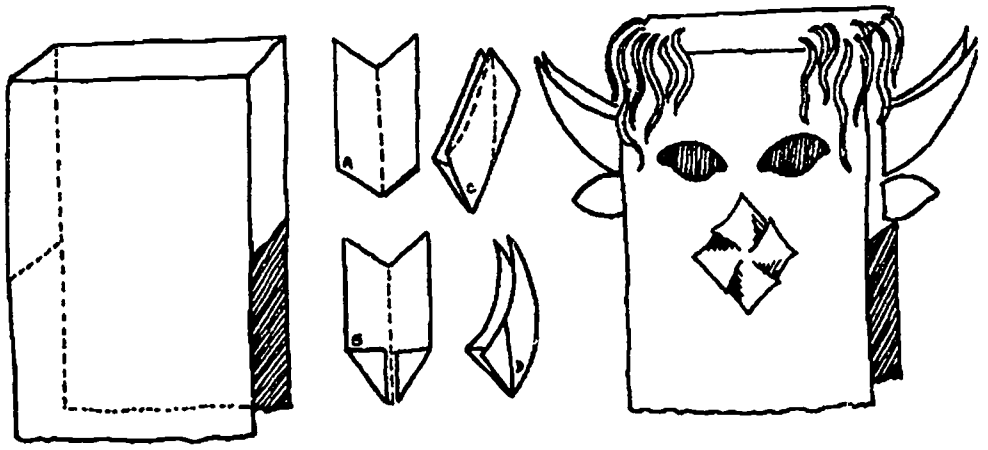
To ready themselves for a hunt, the Plains Indians held a council meeting to discuss strategy and job assignments. All the leaders of a band participated in this process, with everyone agreeing on the final plan. Divide the class into four or five groups. Invite each group to plan a scavenger hunt for the rest of the class. Students will assign a role or job to each member of their group (leader, recorder, list-makers, etc.) and completely plan their hunt. Remind students that they must achieve full agreement on their final plan. On the assigned day, each group will set up their hunt and lead the

class through it. After all groups have finished, discuss how it felt to go through this process.

Buffalo Dance Headdresses

- brown paper grocery bags
- oatmeal canisters
- brown and white construction paper
- feathers (optional)
- glue
- brown tempera paint
- brown yarn
- scissors

The Mandan Indians of the plains made buffalo headdresses to wear for a dance in preparation for the hunt. The pictures on pages 19 and 21 in the story show these dancers. Students can make a simplified headdress using a paper bag or oatmeal canister. They may make either a traditional man's or woman's headdress.



To make a man's headdress, cut halfway up the bag from each corner and cut off the bottom half of the narrow side panels. Do not discard. Locate and cut two large eye holes in each bag. Make horns from the cut-off side pieces by folding each piece in half vertically. Then fold the corner back toward the fold at one end to resemble the nose of a paper airplane. These triangular sections will be used to attach the horns to the bag. The point of each horn is cut so that the tip is at the open corner opposite the fold. Glue the horns onto the side panels, pointing up. Make ears out of construction paper and glue them on the sides below the horns. To create a nose, fold a 6" (15 cm) square of construction paper into quarters, open it flat, and make a ½" pleat on the outside edge of the four folds. Glue it on. Paint the bag with a mixture of brown tempera paint and glue and attach yarn pieces to make it look like a shaggy buffalo. To make a woman's headdress, cover an empty oatmeal canister with white construction paper and decorate with real or paper feathers. Allow the headdresses to dry completely before using in the Buffalo Dance.

Buffalo Dance

- record or tape of traditional Native American music
- drums and rattles if available
- headdresses (optional)

Plains Indian dancers imitated the movements of the buffalo in their buffalo dances. By doing so, they would encourage the herd to come closer to the tribe for easier hunting. The dancers would paw and stamp the ground, mill around, stampede, sway, and lift up each foot in turn. Sometimes the dance continued for days without stopping. Play some Native American music and encourage students to imitate some of the drum rhythms. While half the class dances, the other half can use drums and rattles to accompany the music. As dancers tire, they may tap other students' shoulders to replace them. The tired dancers become musicians so that all have a chance to dance and play music.

Love Flute

Written and illustrated by Paul Goble
New York: Bradbury Press, 1992

Synopsis

A young Plains Indian is in love with a beautiful girl but too shy to express his feelings. He becomes so sad that life loses all meaning for him and he leaves his camp. Suddenly he realizes he is being guided on his journey by a supernatural power. Trusting his instincts, he ultimately receives a gift of love from the birds and animals—a gift that enables him to communicate his love to the beautiful young girl.

Background Information

The courting flute is a tradition of the Plains Indians and was used only by men to play love songs. They would make up their own special songs and let their flutes do the talking. At night, a young girl lying in her tipi might hear the song of her suitor's flute among the many others floating on the night sky. The flutes were always made of cedar and often shaped like the long neck and head of a bird with an open beak. The sound came out of the beak. Many legends tell of how the love flute was given to people in different times and in different cultures. (See *Song of the Chirimia* on page 143.)

Deepen Your Understanding

1. When a young Plains Indian man went courting, he took the lead of the birds and animals of nature with which he was so in tune. He dressed in his finest and was scented and painted just for the occasion. One illustration shows a young brave wearing a hair pipe breastplate. This breastplate was a type of necklace carefully made of carved tubular bone beads and blue trade beads on buckskin cord and used only on special occasions. Compare and contrast this courting approach with the things people might do today.
   - Do young men today do any special things to attract the attention of young women? What sorts of things might they do?
   - Plains Indian men got very fancy when they went courting, wearing bright colors and smelling attractive, just as male birds and animals do. How does that compare to what people do now?
   - Would you be impressed if someone got very fancy just for you? What things would impress you?
2. Although brave in war and on a buffalo hunt, the young man in the story could not express his feelings of love. After a while the situation became too painful to bear and he left the camp. Discuss with students how it is easy to be very brave in some circumstances and very shy in others.
   - How could such a brave young Indian be so shy about his feelings?
   - Has there ever been a time when you were too shy to tell someone how you felt about him or her? What made you shy?
   - Have you ever wished you could be like someone else, just as the young Indian man wished he could be like the other suitors? Tell about that time.
   - Why do you think the young girl responded to the shy young man with the flute more than to the other young men? What would you have done?
3. The young man listened closely to the songs of the birds and animals and imitated them on his flute—weaving them together into an original melody. The sound of the flute was said to resemble the sound of the elk. Legend tells us that the wise, swift, and courteous elk possesses medicine that makes a man a lucky hunter and irresistible to his chosen woman. Discuss nature as an inspiration for music with students.
   - When you hear a flute, what things in nature does it remind you of?
   - What other instruments sound to you like things in nature?
   - Why do you think Indians took musical inspiration from the sounds they heard in nature?
   - Some people like to listen to the peaceful sound of the ocean, a babbling brook, or the song of the mockingbird. What sounds do you find soothing?

4. A number of Paul Goble's illustrations show a young man and woman wrapped in a large blanket. There was no place a young man and woman could go to be alone in the village. The tipis were crowded and walking outside the village could be dangerous. So young men carried large blankets made for them by a close woman relative who wished them well in their courtship endeavors. A man and his young lady would stand together wrapped in the blanket right in the middle of the tipi village—they were hardly alone, but they felt alone and could speak privately to each other surrounded by the warm blanket. Invite students to discuss the need for a private space and how they create it.
   - Have you ever just wanted to be left alone? Why did you feel that way?
   - Is it hard to find a place to be alone in your home? What do you do about it?
   - What is your favorite place to go when you want to be alone? Why is it your favorite?
   - Young Indian men and women had to "date" right in front of their little sisters and brothers. How would you feel about that? Do you ever try to spy on your older brothers and sisters and their boy or girl friends?

Extend Your Experience

The Universal Love Flute

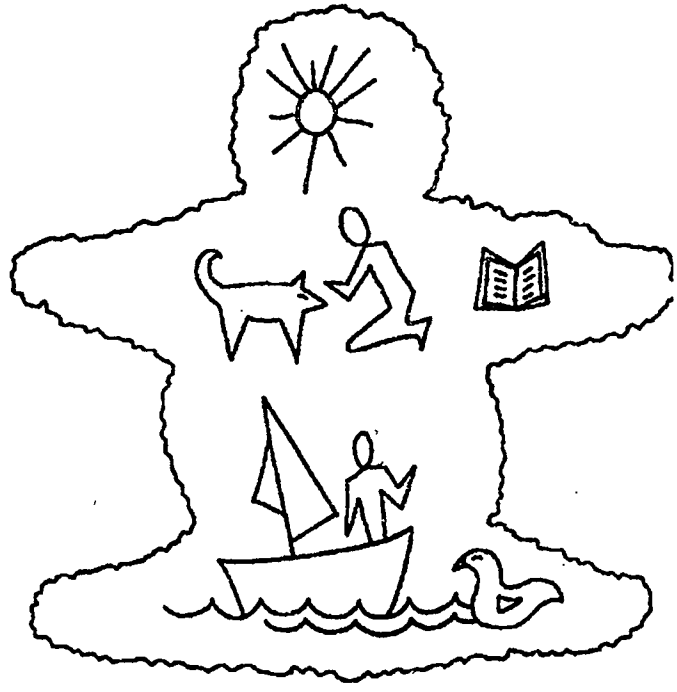
Read *Song of the Chirimia* by Jane Anne Volkmer to your students (see page 143). As you read, have them take note of similarities and differences between the two versions of the love flute legend. Compare and contrast the two stories in a class discussion. Then invite students to work with a partner to write a new version of the story. The new story can be set in a different time and place but still describe the origin of the love flute and the shy young man (or woman) who was in need of its mystical melody. Encourage teammates to create an illustration for the story as well.

Buffalo Hide Diaries

- brown paper grocery bags
- colored markers

The young man in *Love Flute* always led in the dangerous buffalo hunt. One of the many things the buffalo supplied the Plains Indians was a large useful hide that could be made into tipis, moccasins, and clothing. They also used the hides as a form of pictorial calendar or diary on which to record significant events in the life of the tribe or individual. Students can create a similar pictorial record using the following procedure. Have each student soak a brown paper grocery bag in water until the glue dissolves and the

bag can be opened flat. Once the seams are opened, students crumple the soggy brown paper into a ball and then open it up and smooth it out flat to dry. When dry, the paper will resemble leather. This can be done at school (if facilities allow) or at home. Demonstrate how students can then draw a light pencil outline on the bag in the shape of a buffalo hide using as much of the bag as possible (see illustration). Once the outline is in place, students can tear the paper into the shape of a finished buffalo hide. Encourage students to use markers for pictographic illustrations that depict significant events in their lives and the lives of their families. The finished "hides" make a wonderful hall or bulletin board display.



Story Telling

Paul Goble has written and illustrated over twenty books dealing with the life and legends of the Plains Indians. With the help of your school and community librarian, assemble as many of these books as possible. Depending on the number of books you obtain, divide students into small groups—one per book. Invite each group to read the story with an eye for retelling it for the class. Stories can be retold orally while students are seated in a circle (as Native American storytellers would have told them) or in another way of the group's choosing. Possibilities include a dramatic re-enactment, a shadowbox or series of shadowboxes, or a mural. You may wish to invite guests to your final presentations.

Traditional Flute Songs

Cassette tapes of traditional flute songs can be obtained from Lakota flute player Kevin Locke at the following address.

Kevin Locke
P.O. Box 241
Mobridge, South Dakota 57601

Play this music while students work on any of the activities suggested above.

The Cat Who Escaped from Steerage

Written by Evelyn Wilde Mayerson
New York: Charles Scribner's Sons, 1990

Synopsis

Nine-year-old Chanah and her family are packed into the steerage section of a ship on their way to America with hundreds of other immigrants. Once they are on board, the cat that Chanah has smuggled onto the ship escapes. Chanah and Yaacov's search for the cat becomes the thread that unifies their many experiences—both on board ship and in America.

Background

Poland is located almost in the center of Europe. It is bordered by the Baltic Sea on the north, Czechoslovakia on the south, Germany on the west and Russia on the east. The fact that there are no natural boundaries between Poland and Germany or Russia has had an enormous impact on Poland's history. The brave people of Poland have had to defend their country in numerous wars.

Deepen Your Understanding

1. Evelyn Wilde Mayerson tells us that her story is a *bubbemeiser*—a grandmother's tale. Although this story was told by a Polish grand-

mother, bubbemeisers can be found in every culture. Explore the oral tradition of storytelling with students.

- Do you have a grandmother who tells you stories? Share a story you have heard from your grandmother.
- Some day perhaps you will be grandparents. What favorite story will you share with your grandchildren? Will you tell or read the story?
- How is story telling different from story reading? Why is it important that oral tales and legends be written down?

2. Chanah's family brought with them "the clothes on their backs, five dollars in gold in the heels of Yonkel's shoes, linens, four down-filled pillows, a comforter, brass candlesticks, a pot to cook in, a wooden bucket to wash in, two silver cups baked into two loaves of bread—and ten English words." Immigrants to America could bring only what they could carry. Along with people from many other countries, Chanah's family willingly packed themselves—along with 900 others—into the bottom deck of a ship with no fresh water, no baths, few toilets, and dreadful food. They came seeking the promise of freedom and a better life. Discuss with students the enormous sacrifices made by all immigrants who came—full of hope—to a strange new land.
   - If you were forced to travel to a strange country and could take only what you could carry, what would you take along? What do you think your parents would bring?
   - What kinds of situations can you think of that would cause over a million people to emigrate from Europe to America?
   - What kind of risks were these immigrants taking? Explain why you think these risks were or were not worthwhile.
   - The immigrants left more behind than they were able to bring. Some of those things were intangibles, such as the security of a familiar place. What things would you miss if you left your country?
3. Yaacov's mother kept a flannel scarf dipped in turpentine wrapped around Yaacov's neck so officials would think he had a sore throat. Many children wore garlic bags around their necks to ward off fever and vampires. Such "folk remedies" may sound strange to our ears but no one on the boat found them strange at all. Invite children to share their knowledge of natural medicine or folk remedies.
   - Do your parents or relatives have any remedies for colds or flu that seem somewhat odd to you? What are they?
   - How do you think these folk remedies evolved?
   - Native Americans were expert herbalists and found cures for many things in nature. How do you think they were able to do that?
   - In this day of high-tech chemistry and prescription drugs, can you make a case for natural medicine? Why might natural medicine be better than chemical and synthetic drugs and why might it be less desirable?

4. In the story, Yonkel decided it was time for his family to go to bed when the first-class passengers began to throw down pennies and candy. It may have been done out of kindness but many people in first class found it amusing to watch the children in steerage scramble for "treats." Encourage students to put themselves in the place of Chanah, her cousins, the other children, and their parents in steerage.
   - Have you ever been in a position to see people enjoying luxuries you think you will never enjoy? How did you feel about that?
   - Do you think it was generous or condescending of the first-class passengers to throw pennies and candy down to the steerage children? Why do you think so?
   - Think about Chanah and the lady in the feathered hat. How were they different? How were they alike? What things were more important—their likenesses or their differences?
   - Was the voyage in steerage harder on the adults or the children? Why do you think so?

Extend Your Experience

Chart the Family Members

Throughout the story, the author writes many descriptive phrases about the characters in the story. Invite students to make a family tree illustrating the relationship of Chanah's family members. Encourage them to find descriptive phrases in the story and write them under the names of the people they describe. Once students have done this, have them think about members of their own family who fit these character descriptions and write that relative's name in parentheses under the names on Chanah's family tree. Students will then be ready to write a paragraph comparing and contrasting their own family with Chanah's family. In a class discussion, find out how the families are alike and how they are different.

Family Relocation

The author's Aunt Fruma thought children never minded anything as much as grown-ups do. But sometimes children mind things very much. They simply have different ways of showing how they feel. Invite students in your class, whose families have had to relocate, to share their feelings about the experience. Encourage students to share both the good and bad things about moving to a new town, state, or country.

Family Keepsakes

Chanah's family baked two silver cups into loaves of bread to bring them safely and secretly to America. These were family keepsakes they could not bear to leave behind. Invite students to share a keepsake that

has been passed down in their families. Encourage them to tell the story that makes the item meaningful. If items are too valuable to bring to school, have students take a photograph or make a drawing of the keepsake. Remind them that immigrants could only bring keepsakes they could carry themselves.

Polish Soup

In the story, Rifke carried a plate of soup to nourish the mother of the baby born on the ship. Soup is extremely popular in Poland—although the soup available in steerage probably bore faint resemblance to the soup served in Poland. Sometimes you need a knife and fork, as well as a spoon, just to get through Polish soup! Make and serve the soup below to your students. If possible, serve dark Polish bread as an accompaniment.

Polish Barley Soup

• 1 medium potato	Peel potato and carrot and cut into bite-sized
• 1 carrot	pieces. Put all but 3/4 cup beef broth into a large
• 6 cups beef broth	pot. Add potato, carrot, parsley, and dill. Bring
• 1/2 tablespoon dried parsley flakes	to a boil. Reduce heat to low and cover. Clean and slice mushrooms. Melt butter in a fry pan
• 1/2 tablespoon dill weed	over medium heat. When butter begins to foam, add barley and mushrooms and sauté for two
• 3 fresh mushrooms	minutes. Add remaining broth and simmer until
• 1/4 cup pearl barley	mushrooms are soft (about five minutes).
• 1 teaspoon butter or margarine	Add barley mixture to soup pot. Simmer for about 45 minutes until barley is tender. Serve
• 1/4 cup whipping cream	plain or stir in 1/4 cup whipping cream just before serving.

Pueblo Storyteller

Written by Diane Hoyt-Goldsmith with photographs by Lawrence Migdale
Holiday House, New York, 1991

Synopsis

April is a ten-year old Cochiti girl living with her grandparents in the Cochiti Pueblo near Santa Fe, New Mexico. She relates some of the stories and traditions her grandparents have taught her and communicates the special relationship her people have enjoyed with the earth—taking what they need to live while leaving something behind for the future.

Background

The Pueblo Indians of the desert Southwest are descendants of the Anasazi who began building adobe homes of many stories around the year A.D. 700. The Pueblos have lived in the same location longer than any other people of the United States and Canada and have extraordinarily strong ties to their homeland and their traditions. For the most part, they accept modern ways only when necessary.

Deepen Your Understanding

1. April lives in the Cochiti Pueblo. She explains that the word pueblo is Spanish for town or village. The Pueblo Indians were named by Spanish explorers in the 1500s who found them living in villages closely resem-

bling Spanish towns. Review the Spanish and Keres words in the glossary. Discuss language and usage with students.

- What Indian name was given to April? What does it mean in Keres? Do you know the meaning of your name or why your parents chose it?
- Pueblo Indians use many Spanish words. We also use Spanish words as well as words from Native American languages. How do you think these words found their way into our vocabulary? Do you know the meaning or origin of any of the following words?

  nachos (Spanish - flat-nosed) triangular tortilla chip topped with salsa and cheese

  moccasin (Native American Algonquian) soft leather slipper

  chili con carne (Spanish - red pepper with meat) highly spiced dish of red peppers, meat, and often beans

  opossum (Native American Algonquian - white beast) small, tree-dwelling marsupial with rat-like tail that is active at night

  guacamole (Spanish - soft avocado or avocado sauce) thick dip made with mashed avocado and seasonings

  hammock (Native American Taino) a hanging, swinging cot

  piña colada (Spanish - strained pineapple) drink containing rum, coconut cream, and pineapple juice

  barbecue (Native American Taino - framework of sticks used for cooking) method of cooking outdoors on a grill or metal framework

  taco (Spanish - roll or wad) a tortilla wrapped around a spicy filling

- Keres began as an oral language. Now it is a written language as well. How do you think an oral language becomes a written language? Why do you think this happens?

2. In the pueblo, the Cochiti people carry on many customs and traditions of their ancestors. However, now many of them have jobs in the city during the day as well. In a sense, these people inhabit two worlds. Invite students to discuss various cultures, their evolution over time, and the effect of this evolution on people.
   - Why do you think some Cochiti have found it necessary to take jobs in Santa Fe and Albuquerque? Have you ever found it necessary to work to make some money? What were you saving for?
   - April and her people proudly inhabit two cultures. What advantages and disadvantages can you think of to this situation? Are there people in your family who still follow traditions of long ago? Tell about those people.
   - April learns the traditions and rich history of her people from her elders. Share some of the things you have learned about your family and heritage from your elders.

- If you could choose, would you choose to live in the days of your ancestors or in modern times? Why would you make that choice?

3. Singing and dancing are an important part of Pueblo tradition. The Cochiti people are famous for their drums, which provide the music for dancers and storytellers. April's uncle learned to make drums by watching his foster father. Discuss the value of handmade crafts as it relates to Pueblo drums.
   - Why do you think April's uncle prefers to use homemade tools for his drums? Do you think "store bought" things are better than homemade? Explain your opinion.
   - Each drum has its own voice. Why might the Cochiti people prefer different drum voices over drums that all sound the same?
   - The four colors on the drum stand for the directions of the earth. North is white, south is red, east is blue and west is yellow. Explain how these colors are appropriate to represent those directions. Would you have chosen different colors? What would you have chosen?
4. Making fine pottery has always been important to the Pueblo people. Clay pots were used for cooking, serving, storing food, and sometimes for trading. Today some Pueblo families sell the pots and figures they make. Encourage students to compare the Pueblo attitude toward the pottery they create with present-day attitudes.
   - Describe the process of clay gathering and preparation used by April's grandfather. Why doesn't he just buy clay at a craft store? Which method of clay acquisition would you prefer? Why?
   - Many potters in the Cochiti Pueblo make figures of the Storyteller. Why do they do this? What figure would you make from clay that was symbolic of your heritage?
   - Explain how the earth's elements of fire, water, and clay contribute to a finished piece of pottery. Why is ruined pottery thrown back in the river or up in the hills? Does this remind you of something environmentalists are trying to encourage today?
   - It takes much longer to make pottery the way April's grandparents do than it would using all of today's modern conveniences. Rather than use an electric kiln or store-bought paint, they use only ingredients found naturally. How does this reflect what you know about Native American culture and beliefs? Do you think modern ways of doing things are always better? Or simply faster? Explain your answer.

Extend Your Experience

Storytellers

April's grandparents, as well as many other elders in the Cochiti Pueblo, are storytellers who help preserve the traditions of the Cochiti people.

April will remember the stories her grandparents tell her and share them with her children and grandchildren. Encourage students to share stories from their past. Invite grandparents or other senior members in the community to tell stories from their childhood or relate their cultural traditions.

Sand Painting

- books containing Pueblo Indian designs
- food coloring
- white cornmeal
- 4" x 8" (10 cm x 20 cm) oaktag sheets
- white glue
- plastic zipper bags
- small bowls
- spoons

Review the Indian designs on pages 1, 19, 24 and 25 of Pueblo Storyteller and in other resources. Invite children to draw simple designs based on one of the Native American designs you have discussed. Explain that the finished designs will be done in three colors using black marker, the white of the paper, and colored cornmeal. First students can outline their designs using marker. Then they can fill in black areas with markers. Demonstrate how to spread white glue on parts of the design that will be colored with cornmeal. Using spoons, students can sprinkle cornmeal over the glue and allow it to dry before shaking off the excess. Be sure part of the design is left white. Remind children that April's grandmother likes it very quiet when she paints pottery. She needs to concentrate. Encourage children to work very quietly as they design and color their patterns.

Colored Cornmeal

Place ½ cup white cornmeal in a plastic zipper bag. Add several drops of food coloring. Close the bag tightly and gently knead the cornmeal to distribute color evenly. Place in bowls and provide spoons.

Baking Ba'a

Bread is called ba'a in Keres. When Cochiti families bake bread, they never count the loaves. There is an old Indian saying, "If you count the bread, you'll run out." There is always enough. Ba'a is baked in an outdoor oven called *horno* in Spanish or *korsch-t-co* in Keres. Bake individual loaves of bread with students using the following recipe.

No-Salt White Bread

1

- 2 pkgs. active dry yeast
- 8 cups flour
- 2 ½ cups water
- ½ cup cooking oil
- aluminum foil

In a large bowl, combine yeast and 2 cups of flour. Set aside. Warm water and cooking oil over low heat until the temperature reaches 125°F or mixture is hot to touch. Gradually mix the liquid into the yeast/flour mixture in the large bowl and beat for 5 minutes to develop the gluten in the flour. Slowly stir in 5 cups of the remaining flour (you should still have one cup left) until mixture is the consistency of play dough. Turn the dough onto a floured surface and knead until smooth (about 10 minutes) working in more flour as needed. Place dough into a greased bowl and turn to grease the top. Cover and let rise

2

until double in bulk (about an hour). Punch the dough down and divide into pieces for students. When dough has doubled in bulk, give each child a lump about ¼ cup in size. Have children write their names using permanent marker on the dull side of a 4-inch square of aluminum foil. Encourage them to shape their dough into smooth ovals on the shiny side of the foil. Allow the dough to rise for about 15 minutes. The Cochiti people bake their bread using residual heat from the fire. To use residual heat, preheat the oven to 500°F. Turn off the heat and put the bread in the oven on the foil. These small loaves will bake in about 15 minutes. Remove ba'a from the oven and enjoy.

Storyteller Figure

- self-hardening clay
- acrylic paint
- fine paintbrushes

Invite students to use self-hardening clay to make figures of themselves as young children sitting on the lap of someone who has been a storyteller in their life. Refer to the photograph on page 13 of *Pueblo Storyteller.* The small figures can be attached to the storyteller with a moistened lump of clay, just as April's grandmother did. Show students how to brush a wash of clay and water over the finished figures to smooth the surface. Once the figures have hardened, invite students to add personalizing details with paint.

Totem Pole

Written by Diane Hoyt-Goldsmith with photographs by Lawrence Migdale
New York: Holiday House, 1990

Synopsis

David is the son of a highly-skilled Tsimshian Indian woodcarver. His mother is not Indian but was adopted into the Eagle Clan in Metlakatla. That makes David and his brother members of the Eagle Clan too. Along with the story of the creation of a totem pole, David relates many other Tsimshian traditions. His pride in his heritage is clearly evident.

Background

The Tsimshian are one of seven main groups of Pacific Northwest Indians. Historically, these Indians grew very little food. The forests and oceans supplied all their needs. Pacific Northwest Indians are exceptional craftspeople—particularly with wood. Totem poles originated on the northwest coast and a carver's training began in childhood. The Tsimshian originated the bold, wavy, symbolic designs that have become characteristic of the Pacific Northwest Indians.

Deepen Your Understanding

1. David belongs to the Eagle Clan. A clan is a group of families with a common ancestor. The eagle is their *totem*—the animal from which the

clan traces its origins. David is photographed wearing a Tsimshian robe and headdress, both of which contain eagle designs. Discuss with students the ideas of ancestry and inherited traditions. Help them understand that some Native Americans trace their origins to animals as well as human ancestors.

- Many clans passed down stories telling of the meeting of an ancestor and a spirit, usually in animal form, that granted the ancestor certain privileges. "The Legend of the Eagle and the Young Chief" on page 10 is one such story. What stories of your ancestors has your family passed down to you?
- David's Indian name is Lap'aigh laskeeg, which means "He Who Flies Like the Eagle." In David's family, names are inherited from family members or earned by performing good deeds. Is your name inherited from a family member? Tell where your name came from.
- David wears clothing called *regalia* for ceremonies, dances, and celebrations. Much of David's regalia bears an eagle design. How do you and your family dress for special occasions? Have you ever worn special garments or costumes made by your father or mother or passed down through your family? Tell about those items.

2. David's father once made a halibut hook from two pieces of cedar. Fishing was the most important way of getting food for the Indians of the Northwest. Some halibut hooks were designed to catch fish weighing 500 pounds. Salmon were the most important catch and provided the main winter food supply. Compare and contrast the role of fish and fishing in David's life and in your students' lives.

- Today David's family can go to the market for their fish. Have you ever bought fish from a fish market? What kind of fish do you like to eat?
- Tsimshian Indians once used candlefish for artificial light. The tiny fish were so oily the Indians could run a wick through them and use them for candles. Do you use fish for anything other than food?
- The salmon was cooked two ways for the totem pole feast—on grills over the fire and on skewers alongside the fire. Tell about a time you caught and ate fish cooked over an open fire.

3. David's father carved the totem pole from a cedar tree. Trees were as important as fish in the lives of the Tsimshian and other Pacific Northwest Indians, who were master woodcarvers. Different kinds of wood were suited for different purposes. Discuss cedar and its varied uses and characteristics.

- Originally, Tsimshian woodcarvers used tools made only of stone and shell. What characteristic of cedar was particularly important in light of those tools?
- What else about cedar makes it good for totem poles? What do we use cedar for today?
- David's father carved a wolf mask from cedar as well. Beautifully carved and colorful masks were decorated with shells, teeth, bone,

fur, feathers, hair, copper, and other items. Often they had moving parts, like the mouth on the wolf mask. How does this mask compare to masks you have worn?

4. David's father is so skilled that he was asked to carve a totem pole for another tribe, the Klallam Indians. The pole contains important characters from Klallam legends and stories. Help students understand the significance of the totem pole by reflecting on its construction and symbolism.
   - Review the steps necessary to make a totem pole, beginning with the felling of the tree. What tools does David's father use to speed up the job that his ancestors did not have?
   - Why is this totem pole particularly special to David? Tell about a time you helped your mother or father make something normally made only by adults.
   - Each character on the totem pole is special to the Klallam tribe. What characters would you carve on a totem pole that told the story of your family?
   - What things do families have today that contain special memories or significant symbols of the family?

Extend Your Experience

Indian Fry Bread

David had Indian fry bread with jam and maple syrup at the totem pole feast. Try this recipe for fry bread with your students.

Indian Fry Bread	
• vegetable oil	Fill an electric skillet half full of vegetable
• 4 cups flour	oil. Turn heat on high.
• 3 teaspoons baking powder	Measure dry ingredients into a bowl.
• 1 teaspoon salt	Gradually add the water, stirring as you
• 1 ½ cups water	pour it in. Knead the dough until it doesn't
	stick to your hands, adding flour as
	needed. Divide the dough into the lumps
	the size of a walnut. Flatten the lumps
	slightly and make a center hole, like a
	donut. Fry on each side in hot oil until
	brown. Remove with slotted spatula and
	drain on several layers of paper towelling.
	Serve while still warm with syrup or jam.

