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Multicultural Novels and Activities: An English and Language Arts Curriculum for Middle and High School Students in the Yakima Valley

Karen A. Jenner Gemeinhart

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ABSTRACT

MULTICULTURAL NOVELS AND ACTIVITIES:
AN ENGLISH AND LANGUAGE ARTS CURRICULUM
FOR MIDDLE AND HIGH SCHOOL STUDENTS
IN THE YAKIMA VALLEY

by:

Karen A. Jenner

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Research in the area of education concludes that both white and underserved populations benefit from the use of multicultural education. The curriculum provided in this project is founded on the research findings of educational specialists who outline these benefits. The use of multicultural education as a way to connect students to the curriculum is crucial in providing all students with an equal opportunity to learn. The Yakima Valley in Washington State is home to a number of Hispanic and Native American students who reflect a lack of academic achievement on standardized tests that assess literacy. Theories and strategies for teaching these populations were studied and the activities and novels included in this curriculum reflect the needs and interests of these populations.

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Chapter One: Introduction

Overview

Multicultural education (MCE) is increasingly important in public schools as America continues to become more diverse. The Yakima Valley, the regional focus of this project, includes 30-50% minority persons in its total population from mostly Hispanic and Native American cultures (*The Seattle Times*, 2000). The success of minority students in the Yakima Valley and abroad, as seen in standardized tests scores and general class averages, is too often far below that of their white peers, and this inequity is the cause of great concern among many citizens. This disparity is directly related to the fact that many minority students cannot relate to the current curriculum. This bias in public education is in contrast with democratic principles, which support an equal education for all individuals. Experts in the field of education believe that the addition of a culturally relevant curriculum would help to create a more equitable environment for minority students. They also assert that multicultural education can develop an environment of tolerance among students from all cultural backgrounds. For the reasons of democracy, relevant education, and cultural understanding and tolerance, experts support the implementation of multicultural education, and chapter two of this project will explain this in further detail.

Davidman and Davidman (1997) provide a definition for multicultural education. They state, "Multicultural education is an educational reform movement that is concerned with increasing educational equity for a range of cultural and ethnic groups" (p. 7). They continue to explain their definition:

From this definition we draw three points. First, equity has always been a

pivotal concern for advocates of multicultural education. Second, a central proposition has been the idea that all students, regardless of gender, social class, degree of learning handicap, linguistic background, or ethnic, cultural, or religious identity, should have an equal opportunity to learn in school and, by extension, society. Finally, [another primary concern] is to develop strategies that increase equity and opportunities for selected groups that have been underserved. (p. 7)

By building curriculum based on multiculturalism, students are given an equal opportunity to truly learn and relate to what is being taught. Banks, Cookson, Gay, Hawley, Irvine, Neito, Schofield, and Stephen, top advocates for multicultural education, state, "Schools should ensure that all students have equitable opportunities to learn and to meet high standards" (2001, p.198). They also state:

Schools can make a significant difference in the lives of students, and they are key to maintaining a free and democratic society. Democratic societies are fragile and are works in progress. Their existence depends on the thoughtful citizenry that believes in democratic ideals and is willing and able to participate in the civic life of the nation. (p. 197)

These authors conclude in reminding their readers, "Powerful multicultural schools help students from diverse racial, cultural, ethnic, and language groups to experience academic success" (p. 202).

Teachers of English and language arts classes have the opportunity to create a unique environment where sensitive issues regarding race, sex, religion, and sexual

preference can be discussed appropriately through literature and writing. Stallworth emphasizes this point stating:

English teachers must be encouraged to use diverse literature as one way to develop and expand multicultural understandings because literature illustrates common experiences, relates artifacts that make different groups unique, and explores the effects of race, class, and gender differences. (p. 19)

She continues to explain, "The English classroom is one very fertile place for advancing the goals of multiculturalism because reading about experiences from the perspectives of diverse authors can help all of us better understand the complexities of differences that can both bind and potentially separate us" (2001, p. 21). Robinson also discusses the problems with limiting the literature curriculum to those books included in the canon. She writes, "What does this approach [including only literature from the canon] say to minority and female students? That only white males can write something worth reading?" (p. 69). Experts in multicultural education conclude that in order for students to learn effectively, and be given an equal opportunity at learning, as compared to their white peers, the curriculum must be based on material that is relevant to their experiences and validates their culture (Barry, 1998, p. 630, Menchaca, 2001, p. 18, Banks et al., 2001, p. 198).