Winter Ceremonials

During winter ceremonials, the Indians of the Pacific Northwest acted out old stories and legends in dance and song while wearing beautiful costumes and elaborate masks. Have students form small groups of four or five. Invite each group to choose "The Legend of the Eagle and the Young Chief" or another Indian legend. Encourage groups to design appropriate costumes and masks and act out the legends for the rest of the class.

Fish Trap

Indians of the Pacific Northwest trapped salmon by making fences of tree saplings. The children also played a game called "Fish Trap." One child was the fish and all others joined hands to become the fish trap. The fish trap tried to catch the fish by trapping it in a completely enclosed circle. Invite students to try this early version of tag indoors or in a restricted outdoor area.

Potlatch

Among the Indians of the Pacific Northwest, a *potlatch* was a celebration of a great event in the life of the leader or the tribe. Most were small but some were elaborate enough to last several days. When David's father's totem pole is raised on the Klallam reservation, a ceremony similar to the potlatches of old takes place. Many guests enjoyed feasting, music, dancing, and storytelling. Only the giftgiving of the traditional potlatch was missing. Combine the above activities into a potlatch celebration for your students. You may wish to add the potato salad, corn on the cob, or berry pies of David's potlatch. Invite students to try some smoked salmon. Try to have the celebration revolve around a major event, such as the birth of a child in a student's family, a holiday, or the end of school. Research a legend from the Pacific Northwest Indian tribes and read it to your students against a background of traditional Indian music.

Onion Tears

Written by Diana Kidd and illustrated by Lucy Montgomery
New York: Orchard Books, 1989

Synopsis

Nam-Huong is a Vietnamese refugee who was forced to leave her family and escape her war-torn country in a small boat with her grandfather, who did not survive the trip. Nam-Huong has been so traumatized by sadness and loss that she no longer talks and can cry only "onion tears." In the course of the story, despite the taunts of her schoolmates, she once again learns to love, trust, and hope for happiness.

Background

The Vietnamese people live in a land that has been torn apart by many years of war. When the Communist government took over in 1975, many Vietnamese chose to flee the country rather than stay and endure the resettlement policies of the new government. "Boat people" escaped from Vietnam by sea in every conceivable form of floating device—from homemade rafts to empty oil drums. They braved terrible storms, pirates, lack of food and water, and cold. At least 40,000 and possibly as many as 200,000 were lost at sea. Many ended up in refugee camps until they could find a sponsor in the United States, Canada, or Australia. In the story, Nam-Huong lives with one such sponsor in Australia.

Deepen Your Understanding

1. Nam-Huong and Chu Minh live with a sponsor whom they call Auntie. Nam-Huong has had no word from her family since she left Vietnam. The war in Vietnam destroyed life in the villages and tore families apart. The extended Vietnamese family (grandparents, aunts, uncles, and cousins) is the center of existence and the fabric of society. The Vietnamese were desperate to end the war because of the dissolution of their family structure. Encourage students to discuss their feelings when they are separated from their families and compare those feelings with those of the Vietnamese boat people.
   - Nam-Huong works in Auntie's Vietnamese restaurant in exchange for sponsorship. What is your opinion of this arrangement? Is it worth the loss of her family? Explain your answer.
   - Has there ever been a time when you were unsure of your family's whereabouts even for a short time? Describe how you felt.
   - It is hard to imagine being torn from your family, sailing across the sea, and beginning life along in a strange new country. Yet many people in this country have survived exactly this experience. What can we do to help them?
   - Why do you think it is important for Americans to understand the sacrifices the Vietnamese boat people have made just to be here?
   - Someday you will probably grow up and leave your family for a life on your own. What do you think you will miss the most about being home with your family?
2. Nam-Huong's response to her enormous loss was to stop talking. But she has no trouble writing about her feelings. In Vietnam, there is a rich tradition of poetry and writing. Many soldiers in the Vietnam war kept journals and a Vietnamese boy who is interested in a girl will speak to her in a poetic fashion, asking if she is the "only flower in her garden." She might respond by saying that her garden "awaits a single strong plant." Poetry is more common in Vietnam than in most other countries. Discuss with students the sharing of feelings both in writing and aloud.
   - Do you ever write about your feelings in a journal? Why do you think you do this?
   - Have you ever written about something you did not want to talk about? How was this helpful to you?
   - Do you have a favorite poem that describes feelings you have had? Would you share it with the class?
   - Do you think writing helped Nam-Huong? If so, how?
3. Nam-Huong wrote letters to her pets—a little yellow canary, a duck, and a water buffalo. She also became attached to Miss Lily's dog, Samson. Years of war have not wiped out the large and diverse animal population in Vietnam. Water buffalo are still used to help plow the rice fields and the jungles are alive with almost 600 varieties of birds. Encourage students to explore their relationships with pets.

- Why was it possible for Nam-Huong to speak so freely to the animals? Have you ever shared your feelings with a pet? Can you tell about that time?
- Do you have a pet you consider your very best friend? How would you feel about having to leave it behind to fend for itself?
- Nam-Huong's canary began to sing after it learned to trust Nam-Huong, much as Nam-Huong began to speak after she found people to trust and love. Can you relate to this experience? Have you ever taken in a stray animal and helped it to trust and love you? Share your experience.

4. Nam-Huong's classmates teased her about everything they felt was "different"—her lunches, her bike, her silence, her name. They either didn't understand or didn't care that the cha gio in her lunch box was a typical Vietnamese lunch similar to an egg roll or that her bicycle would have been highly prized in Vietnam. Invite students to share their feelings about dealing with differences.
   - Nam-Huong wished Auntie would pack her lunches like everyone else's. How do you feel when you unwrap something strange in your lunch? Do you prefer eating things that are "different" or things that are just what everyone else brings? Why do you feel this way?
   - Have you ever had something new that you were enormously proud of that your friends laughed at or made fun of? Why do you think people do this? How can you stop this kind of cruel behavior?
   - Do you prefer being with people who are noisy or people who are quiet? What would you have done to make Nam-Huong feel comfortable with you?
   - Nam-Huong's name sounded odd to her classmates but beautiful to her mother. How do you feel about your name? Would you like to choose another? What would it be?

Extend Your Experience

Vietnamese Poetry

Invite students to write a poem for Nam-Huong. The poem might begin, "Sleep well, sleep well, Nam-Huong. Tomorrow you will be my friend," or "Don't cry, don't cry, Nam-Huong. Tomorrow you will find your mother." Encourage students to demonstrate empathy in their poems. Students may wish to read their poems aloud.

Carp Tail Catch

The golden carp is a symbol of good luck in Vietnam. "Carp Tail Catch" is a playground game played with eight to ten players. A line is formed with the children placing their hands on the hips of the person in front of them.

The first person is the carp's head and the last the tail. The object is for the head to catch the tail. The line can not be broken as the tail tries to avoid capture. When the tail is caught, the head goes to the back of the line and becomes the tail. The second person becomes the new head and the game continues.

Thit Bo Sao Dau

Nam-Huong works in Auntie's restaurant. Many Vietnamese refugees have opened restaurants that have become very popular with Americans. Here is a recipe for a dish commonly served in these restaurants.

Thit Bo Sao Dau/Stir-Fried Beef with Green Beans [1]

- 1 clove garlic, finely chopped
- ¼ teaspoon pepper
- 1 teaspoon cornstarch
- 1 teaspoon vegetable oil
- 3 tablespoons vegetable oil
- 1 pound sirloin tip (thinly sliced)
- ½ medium onion (sliced)
- 2 cups canned cut green beans (not French style) drained
- ¼ cup chicken broth or reserved liquid from beans
- 1 teaspoon soy sauce
- rice

Combine first four ingredients to make a marinade. Add beef and mix well. Cover and let stand at room temperature for 30 minutes. In a large skillet or wok, heat 2 tablespoons of oil over high heat. Add meat and stir quickly for about two minutes until beef begins to brown. Remove from wok and set aside. Heat 1 tablespoon oil over high heat, add onion, and cook over high heat for two minutes until tender. Add drained green beans and stir well. Add liquid and turn heat to low. Cover and cook two minutes to heat beans through. Uncover and add beef and soy sauce. Cook one to two minutes over medium heat, stirring constantly, until heated through. Serve over hot rice.

[2]

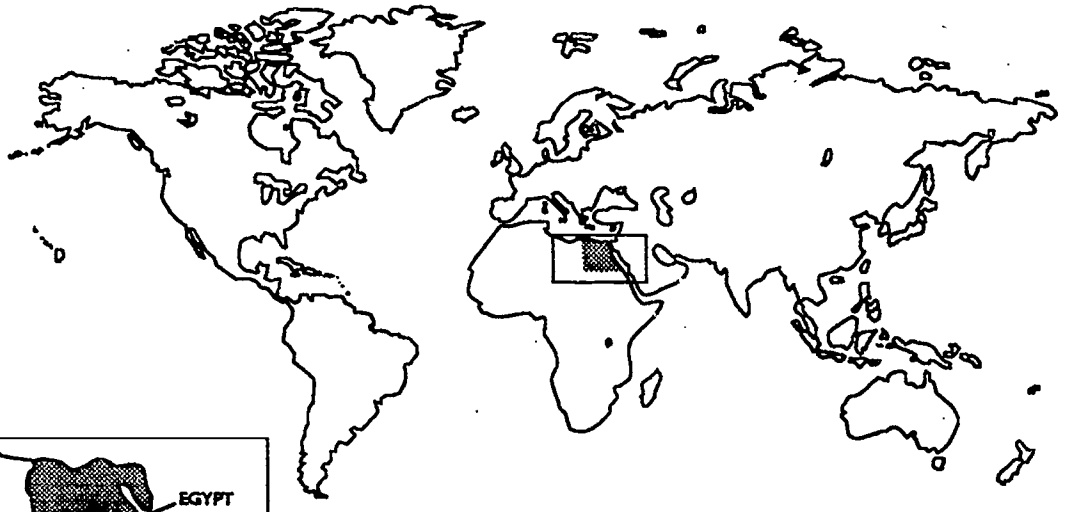
Vietnamese Language

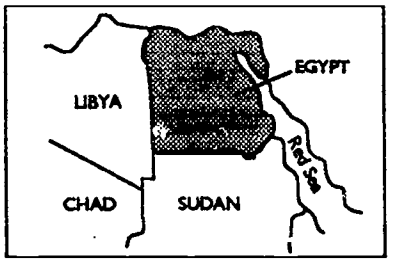
The Vietnamese language is tonal, meaning that a word may have several different meanings depending on the tone in which it is pronounced. For example, the simple word ma has six tones and ten meanings, ranging from ghost to rice seedling! It is an extremely difficult language to learn, just a English can be. In English, homographs and homophones are confusing even for English-speaking students. And rules for spelling seem made to be broken. Think how difficult this is for people trying to learn the English language. Invite students to form small groups of three or four and brainstorm ten challenges associated with learning to spell or read English. Have them write a humorous "textbook" explaining how to deal with these challenges.

DIVERSITY Around the WORLD

Aida

Retold by Leontyne Price and illustrated by Leo and Diane Dillon
New York: Harcourt Brace Jovanovich, 1990





Synopsis

In the book, as in the Verdi opera of the same name, Egypt and Ethiopia are at war. Aida, a proud Ethiopian princess and daughter of King Amonasro, is captured by Egyptian soldiers and forced to be the slave for Amneris, daughter of the Pharaoh. Amneris is in love with Radames, captain of the Egyptian army. But Radames and Aida have fallen in love. Aida struggles between her love for the Egyptian officer, mortal enemy of her family and country, and her great love for her father and Ethiopia.

Background

Giuseppe Verdi's *Aida* was commissioned by the Khedive, a Turkish viceroy ruling Egypt, for the opening of a new opera house in Cairo in 1871. The opera house was a sumptuous one, built of gold, ivory, and stone with a huge colonnaded arcade and floor to ceiling mirrors in the foyer. No expense was spared in the production either. Radames' helmet and shield were of solid silver and the throne in Act III was copied from artwork in the Louvre. Leontyne Price first performed *Aida* in San Francisco in 1957. She went on to perform it all over the world. Ms. Price chose to share this story because of her close identification with Aida as a woman and as an opera. Aida's nobility, strength, and courage remain an inspiration in Ms. Price's life.

Deepen Your Understanding

1. Ancient Egypt displayed its military might by taking control of surrounding countries. Their king was called *Pharaoh* which comes from two ancient Egyptian words meaning "the Great House" or "palace." Ethiopia, to the south, was in constant conflict with Egypt. Both countries wanted control of the thousands of miles of the upper Nile River. Aida, an Ethiopian princess, was captured and taken to Egypt. Discuss Aida's plight with students.
   - Why do you think Aida kept her true identity a secret after she was captured and taken to Egypt?
   - Aida's special qualities brought her to the attention of the Pharaoh. What special qualities do you think he noticed? How do you think she felt to be chosen as Amneris' handmaiden?
   - Aida experienced a great many conflicting emotions in the story. Describe the emotions she felt. Have you ever been in a situation where you felt conflicting emotions? What were they?
   - Aida was a prisoner of war. It is still common practice for warring countries to take prisoners of war. Why do you think they hope to accomplish by doing this?
2. Customarily the Pharaoh led the army into battles in his gilded chariot. These forays lasted months and sometimes years. It was a great honor for Radames to be chosen to lead the troops against King Amonasro and the Ethiopians. Radames returned victorious to Egypt. Invite students to compare the dilemmas Radames faced upon his return with dilemmas they have faced.
   - The Pharaoh proclaimed Radames his greatest soldier and offered him whatever he wished as a reward. What was Radames' wish? Why did he choose this wish? What wish would you have made?
   - Both Radames and Aida had many difficult choices to make in the story. Have you ever had to make a difficult choice? Tell about that choice.
   - Amonasro lied to the Pharaoh in an attempt to win release for his captured countrymen. What lie did he tell? Do you think the lie was justified? Are there ever times when it is OK to tell a lie?
3. More than anything, the ancient Egyptians are remembered for their building achievements, many of which were begun almost 4,000 years ago and still survive. Ancient Egyptians wished to build huge, indestructible temples to honor the gods and goddesses. They used enormous blocks of stone which were separated from the earth and moved to the construction site without the help of dynamite or machinery of any kind. The ancient Egyptians built pyramids and monuments they felt were destined to last for eternity. Help students understand the significance of these accomplishments.

- The Goddess Isis was queen of the gods. The Temple of Isis is an important site in the story. List the things that happened at the Temple of Isis.
- Have you been in a church or temple? What building materials were used to make it? What qualities make it a place that honors God?
- The ancient Egyptians' mastery of mathematics is fully evident in the monuments that remain. Why would knowledge of math have been essential to the construction of these huge pyramids and monuments? Has the need for this knowledge changed at all for the buildings of today? What math would you need to know to build even a small fort or clubhouse?

4. *Aida* is a tragic love story. Because Aida and Radames came from warring countries, they could not live in peace and happiness, no matter how true their love. Circumstances they could not control doomed their love. *Romeo and Juliet* and *West Side Story* are essentially the same tale—in different places and times. Discuss the timelessness of this story with students.
   - Why do you think the story of doomed love is such a popular one in literature?
   - Sometimes people want to be friends with or fall in love with people of other races or religions but their friends or parents disapprove. How do you feel about this? Why do you feel this way?
   - Aida's story took place thousands of years ago. Do you think it could happen today? Some things have changed very much over the years and some have not. What things have not?

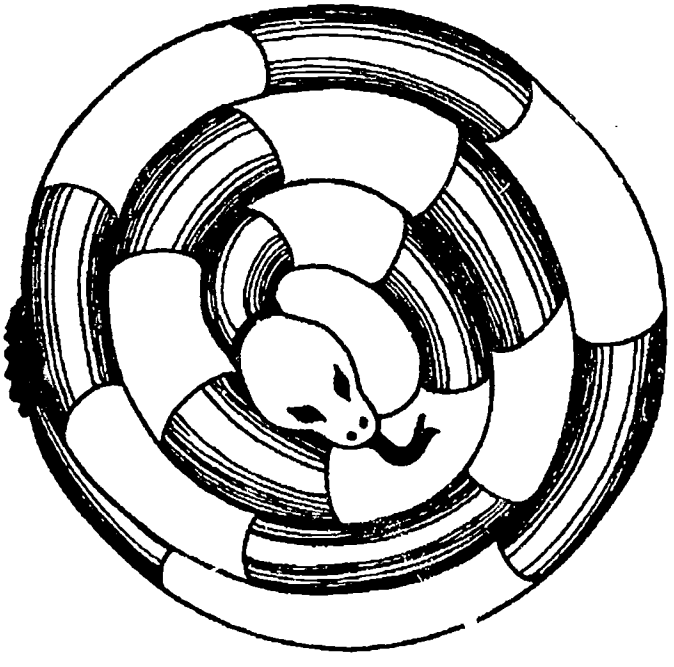
Extend Your Experience

Appreciating Verdi's Opera

Giuseppe Verdi of Italy (1813-1901) composed 26 operas. He was a master of theatrical effects and gorgeous, soaring melodies. Many of his operas are as popular today as they were when they were written. *Aida* is the most spectacular, emotional, and elaborate of all his operas. When Verdi died, Italians observed a period of national mourning for their musical genius. You may wish to obtain a video of the opera and show selected scenes to your students. Or use a cassette or CD to play some of the significant arias and choruses from the opera. Read the lyrics to the students and invite them to guess who is singing and at what point in the story. Some suggested arias and choruses are "Celeste Aida," (Act I, Scene 1); "Ritorna vincitor," (Act I, Scene 1); "Gloria all'Egitto," (Act II, Scene 2), "O patria mia," (Act III, Scene 1), or "O terra, addio," (Act IV, Scene 3).

King Tut's Tomb

Radames was sentenced to be buried alive for treason. Because the Ancient Egyptians believed in a life after death or *afterlife*, this was an extraordinarily harsh punishment. Radames would take nothing with him in preparation for the afterlife. Even the graves of the poorest people contained offerings of food and drink to fortify them on their journey to the next life. Pharaohs spent huge fortunes on their burials in preparation for the next life and their bodies were elaborately mummified and enclosed in luxurious sarcophagi, or caskets. Tutankhamen was probably about ten years old when he became king of Egypt in 1347 B.C. He reigned uneventfully for about eight years until his early death in 1339 B.C. The tomb of Tutankhamen, discovered in 1922 by Howard Carter, is considered the greatest archaeological find of all time. The fourteen-room tomb contained over 5,000 objects and the head and shoulders of the royal mummy was covered by a spectacular gold mask. Among the objects buried with Tutankhamen were luxurious chests, beds, thrones, jewelry, weapons, statues of gods and goddesses which would act as servants in the afterlife, ship models, and games for Tutankhamen to play. One was a board game called *mehen* or the "serpent game." The title derived from the shape of the gameboard which resembled a coiled snake with its head in the center and its body divided into sections. The game pieces were three lions, three lionesses, and small marble-like balls, some red and some white. It is not known exactly how the game was played. Enlarge the gameboard and game pieces below. Invite students to work in pairs to make small marbles from red and white clay or play dough and invent their own rules for *mehen*.



Egyptian Painting

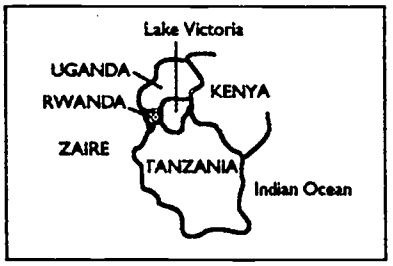
Aida was illustrated by Leo and Diane Dillon—winners of two Caldecott medals. Before they illustrate a story such as this one, the Dillons spend long hours researching the culture and its art forms. Then they may spend additional time learning how to use or recreate a style of art which may be hundreds or thousands of years old. Alternatively, they might create a unique method of illustration in the spirit of the culture or the story. The Dillons' illustrations are always an integral part of the story. Ancient Egyptians began painting about 5,000 years ago—mostly on the walls of temples, palaces, and tombs. The artists painted according to strict rules which changed very little for thousands of years. Share the frieze-type illustrations at the top of each left-hand page in the book with your students. These are done in the ancient Egyptian style. Heads and legs are always in silhouette and bodies are facing front. The Dillons have actually retold the story of Aida in these illustrations—just the way painters of ancient Egypt would have. Invite students to choose a story other than Aida to illustrate in this fashion. Have small groups work on individual scenes on brown butcher paper. Mount the scenes sequentially high on the walls of the classroom, similar to an Egyptian frieze.

Gift of the Nile

Egypt is considered the gift of the Nile. Without the Nile and its fertile valley, the great civilization of ancient Egypt could never have grown. The lotus is a familiar flower along the banks of the Nile. Ancient Egyptians believed that the sun god Ra was born from the heart of the lotus. For this reason, the lotus was considered a sacred flower and was a familiar motif in ancient Egyptian art. Invite students to study the metal frame which borders each page of the story. The frame was designed and wrought by Leo and Diane Dillon's son, Lee, and contains a lotus flower and lotus pod. Encourage students to design a border which might be used on the pages of their life story or in their journal.

Sebgugugu the Glutton: A Bantu Tale from Rwanda

Retold by Verna Aardema and illustrated by Nancy L. Clouse
Grand Rapids, MI: William B. Eerdmans Publishing Co., 1993



Synopsis

Sebgugugu is a poor man with a wife and two children. He is foolish and greedy. Although the supreme god Imana is initially responsive to Sebgugugu's pleas for help, Imana eventually becomes disgusted by Sebgugugu's greed and takes away all he has.

Background

The Republic of Rwanda is located in the heart of east central Africa. It is densely crowded and the population continues to grow at a high rate. Many of the traditional tribal practices begun by the Hutu and Tutsi between the seventh and fifteenth centuries A.D. still exist today. Belief in the spirit world is strong. Poverty, hunger, and disease keep the average life expectancy at just 47 years. The average annual income in Rwanda is equivalent to $280. Like many developing nations, Rwanda has been caught in the crunch between traditional beliefs and economic progress.

Deepen Your Understanding

1. Sebgugugu was a poor man who owned only one cow. Rwandans depend heavily on their cattle for dairy products to feed their families. In addition, the more cattle a person owned, the more important he was deemed to be. No wonder Sebgugugu wanted all the crow's cattle! Cattle were not only important for life—they were a status symbol. Discuss the concept of status symbols with students.
   - Why do you think cattle were status symbols for Rwandans? Are they status symbols in this country?
   - What things are considered status symbols among you and your friends?
   - How do things get to be status symbols? What problems do they sometimes create?
2. Unanana carried their baby, Zitu, in a basket on her head. Today in Rwanda it is baskets that have become a status symbol. The number and quality of baskets can indicate a family's social standing. In addition, the craft of basketry is an important occupation for the women of Rwanda, who create water-tight baskets from the sticky fibers of papyrus and banana plants. The baskets are used as cups, bowls, storage containers of many sorts, and for carrying burdens atop the head. Compare the role of baskets in our culture to that of Rwandan culture.
   - For the most part, how are baskets used in this country?
   - Why do you think baskets are so much more important in Rwanda than they are here?
   - Why don't more people in this country carry things in baskets on their heads, as is done in so many other countries?
   - What are the advantages and disadvantages of using baskets for Unanana? For you?
3. At the beginning of the folktale, Sebgugugu and his family were subsistence farmers. That means they grew a small variety of crops and ate what they grew, with very little left over. Today in Rwanda, over 90 percent of the people are still subsistence farmers. Farming is all they know. Hunger remains a problem in Rwanda because of poor farming methods, soil erosion, and a difficult climate. Discuss the difficulties of subsistence farming with students.
   - The climate in Rwanda consists of months of pouring rain followed by weeks of drought. What problems might this cause for farmers?
   - In Rwanda, the land is worked and crops are planted and harvested by hand. In this country, the work is mechanized. Why do you think Rwandans still farm using the old ways?
   - What hardships would subsistence farming cause for a typical Rwandan family, which might have up to ten children?
   - What do you think can be done to solve the hunger problem in Rwanda? List your recommendations in order.

- Compare your method of acquiring food to that of a Rwandan child by thinking about the food in your home. Eliminate everything your family did not grow or raise. Whatever is left is all you have to eat. Is there anything left? How will you eat?

4. The story of Sebgugugu is part of the rich oral folklore tradition in Rwanda, where public speaking is considered an art. There is almost always a moral in a Rwandan folktale—in this way, moral values are passed down to the next generation. Most Rwandans cannot read or write, so the oral tradition is particularly important. Discuss the differences between oral and written language in cultural traditions.
   - Storytellers are important to the Rwandan culture, as they are in many African and Native American cultures. Why are they less important in much of this country?
   - Would you rather read a story yourself or hear it told by a good storyteller? Why?
   - What makes a good storyteller?
   - For what reasons do we tell stories in this country?
   - What things did Rwandan children learn from this folktale? In what way did you learn these things?

Extend Your Experience

Storytelling

Verna Aardema has used onomatopoeia—words that imitate what they stand for—in the retelling of *Sebgugugu the Glutton*. This is a common literary device in the oral tradition of African folklore. Discuss with students how this adds interest to the oral telling of a story. Then invite them to work with a partner to write an instructive folktale in the African style using onomatopoeia. Remind them that there should be both animals and people in the story and that the tale should teach a lesson or several lessons. Encourage students to create their own onomatopoetic expressions to add interest to their stories. Invite classes of younger children to come and hear your storytellers when the tales are complete.

Mealie Porridge and Amasi

After the fruit and vegetable vine withered because Sebgugugu "pruned" it, Imana led the family to a great rock from which amasi, mealie porridge, and honey bubbled out. The family lived on this food for many days. Prepare similar food for your students.

Mealie Porridge	
• cornmeal	Prepare cornmeal mush according to the
• honey	package directions. Sweeten with honey.
• cottage cheese	Serve with a small portion of cottage
• electric skillet or	cheese (amasi) on the side. Students may
hot plate and pot	wish to add extra honey. Remind students
	that Sebgugugu and his family ate nothing
	but this for several days. Discuss the
	nutritional value of this meal.

Cut-Paper Collages

- colored construction paper
- scissors or X-acto knives
- glue

Nancy L. Clouse used cut-paper collage for the illustrations in this book. Invite students to examine these collages, paying particular attention to the background treatment. Point out that the first layer of the collage is the portion farthest in the distance. Each layer of color moves the vision to the foreground. Have students make similar collages to illustrate the folktales they have written. If appropriate, allow them to use X-acto knives for cutting small details. Collages can be laminated for protection and bound into a book with the written folktales.

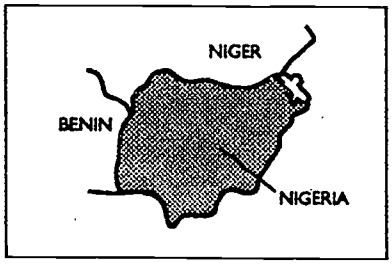
Diversity in Africa

The history of Africa has been one of great unrest and struggle for independence and unity. One reason why it is so difficult to forge a national unity becomes clear if one considers these facts. In Africa there are 52 countries. Within these 52 countries, 750 different languages are spoken by 2000 distinct ethnic groups. In any one country, people may be unable to communicate with people living one hundred miles away. People can not always agree on what language to teach their children. Help students understand the problems inherent for a nation when communication is so difficult through the following simulation. Explain that the class is going to determine the television program watched by more students in the class than any other. To do this, students must communicate their favorite show. However, they cannot use spoken or written English to do

it. They can act out the title or act the role of the main character. They may devise a pictographic language to communicate the title. They may translate the title into another language. They might devise a code to be translated. They can even make up their own language. Invite students to communicate to the class individually. Once the class has guessed each show, the result can be added to the tabulation kept by the teacher or a student volunteer. Keep track of the total elapsed time. When all students are done "communicating," results can be totaled. You may wish to compare the elapsed time to that of a similar poll—favorite pizza toppings, for instance—when everyone communicates their preference in the same language. Help students understand that if even simple information was difficult and laborious for them to communicate without a common language, imagine how complex situations of local and national government would be.

Why the Sky Is Far Away: A Folktale from Nigeria

Retold by Mary-Joan Gerson and illustrated by Carla Golembe
Boston: Little, Brown and Company, 1992



Synopsis

This Bini folktale of Nigeria is based on an ancient *pourquoi* story. *Pourquoi* is the French word for "why" and like Aesop's fables, many African folktales tell why the world came to be as it is. There is often a moral at the end. This folktale explains that the sky, which was once close enough to earth to cut up and eat, moved far away because of human waste and greed. People had to work to obtain their food—an explanation for the Nigerian agricultural dependence.

Background

The Niger River delta is the home of the Bini people, whose organization and culture date back before the 15th century. Their Oba or king was a powerful monarch whose authority reached far and wide. The Portuguese arrived in 1434 and established a profitable trade with the powerful kingdom of Benin. Originally the trade was for exquisite works of art created for the ruler—later, the slave trade took over. Today there is enormous cultural diversity in Nigeria, where allegiance to family, kinfolk, and village is extremely strong.

Deepen Your Understanding

1. The festival celebrating the power of Oba was the greatest festival of the year for the Bini. Important palace dancers and the Oba himself celebrated by dancing the night away. Dancing—and music itself—are integral to Nigerian life. Dancing can be spontaneous or traditional—there are hundreds of ancient dances for special occasions. No one teaches dancing and few people dance professionally because everyone is a performer. No one needs to be taught. People dance when they feel like it and how they feel like it. Compare and contrast the attitude toward dancing in Nigeria and in this country.
   - When your parents and grandparents were growing up, if they grew up in the United States, they may have learned dances with very specific positions, moves, and steps. But when you dance, you may just be moving with the music, with or without a partner. What do you think is the reason for this change? Which way of dancing do you think is better?
   - Do you take dancing lessons? Why does some dancing need to be taught in this country but not in Nigeria?
   - Would it be easy or hard for you to just make up a dance to some music? Explain your answer.
2. Since there was little work for the Bini to do as long as the sky was close by, many spent time carving and weaving. The Bini and the Yoruba people of present-day Nigeria share a reputation for producing extraordinary works of art. The Bini carved in wood, bronze, and ivory. Examples of their work can be found in museums all over the world. Handweaving is still an important small industry and beautiful handwoven and handprinted textiles are popular in many parts of the world. Only men are woodcarvers; only women are weavers. What began as a necessity of life has developed into a highly-prized art form. Examine the role of these ancient art forms with students and contrast them with present-day goods.
   - Nigerians like to express their individuality in the cloth they weave and the clothes they wear. Even little girls wear a "head-tie"—a piece of fabric tied around their heads in an elaborately wrapped pattern devised by the wearer. Each girl invents her own. In this country, many people want to dress just like everyone else. How do you explain this difference?
   - Do you or your family own anything that has been handcarved or handmade? Tell about that item. Do you think handmade things are better or not as good as store-bought or machine-made goods? Why do you think so?
   - Historians study ancient carvings to help reconstruct Nigeria's past because there are few written records. Rewards are offered to people who find artifacts. Why don't they study ancient weavings as well? How can these artifacts tell about the past?

- Why do you think only men are woodcarvers and only women are weavers? Are there jobs in this country that are performed solely by men or women?

3. Adese was never satisfied. Although she had eleven children, her house felt empty. She craved more necklaces, even though the ones she had weighed her down so she could hardly move. Nigerian women love jewelry and wear a great deal of it—beads, earrings, bracelets, and all kinds of shiny ornaments. Discuss with students the idea of too much of a good thing.
   - Is there something you feel you can never get enough of? What is it?
   - Have you ever been too greedy for your own good? Tell about that time.
   - What do you do to look fancy? How do you feel about wearing lots of jewelry? How much is too much?
4. *Why the Sky Is Far Away* tells how Nigerians came to be farmers. Nigeria is an agricultural country, although the oil boom in the early seventies changed the balance somewhat. About 70 percent of all Nigerians earn their living from farming. Palm oil, peanuts, sorghum, millet, maize, rice, yams, cotton, and cocoa are among the chief crops. However, the uneven rainfall in Nigeria is a serious problem for an agricultural economy. Storage is a problem as well—close to 20 percent of all crops stored are destroyed by pests. Most farms are small and worked by one family using a system of crop rotation. Explore the role of agriculture in students' lives.
   - Is agriculture an important part of your town or state? What things grow where you live?
   - Does your family have a farm or garden? What do you like to grow or raise? Describe a perfect meal raised entirely on your farm or in your garden.
   - *Fufu*, a popular traditional dish, is made from pounded yams and spices. Have you ever seen or eaten yams? How did you like them? What would you consider to be your family's "traditional" dish?

Extend Your Experience

Storytelling

Storytelling is an old tradition in Africa. Both children and adults will sit and listen to a storyteller for hours. The tales they tell are not new but have been passed down for centuries, much like the story in this book. Good storytellers bring old stories to life by using different voices or acting out the scenes. Invite students to write a new tale explaining how Nigerians came to be an agricultural people. Then encourage them to be storytellers and share their stories with the class. You may wish to have students illustrate their stories and compile them into a book.

Yams

We know from the story that Nigeria is an agricultural country. Yams are one of the leading crops. Yams are tubers that grow underground. They are often confused with sweet potatoes. Try the following recipe to introduce your students to yams.

Yam Pudding

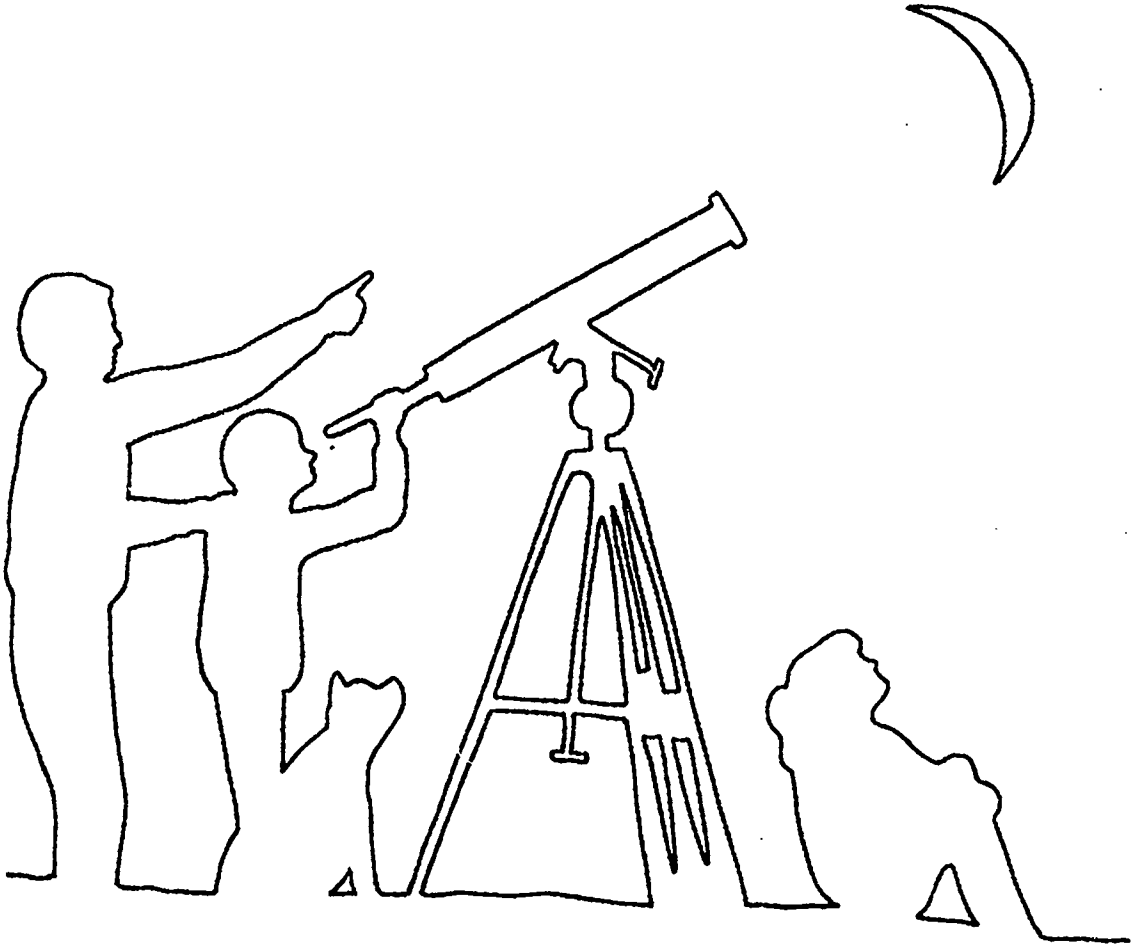
• 5 tablespoons flour	Sift dry ingredients together and set
• 1 teaspoon sugar	aside. Beat eggs. Beat in yams,
• ⅛ teaspoon salt	butter, milk, cream, and lemon juice.
• ⅛ teaspoon nutmeg	Add dry ingredients and wisk to-
• 1 cup milk	gether. Pour into greased 6" x 9"
• 3 eggs	baking pan. Set in a larger pan and
• 1 ¼ cups pureed cooked yams	pour hot water halfway up the outer
• 1 tablespoon melted butter	side of the inner pan. Bake in pre-
• ¼ cup heavy cream	heated 350F oven 40-45 minutes.
• 1-2 teaspoons lemon juice	

Festival Dancing

The festival celebrating the power of the Oba included palace dancers, a special dance by the Oba himself, as well as dancing by all the people in the villages. No doubt they all danced to the hypnotic and wonderfully complex music of the African drums. Nigerian drums come in many varieties and sizes—from eight-foot long hollowed-out tree trunks to tiny hand drums. Each drum has a different voice. In Nigeria there are entire orchestras of drummers playing dundun—talking drums—whose pitch can be changed by the drummer as he plays to imitate the local language. The drum rhythms are not written down, nor are they practiced. They are extraordinarily complex and seem to come naturally to Nigerian musicians. It is almost impossible not to dance to the rhythms of the African drums. Obtain a tape or CD of African music for your students. Invite them to dance or simply listen and appreciate the music. Some suggested tapes or CD's are *Obo Addy: The Rhythm of Which a Chief Walks Gracefully*, *King Sunny Ade and the New African Beats*, *African and Afro-American Drums*, and *The Soto Koto Band*.

Silhouettes Against the Sky

Illustrator Carla Golembe's opening illustration is a striking juxtaposition of sky and silhouette bordered by sun, moon, and stars. Invite students to discuss how they might achieve a similar effect using familiar art materials. List new materials on the board as they are brought up in discussion. Keep a list of suggested techniques as well. When all possibilities have been recorded, enlist the help of your art teacher to set up stations allowing the implementation of each technique suggested. This will probably have to be done on a different day to allow for preparation. Students may experiment with different approaches to the creation of a scene from *Why the Sky Is Far Away* in silhouette against a colorful sky. Once the activity is finished, be sure to reconvene in order to discuss what worked and what did not. Display the completed silhouettes in your classroom.



On the Pampas

Written and illustrated by Maria Cristina Brusca
New York: Henry Holt and Co., 1991

Synopsis

The story tells about a girl's summer experiences on her grandparent's South American cattle ranch. She learns to ride and care for a horse, takes part in all the ranch activities, and even finds a nandu egg for her grandmother's birthday cake.

Background

Argentina is the second largest country in Latin America. The Spanish named it "silvery land" because they originally came to Argentina looking for silver. The Pampas, a flat, fertile area covering one-fifth of Argentina, are the country's foodbasket. They provide wealth from exports of wheat, corn, soybeans, sorghum, flaxseed, and beef. Until the 1870s when the railroad came through the area, the Pampas were populated by gauchos (South American cowboys) who herded cattle for their *patrons* (wealthy landowners). The gauchos were lawless and wild, living outdoors year-round with virtually no amenities. In the late 1800s, many of them became employees of *estancieros* (ranch owners) whose land had been newly fenced in while others moved to the city to become *portenos* (residents of a port city).

Deepen Your Understanding

1. The girl narrating the story lives with her family in Buenos Aires, the capital of Argentina. Buenos Aires is surrounded on three sides by the Pampas and on the other by the Rio de la Plata. It is an international city with large concentrations of population (approximately 1/3 of all Argentines lives in Buenos Aires or its suburbs) and industry. Since it is also a seaport, its residents are called *portenos*, which means "people from the port." Compare and contrast the narrator's experiences in the city with those she has on her grandparents' estancia in the summer.
   - What are some of the differences between the ways people work in the city and the ways they work on the ranch? Are there any similarities?
   - How might city-dwellers spend their free time? How might ranch-dwellers spend their free time?
   - In which environment would you feel more comfortable? Why?
   - Compare both the city and ranch surroundings with where you live. Is either place like yours?
2. The girl wanted to learn all the things a gaucho needs to know on the estancia. Gauchos are South American cowboys with a rich history and tradition that dates back several centuries. They were originally herders of wild cattle and horses who worked for wealthy landowners. The gauchos also pledged to fight as soldiers against their patrons' enemies if it became necessary. They lived in mud huts covered with cowhide when they weren't out herding and spent most of their days on horseback. The gauchos wore very distinctive clothes. A fringed poncho, *bombachas* (loose, baggy pants), a wide strip of cloth between the legs, and a belt decorated with silver were standard outfits on the pampas. Although many aspects of their lives are still the same, the gauchos no longer roam the wide-open spaces. Today they are employed on estancias which have been fenced in, and they are no longer soldiers for their bosses. Explore with students ways the gauchos live and work today and compare them to the American cowboys.
   - Review the descriptions of the gauchos' activities in the book. How do they compare to the activities of American cowboys?
   - Look at the endpapers of the book. Discuss the tools and clothing of the gauchos and compare them to those of American cowboys.
   - If you could be a gaucho, which job would you like most? Which would you like least?
   - Why do you think the narrator wanted to learn everything a gaucho needs to know? Would you like to learn those things too? Why or why not?
3. In the story, the two girls engage in the regular household activities. Since the weather can be very hot and humid on the pampas, the largest meal of the day is usually eaten at noon and afterwards people

take a *siesta* (nap). In the evening when it is cooler, the family gathers for a meal and a quiet evening. Parties are usually arranged during the cool evenings when the visiting and dancing may continue far into the night. Review with students the descriptions of the daily activities and special occasions on the estancia and relate them to their own activities.

- How does the daily schedule on the estancia compare to your daily schedule?
- Why do you think the adults on the estancia take a siesta in the afternoon each day? Would this be a good idea here? Why or why not?
- Have you ever been to an adult's birthday party? Compare it to the grandmother's party in the story.
- Discuss the ways the gauchos and other adults spend their evenings on the ranch. How do you spend your evenings?

4. On her last day at the estancia, the narrator brings in the horses all by herself. In honor of her accomplishment she is given a gaucho belt and the promise of her own horse for the next summer. Besides having learned the skills necessary to complete her assignment, the girl had also learned some of the most admired traits of the gauchos, including independence, stamina, courage and self-reliance—all of which were necessary for survival on the pampas. These characteristics are still admired by rural Argentines who continue to tell the stories and sing the songs which celebrate the gauchos and their lifestyle. Explore the ideas of pride in accomplishment and rewards for a job well done.
   - Have you ever accomplished something you thought you could not do? How did you feel about your experience?
   - What did the girl learn over the summer both in skills and attitude?
   - What did she think of the rewards her grandparents gave her? Why?
   - Is it important to be recognized by others for doing a good job? Why or why not?

Extend Your Experience

Writing About Your Experiences

- writing paper
- drawing paper
- pencils
- crayons or markers

The author, Maria Cristina Brusca, writes about the summers she spent as a young girl on her grandparent's estancia. She uses descriptive writing with lots of details to tell about her experiences. Ask students to think of a trip they have taken. Discuss their ideas, reminding them to include descriptions and details to give their listeners a mental picture of what they did.

Invite students write about their trips and illustrate what they have written. Ask each student to edit another student's story for both grammar and spelling errors. Make a class book out of the stories so they may be shared.

Star Maps

- encyclopedias and other books about southern constellations
- black construction paper
- chalk
- gold or silver star stickers

The night before she leaves, Salguero shows the girl the Southern Cross in the sky. The southern constellations are different from those in the northern hemisphere. This constellation of four bright stars was first described by the Italian navigator Andreas Corsali and was used as a pointer to the southern celestial pole. It was adopted by astronomers as a constellation separate from Centaurus at the end of the 16th century. Use encyclopedias and other sources to compare the constellations of the northern and southern skies. Find the Southern Cross, which Salguero pointed out to the girl. Have the students copy the Southern Cross constellation onto a piece of black paper using chalk dots to mark the stars. Then give each student four gold or silver star stickers to stick on the dots to "map" the constellation. Other maps can be made of familiar constellations.

Branding Stamps

- pencils
- scrap paper
- small pieces of dense foam or new erasers
- scissors
- stamp pads

One of the jobs the gauchos performed was to brand all the calves with La Carlota's mark of "the scissors." This was done so that the cattle grazing on the open pampas could be readily identified as belonging to a particular estancia. Cattle brands are simple symbols that may relate to the history of the ranch. They are registered by the government to give legal protection to the estancieros (owners). Ask students to design simple brands that represent something important about them. They may be initials or symbols that relate to their families, backgrounds, or where they live. Have them redraw their final designs onto a piece of dense foam or an eraser and carve out the space around the brand with scissors. Students can "brand" their papers and possessions by using the stamp and a stamp pad.

Empanadas

In the story, the author tells about some of the food she ate on the estancia. Argentina's national dish is *bife* (beef) because of the abundance of cattle ranches on the pampas. A favorite snack in Argentina is called *empanadas* (little pies). These can be filled with beef, chicken, seafood, vegetables, or pumpkin. Here is a recipe for beef empanadas which are eaten by hand.

Empanadas	1
Filling	
• 1 lb. ground beef	Cook beef and onions in a frying pan.
• 1/2 cup chopped onions	Add salt and oregano. Drain mixture on
• 8 chopped green olives	a paper towel. Set aside to cool.
• 1 teaspoon salt	
• 1/4 teaspoon oregano	
Pastry	
• 2 1/2 cups flour	In a bowl, mix together flour, butter,
• 1 egg yolk	egg yolk, and vinegar using your hands.
• 1/2 cup water	Stir salt into water and sprinkle it a
(approximately)	little at a time over flour mixture.
• 1/4 cup butter	Knead dough until smooth and stiff.
• 1 teaspoon vinegar	For each empanada, roll 1/4 cup of
• 1/2 teaspoon salt	

	2
	dough into a 9-inch circle, place 1/2
	cup of filling into the circle, and fold
	it in half. Press edges of dough
	together with fingers. Poke with a
	toothpick. Bake on a cookie sheet at
	400° for 10 to 15 minutes. Serve
	hot.

My Place

Written by Nadia Wheatley and illustrated by Donna Rawlins
Long Beach CA: Australia in Print Inc., 1989

Synopsis

With maps, illustrations, and life stories, children tell the history of a community in New South Wales, Australia. Every ten years, from 1988 back to 1788, a child describes the area, family life, and important events of the time. This story gives an introduction to the many people who make up Australia today.

Background

Australia is a land inhabited by many diverse groups. The indigenous Aborigines were nomadic hunter-gatherers who lived in relatively isolated groups. They did not build permanent settlements but archeologists have found evidence of their culture and history in paintings on rocks and caves. In 1787, the British government established a penal colony in New South Wales and began exporting its convicts to Australia. Later, the British government recruited immigrants from all over the world to populate their colonies. Immigration continued as people came to Australia during the gold rush to find a new life of prosperity. Today, approximately 1/4 of the population of Australia is either foreign-born, or born of at least one immigrant parent. Nadia Wheatley's and Donna Rawlins' personal curiosity about the past led to *My Place*.

Deepen Your Understanding

1. Australia is a country inhabited by many distinct groups, including Aborigines and immigrants. The Aborigines were hunter-gatherers who lived in nomadic groups. These family clans stayed in their own territories for hunting, camping, and fishing and were fairly isolated from other groups. Dingos (hunting dogs who cannot bark) and boomerangs were part of the Aboriginal culture. They used their natural resources wisely and were able to survive in Australia's inhospitable interior. The immigrants fall into several categories: prisoners sent by the English, people recruited by the British government to populate the colonies, those who came in the gold rush, and those who came on their own looking for jobs and a better life. Many of the immigrants came from Britain, Ireland, Europe, Greece, Yugoslavia, Italy, and Asia. Look closely with students at the maps in the book and discuss the impact of different groups living together in close proximity.
   - Laura moved to the city from Bourke, a sparsely-populated interior town. Why do you think she had the Aboriginal flag in her window? How do you think she felt about her move to the city? Why?
   - As you look back at the maps, what evidence do you see of different ethnic groups in the neighborhood? How does it compare to your neighborhood?
   - How did the ethnic make-up of the area change over time? Why?
   - Although Benjamin Franklin was from San Francisco and Leck was Chinese, they stuck together. Why might they have been friends?
2. Through the years the neighborhood saw many changes. Each group of people who moved in brought with them their own culture and way of life. This story tells about German, American, Greek, Chinese, and English immigrants as well as Australians and Aborigines who relocated. Today, Australia is home to people from more than 100 ethnic backgrounds who speak 90 different languages and practice over 80 religions. Review with students the different cultures represented in the story, focusing on their recreational activities, work, clothes, celebrations, pets, and food.
   - What are some of the things the children had in common? What were some of their differences? What do they have in common with you?
   - Why does Barangaroo say, "I belong to this place" instead of, "This is my place?" How does this attitude reflect his culture?
   - Compare and contrast the different celebrations, food, clothing, and pets in the story with those familiar to you.
   - Discuss the various ways children had fun in the neighborhood. How do you have fun with your friends?
3. One large group of immigrants who came to Australia was the British convicts. They began to arrive in the late 1700s because England had

seriously overcrowded prisons and very high conviction rates. The British could no longer send prisoners to America because of its independence so they looked to Australia, their newest colony. Prisoners were usually sentenced to "transportation beyond the seas" for seven, fourteen, or an indefinite number of years. Once in Australia, most of the convicts were lent out—assigned by the government as laborers for private settlers. A few were kept for government public works, such as digging ditches and building government buildings. After their sentences ended, they were given a "ticket of leave" or pardon and were considered free. The peak period of "transportation" was 1831 to 1840 and ended by 1868. New South Wales, where this story takes place, was originally settled as a penal colony. Encourage students to compare the convicts to other immigrant groups in Australia.

- How might a convict have felt about being transported "over the seas?" How would you feel about this sentence?
- Most of the convicts had been city dwellers who now found themselves on sheep and cattle ranches. Discuss the particular hardships they encountered in their new land.
- Did the reasons for their immigration affect the convicts' experiences in Australia? Compare their experiences to those of other immigrants.
- Reread the book from 1838 to 1798. Discuss the impact of the penal colony on each child. How were these families affected by having been convicts, children of convicts, or their masters?
- If you had convicts working for you, how would you treat them? Why?

4. Not only did the ethnic make-up of the neighborhood change over time, but its ecology changed as well. The impact of civilization included different uses of the land, industrialization, development of transportation, and alteration of the environment. Originally the environment provided safe food and water, as well as abundant natural resources for its inhabitants. As the uses of the land changed to include brick-making, sheep and cattle grazing, small business, and industry, the area's ecology suffered. Review the maps in the book, noting which water and land features remained constant over time. Explore with students the way each feature changed from the end to the beginning of the book.

- Which features are on every map? How are they important to each group living there?
- Look closely at the last four maps in the book. Discuss how the area changed in terms of population, land use, and buildings. Why did these changes take place? Repeat for the remaining maps.
- Who had the least impact on the land and water resources? Why?
- How did the growing population change the way land was used? Why?
- When might you have liked to live in this area? Why?

Extend Your Experience

Looking Back

- local history books, films and interviews
- 12" x 18" (30 cm x 45 cm) construction paper
- crayons and markers

My Place is a timeline of life in one community of New South Wales, Australia. Maps and pictures illustrate the lives of the many different people who lived there from 1788 to 1988. Invite students to research and discuss the history of their community using books, interviews with community members, and films. Choose a time span of at least 100 years and have students make a timeline of life in your community using maps, writing, and illustrations. Pair up students to work on different sections. Give each pair a piece of 12" x 18" construction paper. Have them fold the paper in half to form two 9" x 12" sections. Placing the crease horizontally, students will write the date (year or span) to be illustrated on the crease and draw a heavy line from the date to each side edge. Below the line, students may illustrate and write about a major event or change in the community at that time. Above the line, students may draw a map of their town at the time using appropriate symbols and legends. Place completed sections in order to form a continuous timeline.

The Big Tree

- brown paper bags
- dark green and purple construction paper
- journal and pencil

Barangaroo tells us, "At the top of the hill there's a big fig tree." Everyone uses the big tree as a place to escape. A native of Australia, the Ficus Rubiginosa Australis can grow to fifty feet with a broad crown and single or multiple trunks. It has dense foliage of five-inch oval leaves which are dark green on top and usually woolly underneath. This tree does well in sandy soil and thrives in the heat. The fruits are small and usually not eaten. Notice the detailed drawing of the leaves and fruit on the title page. Invite the children to bring brown paper bags to school. Carefully tear the bags open along all the seams. Fold them in half lengthwise, with the printing inside, then gently twist to make a tree trunk and branches. Create the tree by stapling several of these pieces together onto a bulletin board to form a trunk. Use others for branches. Cut five-inch oval leaves from construction paper to make a broad crown for the big fig tree. Some fruit may also be added. Place a journal and pencil at the base of the tree. Ask students to make an entry in it the first time they sit under the big tree. They may write a story about a place that is special to them or their feelings about sitting under the tree.

Save the Creek

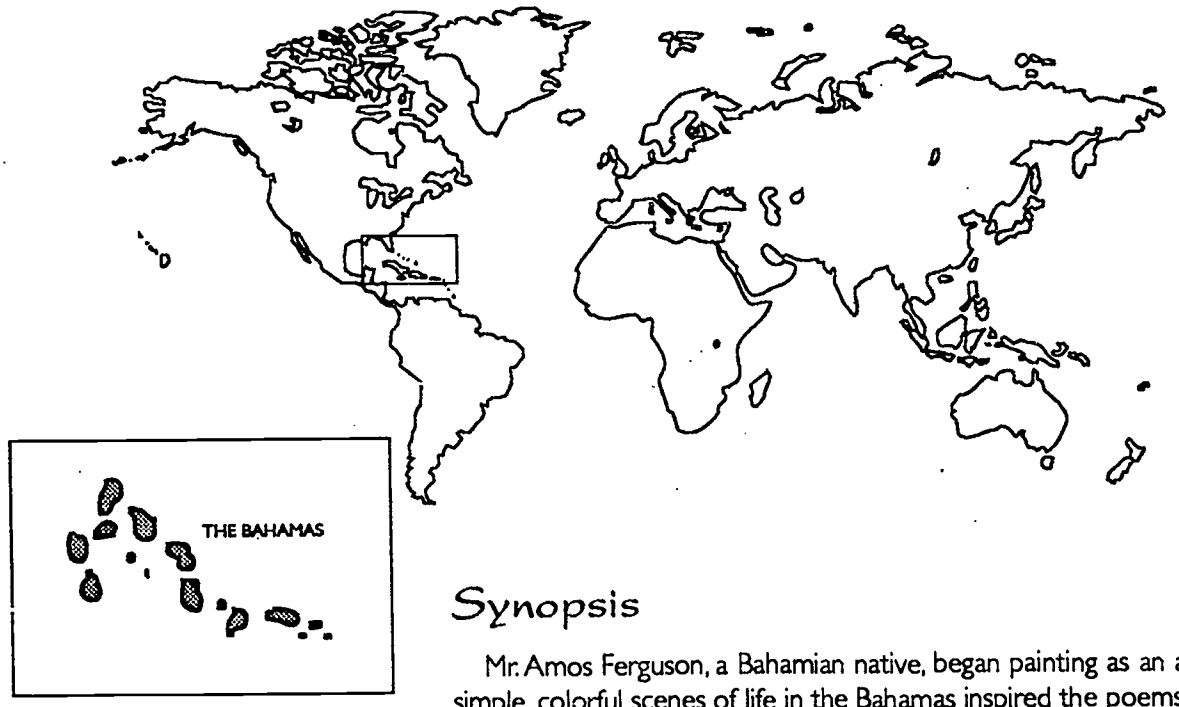
Laura, an Aborigine, and her family moved into "My Place" from Bourke. She was forbidden to swim in the canal, which Mum says must have once been a creek. When the first Aborigines camped on the creek the water was fresh, full of fish, and a great place to swim and play. Discuss with the class how the creek changed through the years. Brainstorm a list of recommendations for returning the creek to its natural state. Research, plan, and carry out a community clean-up project with students. Consider picking up trash around a creek, park, or street. Lynne Cherry's book, *A River Ran Wild*, tells how this was done on the Nashua River in Massachusetts.

Writing Home

British convicts came to Australia involuntarily. Most of them were laborers who lived in cities and whose average age was 26 years old. Some were women and children who had been convicted of petty offenses like stealing a loaf of bread while others were thieves and repeat offenders. Although most were unmarried, those who had families had to leave them behind when they left England because there was no money to pay for their passage to Australia. Unlike African American slaves, the convicts had a few rights. They could not be beaten without the sentence of a magistrate and their children were born free. However, many masters were cruel and the law did little to discourage their cruelty. Discuss with students the feelings and experiences of the prisoners in England and in Australia. Try to imagine what it would be like to leave your home and family behind and journey overseas on a crowded ship. Imagine arriving in a new land and having to live in the country doing unfamiliar work. Review the experiences of the convicts in the story. Bring in other books about the convicts if available. Ask students to write letters home from the point of view of convicts telling about their experiences. Invent as many details about the journey, Australia, the master, and new work as possible. Make a class book out of the letters.

Under the Sunday Tree

Written by Eloise Greenfield and illustrated by Mr. Amos Ferguson
New York: Harper & Row, Publishers, 1988



Synopsis

Mr. Amos Ferguson, a Bahamian native, began painting as an adult. His simple, colorful scenes of life in the Bahamas inspired the poems of Eloise Greenfield. Together, these poems and pictures portray quiet moments from everyday life in the Bahamas.

Background Information

The Bahamas, part of the West Indies, are located in the Atlantic Ocean southeast of Florida. They became independent from Great Britain in 1973. Nassau, the principal city and capital, is located on New Providence Island. The Bahamas consist of 30 inhabited and over 700 uninhabited islands. The year-round good weather and gorgeous beaches attract many tourists to the Bahamas.

Deepen Your Understanding

1. Several of the poems in the book reflect the pleasing climate of the Bahamas. The temperature ranges between 75°F and 87°F throughout the year and there are constant cooling breezes. Only the hurricane season, from late summer into November, mars the perfect Bahamian

climate. Discuss with students the types of things they do on beautiful days and how they compare to Bahamian activities.

- "That Kind of Day" describes a day so lovely that people look for excuses to go outside. This kind of day is frequent in the Bahamas. Bahamian children enjoy soccer, baseball, and kite flying on days like this. What is your favorite thing to do outside on a beautiful day? What kinds of outdoor chores do you enjoy?
- Many young Bahamians enjoy fishing. The poem "To Catch a Fish" relates a typical fishing outing. How does this experience compare to your fishing experiences?
- The islanders are experts at most water sports. Conditions in the Bahamas are perfect for sailing. "The Sailboat Race" is about to take place under a glorious Bahamian blue sky. Share your experiences with sailboats or sailboat racing. Why do you think many feel that watching sailboat racing is about as exciting as watching grass grow?

2. Several of the poems and pictures in the book portray tourists. Tourism is the leading source of revenue in the Bahamas and the tourist industry employs many people. The Bahamas are not wealthy and tourism is crucial to their welfare. Encourage students to think about the role of tourists and places that attract tourists.
   - "When the Tourists Come to Town" describes people doing a variety of things—sometimes even looking silly. Have you ever been a tourist? Do you or your family work for tourists? Share your experiences as a tourist or as a tourist-helper.
   - "Thoughts" are shared by a traffic controller whose town is constantly filled with changing groups of tourists. Strangers come and go daily in his life. Notice the non-electric "traffic light" that he revolves by hand according to the needs of the traffic. Would you enjoy a life full of changing strangers or would you prefer to always work with people who are familiar? Explain your answer.
   - Study the illustrations for the above two poems. Like life in the Bahamas, the pictures are simple and unsophisticated. People travel mostly on foot or on horse- or donkey-back. How do these scenes compare with streets in the shopping areas of your town or city? Why do you think people enjoy vacationing in places where life is so uncomplicated?
3. Several of the poems and illustrations portray traditional Bahamian life. The Bahamas and the rest of the West Indies are loosely united through their Creole culture, which contains elements from Europe, Africa, and Asia. The entire region is a true "melting pot" in which people from many places have come together to make a unique contribution to a new, colorful culture. The calypso music of the Creole culture is a perfect example—part African, part Spanish, part American. Discuss elements of the Bahamian culture with students.

- Some sociologists believe that some day the entire world will merge into one "global Creole" culture made up of thousands of elements from various peoples and ways of life. Do you think this is possible? Why or why not? Describe what that culture would be like.
- In the poem "Tradition," three Bahamians speak of carrying pineapples, pumpkins, chickens, and history. What do they mean by that? Do you carry history? If so, what history do you carry?
- People of the Bahamas love parties and celebrations, whether with friends, family, or strangers. "To Friendship" and "Wedding Day" and the accompanying illustrations depict two such celebrations. Why do you think Bahamians celebrate friendship? How do you feel about having a celebration just for friendship?

4. Several of Mr. Amos Ferguson's illustrations depict exotic trees, flowers, and birds. The climate of the Bahamas is beneficial not only to people, but also to a whole host of trees, flowers, and wildlife. People of the Bahamas live very close to nature and take great joy in the beauty of their islands. Encourage students to compare these attitudes to their own.
   - "Buddies" describes a relationship built on trust between a boy and a bird. Share a relationship you have had with a pet who trusted you. Describe that trust.
   - "This Place" describes a special spot full of trees where children go when they need a quiet place. Do you have a spot like this? Tell about your quiet place. Why do you go there?
   - In "Her Dreams" and "The Tree," two beautiful trees bear fruit, fragrance, and sometimes something more. Do you have a special tree? Is there a tree in your yard that is especially beautiful? Describe your tree.

Extend Your Experience

Caribbean Art

The illustrations in the book are based on the personal experiences of the illustrator, Mr. Amos Ferguson, who was born and has lived most of his life in the Bahamas. Bright colors are used to convey the life of these tropical islands. The painting for "Under the Sunday Tree" depicts a Bahamian family's close relationship with nature. Invite students to use tempera paints to create simple pictures showing themselves with their families doing something outdoors. Whether they are riding bikes or cutting a Christmas tree, there should be evidence of a relationship with nature in their illustration.

West Indian Music

Many different musical styles from the West Indies have come to the United States with the immigrants from those islands. They have had an enormous influence on American rock and pop music. Calypso (as popularized by Harry Belafonte), limbo, and reggae are probably the best-known styles. Recently, reggae has meshed with hip-hop to become "dancehall," which is spreading through dance clubs throughout the country. Acquire as many examples of this music as you can to play for your students. This music is made for dancing. Encourage them to dance and by all means join them!

Creole Cooking

In recent years, West Indian food has gained popularity in the United States, particularly in areas where large communities of West Indian immigrants share their traditions and culture. Jerk chicken, a spicy barbecue, and roti (a chicken- or goat-filled pastry) have both become popular items with Americans. Bananas are served in a variety of ways throughout the West Indies. Here is a recipe to try with your students.

Baked Bananas	
• 6 bananas, peeled and halved lengthwise • ½ cup pineapple preserves • ½ cup orange marmalade • 4 tablespoons margarine or butter	Preheat oven to 350°F. Place bananas in a shallow baking dish. Spread with pineapple preserves and marmalade. Dot with butter or margarine and bake for 20 minutes or until golden brown. Serve immediately.

Coconut Palm

The illustration on page 35 of *Under the Sunday Tree* includes two coconut palms. This tree was imported from the South Seas to the West Indies by Captain William Bligh, commander of the British ship *Bounty* at the time of the infamous mutiny. Coconuts have become one of the West Indies' most important crops. They are not picked but are collected off the ground where coconuts fall once they ripen. In a factory, a cutter slashes

each one into four pieces with a cutlass and another digs out the white meat. This *copra* is either dried to make oil, soap, and margarine, or sweetened and grated for cooking. The coconut palm is useful in other ways as well. Houses and bridges are built from its wood, its leaves become thatched roofs, and strips of leaves can be woven into hats, mats, and baskets. A coconut palm may begin bearing fruit when it is five years old and will live from fifty to one hundred years, bearing fruit the entire time. Try to obtain several coconuts still in their rind. Under the rind is a one to two-inch reddish-brown husk. The husk surrounds the brown, woody shell that contains the white meat and sweet coconut milk. Discuss with students how nature has designed the perfect packaging for these nuts that must fall up to one hundred feet once they ripen. Invite each student to sample both the coconut milk and the copra—a favorite snack of West Indian youngsters.

O Canada

Written and illustrated by Ted Harrison
New York: Ticknor & Fields, 1993

Synopsis

Through colorful narrative and vivid illustration, Ted Harrison takes readers on an imaginary voyage across the vast expanse of his adopted country. In so doing, he portrays Canada's enormous diversity—both of geography and people. Always evident is his love for the physical beauty and grandeur of the world's second largest country—"a land of color and wonder."

Background Information

Canada and the United States are extremely important to each other. They share the longest undefended border in the world. The two countries share a great deal else as well—the parentage of Great Britain, the continent of North America, the English language, a democratic heritage, sports teams, entertainment, and an increasingly integrated economy. Yet in spite of all this, Canada and its people remain an enigma to much of America. In fact, because settlements and provinces developed so independently and in such isolation, Canada is often an enigma to Canadians as well. A strong sense of regionalism has lead Canada to be divided into ten self-governing provinces and two territories that are under the control of their federal government. The country is not a melting pot but a vast mosaic.

Deepen Your Understanding

1. The illustration of Nova Scotia shows a picturesque old house on the sea. People living in Nova Scotia have largely made their living from the sea and they still do. Canada is the world's largest fish-exporting nation. Nova Scotia is famous for its lobsters, which sell all over the world. Nova Scotia lobstermen must throw back lobsters weighing less than a pound. One to four pound lobsters are best for eating. Rumor has it that there's a 27-pound lobster named Clarissa in Clearwater Pond near Halifax, Nova Scotia. She's 140 years old and in no danger of being eaten. She's too old and tough! Encourage students to think about the life of the Nova Scotia fishermen.
   - Does fishing for lobster sound like a fun way to earn a living? Why or why not?
   - What problems do you think Nova Scotia's fishermen face?
   - The sea is never more than 40 miles away from any point in Nova Scotia. How do you think that makes life on Nova Scotia similar to or different from life in your state?
2. Quebec has the largest French-speaking population outside of France. Over 6,000,000 Canadians speak French as their first language and most of them live in Quebec, where French is the official language. Businesses are required to have signs in French. Both French and English are the official languages of Canada, whose national anthem is written in three variations—English, French, and half-and-half. Quebec is Canada's largest province. Discuss with students the special situation created in schools and cities when more than one language is spoken.
   - Most people living in Quebec learn English as a second language. Sometimes they feel the rest of Canada should learn French as a second language. How do you feel? Explain your feelings.
   - There are many school systems in the United States where a total of more than twenty different languages are spoken by students. Sometimes in one classroom, ten different languages and cultures might be represented. What problems do you think this causes? What do you think is a good solution to the problems?
   - Would you like to learn to speak another language? Why or why not? Tell which one you would like to learn and why.
3. More people live in Ontario than in any other province—one out of eight Canadians live in Toronto. However, the untouched wilderness or bush of northern Ontario is huge, remote, and practically roadless. Bush pilots make their living flying light aircraft equipped with floats in the summer and skis in the winter. Often they fly vacationers in and leave them on one of Ontario's 400,000 lakes for a few days or weeks of fishing and canoeing. Canada itself has two million lakes—over half the world's total. Compare and contrast these vacation experiences to the students' own.

- How do you think the fishing in these remote lakes would compare to fishing in lakes in the United States? Explain your answer.
- Would you like to try one of these fly-in vacations? Why or why not?
- Bush pilots do more than serve vacationers. How else do you think bush pilots would be of value? Would they be able to make a living in the United States? Why or why not?

4. Much of the Northwest Territories' huge area lies within the Arctic Circle. Although it represents one-third of Canadian land, only about 55,000 people live here. Many are Inuit, a word which means simply "the people." Inuits were once called Eskimos. One of the unifying factors of their life is ice. The harsh climate that produces the ice also governs their lives. Temperatures in the winter average around -20°F (-29°C). Invite students to compare this situation with their own playground experiences.
   - In spite of the cold, school children enjoy playing outdoors all winter—unless the neighborhood polar bears are evident. The snow is too powdery to build with. What do you think they do outdoors?
   - Each winter for a week or two, local Inuit men come to the schools to take the older male students out for survival training. These skills used to be taught by Inuit fathers but that is no longer the case. One important thing the students learn is which ice is old enough to be free of salt and therefore safe to melt and drink. What else do you think they might learn? Why do you think only males receive this training?
   - Polar bears can knock the head off a seal with one swing of their paw. What outdoor hazards might be found at your school playground?

Extend Your Experience

Comparing Provinces and States

Ten provinces and two territories make up the nation of Canada. In some ways, provinces are like states in the United States. But there are vast differences. Form twelve small groups in your classroom—one for each province or territory. Using large Venn diagrams traced on posterboard, invite students to compare and contrast their state with the province their group has chosen. Encourage them to consider some or all of the following: location, area, population per square mile, hours of daylight in summer and winter, average winter and summer temperature, natural resources, agriculture, manufacturing, and any other appropriate categories. Display finished diagrams in the classroom.

A Taste of Quebec

Tourtiere or pork pie is a favorite regional dish from Quebec. Students will enjoy tasting the results of this simple recipe.

Tourtiere	
• 2 pounds pork butt, trimmed and finely chopped • 1 clove garlic, crushed • 1 medium onion, peeled and finely chopped • ½ cup water • ¼ teaspoon celery salt • ¼ teaspoon ground cloves • salt and pepper to taste • ¼ cup dry bread crumbs • pastry for one 9-inch double-crust pie	Combine the first six ingredients and mix thoroughly. Place in a saucepan, add salt and pepper to taste, and simmer until tender (about 20 minutes). Stir in 1/4 cup dry bread crumbs and let cool. Make or buy pastry for one 9" double-crust pie. Line a 9" pie pan with pastry. Add the cooled pork filling and spread evenly. Cover the pie with the remaining pastry, crimping the edges to make a tight seal. Poke a vent hole in the middle of the pie. Bake at 350°F (175°C) about 35 minutes or until brown. Allow to cool for several minutes before serving.

"O Canada"

The Canadian national anthem is reprinted in the back of the book in both French and English. It will be familiar to students who enjoy ice hockey on television, where the anthem is played and sung before every game involving a Canadian team. It is a beautiful anthem and very singable. Ask a faculty member who plays the piano to tape the music for your class and teach them the anthem. If you are not familiar with French, try to find someone who is so that the students can learn it in two languages—just as Canadian students do.

Land of Color and Wonder

Ted Harrison has painted his vision of every province and territory in acrylics. Invite students to study the illustrations in *O Canada*, paying particular attention to Mr. Harrison's use of color and color families and his wonderful treatment of sky. Divide students into twelve groups—one for each province and territory. Have each group do some research into interesting aspects of their territory or province. Then invite them to execute an acrylic painting in the style of Ted Harrison depicting something they have found that is interesting or unique about their province or territory. Invite the participation of the art teacher if you feel more comfortable. The finished paintings will make a beautiful display in your classroom or hallway.

El Chino

Written and illustrated by Allen Say
Boston: Houghton Mifflin Co., 1990

Synopsis

Billy, the son of Chinese immigrants to the United States, wanted to be a great athlete. On a trip to Spain he became enchanted with bullfighting. This is the true story of how he became the first Chinese matador.

Background Information

The Wongs moved from Canton, China to Nogales, Arizona where Billy was born. Nogales is an agricultural and cattle-trading center near the Mexican border. Rodeos and other cultural activities are popular there. As an adult, Billy moved to Spain and learned bullfighting. This sport was introduced into Spain by the Moors sometime between the 8th and 15th centuries. Modern Spanish bullfighting dates back to the early 17th century, when the matador Francisco Romero invented the *muleta*—cloth supported on a stick. Bullfights begin with a parade and are divided into three acts or *tercios*. Traditionally it takes many years to study bullfighting and to become a professional matador.

Deepen Your Understanding

1. Although Billy's family owned a grocery store and worked hard to keep it going, none of the children wanted to become grocers. In China, your father's career and your performance on certain exams determined what you could do for a living. Billy's father told them that in America they could be anything they wanted to be. Many immigrants saw America as the "land of opportunity" because they felt that if they worked hard they could realize their dreams. Discuss the opportunities available in the United States to both immigrants and citizens.
   - Compare the way we make career choices to the way they were made in China.
   - Why do you think America is called "the land of opportunity" by many immigrants? How is America different from other countries?
   - What are your career goals? How will you accomplish them?
   - How did Billy's family help him reach his goal? In what ways might your family help you?
2. Billy's family was an important influence in his life. There are many traditional family values in Chinese society. These include respecting elders, working for the good of the household, and bringing honor to the family. Parents in China are considered to be wise and important—their presence and guidance are sought throughout a person's life. Ancestor worship is practiced by honoring dead family members with shrines, incense, and gifts during certain festivals. Invite children to explore the influences of important people and family values on their lives.
   - How did Billy's father and family influence his life? How have you been influenced by your parents, family or other important people?
   - What might Billy's father have said to him when he found out Billy could not become a professional athlete?
   - Compare Chinese ancestor worship with ways we show respect for deceased relatives.
   - Discuss how the values of respecting elders, bringing honor to the household, and working together can affect family relationships.
3. On his vacation, Billy went to Spain and saw his first bullfight. He was impressed with the grace, athleticism, and steady nerves of the *torero* (bullfighter). In Spain, bullfighting is considered to be an art, with strict rules governing everything from the construction of the plaza to the ordering of the torero's movements in the ring. In order to become a torero, a man must study for many years to learn all of the intricate maneuvers of the *corrida* (bullfight). Encourage the students to compare bullfighting with other sports.
   - Why was Billy attracted to bullfighting? How does it compare to basketball, rodeos, and other sports?
   - How do you think Billy felt when he was told that only a Spaniard

can become a true matador? Did this affect his decision to study bullfighting?
- How did the other students feel about Billy? What might Mr. Wong have told them if he had been there?
- Have you ever been told you could not do something because of who you were? How did you feel about it? Did it affect your decision to do it?

4. Billy's clothing and costumes affected both the way he felt and the way others felt about him. He donned Spanish clothes when he decided to stay in Spain, a Chinese costume to make himself stand out from the other students, and the traditional *traje de luces*, or "suit of lights" when he became a professional matador. This suit consists of an ornate silk long-sleeved jacket, 3/4 length pants, a *montera* (black brimless hat) and black slippers. Explore the connections between ethnic background, costume, and feelings.
   - Why do you think Billy bought Spanish clothes when he decided to stay in Spain? How did these clothes make him feel?
   - Describe how Billy felt about himself in his Chinese costume. Describe how others perceived him in this outfit.
   - Have you ever worn a costume or outfit that made you feel different about yourself? Describe the outfit and how you felt wearing it. Did others react differently to you when you wore it?
   - Do you think clothes and costumes are an important part of who we are and how we feel? Why or why not?

Extend Your Experience

A Valuable Lesson

In this story, Billy's father's words about "being anything you want to be" kept him working toward a goal that for some would have been impossible. We learn many important and valuable lessons from our parents. In small groups, with one student acting as the recorder, students can share important or valuable lessons they have learned from their families. These lists can be shared with the class and listed on the board. Students can then write a story, journal entry, or paragraph about an incident in which they learned an important lesson from their families. The ideas of honesty, hard work, and dependability may be heard often.

Newspaper Story

- pencils
- lined paper
- 12"x18" (30 cm x 45 cm) construction paper
- crayons or markers

El Chino was a sensation because he was the first Chinese matador. Invite students to write an article for the Nogales newspaper as if they had interviewed this wonderful bullfighter from their town. The article should contain the five w's: who, what, when, where, and why. It should be brief and to the point yet include enough details to make it interesting. Students can glue their articles onto construction paper and draw pictures to accompany them. Remind students to include a title and a byline.

Costumes Convey Feelings

- 9"x12" (22.5 cm x 30 cm) construction paper
- markers, crayons or paint
- lined paper
- pencils

When Billy put on the Chinese costume, he felt powerful and thought he could do anything he wished. Often, our dress conveys how we feel about ourselves and sends a message to other people. Encourage students to draw or paint a picture of themselves in an unusual outfit. On a separate piece of paper, have students write a paragraph about how wearing these clothes would make them feel. Have students keep their paragraphs and exchange their illustrations with a partner. Each person can then write about how they feel "seeing" their partner in his or her outfit. It is important that they understand that only positive statements are acceptable. The description should be returned to the illustrator and is for his or her information only. The students may then compare their own feelings about their costume with their partner's perceptions of them in that outfit.

Travel Planning

- world map
- rulers
- travel ads with price information (from newspapers or travel agents)
- pencils
- paper

Billy traveled from China to Arizona and Spain. Invite students to use a map to calculate the distances from Canton to Nogales and Nogales to Spain. Students can also use travel ads and price information to calculate how much trips from China to Arizona and Arizona to Spain would cost. Encourage children to compare different methods of travel in terms of both cost and time factors. Students may then plan an imaginary trip to either China or Spain from where they live including distances, costs, and travel time. These may be shared with the whole class or in small groups.

Yeh-Shen: A Cinderella Story from China

Retold by Ai-Ling Louie and illustrated by Ed Young
New York: Philomel Books, 1982

Synopsis

A young Chinese girl loses her mother and her father. She continues to live with her jealous stepmother and stepsister, who treat her poorly. With the help of a sage and a magic fish, Yeh-Shen overcomes her circumstances and marries the king.

Background

This story was found among the literature from the T'an dynasty of China (A.D. 618 to 907). It predates the oldest European Cinderella story found in Italian literature in 1634. Many cultures have stories with a similar theme—a poorly treated orphan girl achieves honor and happiness with the help of a supernatural power. The tale of Yeh-Shen was passed down by three generations of Ms. Louie's family. The illustrator, Ed Young, was born in China and came to the United States in his teens. He visited China to research the costumes and customs for this story.

Deepen Your Understanding

1. Yeh-Shen is similar to Cinderella in many ways. Both girls had great beauty, kind dispositions, and jealous stepmothers and stepsisters. With

the help of a magical power, they overcame abuse and married royalty. Compare and contrast these two stories.

- Discuss the similarities between Yeh Shen's and Cinderella's lives. What feelings do you think they had about their stepfamilies? Why?
- How would you feel in their situation? How would you act?
- Do you think all stepfamilies are like this? How might they be different?
- How are the stories of Yeh-Shen and Cinderella different? Are these differences important to the main ideas of the two stories?

2. Yeh-Shen was given a gift from an old sage whom she addressed as "kind uncle." In Chinese families, the oldest male relative is looked upon as a person of wisdom. His word is law. Children are trained to defer to older people, respect their knowledge, and obey them without question. Contrast the sage in this story with the fairy godmother in the story of Cinderella.

- Compare the appearances of the sage and fairy godmother from each story. How might a magical person look now?
- Yeh-Shen called the sage "kind uncle"— a term of respect in China. How would you address an older man from outside your family? In what ways do we show respect for elderly people in this country?
- Both Cinderella and Yeh-Shen received gifts from magical beings. Compare and contrast both the gifts each girl received and the way in which they were given.
- What gifts might you request of a magical being if you could?

3. In China, the Spring Festival or New Year is the most important celebration of the year. For weeks before the holiday, people cook special foods, clean and decorate their homes, and sew new clothes in anticipation of the festivities. On the eve of the New Year, families gather for reunion dinners. On the first day of the festival, everyone dresses in new clothes for visits with relatives. In ancient China, several villages would cluster around a small market town, forming a larger social unit for each hamlet. On feast days the market towns were centers of activities for neighboring villages. Most village daughters ultimately married outside their villages and went to live with their husband's family. In the story of Yeh-Shen, the festival offered the young men and women of the village a socially acceptable and fully chaperoned place to meet with an eye toward finding a spouse from another town. Invite students to explore the Chinese New Year festival, our New Year's Day, and the functions of festivals and holidays in different cultures.

- How is the Chinese New Year festival different from our New Year's celebration?
- Have you been to a festival? Describe it and compare it to the spring festival in the story of Yeh-Shen.
- In the story, the festival served as a place for young men and women from different towns to meet. How do we meet people we might choose to marry?

- Compare the festival in this story to the ball in the story of Cinderella.

4. Yeh-Shen's only friend was her pet fish. In China, it is common for people to raise koi for garden ornamentation. Water and fish in a garden are considered to bring harmony to the home. Fish are also a common subject for paintings, thus bringing their harmony into the house. Look again at Ed Young's illustrations in the story and find the fish in each one. Discuss this important theme with students and invite them to think about their own pets' influences in their lives.
   - Why do you think Yeh-Shen's fish was so important to her? Do you have a pet? Why is it important to you?
   - How did Yeh-Shen's love for her pet help her in this story? Has your love for a pet ever helped you somehow?
   - Why do you think Mr. Young painted a fish into each illustration in the book?
   - Why was the fish such an important theme in the story of Yeh Shen?

Extend Your Experience

Write a "Cinder Tale"

In this story Yeh-Shen lives with her stepmother because her parents have died. She does all the hard work in the house and at festival time is left at home. This is similar to the European tale of Cinderella. There are similar tales in most cultures around the world. Invite the class to compare Yeh-Shen and Cinderella by creating a chart of the main ideas in each story and the details that make each tale unique. Explore the relationship between main ideas and details and how each functions within a story. Divide students into small groups or pairs and have them collaborate on writing their own "Cinder Tale" using the main ideas from the chart but changing the details. Some other stories that could be used for comparison include *Moss Gown*, *Mufaro's Beautiful Daughters* and *Vasilissa*.

Slipper Owner Advertisement

- video camera and tape (optional)

The king tried to find the owner of the slipper by placing the slipper in a pavilion and having a herald announce that the shoe was to be returned to the original owner. Invite students to generate an announcement the herald might have made. Be sure to discuss appropriate language for a king's messenger. Today the king would have to advertise on television in order to reach all the possible owners. Have children work in small groups to write a TV ad to get the message out about the slipper. Be sure to discuss appropriate advertising strategies to capture the attention of

today's audiences. These ads can be dramatized or videotaped and shared with the class.

Feast Cooking

The Chinese New Year usually occurs in January or February, depending on the cycle of the moon. It is nonetheless sometimes referred to as a spring festival. Before the Chinese New Year festival, every family busily prepares traditional foods to exchange with relatives, friends, and neighbors. Round dumplings that symbolize wholeness and sweets that signify a sweet year to come are common components of a New Year's feast. Here is a recipe for Sweet Sesame Bows to make with your class.

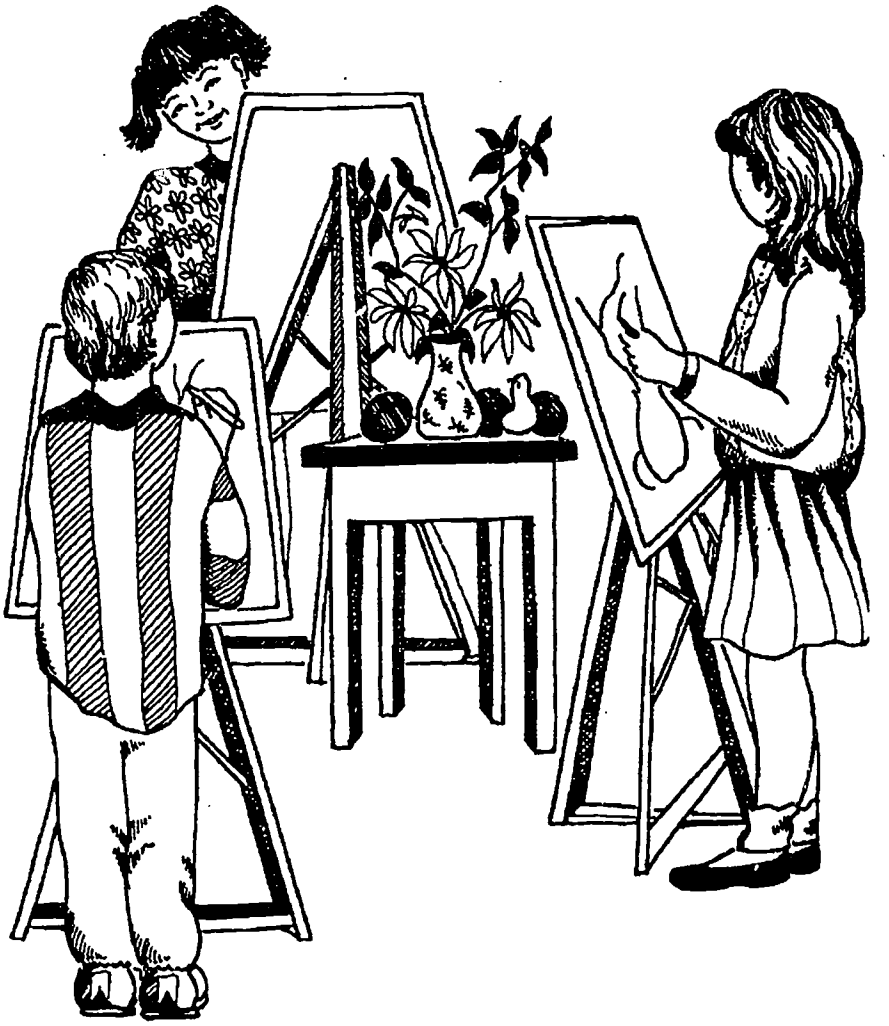
Chinese New Year Sweet Sesame Bows

• 2 cups all-purpose flour	1 Place flour, sugar, lard, and vanilla in a mixing bowl. Rub ingredients together with fingers. Add egg. Knead to mix well. Add water a little at a time until dough is soft but not sticky. Place sesame seeds on a plate and roll dough in seeds until generously covered. Turn dough onto floured surface. Roll dough into a long sheet 1/8" thick. Cut the sheet into 3" x 1" strips. Then make a 1" slit lengthwise in the middle of each strip. Pick up one end of a strip and put the other end through the slit. Pull straight so it resembles a bow. Heat oil in wok over high heat to deep-fry temperature (375°F). Deep fry several bows at a time until golden brown. Drain and cool on paper towels. Keep in covered container to preserve crispness.
• 6 tablespoons sugar	
• 3 1/2 tablespoons lard or butter	
• 1/2 teaspoon vanilla extract	
• 1 egg	
• about 1/4 cup cold water	
• 2 tablespoons white sesame seeds	2
• about 3 cups oil for deep frying	

Chinese Watercolor Painting

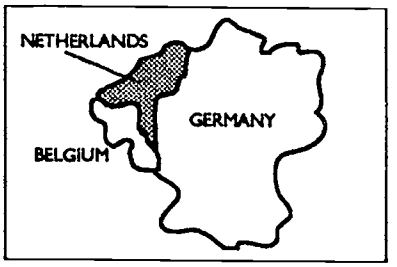
- books of Chinese paintings
- still-life materials
- watercolor paints
- watercolor paper
- paintbrushes

Watercolor painting and calligraphy are ancient Chinese art forms. In calligraphy, brush strokes are used to create the characters of Chinese writing. Traditional watercolor paintings are done on scrolls that are unrolled and viewed in sections. Chinese artists use a limited palette—largely black, with delicate ink washes in pale colors for depth. There are three main branches of traditional painting—figures, landscapes, and birds and animals. Each artist tries to infuse his or her own spirit into the painting to give it ch'i—the vitality of life. Subjects are generally painted from memory and finished all at once. Often only a poem or couplet are added later. If possible, show students examples of Chinese paintings from books or posters. (Review the pictures in Yeh-Shen as well.) Help students notice the brush strokes and use of lines and washes. Arrange a simple still-life for the class to paint. Flowers, tree limbs, and fruit all work well. Have the class paint what they see while experimenting with different brush strokes, lines, and washes. Display the paintings on a bulletin board when they are dry.



Father, May I Come?

Written and illustrated by Peter Spier
New York: Doubleday Books for Young Readers, 1993



Synopsis

While walking across the island dunes in 1687, Sietze Hemmes sees a helpless ship being driven onto the outer banks by stormy winds. He alerts his father, skipper of the volunteer lifeboat, who mobilizes the volunteer rescue force. In no time, the dangerous rescue is accomplished. About three hundred years later, another young Sietze Hemmes initiates a similar rescue of a ship being tossed about in heavy winds. The tradition of bravery and compassion among the Dutch living along the treacherous coast has never wavered over the centuries.

Background

The Netherlands is a maritime nation. It borders the sea; uses the sea for transportation, trade, and pleasure; and occasionally, it battles the sea. Its geographical position and network of rivers and canals have had a profound effect on the life and culture of the Netherlanders or Dutch. Today, about forty percent of the Netherlands is land that has been reclaimed from the sea through drainage—first by windmill power and lately by pumps.

Deepen Your Understanding

1. Sietze Hemmes lives on an island off the Dutch coast, whose shallow waters and shifting sandbanks and channels have made it one of the world's most dangerous. Because the people living there frequently rely on the sea for their livelihood, they are always willing to risk their own lives to save others in distress off their coast. The Royal Netherlands Rescue Society has saved more than 30,000 lives since its formation in 1824. Discuss with students the idea of helping others, both professionally and as a volunteer.
   - Think about the kinds of life-threatening problems people could have in your area. What is the first thing you would do if you encountered people in distress?
   - Do you know anyone in your town who works with a volunteer rescue squad? Why do you think people give their time in this way?
   - Sietze wanted to be part of the action. What would you like to do—either now or when you are older—that might help save lives or alleviate pain?
2. *The Hare*, saved in the first rescue mission, was a herring buss. Many barrels of herring were washed up on the beach, for which the minister gave thanks at the Sunday service. The Dutch enjoy raw herring and smoked eels as snacks. They also produce many wonderful varieties of cheese. A typical breakfast might include bread, spiced cake, sliced meat, cheese, jam, yogurt, and a boiled egg with tea or coffee. Compare and contrast Dutch foods with the foods your students enjoy.
   - Dutch children can buy raw herring or smoked eel from street vendors. What is your favorite treat to buy from a cart or vendor?
   - How does your typical breakfast compare to a Dutch child's? Why do you think yours is so different?
   - Have you ever tried herring or eel? Which fish do you enjoy eating?
3. Hemmo Hemmes, Sietze's father, worked along with Sietze's mother at The Spouting Whale inn. A close family life is important to the Dutch—a nation of home-lovers who prefer evenings spent reading, talking, or watching TV with their families. They live in neat, tidy homes, usually with many houseplants and short lace curtains which let the sunlight in. Bicycling is a popular family activity because the land is so flat. The Dutch celebrate the birthdays of every family member—not only the immediate family, but the wider circle as well. They also visit frequently and write letters when they cannot visit. Many European and Asian cultures place great importance on the family. Frequent visits or letters and daily phone calls are not unusual among family members. Often, three generations live together. Invite students to think about differences in the role of the family among various cultures.
   - How does your family spend the evenings? Compare your typical evening to that of a Dutch family.

- Are there frequent visits, letters, birthday celebrations, and phone calls among the members of your family? How does your family compare to the Dutch in these areas?
- In America, this emphasis on family is different. Americans seem to be more independent. Why do you think this is so? Do you think it's a good or bad thing?

4. Sietze Hemmes was well above sea level when he stood atop the dune and spotted a ship in trouble. However, about half of the Netherlands is actually below sea level at high tide. *Nederland* means "the low country" in Dutch. This low country is protected from the sea by a system of man-made dikes, dams, locks, and canals. Dutch youngsters enjoy fishing in the canals during warm weather and skating on them when they're frozen. They can actually skate from one town to another. Life in the Netherlands is strongly influenced by the geography of their country. The Dutch are fond of saying that "God created the Earth, but the Dutch created the Netherlands." Discuss with students how geography—particularly the sea—impacts the life of a country's inhabitants.
   - Are there any man-made bodies of water near you? Discuss why they were built and how people use them.
   - Discuss ways in which local geography has affected your life and the life of your family.
   - Do you live near the ocean? Or have you ever vacationed by the sea? Americans go to great lengths and spend huge amounts of money to live near the water. Why do you think this is so? Explain why you would or would not like to live near the ocean.

Extend Your Experience

An Artistic Heritage

Peter Spier, a Dutch artist who has illustrated over one hundred books, comes from a long artistic heritage. Some of the world's greatest artists, including Vermeer, Hals, Rubens, Mondrian, Rembrandt, and Van Gogh, have been Dutch. More recently, M.C. Escher, whose fascinating work is based on principles of higher mathematics, has become widely popular. Acquaint your students with one or more of these notable artists. Discuss ways in which their work is reflective of the Dutch culture or the time in which they lived.

At the Beaches

The modern-day Sietze Hemmes saw a beach packed with tourists from his viewpoint atop the dune. A stiff breeze blew out of the east on the otherwise perfect summer day. The Netherlands are often windy because the country is on the water and there are no mountains to break

the wind. Often beachgoers use specially-designed beach chairs that also act as wind shields. Invite students to design a beach chair that would also shield them from the wind while seated. Provide a variety of materials, such as craft sticks, fabric, oaktag, and plastic. Students may present and demonstrate their inventions for the class.

Dutch Cheese

Both Sietze Hemmes' parents ran inns or hotels where meals were served. Cheese is an important part of all three meals in the Netherlands, where over 30 varieties of cheese are manufactured. Edam and Gouda, named for the towns they are made in, are two of the better-known types of cheese. Obtain samples of both Edam and Gouda, as well as any other Dutch cheeses your market may stock. Invite your students to taste and compare the Dutch cheeses with some popular American cheeses, such as cheddar or monterey jack. Students may graph the results of the taste test.

Mapping the Netherlands

The map of the Frisian Islands in the front of the book gives a fascinating glimpse of the troubled maritime history of the islands. However, this is only a small portion of the Netherlands. Obtain an outline map of the entire country for small groups of three or four students. Have students locate the Frisian Islands on the map. Discuss the Great Enclosure Dike, which was built over the water between North Holland and Friesland to separate the Zuider Zee from the North Sea. The IJssel River gradually turned the basin into a fresh water lake now called the IJsselmeer. Pumping areas of the IJsselmeer dry has created new land areas or *polders*. Polders are extremely fertile land that has been reclaimed from the sea. Flevoland is the newest polder to become a province in 1986. Invite students to create a physical map by differentiating areas that are either at or below sea level. Encourage them to add details as Peter Spier has done to indicate Dutch commercial efforts—beef cattle, dairy cattle, pigs, sugar beets, fruit, potatoes, flower bulbs, and fishing ports.

Magic Dogs of the Volcanoes

Written by Manlio Argueta and illustrated by Elly Simmons
San Francisco: Children's Book Press, 1990

Synopsis

According to folklore, magic dogs called *cadejos* live on the volcanoes of El Salvador. They are loved by the villagers, who believe the cadejos protect them from danger and misfortune. When Don Tonio and his 13 brothers try to hunt the cadejos with lead soldiers, they are foiled by two ancient volcanoes—great-great grandparents of the cadejos. (Text is in English and Spanish.)

Background

El Salvador is the smallest and most densely populated country in Latin America. The first inhabitants were the Maya and Pipil Indians. The Spanish invaded in the 1500s, looking for gold, and eventually intermarried with the Indians. El Salvador has a long history of civil unrest because of the vast inequalities between the rich and poor. Currently, rebels want to make reforms that would force the wealthy minority to share more of the country's prosperity with the poor. In the story, Manlio Argueta uses Don Tonio and his 13 brothers to represent the "Catorce Familias"—rich plantation owners who controlled the government in the early 1900s. Mr. Argueta, one of El Salvador's greatest authors, now lives in San Jose, Costa Rica.

Deepen Your Understanding

1. Tecapa and Chaparrastique, two of the volcanoes in the story, typify the land forms and climate of this Central American country. The middle of El Salvador is a volcanic highland that runs parallel to the coast. Surmounting this highland is a succession of isolated volcanic cones, the highest of which are nearly 8,000 feet. Earthquakes and volcanic eruptions occur here frequently. Rainfall is heaviest from May to October, with moist winds sweeping the mountainsides. Dry winds with little rain prevail the rest of the year. Invite students to compare these land forms and climate to those common where they live and discuss the implications of living in an active volcanic region.
   - Compare the state where you live with El Salvador. (Elevation, rainfall, average temperatures day and night, mountains, rivers, etc.)
   - Volcanic eruptions, earthquakes, and winds are common in El Salvador. What kinds of natural phenomena occur where you live?
   - In the story, Tecapa is said to be "a beautiful woman dressed in a robe of water and a hat of clouds." Chaparrastique has a "hat of hot, white smoke." Using common terms, describe the climates and characteristics of each volcano.
   - In what ways might the invention of the magic dogs be attributable to living in a volcanic area?
2. In the picture on page 11, the villagers are picking coffee beans in the hot sun. The volcanic highlands are rich agricultural areas, where coffee and sugar are grown for export. Coffee trees are grown on both large and small farms in the volcanic highlands. The coffee beans are picked by hand from October to March and are then sent to a processing plant to have the pulp removed and to dry in the sun. Next, the coffee beans are sorted, packaged, and exported. Discuss the work of growing coffee and the yearly cycle of life in the mountains.
   - How does growing coffee compare to growing other crops?
   - How do the working conditions of the villagers compare to those of farm workers in the U.S.A?
   - Have you ever worked hard in extreme weather? How did it make you feel? How might the cadejos have helped you?
   - Imagine living on a yearly cycle that is connected to coffee production. Which part of the year would you like the best? Which would you like the least?
3. The magic dogs are imagined by the villagers who live in the mountains. Although the dominant religion in El Salvador is Catholicism, the people still hold onto superstitions and beliefs from their Indian heritage. El Salvadoran culture includes both Spanish and Indian elements. The population of El Salvador is 93% *mestizo*, or mixed Pipil Indian and Spanish, and most live in rural areas. They are guaranteed freedom of worship by their constitution. Invite students to examine the role of the magic dogs in the mountain villages.

- Discuss the ways the cadejos protect the villagers from the natural elements. What kinds of magic powers do they have?
- What do Don Tonio's brothers say about the cadejos? Why does each group have different ideas about the dogs?
- In this story, the cadejos are like guardians of the people. Do you know of any other animals or beings who act as guardians of people in other cultures?
- Why do you think the villagers need magical protectors? If you lived there, would you want the protection of a magical being? Why or why not?

4. The economy of El Salvador is characterized by extremes of wealth and poverty. Don Tonio and his 13 brothers symbolize the 14 families (*los catorce*) that are said to dominate the economy. The actual number of dominant family clans, who originally made their money in coffee, is well over 14 but they include only a few thousand people out of a population of over five million. These clans own about 60% of the agricultural land and most of the country's industry; the peasants subsist by working for them. There continues to be a conflict between the poor, who are 80% of the population, and the rich minority. Explore with students the vast differences between the workers and the landowners.
   - Compare the pictures of the villagers on pages 7 and 11 of the story with the picture of the wealthy landowners on page 13. Discuss the differences in lifestyles and styles of dress between the two groups.
   - How do you think the villagers and landowners feel about each other? Why?
   - The lead soldiers, symbolizing wealth and power, hunted the cadejos who symbolize the poor and powerless. How did the cadejos win the fight?
   - How might their environment help the peasants in any real struggles against their landlords?

Extend Your Experience

Cooperative Trickster Tales

- chart paper
- writing paper
- pencils
- crayons or markers

The cadejos, the great-great-grandchildren of the volcanoes, worked with the volcanoes to get rid of the lead soldiers. Review the ways in which the volcanoes cooperated with the cadejos to trick the soldiers. Discuss other ways the cadejos and elements of nature, or the environment, could have tricked the lead soldiers (wind, rain, eruption, hot

weather, rocky terrain). Invite the class to create a group story about another way the cadejos might have tricked the lead soldiers and won the fight. Record this story on chart paper. In small groups, have the children cooperate to write different trickster tales about the cadejos. They may be illustrated and made into a class book.

Build a Volcano

- narrow 4-oz. spice jar
- plastic plate
- salt flour dough
- tempera paint
- baking soda
- vinegar

Volcanoes are part of life in El Salvador, with irregular eruptions, steam vents, and earthquakes. Build a model volcano to demonstrate this powerful phenomenon. Glue the bottom of the spice jar to the center of the plastic plate. Use the salt flour dough to form a mountain around the jar, leaving the opening exposed. Let it dry over a weekend. Place 2 teaspoons of baking soda in the spice jar. Watch the action as a 1/4 cup distilled vinegar is slowly poured into the jar. When baking soda and vinegar are combined, the chemical reaction gives the appearance of an erupting volcano. Discuss how volcanic eruptions affect large areas of land and the people who live there.

Salt Flour Dough	
• 4 cups flour	Combine all the ingredients in a resealable
• 1 cup salt	plastic bag. Knead until the mixture has a
• 1 1/2 cups water	clay-like consistency. If the dough is too
• 2 tablespoons brown tempera paint	stiff, add a few drops of water and continue to knead.

Magic Animals

- construction paper
- colored pencils, markers, and crayons

Cadejos were important in the daily lives of the villagers. Review the pictures of the magic dogs in the story, looking carefully at the details. Read their description on page 4. Ask students to imagine a magic animal that could protect them from bad things in their lives. Invite children to draw their own magic animals, incorporating colors and symbols from their environment. Encourage them to complete their pictures with landscapes showing where the magic creatures live and, if possible, what they eat. When they are done, ask students to write paragraphs about their magic animals, including what kind of magic the animal does, how it protects them, and why they like it.

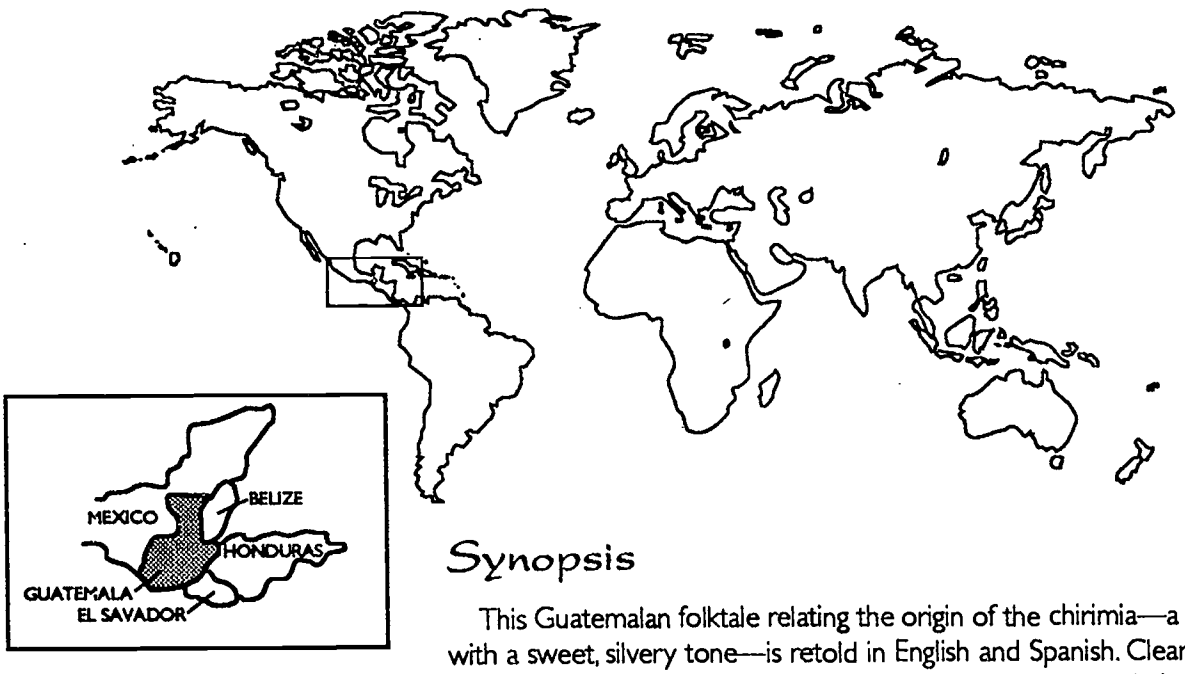
Growing Morning Glories

- morning glory seeds (Ipomoea)
- potting soil
- containers, such as small peatpots or Styrofoam cups

In the story, the cadejos ate morning glory seeds that grew wild on the volcanoes. Look at the morning glories in the illustrations on page 17 and in the rest of the book. Morning glories grow throughout the region and are used as motifs in decorating native handicrafts. These beautiful flowers can be grown in a warm, sunny window. To facilitate germination, soak the seeds for two hours in warm water before planting. Then plant three seeds in each small peatpot or cup, following the directions on the seed packet.

Song of the Chirimia: A Guatemalan Folktale

Retold and illustrated by Jane Anne Volkmer
Minneapolis: Carolrhoda Books, 1990



Synopsis

This Guatemalan folktale relating the origin of the chirimia—a reed flute with a sweet, silvery tone—is retold in English and Spanish. Clear Sky, a Mayan king, and his daughter, Moonlight, share a delightful relationship until Moonlight becomes a young woman. She falls into a depression and is rescued by the love of Black Feather and by his music, the song of the chirimia.

Background

The Maya, an American Indian people, developed an extraordinarily sophisticated civilization in Central America and Mexico which flourished for over 600 years and reached its height around A.D. 250. Their accomplishments in mathematics and science were remarkable, as was their art and architecture. They deserted the sites of their great civilization beginning in around A.D. 600, leaving behind one of the great archaeological mysteries. No one knows exactly why they left.

Deepen Your Understanding

1. Moonlight grew to be a young lady with a soft voice and sparkling eyes. No doubt she was considered very beautiful by Mayan standards. But

those standards were quite different from our own. The Maya favored sloping foreheads, prominent noses, and crossed eyes. In order to create these features, they flattened the foreheads of babies by binding them between boards. By hanging dangling beads between their eyes, they encouraged the eyes to cross. They pierced various parts of their bodies with needle-sharp sting ray spines and inserted jewelry. They drilled holes through their septems or earlobes in which to place heavy ornaments. Their front teeth were often filed into fancy zig-zag shapes and inlaid with mosaics. And the Maya loved tattoos and body paint.

- What forms of body ornamentation done by the Maya are done today in this country? Which forms are not?
- What kinds of body ornamentation appeal to you? Explain why you like them.
- Ideals of beauty change from generation to genera ion and culture to culture. Some are shared and some are unique. Why is this? Why isn't the same thing beautiful to everyone?

2. Often Moonlight and Clear Sky would walk through the marketplace to see what the merchants had to offer. Village and regional open-air markets are still thriving in Guatemala and Moonlight would probably still enjoy them. Outside of the cities, almost all buying and selling of goods takes place in these markets. Merchants may arrive by mule, bus, boat, or foot—after a walk of up to twenty miles. Women carry goods they will sell on their heads in baskets or clay pots and might continue to produce goods once they arrive at the market. Young children play while their parents weave baskets or fabric, clean vegetables, or carve. Markets bring isolated farm families together and are often held near a church so people can pray to local saints.

   - What is the equivalent in this country of a Guatemalan market? How do you feel about going to flea markets and craft fairs?
   - In many places, the concept of the open-air market has been "roofed-over" and become the mall. What are the good points and bad points of shopping malls?
   - What types of things do you like to do with your father or mother for pleasure? Is shopping one of them?

3. Because Black Feather's singing made Moonlight smile, Clear Sky told him he could marry Moonlight—if she wished. This is a departure from the Mayan custom. The marriages of young Mayan women were normally arranged by their parents. In his quest for her happiness, Clear Sky allowed his daughter to choose her own husband.

   - Marriages are still arranged by a bride's parents in some countries today. Why do you think this custom continues? How would you feel if your parents chose your husband or wife?
   - Do you think people whose marriages have been arranged actually fall in love? Why or why not? Does it matter?

- Clear Sky broke with custom out of love for his daughter. He made a decision with his heart, not with his head. Have your parents ever done this for you? Tell about that time.

4. A cluster of ceiba trees beckoned to Black Feather and led him to a path deep into the woods. It is probable that this story takes place in the Mayan city of Tikal in the rainforest of northern Guatemala—one of the main centers of Mayan life. The Maya believed the huge ceiba trees found there were sacred. The ceiba tree stood at the center of the universe with branches reaching toward the Upperworld, its trunk in the Middleworld, and roots spreading toward the Underworld. After death, Mayan souls were believed to move from world to world through the ceiba trees.
   - If you were writing a folktale about a tree with magical powers, which kind of tree would you choose? Why would you choose it?
   - What things did trees provide for Native Americans? What things do they provide for us?
   - The Mayans, like all Native Americans, had enormous respect for nature—so much that they actually worshipped it. Have we lost that feeling of awe and respect for nature? Why or why not?

Extend Your Experience

Silhouettes

Jane Anne Volkmer has drawn the characters in this story in silhouette. It is believed that Mayan artists drew people in silhouette so that the prized features of long, sloping foreheads and prominent noses could be shown off. We know that the Maya were short, sturdy people whose height rarely reached above five feet, one inch. They wore their straight, black hair long. Their clothing was simple yet their jewelry and ornaments were not. Invite students to work in small groups to research aspects of everyday life for the Maya, such as cooking, crafts, farming, and housing. Then have them make a mural illustrating what they have learned. The Maya should be drawn in silhouette, as they would have been two thousand years ago.

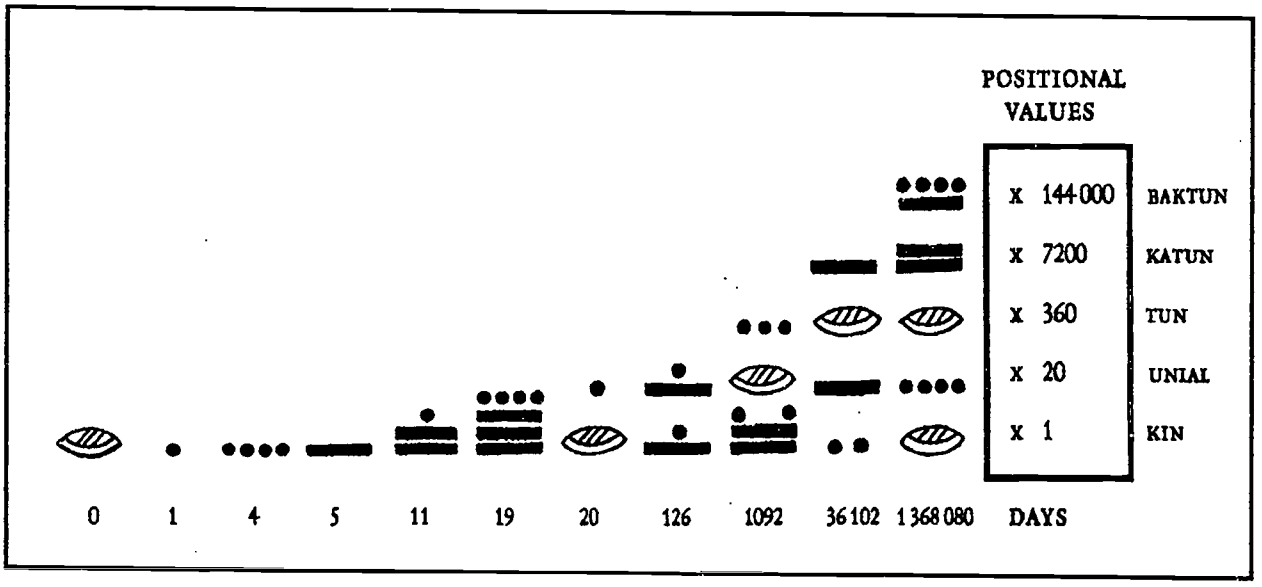
Pok-a-tok

Clear Sky brought the best ballplayers to play before Moonlight when he tried to make her happy. The Maya were devoted to ball games and archaeologists have uncovered over 400 ball courts in places where the Maya lived. The best known game was pok-a-tok, which was played by highly skilled men on a court bounded on two sides by smooth walls. They used an eight-pound rubber ball and scored either by getting the ball to hit their opponents' side of the court or to pass through a vertically-hanging

ring alongside the court. The ball could not touch the ground. Players were not allowed to use their hands—only their knees, forearms, shoulders, or hips. They wore heavy padding on their knees and arms which was highly prized and passed down through generations of a family. Invite small groups of students to devise an adaptation of pok-a-tok suitable to the available playing court. Supply a rubber ball approximately six inches in diameter and encourage students to try out their game.

Mayan Number System

The Mayans developed an extremely sophisticated understanding of mathematics and may have been the first people ever to create and use a symbol for zero. Their system used just three symbols: a dot for one, a bar for five, and a glyph—usually a picture symbol of a shell—for zero. The chart below explains how these symbols could be used to record extremely large numbers. Demonstrate the Mayan number system for students. Have them work in pairs to portray numbers for a partner to decode. Challenge students to create some simple addition or subtraction problems or create some on the board for them to solve.



Simulated Stone Carving

Archaeologists have unearthed many elaborate Mayan stone carvings, often on stone panels or *stelae*. The entire surface of these stone columns or slabs are filled with patterns of intricate carving which record important events or tell stories. Jane Anne Volkmer's illustrations are based in part on these ancient stone carvings. Have students study photographs of the

stelae that have been recovered. Your school or community librarian may have some books on the Maya with appropriate photographs. Supply each student with a 6" x 9" slab of self-hardening clay and some tools with which to carve the clay. Invite each student to choose a portion of *Song of the Chirimia* to illustrate on a sculpted slab. Remind students to sculpt the characters in profile. Keep moist cloths over the clay as it dries to slow the hardening process and prevent cracks. When the slabs are complete, have the class arrange them in the proper order to tell the story. Invite a class of younger children to come in for a retelling of the story as told and sculpted by your students.

Savitri: A Tale of Ancient India

Written by Aaron Shepard and illustrated by Vera Rosenberry
Morton Grove, IL: Albert Whitman and Co., 1992

Synopsis

This story is one of the tales of "The Mahabharata," India's national epic. Princess Savitri searches for a worthy man to wed. The one she finds lives in a hermitage with his blind father. Her powerful love and quick wit save her husband's soul from being taken by Yama, god of death.

Background

The Mahabharata is the great tale of the descendants of the Prince Bharata. It is based on historical events that took place before the 10th century B.C. *The Mahabharata* remained an oral tradition until it was written down around the time of Christ. It consists of forty volumes of 1,000 pages each and includes the religion, literature, and history of ancient India. The central theme is the struggle between two rival families, the Kauravas and the Pandavas. The author of *Savitri: A Tale of Ancient India*, Aaron Shepard, heard the story from a storyteller who encouraged him to find various retellings and create his own. The illustrator, Vera Rosenberry, is married to a man who grew up in India and often heard the tales of *The Mahabharata* as a child.

Deepen Your Understanding

1. When Savitri was old enough to marry, no man asked for her hand. Her father told her to go out and find a man worthy of marrying her. Savitri was lucky to live in a time when women could be more independent because in later Indian society, all marriages were arranged by the fathers. Usually brides were betrothed at age 12 or 13 to boys of 17 or 18 whom they had never met. The respective families looked into the other's class standing to be sure they were equal. When arrangements were in place and the dowry agreed upon, the wedding would take place. Help students explore the ways Savitri and other Indians find their marriage partners.
   - Compare Savitri's way of finding a husband to the way women in your culture might do it. What might be the advantages of an arranged marriage?
   - Which method is better—to be betrothed by your family or to find your own spouse? Why?
   - Do you think that your family could make a good choice for you? Why or why not?
   - Compare the ages at which girls and boys were married in ancient India to the ages at which we might expect to get married in the U.S.A. or Canada. Why do you think they are so different?
2. Savitri traveled many days before coming to a hermitage—a place where people who choose to leave the duties of everyday life live quietly in prayerful solitude. They eat plants, berries, and seeds—no meat. They live a simple life in huts and make clothes of bark. They spend their time in prayers and meditation in order to learn the secret of reincarnation, a central Hindu belief. It is considered a privilege for people near the hermitage to provide food, wood, and fresh flowers to those who live there so that they do not have to concern themselves with everyday things. Discuss with students Savitri's experiences at the hermitage and compare them to her former life with her father.
   - How did the hermitage compare to Savitri's father's house?
   - Why do you think Savitri could be happy with the harsh life in the hermitage? Could you be happy living in a place like that? Why or why not?
   - Compare a hermitage to a monastery or another type of temple in which people live. Why might someone choose to live a religious life, separate from the rest of society?
   - What would you have done if you were in Savitri's situation?
3. Savitri's wedding was a simplified version of a traditional Hindu ceremony. Usually a Hindu wedding takes three days and includes several processions, feasting, and the participation of both extended families. In the actual marriage ceremony, the groom enters the holy place before the bride and is declared ready by the priest. After the bride arrives, the

couple's clothes are tied together to symbolize their joining for life and they chant mantras, or personal holy words or phrases, in Sanskrit. The priest then leads a long series of devotional and holy offerings to the gods. After the priest finishes, the bridegroom leads the bride twice around the sacred fire which symbolizes the god Agni, recites seven sacred texts, and the ceremony is over. The bride leaves her family for good and moves in with the groom and his family. Explore these wedding customs with students and compare them to other familiar wedding customs.

- Compare this wedding ceremony to ones you have seen or heard about. Are there any similarities between them?
- How would it feel to be married in this kind of ceremony? How might the experience be different for the bride and the groom?
- After the wedding, Savitri lived with her husband in the hermitage. How would you feel about leaving your family to become part of your husband's or wife's family?
- Do you think Savitri was happy to give up her palace life? Why or why not?

4. Yama, the Hindu god of death, came to Savitri and Satyavan in the woods. Hinduism is a religion of numerous gods and goddesses. The original gods of the four *Veda* (books of wisdom) from which Hinduism originated were nature or cosmic gods. Hindus recognize and revere the forces of nature in the form of gods or goddesses, such as Agni, the god of fire, Narayan, the Celestial One, Surya, the sun god, Usha, the goddess of dawn and Yama, the king of the dead. Another aspect of Hinduism is the belief in reincarnation. A person lives many lives in order to attain *moksha* (the soul's release from its small self). Moksha may take many lives of hard work to realize. Encourage students to compare and contrast these religious beliefs with some they know from other religions.

- How does the description of Yama compare with your idea of God and death?
- In what ways are Hindu beliefs similar to and different from yours?
- Why were Savitri and Satyavan neither sad nor afraid when Yama came back for them in the end? How might you have felt?

Extend Your Experience

Story Poem

- examples of epic poems, such as "Beowulf" or "The Song of Roland"

This tale is part of the *Mahabharata* which was written as an epic poem. It is the longest poem in the world and describes a war fought between 1000 and 700 B.C. in India. In the story, Savitri and Satyavan were children of royalty but the poem does not give details of their childhood. Ask

students to imagine how Satyavan came to live in the hermitage. Discuss several possibilities and list them on the board. Do the same for Savitri, imagining an incident from her childhood. After sharing an example of an epic poem, have the children write a story poem about how Satyavan came to the hermitage or about Savitri's childhood. The poem should be six to eight lines long. The students may choose to make rhyming poems but it is not necessary.

Poem Illustrations

- watercolors
- paper
- paintbrushes

The illustrator used the style of ancient Indian art in her watercolor paintings. Notice the stylized people and animals and the attention to detail in each picture. Discuss the types of clothing worn by each character. The men wear *dhotis*—a piece of cloth wrapped around the waist, pulled up between the legs, and tucked into the top. Women wear *saris*—a long piece of fabric wrapped around the waist and thrown over the shoulder. This is worn over a short blouse. A colored dot, called a bindi, tika, or kumkum, adorns the foreheads of women, symbolizing the third eye of wisdom. In the hermitage, clothes were made of material available in nature. Invite students to illustrate their poems from the previous activity using watercolors. When the paintings are dry, display them with the poems on a bulletin board for all to share.

Festival Designs

- construction paper
- white glue
- flour

In the illustration of the wedding and on the endpapers of the book you will find traditional rice flour designs. These patterns, called *rangoli* patterns, decorate the floors of houses and holy sites during festivals and celebrations. The designs are passed down from mother to daughter in every Hindu family. Have students make designs resembling rangoli patterns by first making a geometric design using white glue on a piece of construction paper. Students will sprinkle flour over the design and shake off any excess. When designs are dry, compare them to the patterns in the illustrations.

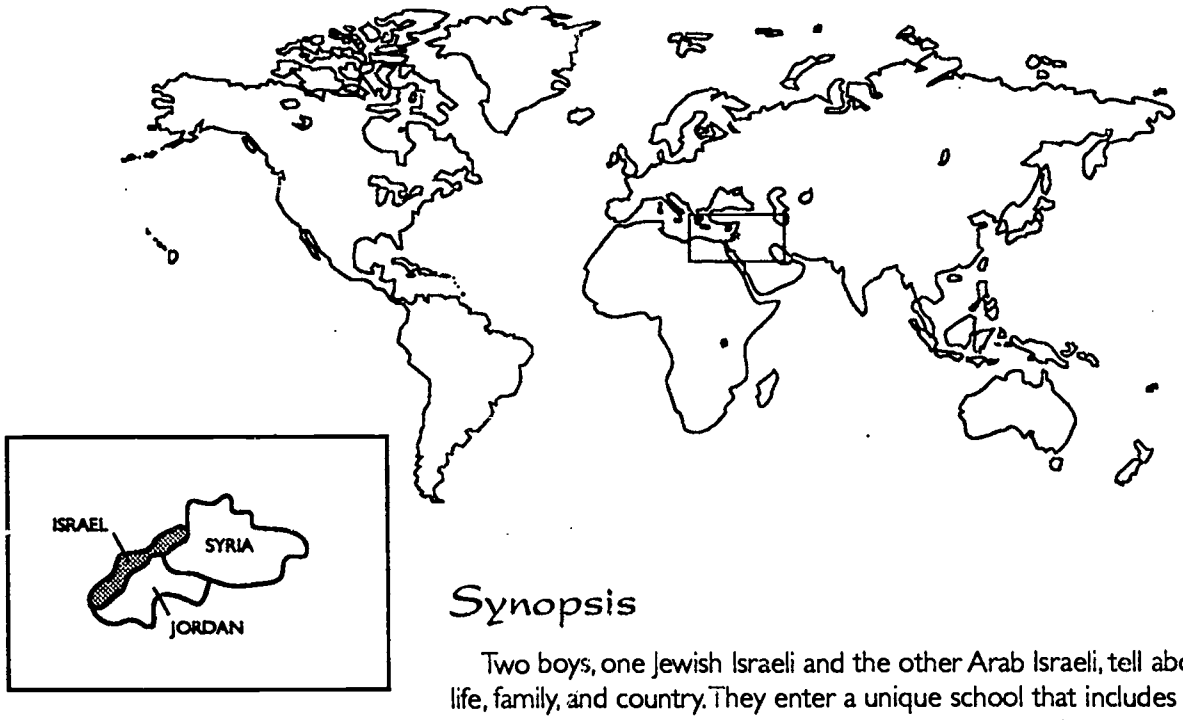
Meditation

In the wedding picture, Satyavan's father is sitting in a traditional yoga position often used for meditation. In a hermitage, meditation—thinking about what has happened—is an important part of life. It is believed to

calm the body and mind. Have the students meditate for a short time each day for a week. It is easy to do this in the classroom without assuming the yoga position. Ask students to close their eyes, sit at their desks, and place their open hands palm up on the desktop .The muscles of the body cannot be tensed with the hands laying open. Have students stay in this position silently until you give them the signal to stop.This exercise can be used after a recess to calm everyone. After a few days, discuss the effect meditation is having on the students and ask if they would like to continue it after the week is up.

Oasis of Peace

Written by Laurie Dolphin and photographed by Ben Dolphin
New York: Scholastic Inc., 1993



Synopsis

Two boys, one Jewish Israeli and the other Arab Israeli, tell about their life, family, and country. They enter a unique school that includes both Arab and Jewish children. At school they learn each other's language and culture and discuss their fears. Gradually they develop a common understanding and deep friendship.

Background

The state of Israel was created by the United Nations in 1948 in the land historically known as Palestine. This event set off the first of five wars and numerous acts of terrorism in this region and resulted in hostile relations between the Arabs and the Jews. The Arabs who were living in Palestine at the time call themselves Palestinians. Some of them became Israeli citizens and many fled to live in other countries. Since that time, the Jews and Arabs both inside of and around Israel have lived with tension. Today, the conflict centers around the fate of two territories—the West Bank and Gaza. These are inhabited by over one million Palestinians who have lived under military occupation since 1967. Although the Israelis and Palestinians have signed a peace agreement, there is still a great deal of distrust on both sides. Israel is often referred to as "The Holy Land" by

Jews, Christians, and Moslems. All three religions began in and around Palestine and each religion has sacred sites within Israel's boundaries.

Deepen Your Understanding

1. Shlomo Frankin and Muhammad Jabar live in villages in Israel near Jerusalem. Jerusalem is the capital city of Israel and is made up of two parts—the Old City and the New City. The Old City, which is thousands of years old, contains sites which are sacred to the Jews, Christians, and Moslems. It is divided into quarters where different ethnic groups live and is surrounded by a wall. The villages around Jerusalem tend to be modern and segregated—Jews live in some towns and Arabs live in others. Neve Shalom/Wahat al-Salam is different. It is a cooperative village where both Jewish and Arab Israelis live together in a spirit of cooperation and mutual understanding. Discuss with students the ramifications of living in a segregated village and compare it to living in Neve Shalom/Wahat al-Salam.
   - Compare and contrast Abu Gosh with Nataf. Discuss the similarities and differences between Muhammad's and Shlomki's lives and families.
   - Why do you think Arabs and Jews live separately? How do they feel about one another? Why?
   - How does living separately affect the ways each group feels and acts toward the other?
   - What advice might you give to the boys about learning to get along in their new school?
   - How do each of the three villages compare to your city or town?
2. Neither Shlomki's nor Muhammad's families are religious but they both celebrate some religious holidays. Judaism and Islam have many similarities and differences. Jews worship in a temple or synagogue while Moslems worship in a mosque. Jews pray three times a day while Moslems pray five times a day. Each religion has a sacred text. For Jews it is the Torah, written in Hebrew, and for Moslems it is the Koran, written in Arabic. Religious Jewish families keep kosher—they do not eat pork and they do not eat meat and milk together. Moslem families also do not eat pork but they do drink milk with meat. Both religions have important holy days as well as holidays. Jews fast for one day on Yom Kippur—the Day of Atonement—in the fall. Moslems fast in the daytime for one month during Ramadan, a time of reflection and spiritual discipline in which Moslems express gratitude for God's guidance and atone for past sins. This holiday usually falls in the late summer. Compare and contrast these religions with those you know and discuss the ways people of different religions can live together.
   - How do Judaism and Islam compare to your religion? Focus on language of prayer, place of worship, holy text, and food restrictions.

- Review each family's religious celebrations. What does it mean to not be religious but to celebrate certain holidays?
- Do you know anyone who practices a different religion from yours? How do you get along with that person?
- How can you learn about other religions? Would learning about religions help you understand people better? Why or why not?
- How do people in this country, who are of many different religions, live together peacefully? Could people in Israel live together peacefully too?

3. On the way to their new school, Muhammad and Shlomki pass burned military vehicles and soldiers on the road. Both are fearful of a new war between Arabs and Jews. The military is a very important part of life in Israel. When an Israeli boy or girl turns 18, compulsory military service begins. Active duty lasts three years for males and 20 months for females. Active reserve duty lasts until age 54 for men and age 34 for women with no children. Because of the aggression between the Arabs and Jews, the country remains on constant military alert. It is very common to see soldiers on the streets and buses at any time of day or night. Discuss the impact of living in a society of mutual distrust and strong military dependence.
   - Why would both Shlomki and Muhammad fear another war in Israel?
   - What is the difference between compulsory and voluntary military service? Which does this country have? Why?
   - Do you know of any two groups in this country who do not get along? Discuss their situations.
   - Do you think a visible military presence in Israel promotes peace? Why or why not?
4. In the beginning of the story, Muhammad had no Jewish friends and Shlomki had no Arab friends. By the end they became friends with each other. Because of the differences in language, culture, and religion, Arabs and Jews do not know each other. They also live in separate villages, which effectively keeps them apart. The violence that often erupts between the two groups creates further anxiety, distrust, and distance between them. The Neve Shalom/Wahat al Salam school is the only school in Israel to teach each group about the other. Review and discuss the ways the boys became friends. Relate their experiences to some your students have had in breaking down stereotypes and barriers to make new friends.
   - Why do you think the children discuss their fear of each other in the beginning of school? How can this help them get along?
   - What do they learn in school that helps them better understand each other?
   - What important lessons has Shlomki learned about Arabs? What important lessons has Muhammad learned about Jews?

- Have you ever become friends with someone different from yourself? Describe the experience, and discuss the lessons you learned.

Extend Your Experience

Getting to Know You

- paper divided into nine labeled squares
- pencil
- writing paper

Muhammad has never had any Jewish friends and Shlomki has never had any Arab friends. In Neve Shalom/Wahat al-Salam they became acquainted and learned to care about each other. Arrange with at least two other teachers to do a friendship activity together. Give each student in all three classes a grid with nine squares on it. In each square is one of the following headings: Favorite Fruit, Favorite Vegetable, Born the Same Month as Me, Favorite Sports Team, Favorite Sport, Same Number of Brothers and/or Sisters as Me, Favorite TV Program and Favorite Color. Ask the students to find someone who fits into each category and have them sign their name in the square. No one can sign more than one time on one person's paper. From the nine names on their paper, the students will choose one person to get to know better. These pairs of students will generate a list of five things they have in common, such as liking to read, being good at hopscotch, or disliking anchovies. After these two activities, the students may spend some free time together. Within a few days, ask the students to write invitations to their new friends to spend some time together at school. It could be an invitation to play at recess or eat lunch. The classes may discuss how it feels to get to know someone new.

Pen Pals

In the story, Shlomki and Muhammad came from different backgrounds and cultures but became good friends. Using the Internet, a teacher's magazine, or special interest publication, advertise for pen pals from another country or state for your class. You may also find an ad you can answer. When you have made contact with another class, give each student the name of a person to write to. Discuss with the class what kind of information a pen pal might like to know about the other student and class. Encourage students to write to their pen pals at least five times, keeping each return letter from the pen pal for future reference. After a month or more, discuss how it feels to get to know someone from a different background. Ask students to focus on similarities between themselves and their pen pals. They may choose to keep their pen pal letters in a scrapbook or journal along with any pictures they may have received.

Sharing Fears

Conflicts between Arabs and Jews have often lead to violence in Israel. Muhammad and Shlomki, along with their classmates, listen and talk to each other about their fears. Conflict between two groups of people often comes from a lack of understanding and fear of the unknown. Ask students to share some of their fears. They can relate fears of being alone at night, of strangers, and of being injured. Direct the discussion from these generalized anxieties to more specific concerns at school. Consider fear of being late for class, of not having homework or lunch money, or fear of particular classmates. Elicit some reasons why we are afraid of other people and how we might overcome that fear. Discuss with the class each fearful situation and come up with a plan for handling them in the future. Take suggestions from the students about how to better understand and deal with their fears about differences. Ask students to write a journal entry or story about a fearful situation they have been in. Encourage them to tell how they would handle the situation if it ever arose again.

Arabic/Hebrew Numbers

Shlomki and Muhammad had to learn each other's language and how to write each other's numbers. Students can learn to count to 10 in Arabic and Hebrew. Both languages are read and written from right to left.

English	Arabic	Hebrew
One	WAH-hid	ahad
Two	it-NAYN	shtayim
Three	tah-LAH-tah	shallosh
Four	ar-BAH-ah	arbah
Five	KAHM-sah	hamaysh
Six	SIHT-tah	shaysh
Seven	SAHB-ah	shevah
Eight	tah-MAHN-yah	shmoneh
Nine	TIHS-ah	taysha
Ten	AH-shah-rah	eser

Two excellent sources for learning numbers in each language are *Count Your Way Through the Arab World* and *Count Your Way Through Israel* by Jim Haskins (Minneapolis: Carolrhoda, 1987). Ask the students to count to ten in other languages they know and teach the class to do so as well.

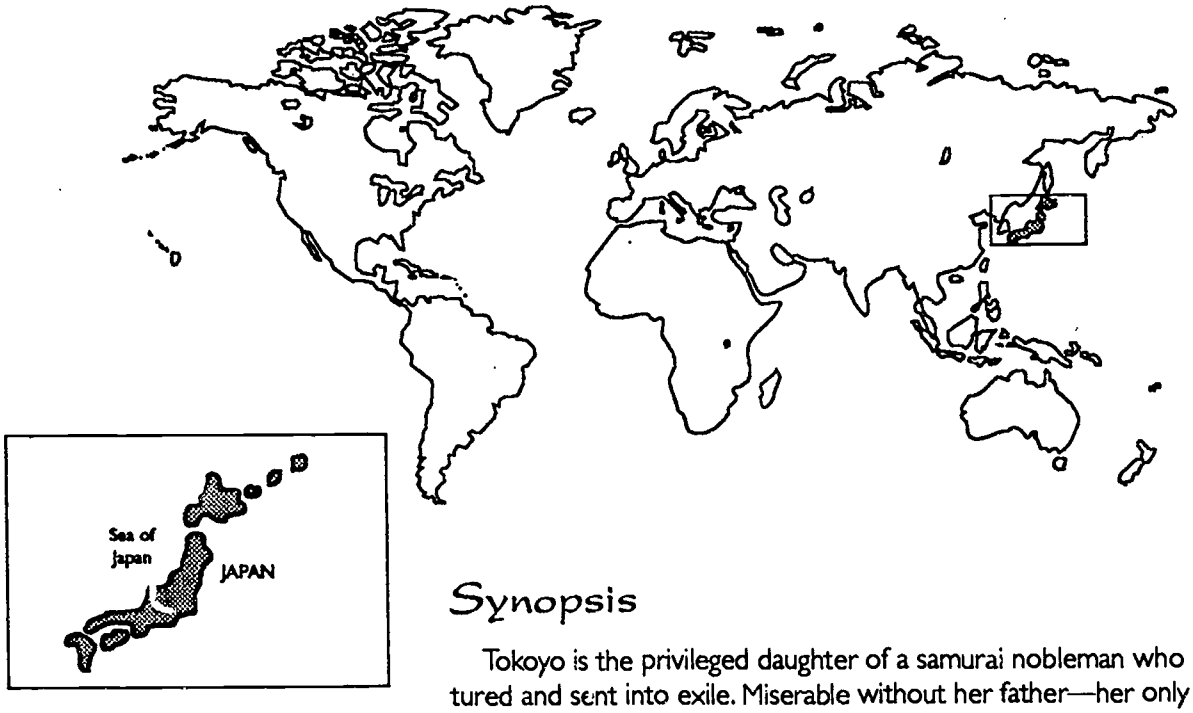
Make Falafel Pita Sandwiches

- pita bread
- sliced vegetables, including olives
- boxed falafel mix (available in some grocery stores and delis)
- plain yogurt
- canned tahini sauce (available in most grocery stores) thinned with water and lemon juice
- baklava (available at many bakeries)

Shlomki's and Muhammad's families eat many of the same foods. A favorite Middle Eastern dish is pita bread stuffed with falafel, meat and/or vegetables. These falafel sandwiches are sold on most street corners in the cities of Israel. A falafel is a ball of ground chickpeas and spices which has been deep-fried. The falafels are stuffed into pita bread, along with lettuce, tomatoes, olives, cucumbers, and sauce. The Arabs add yogurt to their stuffed pitas. The Jewish tradition does not allow milk and meat to be eaten together so they use tahini—sauce made from sesame paste. Neither the Jews nor Arabs eat pork. The students will make their own falafel pitas for lunch. Cut rounds of pita bread in half. Open the pocket and place chopped lettuce, tomatoes, bell peppers, olives, cucumbers, or avocado inside. Make falafel from the mix, following the directions on the box. Add the falafel balls to the pita sandwiches and pour in a small amount of plain yogurt or tahini sauce that has been thinned with water and a little lemon juice. For dessert you might serve baklava, a sweet made from pastry and honey which is eaten throughout the Middle East.

The Samurai's Daughter

Written by Robert D. San Souci and illustrated by Stephen T. Johnson
New York: Dial Books for Young Readers, 1992



Synopsis

Tokoyo is the privileged daughter of a samurai nobleman who is captured and sent into exile. Miserable without her father—her only parent, Tokoyo braves countless hardships to rejoin him, thus illustrating the samurai traits of courage, endurance, and discipline. In so demonstrating her love and honor for her father, she brings honor to her entire family and is rewarded for her virtue.

Background

The story is set in medieval Japan during the Kamakura Period (1185-1333). Although Japan was ruled by an emperor, the real power often belonged to the *shogun*, or emperor's general. Reporting to the shogun were the *daimyo* or feudal lords, each of whom controlled an area of Japan. *Samurai*—ones who serve—were the soldiers of the daimyo. Samurai believed that loyalty to their lord was the most important virtue they could possess. They wore elaborate costumes in battle and often rode horses who were elaborately clad as well. The shogun and their samurai ruled Japan for seven hundred years until 1867.

Deepen Your Understanding

1. Possibly because she had no mother, Tokoyo was schooled in samurai virtues by her father. She learned to shoot a bow and arrow and ride a horse—skills rarely taught to Japanese girls. As she grew older, however, Tokoyo's father hired teachers to give her lessons in proper manners, dress, and "women's" skills—things her mother would have taught her. Until recently, women in Japan led very sheltered lives and were expected to be subservient to men. Tokoyo preferred the life of a boy. Encourage students to discuss gender-linked skills, jobs, and attitudes.
   - Have you ever wished—like Tokoyo—to be treated as a member of the opposite sex? Why did you feel that way?
   - What things have you had to learn just because you're a boy or a girl? How do you feel about that?
   - Are household duties shared equally by males and females in your home or are they very different?
   - Do you think your parents have different expectations for male and female children? Why do you think so?
   - Do you feel men and women can do everything equally well? Explain your answer.
2. When Tokoyo left to find her father, her nurse gave her a cricket in a tiny bamboo cage to take with her. Kuma said it would bring Tokoyo good luck. The peaceful chirping of the cricket did help Tokoyo keep her hopes up. In crowded Japan, where small is often considered beautiful and where nature is regarded with awe, both crickets and fireflies are frequently beloved pets of Japanese children. Discuss with students various signs and symbols of hope and good fortune.
   - Why do you think a cricket has come to be considered a sign of good luck?
   - Do you ever carry a good luck token? What is it? Why do you think it brings you luck?
   - In Japan, crickets bring good luck, carp represent strength and bravery, and cranes stand for long life and happiness. What animals would you choose to represent these things? Why would you choose them?
   - What would be the advantages and disadvantages of a pet cricket? What pet would you choose to have? Why?
3. Tokoyo's upbringing as the daughter of a samurai had taught her to help the helpless. When she saw a sobbing young girl about to be pushed from a cliff, duty compelled her to intervene. Discuss with students their feelings about helping the less fortunate.
   - Do you think Tokoyo acted foolishly or appropriately? Why do you think so?
   - Share a time when you have helped someone in need or in trouble. Why did you do it?

- Do you think people of privilege like the samurai should be compelled to help the helpless? Or do you think the weak should fend for themselves and possibly grow stronger that way? Explain your feelings.

4. When Tokoyo left, she told Kuma she would return honor to the house by bringing her father home. Bringing honor to the family through good deeds is important in Japan. The Japanese people admire courtesy, respect their elders, and believe in hard work. They believe in being honorable, brave, and loyal. Compare and contrast these expectations with those of our society and your students' families.
   - To what extent did Tokoyo live up to her father's expectations of her? Be specific.
   - What expectations does your family have for you? What qualities are valued in your family?
   - What qualities do Americans value? How are these different from those valued in Japan?
   - Do you think a child raised in Japan would be surprised by or have difficulty getting used to anything in America? What? How about the reverse situation?

Extend Your Experience

Tokoyo's Journey

Tokoyo's father was banished to the Oki Islands west of Honshu in the Sea of Japan, 133° East and 36° North. Tokoyo had to travel many days across the island of Honshu from Ise Bay on the east coast to the west coast. From there, she went alone in a small boat to the Oki Islands. On an outline map of Japan, have students indicate the route Tokoyo might have taken from Ise Bay to the Oki Islands. Invite students to fill in details of Tokoyo's trip with illustrations in appropriate places of such things as her home, bandits, the ghost ship, the skull-shaped rock, and the cliff where she dove into the sea.

Samurai Helmets

- heavy oaktag
- aluminum foil
- construction paper
- tempera paint
- glue
- markers
- scissors

Tokoyo's father was a samurai soldier. These soldiers protected themselves in battle by wearing extremely elaborate armor made of metal

plates bound together with colorful cords. Often the armor got wet and froze or became infested with lice or ants. Samurai also wore frightening helmets meant to scare the enemy. Under the helmets, they wore hachimaki or headbands which indicated they were preparing for a challenge. Hachimaki are still worn today for various occasions—particularly during preparation for exams! Display and discuss photographs of samurai helmets. Inform students that sometimes samurai women fought alongside their husbands. Invite students to create the most frightening samurai helmet they can using the materials listed above as well as anything they wish to contribute from home.

The Code of the Warrior

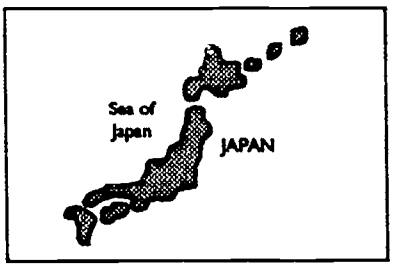
Samurai warriors like Tokoyo's father lived by a warrior's code called *Bushido*. According to this code, a samurai was to live a simple life dedicated to protecting his lord. He was to be mentally and physically strong to survive in battle. It was important that he be courageous, disciplined, and mindful of the weak. Living by this code earned samurai the respect of society. Today these virtues are still highly regarded by the Japanese, although protection of one's lord has translated into respect for those in authority—particularly one's parents. Invite students to examine human qualities they respect in others and believe to be important. As a class, write a Bushido that sets guidelines for the behavior expected in your classroom. Try to obtain a large sheet of *washi* or rice paper from an art supply store on which to write your Bushido. Post it prominently.

Traditional Japanese Music

Tokoyo took lessons on the *biwa*—a type of lute or mandolin—in order to learn some more "ladylike" skills. The biwa, along with the *fue* (a woodwind instrument), the *shakuhachi* (a type of flute), the *koto* (a stringed instrument something like a horizontal harp), and the *taiko* (a large wooden drum) is one of the instruments of traditional Japanese music. This music originated in India and China and may sound strange to the unaccustomed ear. Obtain some tapes of traditional Japanese music to play while students work on the first two suggested activities in this section. If possible, obtain some reproductions of Japanese paintings or prints as well. Discuss the relationships between the music and the art. In both cases, details are often spare and the silences—or empty spaces—are as important as the sounding notes or painted areas. The National Geographic videotape "Living Treasures of Japan" (60 minutes) provides additional fascinating information about traditional Japanese arts and the artists who are still carrying on these traditions—the "living treasures of Japan."

The Tale of the Mandarin Ducks

Written by Katherine Paterson and illustrated by Leo and Diane Dillon
New York: Lodestar Books, 1990



Synopsis

A greedy lord captures a mandarin duck for his plumage. The drake pines for his mate and is rescued by two of the lord's servants. The servants are saved from their lord's wrath and the lord is outsmarted by two mysterious messengers—the grateful drake and his mate—who return the kindness of the two servants.

Background

The story takes place in ancient Japan, which was a feudal society. At that time, landowners ruled their domains and controlled the lives of their samurai retainers, farmers, and servants. Only the Shogun or warlord had control over the landowners. Japanese society was rigidly classified and each class had its own functions and traits. Japanese arts also flourished in these times. Music, gardening, calligraphy, and painting were considered acceptable pursuits for samurai and landowners.

Deepen Your Understanding

1. In this story, the lord captured a mandarin duck to keep and show off for its beautiful plumage. In ancient Japan, things of rare beauty were

considered valuable. Such items brought honor to a person and his home. Decorative arts, such as calligraphy, poetry, painting, cloth-making and carefully landscaped gardens, were particularly admired. A man's rank in society could be judged by the relative fineness of his kimono, home, and household. A person was considered beautiful or handsome as long as he or she was whole and unblemished. Female beauty also included long flowing hair, graceful movements, and pale, powdered skin. Invite students to compare these ideals of beauty with those in this country today.

- What do we find beautiful—in both people and goods—in our society?
- How do the ancient Japanese ideals of beauty compare to ours?
- How did the lord treat people and things he considered to be beautiful or ugly?
- Discuss physical beauty versus strength of character as it relates to both ducks and people in this story. Which is more important to you? Why?

2. The story describes Shozo as having once been a mighty samurai who was now the lord's servant. Ancient Japanese society was divided into four main classes with the Shogun, or warlord, above them. Under him were the samurai, farmers, craftsmen, and merchants or traders. The samurai were the warrior class—a form of nobility. They were supposed to be loyal to their lords, courteous, brave, and honorable at all times. Farmers were also loyal to their lords but they functioned mainly as food-providers and land-laborers. Servants, on the other hand, were commoners who served their lords without question. They were expected to be loyal, honest, and even to take blame for something they did not do. Society was so rigidly divided that each class had rules about whom one could speak to and what vocabulary could be used to speak with both inferiors and superiors. Discuss with students this type of rigid class system and relate it to our society today.
   - Discuss the ways the lord, Shozo, and the servants behaved toward one another. How might you have acted in each of their positions?
   - Are people in this country divided into class systems? How?
   - Would you like to live in a rigidly classified society? Why or why not?
   - With which characters in the story do you sympathize? Explain your choices.
3. Shozo had been a mighty samurai warrior. The samurai solidified as a class in the sixteenth century. They were the only group allowed to wear two swords and thus were immediately recognizable. Samurai received income in the form of rice from their lords, who were the landholders. The income varied according to their station—from the Shogun, who controlled the distribution of the rice, down to minor officials and footsoldiers. Samurai were expected to be brave, honest,

and loyal to their lords. Samurai were very proud of their rank. To be demoted was humiliating. Compare and contrast samurai with modern soldiers and with warriors and soldiers from other eras.

- How do samurai traits compare with those of modern soldiers?
- How might samurai compare to soldiers of other times—knights, Vikings, or tribal warriors?
- Compare Shozo's actions with those of the lord, retainers, mischief makers, and imperial messengers in the story. Who was most like a samurai? Why?
- Why did Shozo take the blame for something he did not do? What might you have done in his place?

4. Just as Shozo and Yasuko were about to be killed, two messengers arrived wearing rich kimonos. In ancient Japan, the fineness of a person's dress told a great deal about his or her rank. Look back at the pictures in the story. Notice the ornamentation, pattern, and style of the different kimonos. Also look for swords, hair styles, and other components of dress in the pictures. Invite students to use what they know about the different characters in the story to discuss the relationship between costume and rank.
   - Discuss the differences and similarities between the various kimonos in the book.
   - How can you tell the difference between the servants, samurai, lords, and imperial messengers?
   - How does Shozo's costume change in the course of the story? Why does this occur?
   - What are some of the other components of dress that reflect rank in this story?
   - What might you like or dislike about wearing a kimono every day?

Extend Your Experience

Proverbs and Meanings

According to the dictionary, a proverb is, "A brief popular epigram or maxim: adage." *The Tale of the Mandarin Ducks* contains two proverbs: "Why should two suffer for one crime?" and "Trouble can always be borne if it is shared." Discuss with students the definition of a proverb and what the two proverbs in the story mean. Also discuss how the proverbs apply to the characters and situations in the story, as well as to the students' own lives. Invite students to generate a list of proverbs and their meanings to be posted in the room. Have each student select a proverb and write a paragraph about how it applies to a situation in his or her life.

Traditional Japanese Houses

- books with pictures of Japanese houses
- chart paper
- marker
- writing paper
- pencils

In the story, Yasuko and Shozo lived many years in a hut of wood and grass. Japan is a densely-populated island nation and the people have learned to live in crowded conditions in small houses. Show the class pictures of the interiors of traditional Japanese houses, using both the storybook and other books. Have students discuss and list ways that the Japanese have adapted to living in a small, crowded area. Compare that to the ways students' families have adapted to their surroundings. Then, working in small groups and using the information they learned from looking at the pictures of Japanese houses, students can figure out the most important aspects of Japanese home life. For example, bathing is an important ritual, so each home will have a place to bathe. Have each group list these characteristics and write a paragraph comparing what the Japanese consider important in their homes and what students consider important in theirs.

Making Bean Soup

In the story, Yasuko and Shozo awoke to the smell of steaming rice and bean soup. These are frequently served for breakfast in Japan. This recipe for bean soup is a simple one. You may wish to make steamed rice to go with it.

Bean Soup	
• 8 cups canned chicken broth • 1 tablespoon soy sauce • ¼ pound lean meat (pork or beef) • 1-4oz can sliced mushrooms • 2 tablespoons chopped green onion • 1-10oz package of frozen peas • 1 pound bean cake (tofu) cut into ½ inch cubes	Cut the meat into very thin strips and simmer in broth for 30 minutes or until tender. Add other ingredients and simmer for 15 minutes. Serve in small cups.

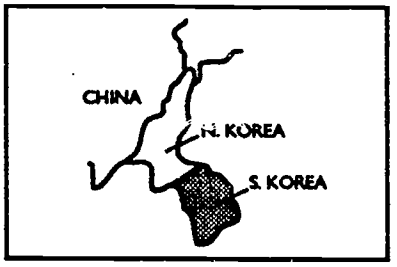
Japanese Woodcut Prints

- books, prints, or posters of Japanese paintings and prints
- watercolor or rice paper
- foam or linoleum blocks
- linoleum block carving knives
- markers or pens
- tempera paint or ink
- pastels
- paper plates
- watercolor paints
- paintbrushes

Leo and Diane Dillon, who illustrated the book, studied the 17th century Japanese art form of ukiyo-e, which depicted the lives of the lower and middle classes in woodcut prints and paintings. This art form brought art to the Japanese middle class for the first time—the prints were widely available and very popular. The Dillons imitated the style by drawing an inkline on wood and carving away the rest of the wood. The resulting print resembled a Japanese ink-brush line. For large areas of flat tone, they texturized the surface with sandpaper and rubbed the background color on with a sponge. The resulting illustrations are hauntingly effective. Show students examples of Japanese paintings and prints from the storybook and other materials. Discuss the use of line, shading, color, and pattern in each art form. Invite each student to choose a simple subject for a woodcut print. Have students draw their designs onto linoleum or dense foam blocks. Students can cut away the areas *around* their designs, leaving a raised image on the block. They may add pattern or texture by carving lines into their designs. Students will dip the block into black paint and press it onto watercolor or rice paper to make a print. When the print is dry, students may use pastels or watercolors to add color to their prints. They may wish to experiment with multiple prints from one inking.

Magic Spring: A Korean Folktale

Retold and illustrated by Nami Rhee
New York: G. P. Putnam's Sons, 1993



Synopsis

This Korean folktale tells how a poor but kind and hard-working old man and his wife are rewarded for their diligence while a greedy neighbor is punished. The discovery of a magic spring brings the old couple their fondest wish from a most unlikely source.

Background

Nami Rhee, the author, heard and loved the folktale of the magic spring while growing up in Seoul, Korea. Korea is a beautiful peninsula extending south from China and reaching toward Japan. Early Koreans believed in spirits within nature and often prayed to them to provide food and good health.

Deepen Your Understanding

1. Although they had each other, the kind old man and his wife were very lonely. Traditionally, Korean households included three or even four generations. When an eldest son married, he would bring his wife home to live with the rest of the family. They would raise their children there as well. Family is extremely important to Koreans and the kind old man

and his wife longed for a family to share their home. Invite students to discuss loneliness.

- Has there ever been a time when you were lonely? Tell about that time.
- Share some ways in which your family is important to you.
- Do you know any senior citizens who live alone? What are some things your class might do to make their lives less lonely?

2. In the story, the kind old man and his wife live in a small, thatch-roofed hut. Their greedy neighbor lives in a sturdy frame house with a decorative tile roof. Inside, Korean homes were traditionally simple. Sliding walls were made of heavy paper. There was rarely a special room set aside for sleeping or for eating. Koreans sat on the floor to eat in the kitchen or common room and slept on the floor on sleeping mats which were stored during the day. Because they used no chairs or beds, the Koreans developed a heating system called *ondol* in which heated smoke from fires ran through pipes under the floors. This system is still commonly used and suits their needs perfectly. Help students compare and contrast Korean homes with their own.
   - It is rare to find homes with heated floors in this country. Why do you think this is so? Can you think of any advantages to having heated floors in countries that use chairs and beds?
   - Homes in Korea protect their inhabitants from the cold with small, low rooms and few windows or doors. How do the houses in your city or town reflect the climate you live in?
   - How would things change in your house if the living room also became the dining room and bedroom for the entire family?
3. In the folktale, the greedy neighbor was given "the grace of a second chance." Long life is greatly prized in Korea because of the high esteem and respect with which elderly people are regarded. In effect, both the kind old couple and the greedy neighbor lived doubly long lives. However, along with the second chance came a reverse in circumstances for the greedy neighbor. Rather than being able to scoff at the kind old couple, the greedy neighbor became their son. In Korea, the relationship between father and son is enormously important even after one's father has died. As a son, the greedy neighbor would be required to obey, honor, and respect his parents and provide for them in their old age. Encourage students to discuss greed and its consequences.
   - The greedy neighbor was wealthy enough to have many servants. Was he wealthy enough to buy happiness? Why or why not?
   - The old man told his greedy neighbor that he needed only a sip from the magic spring. What do you think the greedy neighbor expected to achieve by drinking the entire spring?
   - Have you ever acted in a greedy or jealous way? Tell about that time. How did you feel afterward?

- The greedy neighbor will be raised by kind and loving parents. Do you think he will be a different kind of adult when he grows up for the second time? Why or why not?

4. One way Korean children learn the value of hard work is through folktales such as this one. Hard work is rewarded in this story through the granting of a cherished wish. It is significant that the baby is a boy. In the past, Koreans believed it was far better to have a baby boy. A man could divorce a woman who did not bear a son. Girls, they believed, would only grow up, get married, and leave the family. Boys, on the other hand, would take care of their elderly parents because this was their responsibility. They would bring honor to their families. Some Korean families still believe this. Discuss the Korean work ethic with students. Help them relate it to their own attitude toward hard work.
   - Korean children work hard after school as well as in school. They are responsible for cleaning the classroom, the halls, and the bathrooms in their school. The children are divided into classroom cleaning teams that stay after school once a week. They also help serve lunch. How would you feel about having this system in your school?
   - In many Korean villages, boys rise at 6:00 A.M. on Sunday to clean the village. Have you ever helped clean up your town or your street? How would you feel about getting up at 6:00 on Sunday to do it?
   - Has there ever been something you wanted very much that you had to work very hard to get? What was it?
   - Do you think the greedy neighbor worked hard to achieve his great wealth? What might that have to do with the outcome of the story?
   - If you were to create a sequel to this folktale that began when the couple took their baby home, what would happen in your story? What lesson would be in it for children to learn?

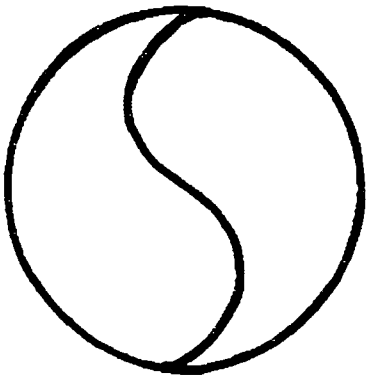
Extend Your Experience

T'aeguk

The kind old couple and the greedy neighbor represent opposites. The Korean philosophy of harmony and balance is shown by the symbol *t'aeguk*—a circle equally divided into two comma-like shapes of red and blue. T'aeguk represents the universe in perfect balance and harmony. The two parts can be interpreted as fire and water, day and night, male and female, hot and cold, good and evil, or any opposites which balance each other. The symbol is in the center of the Korean flag. Discuss the value of maintaining a balance between opposites with students. Using the pattern below, reproduce a t'aeguk outline for each student. Help students list the many sets of opposites or complements in the folktale that contribute to

the peaceful flow of the story. Invite them to write one in the upper portion of the t'aeguk symbol and its opposite in the lower portion. When their lists are complete, encourage students to lightly color the top portion red and the bottom portion blue. In Chinese, this symbol is referred to as *yin* and *yang*. You may wish to repeat this exercise with other Asian folktales.

man/nature	stump/branch	old/young
man/woman	mountain/valley	parent/child
rich/poor	rocks/spring	asleep/awake
kind/greedy	day/night	



Korean Names

In the story the old man, his wife, and the greedy neighbor are not identified by name. Korean names tell who one's parents are, identify one's generation, and give a personal identification. The first name is the family name, which comes from the father. Korean women do not typically change their family names after they marry. Next is the generation name, which is chosen by a grandfather for the children born to his sons. Children born to his daughters receive their generation name from their great-grandfather (the father of their mother's father). The personal name is chosen by a child's father or grandfather. When Koreans become adults, they can choose another name, known as a *ho* or style name. This is usually used alone by close friends or with a title by others. The *ho* often represents an ideal personality or character trait. Discuss with the students possible English *ho* names for the characters in the story. The names should represent personality traits. Each student will choose a *ho* for themselves as well. They will write their names in the Korean style—*ho* first followed by a comma, their surname, a generation name which they may choose, a hyphen, and their given name in lower case. For example, No'gye, Pak Il-lo or Patient, Jones Lee-karen.

Korean Alphabet

In 1443, King Sejong ordered his scholars to create a Korean alphabet. Until that time, Koreans had used Chinese characters for their writing. The alphabet the scholars created is called *Hangul* and consists of ten vowels and fourteen consonants. Its logic and simplicity make it one of the easiest alphabets to learn. It is also very beautiful, as Nami Rhee has illustrated on each page of her folktale. The Korean characters representing the seven days of the week appear below. Invite your students to keep a journal for a week, if they are not already doing so. As they date the pages, encourage them to write the day of the week using the Korean characters.

일요일 SUNDAY

월요일 MONDAY

화요일 TUESDAY

수요일 WEDNESDAY

목요일 THURSDAY

금요일 FRIDAY

토요일 SATURDAY

Korean Folklore

Chi-hoon: A Korean Girl by Patricia McMahon includes another popular Korean folktale—the story of Shim Chung. The story tells of a dutiful Korean daughter who made the ultimate sacrifice for her poor blind father and was rewarded for her obedience. Share this folktale with your students. Koreans believe in showing respect for one's elders—even one's elder siblings! The story of Shim Chung is retold frequently to Korean children. Invite your students to write an original folktale illustrating one of the two Korean beliefs—hard work rewarded, as in *The Magic Spring*, or obedience to one's elders rewarded, as in the story of Shim Chung.

Save My Rainforest

Written by Monica Zak and illustrated by Bengt-Arne Runnerstrom
Volcano, CA: Volcano Press, 1992

Synopsis

Omar Castillo, an eight-year-old Mexican boy, walks with his father to visit the endangered Lacandona rainforest in an effort to save it from destruction. He campaigns to stop the deforestation by demonstrating in Mexico City's main square and obtains an audience with the Mexican President to express his concern.

Background

Lacandona is a tropical rainforest located in southern Mexico near the border of Guatemala. Like rainforests around the world, it is rapidly being cut down to create grazing fields for the cattle industry as well as to provide timber. It is estimated that an area of rainforest the size of a football field disappears forever every minute of the day. Along with the rainforest go many species of plants and animals—some yet undiscovered and some valuable for the manufacture of potentially lifesaving medicines.

Deepen Your Understanding

1. Omar Castillo lives in Mexico City. After a visit to his grandfather, however, he dreams of being in the Mexican rainforest where the air is

clear and clean. The air in Mexico City is rarely clear and clean. They have one of the biggest air pollution problems in the world due to unregulated numbers of cars, trucks, and buses and a location bordered on three sides by mountains. Discuss causes and results of air pollution with your students.

- What things can you think of that cause air pollution in this country? What causes it in Mexico City?
- Since Mexico City sits in a "bowl" surrounded by mountains which makes it hard for the air to move, what can be done about the air pollution there? What things are done to improve the situation in this country?
- Why isn't air pollution a problem in the rainforest? How might it become a problem there eventually?

2. Omar feels so strongly about saving the rainforest that he decides to talk to the governor of the state of Chiapas, where the remaining rainforest is located. The governor does not take him seriously, however, and Omar is frustrated by the governor's lack of concern. Important government officials have enormous responsibilities in every country of the world. It is sometimes difficult for them to pay attention to every problem, although it is important. Encourage students to consider the problems faced by the governor of Chiapas and the governor of their own state.
   - Why do you think the governor was so condescending towards Omar? What other things might he be concerned about?
   - What problems can you think of in your state that your governor should know about?
   - Do you think government officials pay attention to the concerns of students? Do you think they should? Why or why not?
   - Do you know of any environmental concerns in your state or county? What have you done to help improve the situation?
3. At first, Omar's parents were not interested in the rainforest problem. Eventually, however, Omar's father was willing to walk 870 miles with him in his quest to save the rainforest. Family bonds are very strong in Mexico and the children of Mexico are raised with a great deal of love mixed with firm discipline. Omar's parents worked hard just to raise the money for the supplies needed for the trip. Discuss with students the importance of parental support for children and their ideas.
   - Omar's father took him seriously and respected his concerns. Tell about a time you were concerned about something and your parents supported you.
   - How was Omar able to persuade his father to go along on his walk? How do you think your parents would have reacted to the idea?
   - Do you think Omar's walk was a success? Why or why not?

- What else might Omar's parents have suggested he do to help save the rainforest? What things can you do in this country, even though there is no rainforest here?

4. Omar and his father were warned not to take short cuts through poorer villages but they ignored the warning. Rather than being attacked and robbed, Omar and his father received food and kindness from people who probably had very little to share. Previously, a restaurant owner who was probably quite well off had given them nothing. Mexico is a country of many contrasts—one of the most obvious being between poverty and wealth. Discuss with students the danger of prejudging others based on appearance.
   - Why do you think Omar and his father were told it was dangerous to walk through the poor villages? What would your response have been to this warning? Why?
   - Have you ever been wrong in your judgment about someone? Can you explain why you made an incorrect judgment?
   - What kinds of problems do these inaccurate judgments create?
   - What is your opinion of Omar? Would you join him in his mission? Why or why not?

Extend Your Experience

Learning More about Rainforests

Omar learned that it takes more than one dedicated young man to save the rainforest. As long as people derive a profit from cutting down the rainforest, it will be difficult to stop the deforestation. Many children together can make a difference. And soon they will become many adults together—who can make an even greater difference. Encourage students to write to the organizations listed below as well as to the address at the end of *Save My Rainforest* to find out how they can help. Invite them to decide on a class project that will either draw attention to or raise money for the defense of the rainforest.

The Children's Rainforest
P.O. Box 936
Lewiston, ME 04240

World Wildlife Fund/Conservation Foundation
1250 24th St., NW
Washington, DC 20037

Rainforest Action Network
301 Broadway, Suite A
San Francisco, CA 94133

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The Nature Conservancy
1815 N. Lynn St.
Arlington, VA 22209

Liquados

Early on in their walk, Omar's father purchased cold fruit drinks from a woman at a fruit stand. These nutritious drinks, called *liquados*, are served in many markets and are easy to make. Place half a banana, a few strawberries, and a slice of pineapple into a blender. Fill the container the rest of the way with cold orange juice. Blend well. Invite students to taste the *liquados* and suggest some other flavor possibilities.

Mapping Omar's Walk

Omar and his father walked 870 miles from Mexico City to Tuxtla Gutierrez. The walk took almost six weeks. Invite students to figure out the average number of miles Omar and his father covered each day. Then, on a large physical or outline map of Mexico, have students plot the route from Mexico City to Tuxtla Gutierrez. Encourage small groups of students to create a way to show Omar's progress in one-week increments. Groups can add a pictorial representation of an event that occurred during that week, such as Omar's birthday party or camping out in the rain. You might entitle the map "Caminata—Mexico DF—Tuxtla Gtez" or "Walk—Mexico City—Tuxtla Gutierrez" as was written on Omar's banner.

Omar's Birthday

- balloons in a variety of shapes and sizes
- wallpaper paste
- 1" newspaper strips
- small bowls
- cardboard tubes
- wire
- heavy oaktag or cardboard
- colored crepe paper
- scissors
- glue
- tempera paint

Mexicans love to celebrate and have many fiestas during the year for a variety of reasons. If Omar had been home for his birthday, the celebration might have included a traditional birthday piñata. Invite students to work with a partner to make and decorate a colorful Mexican piñata. They will begin by blowing up a balloon and tying it securely. Using newspaper strips dipped in wallpaper paste, students will cover the balloon with a thick layer of papier mâché. Allow the paper to dry overnight or until thoroughly dry.

When dry, students will cut a hole just large enough to allow candy or treats to be inserted in the piñata. Invite students to create animal bodies by adding cardboard tubes for necks and legs and fashioning heads and other features from wire frameworks or cardboard. Students may wish to paint the papier mâché or cardboard portion of the piñata before covering the entire creation with fringed crepe paper for a shaggy effect. Display the finished piñatas before students take them home.

Welcome Back Sun

Written and illustrated by Michael Emberley
Boston: Little, Brown and Company, 1993

Synopsis

A young Norwegian girl tells about her life in northern Scandinavia during the dark months—the *murketiden*— when the sun disappears almost completely. Like the girl in a popular Norwegian legend, the young girl in the story is so eager for the sun to return that she persuades her family to take her to Mount Gausta where she can see and feel it.

Background

Norway is a country of high mountain ranges, deep valleys and long coastal fjords warmed by the Atlantic Gulf Stream. The Arctic Circle cuts across the northern section of the country. The high latitude combined with the earth's tilt results in long 24-hour sunlit summer days and three months of winter darkness. These long periods of darkness accompanied by extremely cold weather have had a profound effect on the Norwegian culture.

Deepen Your Understanding

1. The young girl in the story tells us that the murketiden makes her Mama "fret and stare and snap at me." By the end of murketiden, even her Papa is craving "the sun's warm yellow rays on his face . . . the color

and life that the sun gives everything it touches." The special annual rhythm of light and dark in Norway affects even the attitudes of the people who live there. Discuss ways of dealing with unpleasant situations like the murketiden with students.

- What is it that distracts the young girl from thinking about murketiden at the beginning of winter? Do the holidays ever distract you from thinking about unpleasant things?
- Do you have any suggestions for things she might do to make the murketiden less unbearable? What do you do to cheer yourself up during stormy weather or unhappy times?
- The trail up Mount Gausta is full of people smiling and waving. The young girl tells us that few people will get much work done that day but that bosses and teachers will understand—any Norwegian would. What does she mean by that? Would your teacher understand if you took a day off to welcome the sun?

2. In the legend, a little girl desperate for sun goes searching for it. In Norway, people mourn the loss of the sun in winter. Sunshine is synonymous with light and life for Scandinavians. They even use their holidays to celebrate the sun. They celebrate the arrival of the sun, the summer solstice, they journey to the mountains in search of sun, and on the day they miss it the most because it is farthest away, they cheer themselves with a grand Christmas feast. Help students consider the importance of sun in legend and in their own lives.
   - It is difficult for people in the United States to imagine what it would be like to live in cold and darkness for three months. But it is easy to understand why the sun is so important to the people in the story. What do you think you would do the first time you saw the sun after three months?
   - Think about how you spend a week in the spring or fall, when it is sunny and warm. Then think about spending that entire week in the dark, with no sun. How would that week be different? What things would change?
   - The sun is an important symbol in legend and folklore. Can you think of any stories you know where the sun is an important character?
   - In the story, the little Norwegian girl and her family joined other people in climbing cold, snowy Mount Gausta in the dark just for a glimpse of the sun. Have you ever wished for anything so much that you would climb a cold, snowy mountain in the dark just to get it? What was it?
3. In the illustration of the people climbing Mount Gausta, you can see some carrying skis. The most welcome bonus of the long winter is the three or four-month skiing season. Skiing is Norway's national passion. Children in Norway begin skiing when they are two or three years old and many Norwegians continue cross-country skiing well into their eighties. Adults unwind after a long workday by skiing the many miles of

lighted trails or through the woods with lights on their caps. Often in Norway and other Scandinavian countries, people are able to ski right from their front doorstep to the market. Young children are pushed on *sparkstotting*, which resemble wooden chairs on runners. Invite students to consider how the long winter has affected life in Norway and how they themselves might like it.

- What do you think would be the best part of having such a long winter?
- Norwegians have had to adapt to their cold climate. How else might their lives be different from yours?
- Although we know Norwegians have been skiing for at least 4,000 years, Sondre Norheim of Telemark is credited with inventing the modern ski around 1850. Legend says he originated skijumping by flying off barn roofs. What new piece of winter sport or game equipment would you devise?

4. Although many things about Norwegian life are very different from life in this country, some things are much the same. Norwegians count the days until Christmas beginning in November and have incorporated Santa Claus and the Christmas tree into their celebration. They force budded branches to bloom in advance of spring. They love boating, water sports, and fairy tales. Help students compare and contrast aspects of their lives with those of the girl in the story.
   - Study the picture of the young Norwegian girl's bedroom. How is it different from yours? Why do you think it might be this way?
   - In Norway, people dance in the streets to celebrate the return of the sun. On what occasions do we dance in this country?
   - Because Norwegians live close to the sea, they eat a great deal of fish. Fresh fish can be purchased daily at outdoor markets in the summer. In winter, they eat it pickled, smoked, or salted and fried. How would you feel about having fish almost every day? What would you prefer in its place, if anything?

Extend Your Experience

Story Pyramid

- 12" x 12" (30 cm x 30 cm) construction paper squares in a variety of colors
- additional construction paper
- glue
- crayons or markers
- scissors

Invite groups of four students to work together to make a story pyramid showing four scenes of their choice from *Welcome Back Sun*. Encourage each group to select scenes representing four different qualities of light, ranging from total darkness to bright sunlight. For example, a scene

from the beginning of the story, when it is totally dark; cutting branches when the sky brightens at noon; climbing toward the sun atop Mount Gausta; and bright daylight when the sun finally returns. Once each student has decided on a scene to portray, he or she will make a three-dimensional triangle in which to set the scene. Demonstrate how to fold the 12" square of construction paper in half from corner to corner in both directions to divide the paper into quarters. Students then cut along one fold to the center of the square. By overlapping and gluing the two triangles on either side of the cut, they make a display section with two triangular walls and a double-thick base. Invite students to create three-dimensional scenes within each section using construction paper cut-outs. Backgrounds and details can be colored with crayons or markers. When all scenes are finished, invite students to glue the four sections together to make one story pyramid. Pyramids can be hung as mobiles or displayed on shelves around the classroom.

Forcing Spring Blossoms

In the story, when the sky begins to brighten at noon, the young girl and her mother gather budded branches and place them in water by the window. The indoor heat and light create an environment in which plants can bloom earlier than they would outdoors, where spring has not quite arrived yet. Commercial nurseries force many kinds of plants and flowers to bloom out of season by creating a climate conducive to their growth. Invite students to cut budded branches and place them in water in the classroom to observe this process. Pound the bottom two inches of woody stems with a hammer before you immerse them in water so the stems can drink the water. If budded branches are difficult to obtain in your area, you might choose to plant spring bulbs in pots. There are many varieties of tulips, narcissus, and daffodils available from local florists.

A Two-Season Country

Norway is in many ways a two-season country. Murketiden is the long dark time of little sunlight in Norway. Norwegians refer to three winters: fall-winter, high-winter, and spring-winter. After such a long winter, it is understandable that the Norwegian summer is a time for great rejoicing. Those who live within the Arctic Circle witness the "nightless" days of the midnight sun, which never sets. Outside the Arctic Circle, there are "white nights" when twilight continues throughout the night. Norwegians regard this as a very romantic time. Plants and flowers surge from the ground with incredible brilliance and huge flocks of birds return. Many Scandinavian families have boats and country homes where they may spend up to three months each year exulting in the summer sun. Which two seasons of the year would your students prefer to live with? Invite students to choose any combination of two seasons. Tell them that in their imaginary country,

each season would last six months. Ask them to justify and explain in writing how they would pass the time during the two seasons they have chosen.

Norwegian Cooking

Papa, Mama, and the young girl packed cheese, flat bread, smoked salmon, and water for their trip up Mount Gausta. This is a typical Norwegian snack and probably far different from the contents of the average American backpack. At regular mealtimes, Norwegians take pride in setting a beautiful table and preparing delicious meals. Fresh flowers and hand-embroidered table runners make mealtime special. At the conclusion of a meal, it is not unusual for children to shake their mother's hand and say, "Takk for mat" (thank you for the food) or "Tusen takk!" (A thousand thanks!)

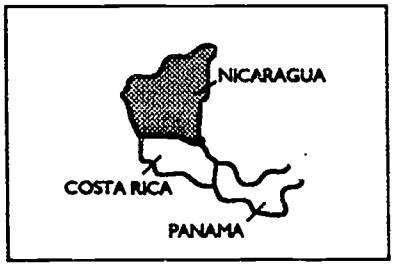
Rice pudding is a Norwegian favorite. It can be eaten plain, with cinnamon and sugar, or with berries and cream. Traditionally, rice pudding is a Christmas or New Year's dish. In some families an almond is placed in the pudding. Whoever finds it gets a gift or the promise of good luck or happiness. Maybe your students can start their own family tradition for the finder of the almond.

Norwegian Rice Pudding/Rispudding	
• ½ cup white rice, uncooked	Combine rice, salt, sugar, and 1 cup milk
• ⅛ teaspoon salt	in a large, heavy saucepan. Stir often
• 3 tablespoons sugar	over very low heat until milk is
• 4 cups milk	absorbed. Add remaining milk, 1 cup at
	a time. (Let each cup be absorbed
	before adding the next.) Stir often and
	do not boil. (Total cooking time: 2
	hours) Serve pudding hot or cold with
	cream, cinnamon and sugar, berries, or
	just plain.
	Serves 4

This recipe can also be made in a slow cooker. Just combine all of the ingredients, pour into a lightly greased cooker, and cook on High for one to two hours or on Low for four to six hours. Remember to stir during the first 30 minutes.

Mother Scorpion Country

Retold by Harriet Rohmer and Dorminster Wilson and illustrated by Virginia Stearns
San Francisco: Children's Book Press, 1987



Synopsis

In this legend from the Miskito Indians of Nicaragua, Naklili insists on being buried with his dead wife, Kati, and accompanying her to Mother Scorpion country—the land of the dead. Once there, he realizes his mistake and returns to the land of the living for a brief time before being reunited with Kati forever in Mother Scorpion country. (Text is in English and Spanish.)

Background

The Miskito Indians live along the Caribbean Sea on the east coast of Nicaragua. Historical evidence indicates that this tribe emerged in the mid-seventeenth century as the result of intermarriage between the Sumu Indians and a group of Blacks who were shipwrecked on the Mosquito Cays in 1641. Few roads connect the Mosquito Coast to the main part of Nicaragua. It is almost as if there are two countries. The origin of the name—spelled Miskito or Mosquito—is uncertain.

Deepen Your Understanding

1. In the legend, Naklili travels with Kati to the land of the dead, even though he is still alive. Legends such as this one help historians to know

that the Miskito believed in a life after death. Naklili was unable to say good-bye to Kati when she died. His love was so strong that he was allowed to accompany her on her journey to the land of the dead. Encourage students to discuss the difficulty of saying good-bye to a loved one or beloved pet who has died.

- Have you ever lost someone you loved very much? Were you able to say good-bye? How did you do it?
- Do you think Naklili was being selfish for wanting to go with Kati? Why or why not?
- What things can people do to help get over the death of someone or something they love very much? What could Naklili have done?

2. Things that were beautiful to Kati in death seemed ugly to Naklili, who was alive. He could not experience death as Kati did. For Kati, Mother Scorpion Country was like paradise. For Naklili, it was frightening. Invite students to discuss their ideas and feelings about death and life after death.
   - What do you believe happens to people after they die?
   - Does the idea of heaven or paradise after death make the idea of death any less scary?
   - Why do you think so many people believe in life after death? How do you feel about that idea?
3. Naklili died from the bite of a poisonous snake. Although the bite killed him, it was painless—he never felt it. Even though Naklili had been frightened of death, when death came, it was pleasant for him. He was ready to die. People who have had "near-death experiences" have reported a feeling of great peace. Explain to children that often people who are very old or very ill feel ready to die and are peaceful at the prospect. It is the ones they leave behind who often suffer most.
   - What things do you think the Miskito Indians taught their children through legends like this one?
   - Why would someone who was very old or ill feel ready to die?
   - Why might it be a good idea to share feelings about death and dying?
4. Kati's delicious tortoises looked like disgusting black bugs to Naklili. Where Kati saw sharks, Naklili saw sardines. Bananas and golden coconuts appeared as nothing more than dead trees to Naklili. Nothing appeared the same to him as it did to Kati. Often, people have very different viewpoints about things, depending on their experience. Discuss the ideas of empathy and differing viewpoints with students.
   - Can you think of a time you "saw" a situation differently than a friend? Tell about that time. Why did you disagree?
   - Why might two people describe a third person in totally different terms? Could they both be right?

- Do you think Naklili saw what Kati saw when he returned to Mother Scorpion Country for the second time? Why or why not?
- What is empathy? Why is it important?

Extend Your Experience

Orpheus and Eurydice

The story of Naklili and Kati is very similar to the Greek mythological tale of Orpheus and Eurydice. Read the story of Orpheus and Eurydice to your students. Divide them into small groups and invite students to compare and contrast the two stories using a Venn diagram. Encourage them to make detailed comparisons. Groups may share their findings with the class.

The Monkey

Throughout Virginia Stearns' illustrations for *Mother Scorpion Country* a tiny monkey appears. Yet he is not mentioned in the text. Monkeys live in profusion in the rainforests of Nicaragua. Have students examine the illustrations—paying particular attention to the monkey. Then invite them to rewrite the story from the monkey's point of view. Students may wish to do some research on monkey habitat and habits before they write.

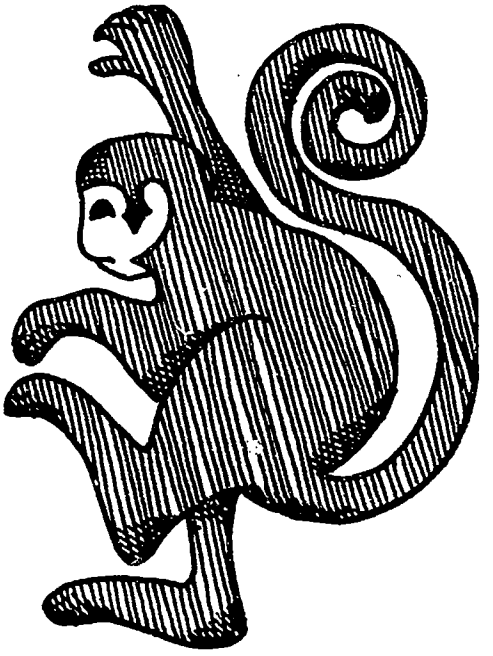
Nicaragua Timeline

During the 1980s, the Miskito Indians were brought to world attention due to their forced resettlement by the Sandanistas. Believing that the Miskitos were allied with anti-Sandanista rebels, the Sandanistas reportedly burned their villages and forced many to flee to Honduras. Indeed, the beautiful country of Nicaragua—largest of the Central American countries—became one of the world's hottest areas of political unrest during the '980s. Invite students to research the path of Nicaraguan political history beginning in 1821 when Nicaragua declared independence from Spain. Be sure they pay close attention to United States involvement in Nicaragua, which has been consistent since 1848. Divide students into small groups and give each group an appropriate span of years to research. Students may record their findings on a central timeline prepared on computer or butcher paper and mounted on the wall. Encourage each group to give a presentation of their findings.

Relief Map of Nicaragua

When Naklili returned home from Mother Scorpion Country, he was washed onto the beach. The Miskito Indians live along the Mosquito Coast in the hot, humid, tropical tidelands of Nicaragua. It is not a particularly

hospitable area for humanity, although it hosts a wide variety of flora and fauna. The students will create a papier mâché relief map of Nicaragua including mountains, lowlands, lakes, rivers, cities, and the eight active volcanoes. Students should also indicate the fault line that passes through Managua which has caused so many violent earthquakes.



Russian Girl: Life in an Old Russian Town

Written and photographed by Russ Kendall
New York: Scholastic Inc., 1994

Synopsis

In photographs and prose, Russ Kendall tells the story of Olga Surikova, a nine-year-old Russian girl. The reader experiences home life, school, work, and special customs with the Surikova family in Suzdal—a 1,000-year-old Russian town.

Background

Suzdal, a small town about 150 miles east of Moscow, is an agriculture and tourist center. It has a cold, dry climate characterized by long winters with light snowfall nine months of the year. During the summer, the days are long and warm which causes crops to grow rapidly in a very short growing season. Tourists come to Suzdal to see the architecture, some of which dates back to the 14th century. The churches have distinctive designs which exemplify different periods in Russian architectural development. During the 10th and 11th centuries, immigrants from the Russian South moved to Suzdal in search of quieter lives and land to homestead, causing it to be a very old and established community.

Deepen Your Understanding

1. Olga and her family live in Suzdal—a small town of about 10,000 people. Her family has lived in this town for many generations. They live in a two-bedroom apartment and have a small television, which sets them apart from most other families in town. Olga's mother and father both work at two jobs in order to support the family and they grow some of their own food in Babushka's garden. There is often no food to buy in the village market because of recurrent food shortages. The family does not get new clothes often, nor do they eat meat every day. Review with students the descriptions of everyday life in Suzdal and invite them to compare Olga's family with their own.
   - Compare your family's possessions to those of the Surikovs. Consider housing, food, amenities and luxuries.
   - Compare a shopping trip to the market in Suzdal to your own shopping trips. Describe the differences between the village market and your supermarkets. How might Olga feel if she came to this country and saw the markets? Why?
   - How do Olga and Ivan spend their time when they're not in school? How do you spend your free time?
   - Describe the similarities and differences between your family and the Surikovs.
2. In September, Olga begins the third grade. She studies reading and writing Russian in the Cyrillic alphabet and twice a week she will study English. In Russia, children go to school from age six to age seventeen, six days a week. They have four hours of class time a day, divided into 45-minute periods with a 10 minute break between each lesson. There are roughly ten to twelve periods per week of reading and writing and six periods per week of math. Art, music, physical education, and vocational training are taught in the remaining time slots. English is introduced in the third grade and science and history are introduced in the fifth grade. At lunch time, the students take turns serving lunch to the class. At night, Olga studies for one or two more hours to bring her grades up. Invite students to discuss Olga's school experiences and relate them to their own.
   - How does Olga's classroom compare to yours, both physically and psychologically?
   - Which subjects do you and Olga both study? Which subjects does Olga study that you do not? Which subjects do you study that Olga does not?
   - Describe the lunch at Olga's school and compare it to yours. Why do you think all students eat the school lunch instead of bringing their own? Why do you think one student serves the rest of the class each day?
   - Who studies more each evening, you or Olga? Why?
   - Would you like to go to school in Suzdal? Why?

3. After school, Olga and Ivan visit their babushka who has a small farm. They help her with all the animals and in the garden. Because of high prices and severe food shortages, families cannot always find or afford to buy food at the market. Many families grow their own food in their gardens or on small family farms. Eggs, milk, vegetables, and fruit keep the families well fed. Olga helps her grandmother milk the cows by hand, strain the milk, collect eggs, and pick vegetables and apples. The family will preserve the fruits and vegetables so they can eat them all winter. The town of Suzdal relies on farming and agriculture along with tourism to support itself. Discuss with students the importance of farms to the families of Suzdal and the many chores necessary to run a farm.
   - Describe Babushka's farm and compare it to farms you have seen or know of.
   - Look at the pictures of the farm chores in the book. Why do they do everything by hand? Are there easier ways to milk cows, collect eggs, and pick fruits and vegetables?
   - Why is it important for Olga and Ivan to help out on the farm after school every day? How might they feel about it?
   - Do you help your family after school? Why? How do you feel about it?
   - Why do they preserve food? Have you ever canned or preserved food? Why did you do it?
4. The Russian people of Suzdal observe many local customs in their everyday lives. The monastery bell is rung every hour to tell the townspeople what time it is. The tooth mouse takes away lost teeth if they are thrown under the bed. Birthdays are celebrated twice a year—once on the actual birthday and once on the feast day of the saint one is named for. Although there are many different religions practiced in Russia, the Russian Orthodox Church is the largest religious group. Since the Communists discouraged religious expression, the Church was not well funded or attended during their regime. Now, however, it is enjoying a resurgence of popularity as religious practice is once more out in the open. Thus, although Olga's family doesn't go to church often, they do celebrate the major holidays and festivals. Compare with students the customs of Suzdal and customs students share.
   - Why might the bells ringing every hour be important in Suzdal? Can you hear church bells where you live? When?
   - Compare the tooth mouse to the tooth fairy. Why doesn't the tooth mouse leave money for children?
   - Discuss the idea of celebrating birthdays twice a year. Would you like to do this? Do you have any special birthday customs that are different from the Russian customs?
   - Look at the picture of the inside of the Russian Orthodox Church. Compare and contrast it with churches and other places of worship you have seen.

Extend Your Experience

Russian Names and Words

Russian names include three versions of a first name. Last names indicate the gender of a person—women have the letter *a* at the end of their last names while men do not. Read the section "About Russian Names" on page 37 in the story. Compare the different names of Olga and her family. Ask your students to figure out their own "Russian" names using their first names, nicknames, patronymics (father's first name plus masculine or feminine ending), and last names (adding the letter *a* if they are girls). Discuss ways of naming people in other countries and cultures you know about. Teach the class how to count to ten in Russian and compare the number words to those in other languages.

Making a Shopping List and Cooking

- food ads and price lists from several stores in your area

Olga and Ivan gather food at Babushka's small farm after school. The family uses the food grown on the farm to survive. It can be very difficult to find food at the market. Review with students ways the family obtains food. List foods that were available for the family from Babushka's farm. Look at the two recipes on page 35 of the story and ask the class to choose the one they would like to make. Divide students into groups of four to six and ask each group to prepare a shopping list for enough ingredients to make that recipe for the class (the pirog will feed eight people and the borsch will feed about twelve people). Hand out various food ads and price lists from different stores and ask each group to compare them and decide on the best place to buy the ingredients they will need. Each group should submit a list of each ingredient, its price, and the total amount they will spend on the recipe. Post the lists on a bulletin board so students can see each group's conclusions. Prepare the recipe together and enjoy!

Shaved Ice Snowpeople

- shaved ice
- food coloring
- cotton swabs

On the first day of vacation, Olga, Ivan, and Cheena play in the snow. They build snow women with painted faces. Invite students to build shaved-ice snow people decorated with food coloring. Provide students with two to three cups of shaved ice. Shape the ice into a snow person. Use a cotton swab dipped in food coloring to paint on facial features and decorations. These snow people can be eaten.

Russian Architecture Paintings

- books with pictures of Russian architecture
- painting paper
- tempera paints
- sponges cut into geometric shapes, including circles and half-circles
- metallic pens or markers
- metallic wrapping paper (optional)

Suzdal is a "museum" town containing distinctive examples of Russian architecture dating back to the late 12th century. Suzdal is known for a series of small, elegant churches with single domes resting on slender drums. The domes are the shape of a spade in a deck of cards and are sometimes referred to as onion domes. In Russia these domes are called *kokoshniks* because they resemble a medieval woman's headdress of that name. Review the pictures on pages 4 and 20 of the story to see examples of kokoshniks. Look at other books showing Russian architecture. Invite students to create a Russian building with one or more kokoshniks using sponges cut into geometric shapes. When the paint is dry, students may use metallic pens, wrapping paper, or markers to embellish their domes and buildings.

Nadia the Willful

Written by Sue Alexander and illustrated by Lloyd Bloom
New York: Pantheon Books, 1983

Synopsis

Nadia is the stubborn, strong-willed daughter of the Bedouin shiek, Tarik. When her brother Hamed dies, Tarik in his grief forbids the mention of his favorite son's name. Nadia, who adored her brother, refuses to obey her father and struggles to keep her brother's memory alive. Her stubborn wisdom eventually enables her father to accept Hamed's death.

Background

The Bedouin are nomadic desert tribespeople who live in tents and roam the desert from one fertile area or oasis to the next seeking food for themselves and their herds. These people represent about one-tenth of the population but may roam over nine-tenths of the country. Inland Bedouin tribes of old were forced to move their camps every few days because of heat and harsh conditions. The Bedouin way of live has changed little over the last thousand years. They are fiercely loyal to their tribe yet enormously hospitable to strangers, in large part due to the inhospitality of the desert itself. Since the discovery of oil in Saudi Arabia, almost everyone's standard of living has improved and many Bedouin have traded in their tents for houses and their camels for trucks.

Deepen Your Understanding

1. The illustrations show the Bedouin men wearing a *ghutra*—a large piece of checkered wool or white cotton material worn on the head that can be wrapped around the face in case of a sandstorm. Evidently it was not enough protection for Hamed. The thick black band that holds the ghutra in place was once used to bind two of their camels' feet together to keep the camels from wandering off. Their long garment is called a *thobe* and is made of cotton or wool, depending on the season of the year. The clothing is simple, inexpensive, and well-suited to the Bedouin lifestyle. Discuss with students how lifestyle and function may dictate the evolution of certain garments. Compare this to garments which are exclusively a style statement.
   - A cowboy hat and neckerchief serve many of the same functions as a ghutra. Compare and contrast the two.
   - What headgear or clothing do you wear that is designed for a specific purpose? Describe how it fulfills that purpose.
   - How does the simplicity of the thobe suit the Bedouin lifestyle?
   - What advantages can you think of to having everyone dress essentially the same way? What are the disadvantages?
   - What garments do you wear that serve no particular purpose other than to cover you up? Why do you wear them?
   - What are the pros and cons of school uniforms?
2. Nadia and her father rode camels when they went in search of Hamed. Merchants also rode camels on their way to market. The desert is a sea of sand and camels were the ships of the desert. Like Bedouin clothing, camels were totally suited to these inhospitable surroundings. Discuss how environment dictates modes of transportation as well as styles of dress.
   - How was the camel well-suited to life in the desert and useful to the Bedouin? (have flat, thick hooves that do not sink in sand; can go for days without water; give milk when water is unavailable for humans; provide hair for clothing; supply dung for fuel)
   - What animals serve a transportation function in this country? Be specific.
   - What mode of transportation is best suited for your town or city? Why?
   - What mode of transportation would be least suited to your area? Why?
3. Nadia was furious when her brother died and refused to accept his death. This is a very common reaction to the loss of someone we love very much. We can be angry at them for leaving us and angry at the world that took them away. By refusing to discuss Hamed's death, Nadia's father tried to pretend it hadn't really happened. He was "in

denial" and trying to protect his feelings. If it is appropriate for your students, discuss the death of a loved one or a beloved pet and the ways in which people react to loss.

- Have you felt angry over the death of a family member, a friend, or a pet? Tell about that time. What helped you stop feeling angry?
- Some people keep their feelings inside and some people need to share them. Which do you think is better? Why do you think so?
- Talking about a person or pet who has died can be painful and pleasant at the same time. How can this be?
- Like Hamed, people and pets who have died live on in the hearts of those who remember them. Is there someone living in your heart? Would you like to share what you remember about that person or pet?

4. Nadia spoke about Hamed with the women at their looms. Raising the family, cooking, weaving, and visiting with each other were the main occupations of Bedouin women. Compared to this country, the role of women is very restricted in Saudi Arabia. In public, women must cover their faces and clothing with a long, black veil—even at the beach—and may not mix with men. They may not attend classes with men nor learn from a male teacher—except via closed-circuit TV. Women may not drive cars or ride bicycles, nor may they travel alone. If the police caught a married woman driving, they would arrest her husband for allowing her on the road! Very few Saudi women work outside the home. Those that do are segregated from men. Compare and contrast the role of women in America and Saudi Arabia and speculate with the class on the origins of these differences.

- Why do you think the roles of women vary so greatly in different places in the world?
- Do you think women in Saudi Arabia should be dissatisfied with their situation? Why or why not?
- How do you think Nadia will handle all the restrictions on women when she becomes an adult?
- What advantages might a Saudi woman have over a woman in this country?

Extend Your Experience

Desert Games

Nadia taught her brothers the games Hamed had taught her. Mancala is one game played throughout the desert regions of the Middle East. Invite students to play Mancala. Rather than making holes in the sand and playing with small stones as Nadia might have done, students may use an egg carton and 24 beans of one variety. The object of the game is to capture

all the opponent's beans. In pairs, students set up their game by placing four beans in each of the six holes on the side of the carton nearest to them. For each turn, a player removes all the beans from one hole on his or her side and drops them one by one—beginning with the next hole to the right—into consecutive holes, moving in a counter-clockwise direction. The players take turns—always removing and using beans from a cup on their side. During each turn, beans can be captured from the opponent's side and removed from play if the last bean is placed in a cup containing either one or two beans. Play ends when one player has captured all the opponent's beans.

Comparing Tents

After Hamed's death, his father, Tarik, sat silently inside his tent for days. Bedouin tents are designed to protect them from the heat and sand of the desert. The tents are made from fabric woven from goat or camel hair and divided into rooms for men and women. The floor is covered with carpets. The sides can be easily lifted for ventilation or lowered to kept the sand out. Divide students into three groups. Each group will research as much information as they can about one of three types of tents: Bedouin tents, Native American tipis, and camping tents. Once research is completed, invite students to form groups of three—one representative for each type of tent. The groups can make triple Venn diagrams comparing and contrasting the three types of tents.

Desert Hospitality

Tarik and Nadia traveled from oasis to oasis looking for Hamed. The Bedouin tribes would have greeted them by saying, "Ah halan ah halan"—my house is your house. Because of the natural dangers of the desert, people provide food, water, and shelter for one another when traveling—even for strangers. Custom dictates that for the first three days, a guest is treated like a member of the family. If you were a visitor in a Bedouin home, you might be offered fruit, such as dates, apples, or oranges. Laban—a yogurt drink, English tea or coffee, buttermilk, or cola might also be served, as well as soft pita bread and some honey in which to dip it. Prepare a similar snack for your students or try the following recipe for tabbouli—a wheat salad that might be served as part of a light supper.

Tabbouli

1

- 1 cup bulghur wheat
- 1/3 cup chopped fresh parsley
- 1/4 cup finely chopped fresh mint leaves (or 3 tablespoons dried mint)
- 1/3 cup finely chopped onion
- 1 small clove garlic, crushed
- 1 medium tomato, cut in small chunks
- 1 medium cucumber, cut in small chunks
- 1 tablespoon olive oil
- juice of 1 medium lemon
- salt
- water
- lettuce leaves
- pita bread

2

Place bulghur wheat in a large bowl and cover with water 1/2" higher than level of wheat. Let sit until all water is soaked up (about one hour). Mix in parsley and mint. Add onion and garlic and mix well. Finally, mix in tomato and cucumber. Drizzle lemon juice and olive oil over all and mix thoroughly. Add salt to taste. Refrigerate for one hour before serving. Serve on lettuce leaves or with chunks of pita bread.

Abstract Design

- 1/8" graph paper
- colored pencils or fine-tipped markers

All citizens of Saudi Arabia are Moslems—that is, they follow the Islamic religion. The laws of Islam are the laws of the country. Because the Koran—the holy book of the religion of Islam—forbids artistic representations of animals or people, creative Saudi Arabians have developed beautiful calligraphy as well as complicated abstract designs that are woven into rugs and tapestries. Their jewelry, weapons, and metal utensils are also highly decorative. Painting, sculpture, and photography are rare art forms in Saudi Arabia as they so frequently involve representations of humans or animals. Invite students to design an Arabian carpet on graph paper by creating an intricate symmetrical design that covers the entire sheet of paper. Remind them that animals and people may not appear in the design.

Morning Girl

Written by Michael Dorris
New York: Hyperion Books for Children, 1992

Synopsis

Morning Girl is a twelve-year-old Taino Indian. Together with her brother, Star Boy, she shares her life on a Bahamian island in 1492. Although Morning Girl and Star Boy are opposites in many ways, their lives are deeply meshed and there is much love, humor, and respect in their family. The concept of discovery is key to the story, in which Morning Girl and Star Boy discover themselves and each other. At the end of the story, Columbus "discovers" them. The epilogue from Columbus' diary is at once ironic and profoundly sad.

Background

The native Indian culture that developed on the northern islands of the Caribbean was called Taino, meaning "good and noble people." Of his first landing and encounter with the Taino, Columbus wrote, "The lands . . . are all most beautiful . . . and full of trees of a thousand kinds, so lofty that they seem to reach the sky. . . . The people of this island . . . are artless and generous with what they have, to such a degree as no one would believe . . . . Of anything they have, if it be asked for, they never say no, but do rather invite the person to accept it, and show as much lovingness as though they would give their hearts . . . they believed very firmly that I . . .

came from the sky . . . ." By 1513, after thousands of Spanish settlers had come to build plantations, only 14,000 of the original quarter million Taino remained. Some had fled, some had tried to rebel, and many more died in the epidemics of strange new diseases that had come with the people from the sky. By 1548, there were only 500 Taino. Today there are none.

Deepen Your Understanding

1. Morning Girl is in many ways a typical twelve-year-old girl, although she lived over 500 years ago. Like all Taino children, she was taught to be polite and respectful to guests and to her elders and to live in harmony with nature. Encourage students to compare Morning Girl's feelings with those of their contemporaries.
   - Describe Morning Girl's feelings about the early morning. Why does she believe in rising with the sun? Do you agree with her feelings? Why or why not?
   - Michael Dorris, the author, uses personification frequently in the book. Morning Girl says, "The day welcomed me, brushed my hair with its breeze, greeted me with its songs." What is personification? Why is this device so appropriate for a story about Native Americans?
   - When Morning Girl's mother was away, the days passed slowly. "I noticed," says Morning Girl, "because too much was missing." What does she mean by that? How do you feel when your mother or father is away for a long time?
   - In what ways is Morning Girl like girls you know? In what ways is she different?
2. Star Boy likes the darkness. He particularly likes the night when there is no moon or clouds. He says that in darkness you can be dreaming even if you are awake. The Taino lived in thatch huts with conical thatch roofs called arawaks. After the hurricane blew the roof off his house, Star Boy was able to lie in his sleeping hammock and gaze at the darkness and the stars right from his home. Encourage students to share their feelings about the dark.
   - Star Boy talks about when it's dark inside the house and "every noise is a question you can't answer." What do you think he means by that?
   - How do you feel about the dark? Have your feelings changed since you were very young?
   - Have you ever slept in a hammock or a tent outside overnight? Would you like to? Why or why not?
   - What things about the darkness do you like? What do you dislike? Are you more like Star Boy or Morning Girl?

3. Morning Girl and Star Boy have a relationship that is both connected and separate. Although they think of themselves as opposites, they come to realize that they share a great deal. Theirs was a typical Taino family—a man, his wife, and two children living in a large one-room windowless hut. Invite students to compare their own sibling relationships with Morning Girl and Star Boy's relationship.
   - Morning Girl tells us that she and Star Boy usually only pass each other as the sun rises or sets. For her, that is enough. She also describes him as footprints left on the beach. What does she mean by this description? How would you describe your brother or sister?
   - When Morning Girl's mother returned from Grandmother's house, Morning Girl began to realize that in some ways, she and Star Boy were the same. What happened to help her understand this? Are you the same as your siblings in some ways? What are those ways?
   - The Taino family in this story lived over 500 years ago. Yet in many ways, it is a family just like yours or mine. Discuss the things that are the same about this family and yours, and the things that are different.
   - "Hungry" and "The One Who Stands Beside" were other names for Star Boy and Morning Girl. "She Who Listens" was their stillborn sister. What name would you choose for your brother or sister? Explain why you would choose it.
4. There are many examples in the story of the Taino's respect for the earth and nature. Like all Native Americans, they sought to coexist with—not dominate—the world they lived in. The Taino were among the first to settle in permanent villages. Because they cultivated manioc all year round, they did not need to follow their food supply—herds of buffalo or spawning fish. They had all they needed. Help students explore their own relationship with nature as well as that of Morning Girl and the Taino.
   - Morning Girl tells us that her father taught her to "swim on land, careful as a turtle. You'll see more if you're quiet . . . . Things don't hide or wait for you to pass. And, it's more polite." Why would he use the word *polite*? How can a person swim on land?
   - Morning Girl describes her face using terms like starfish, white clouds, and mountains. Why do you think she chose terms like these? How would you describe your face using only terms from nature?
   - In the story, the wind "apologizes" for the hurricane by spreading palms for thatch on the ground, shaking coconuts from the trees, and carrying silver fish from the sea and trapping them in large puddles. Many thatch huts had been blown away and yet the Taino adorned themselves with leaves, flowers, and shells; danced; made

music; and sang good-bye to the wind. How is their reaction to the hurricane different from what yours might be today? Why do you think they reacted this way?

Extend Your Experience

Taino Pottery

- clay

Taino potters created plates, cups, bowls, pots, and griddles for preparing food. It is through their distinctive white-on-red pottery that archeologists have traced their migration. Clay was gathered from the river banks and kneaded with sand and water. It was then formed into finger-thick coils which were wrapped around in a spiral to form vessels. The inside was smoothed with a polished stone so that the coils were joined to make an air-tight pot. Sometimes Taino potters scratched intricate designs into the clay with sharpened sticks. The pottery was fired in a pit covered with flat stones with a fire on top. Invite students to design containers using the coil method. They may wish to smooth the inside with a stone or shell and create some incised designs with sticks. If you use self-hardening clay, no firing is necessary.

Batey

The Taino enjoyed a sport called batey (BAH tay) which is similar to volleyball. The object was to keep a rubber ball in the air by hitting it with knees, hips, elbows, or shoulders. Hands or feet could not come in contact with the ball. When a team allowed the ball to hit the ground, the other team was awarded a point. Invite your students to try the game. You can use a rope or masking tape line if no net is available. The smaller the ball, the more difficult the game.

Corn Bread

Although manioc was the main crop grown by the Taino, corn was extremely important as well. It was planted with a new moon because the Taino believed that corn grew with the moon. A pointed stick or *dibble* poked a hole in the earth for the kernels, which were soaked in water to soften. Young Taino boys in trees acted as live scarecrows when the corn ripened. Young corn was eaten raw and ripe corn was roasted or made into bread or beer. Share this recipe for cornbread with your students.

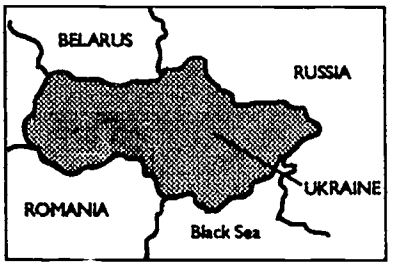
Corn Dodgers	
• ½ cup butter, diced	Preheat oven to 450°F. Combine butter
• 1 ¼ cups water	and water in a small saucepan and bring
• 1 ¾ cups white or yellow	to a boil over medium heat, stirring
cornmeal	occasionally. Measure cornmeal and salt
• 1 teaspoon salt	into a mixing bowl. Grease a baking sheet
	with oil. When butter is melted, pour hot
	liquid over cornmeal and stir until mixture
	becomes a thick mush. Stir a few minutes
	more to cool so batter becomes a bit more
	firm. Drop batter by spoonfuls onto baking
	sheet. Place in oven for about 20 minutes
	or until golden and crisp on the outside.
	Eat while still warm. Makes about 20 corn
	dodgers.

Middens

Much of what archaeologists have discovered about the life of the Taino has come from *middens*—buried mounds of refuse. Often beneath one layer of refuse is another layer from an earlier time and civilization. Taino middens were located at the edges of their villages and were used over and over again by succeeding generations, forming a veritable "time capsule" for archaeological study. Examination of refuse can allow archaeologists to reconstruct Taino lifestyle, family structure, and community activities. Students can reconstruct a day or week in the life of a classroom, office, or sibling by examining the contents of their "midden"—or wastepaper basket. Invite students to work in groups on this activity. Be sure they secure permission to examine the contents of a wastepaper basket from an office or another classroom. Encourage them to work carefully through the layers so that the sequence of events is accurate. Groups can present their reconstructions through oral presentations to the class.

The Rumor of Pavel and Paali: A Ukrainian Folktale

Adapted by Carole Kismaric and illustrated by Charles Mikolaycak
New York: Harper & Row, 1988



Synopsis

Twin brothers Pavel and Paali grew up with different ideas about life. Pavel used dishonesty to obtain his goals, while Paali felt it was better to do good than evil. They agreed to a bet to see who was right. After Pavel seemingly won, Paali proved that doing good was really a better way to live.

Background

This folktale takes place in the Ukraine, a land of broad lowland plains alternating with low hills, forest, and highland areas. Until recently, the Ukraine was part of the USSR but declared its independence in 1991. The western part of the country is a fertile, agricultural center, while the southern and eastern areas are largely mining and industrial sectors rich in natural resources, such as coal, iron, limestone, oil, gas, and other ores.

Deepen Your Understanding

1. The brothers in this story called on three "authorities" to answer their question. Each "authority" came from a different station in Ukrainian life: a worker on the land, a merchant, and a magistrate. In traditional Ukrainian society, a landowner employed a worker to till, plant, and

harvest his crops. Then, after the worker was paid for the crop, the landowner demanded taxes based on how much money the worker had earned. This system left the workers with little to live on while the landowners became rich. Merchants sold a variety of goods to villagers and peasants. Some worked from wagons which allowed them to travel from town to town to sell their wares. A magistrate was a judge, who was often the only one responsible for deciding the verdict in a case. He would listen to both sides of an argument and give his opinion about who was right. Discuss these different types of people and their responses to the brothers' question.

- Discuss each person's response to the twins' question. With whom do you agree or disagree? Why?
- Can you make an argument in favor of doing good from the point of view of any of the three "authorities?"
- Why do you think they all argued in favor of doing evil? How might their jobs and experiences have influenced their answers?
- How would you answer Pavel and Paali's question? Why?

2. After Paali lost the wager, Pavel took all of his brother's possessions, including his means of earning a living. The tools Paali had used were a rake, a hoe, and seeds. This folktale probably originated in the Western Ukraine—an agricultural center in which livestock and many crops, such as wheat, corn, barley, rye, flax, hemp, and sugar beets were raised. Paali probably raised some crops to sell in the market in order to make a living. Ultimately, Paali lost his eyesight, making it nearly impossible for him to feed his wife and himself. Contrast being able to make a living by working with having to beg for food.
   - Do you think Paali enjoyed working the land? Why or why not?
   - Why do you think Pavel took Paali's eyesight from him in exchange for a little food?
   - How did Paali react when he was unable to feed his wife?
   - What might Paali have thought about having to beg for food? How would you feel if you had to beg for food?
3. In the story, the evil spirits withered the leg of a *tsarevna* (daughter of a tsar). In 1654, after the Cossack revolution that liberated central Ukraine from Polish rulers, the Ukrainians accepted the protection of Tsar Alexis of Russia. The Tsar eventually ruled the Ukraine, making it part of Russia. In the outlying areas, appointed rulers were also called tsars, their wives were tsarinas, and their daughters tsarevnas. In the 1600s and 1700s, the Ukraine was a society of estates or classes. The lowest class were the peasants who had personal freedom but no political power. Next came the townsmen, who had self-government, and the Cossacks, who were the only class with political rights. Their elected-officer class crystallized into a new aristocracy. Above them were the tsars, who were the Russian nobility. Discuss this political system and explore the effects of living in such a society on each group.

- Discuss the estate system of classes in Ukrainian and Russian societies in the 1700s. Who do you think had the most power in those societies? Why?
- Compare this system to the political system in your country. Who has power in your country's system? Why?
- To which class would you like to belong if you lived in the Ukraine in the 1700s? Why?
- Describe what it might be like to be a member of each different class in the Ukraine.

4. In the end, Paali regains his sight, helps the town and the tsarevna, and is given many rich gifts. Pavel, however, becomes an evil spirit and is never heard from again. Many folktales have morals which teach important lessons. In this way, we are not only entertained by the stories but we learn from them as well. In this case, the moral is that it is better to do good than evil. Invite students to think about this moral and how it might apply to their own lives.
   - Why do you think Paali regains his sight and possessions and Pavel becomes an evil spirit at the end of the story?
   - What is the moral of this story?
   - Who really won the wager? Explain your answer.
   - How might you apply this lesson to your own life, both now and in the future?

Extend Your Experience

Wagers

In the folktale, Pavel and Paali wager all they own on the answer to a question. A wager is an agreement or bet between two people—each person agreeing to give something to the other depending on the outcome of an event. Invite students to work in pairs to choose something small they would like to wager, such as an eraser or pencil. Then have them decide on an issue with which one agrees and the other disagrees. Some examples are to lock or not lock bikes at school, to wear bike helmets, to wear or not wear seat belts, or to use credit cards or cash to buy toys. Students can then interview five people as to their positions on the issue, tally the results, and report back to the class. The wagers and results may be listed on the board and any surprising results may be discussed.

Character Traits

Throughout the story Paali always believed that it paid to do good while Pavel felt that it was better to do evil. Give each student a piece of paper and have him or her make three columns. Have students write "Pavel" above the first column, "Paali" above the second, and their own names above the third. Invite students to work in small groups to

complete the first two columns by listing words that describe the personalities and outlooks of the two brothers. Next, working individually, the students complete the last column, listing words that describe their own personalities and outlooks. Students may wish to share the last column with their small group.

Mock Trial

The magistrate, who was considered to be the most just and wise on the Great Plain, spent his life listening to lawyers and poor people argue their cases. He would have to decide, based on their arguments, who was right and who was wrong. Set up a mock trial, assigning one student to be the judge, another to be the defendant, and another to be the plaintiff. Also, choose a lawyer for the plaintiff, a court recorder to write the important facts on the board, and several witnesses. Describe the situation to students, outlining what their role will be in the trial. Make sure they have some time to prepare. When they are ready, ask them to stage the trial in front of the class. At the end, ask participants to talk about what they did or did not like about playing their role.

A farmer who plants and sells crops for a living has a brother who took away his tools. He can no longer earn money for food to feed himself and his wife. He feels his tools should be returned to him. The brother claims he won them in a wager and should not have to return them. Witnesses may be called to verify the wager and who won, and to testify as to the character of each brother.

Ukrainian Embroidery Designs

- instructions for basic embroidery stitches
- needles
- thread
- cloth squares
- paper and pencils for design ideas

The illustrations in the story show clothing richly decorated with intricate patterns. Mr. Mikolaycak also used repeating pattern designs on the sides of the word blocks on each page. Ukrainians are traditionally known for their embroidery, wood carving, ceramics, and weaving. These art forms showcase stylized ornamentation in designs that vary by region. In the 10th century, with the introduction of Christianity, mosaics, fresco painting, manuscript illumination and icon painting began to flourish. Review the patterns in the story's illustrations. Notice the geometric shapes and colors the illustrator used. Have students design a simple square pattern to be embroidered onto cloth. Give each student a cloth square, some embroidery thread, and a large needle. Show students the basic stitches they will need and allow them to complete their own embroidery square. Display the completed squares on a bulletin board or sew them together to make a class quilt.

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