Purpose

The purpose of this project is to provide teachers in the Yakima Valley with a complete curriculum to teach four culturally diverse novels. The novels included in this project reflect the experiences of mostly Hispanic and Native American characters, as these are the largest minority groups in the region that this project has been developed

for. Experts in the field of multicultural education believe that students learn better from academic material that addresses and validates their cultural experiences. The novels and activities included in the curriculum were chosen because they reflect themes that provoke discussion on race and differences. Issues that students encounter through these texts and activities will force them to think critically about race differences and sympathize with cultures different from their own.

Need/Rationale

The Yakima Valley in Washington State is home to many Hispanic and Native American people. There is significant data showing that many students from these ethnic backgrounds are not living up to their academic potential and are scoring much lower, by percentage, than their white peers. The Position Statement by the Multi-Ethnic Think Tank (METT) (2001), shows these percentages using the scores from the Washington Assessment for Student Learning (WASL). They report the percent of students that met the standards organized by ethnicity. In reading, only 40.4% of Hispanics and 48.7% of American Indians met the standards while 72.1% of whites did. In math, 20.0% of Hispanics and 25.5% of American Indians met the standards while 49.1% of whites did. The tremendous gap in these results shows that many minority students are not benefiting from their education to the same degree that white students are. The implementation of quality multicultural curricula, that is relevant and meaningful to all students' experiences, is necessary for these students' success.

Scope

The curriculum provided in this project includes four units with literature and writing activities that emphasize multicultural themes and ideas. Each unit includes a

number of activities that teachers may choose to use, depending on his or her time constraints. Each unit can be added to or restricted to accommodate his or her objectives and all of the necessary worksheets and materials are included. The project is intended for students in the middle and high school levels with varying reading and writing abilities.

Definition of Terms

American Indian / Alaska Native (including the First Nations) Any person who is a member or descendent of an Indian Tribe, or who is an Alaska Native and a member of a Regional Corporation; all of which whose biological and cultural heritage is directly linked to the original inhabitants of the land that now makes up the United States.

(Position Paper by the Multi-Ethnic Think Tank, 2001, p. 11).

Academic Achievement Gap The difference in academic achievement between various groups of students. The term is generally applied to the gap between minority versus white students. (Cooke, 2002, p. 38).

Hispanic Any individual whose family origins and culture can be traced to Central and South America and Spain. (Position Paper by the Multi-Ethnic Think Tank, 2001, p. 12).

Multicultural Education (MCE) A progressive approach for transforming education that holistically critiques and addresses current shortcomings, failings, and discriminatory practices in education. It is grounded in ideals of social justice, education equity, and a dedication to facilitating educational experiences in which all students reach their full potential as learners and as socially aware and active beings, locally, nationally, and globally. It acknowledges that schools are essential to laying the foundation for the

transformation of society and the elimination of oppression and injustice. (Position Paper by the Multi-Ethnic Think Tank, 2001, p. 12)

Pluralistic Society A society in which specific and varied cultural groups are allowed to practice and maintain their culture and traditions along side the dominant culture.

Although all groups interact, they are separate in their customs and traditions. (Tiedt and Tiedt, 1995, p. 34)

White Dominance / White Privilege A social condition where the dominant, white culture has and actively maintains the majority of the political and social power. White people, subsequently, receive greater benefits from political and social institutions.

(Howard, 1999, p. 27)

Summary

After reading related literature discussing the validity of multicultural education, it is clear that schools choosing not to include MCE in their curriculum are limiting the success of their minority students. In chapter two, this project addresses expert's opinions and theories on multicultural education focusing on Hispanic and Native American students. Chapter three prepares the reader for the curriculum to be encountered in chapter four. It includes the methods and ideologies that the curriculum is based on and gives an overview of the project. Chapter four is the bulk of the project including the actual curriculum to be used. This chapter has unit plans for four novels with writing activities and teaching strategies that are based on multicultural education theories. Chapter five will conclude the project with suggestions for further reading and references.

Chapter Two: Review of Literature

Introduction

Culture is a powerful variable in the process of teaching and learning and must be woven **throughout** the curriculum in order for all students to have an equal opportunity at academic success. After viewing the conversation on multicultural education (MCE), it is clear that there is a need for a comprehensive and relevant multicultural curriculum in middle and secondary English classrooms in the Yakima Valley and beyond.

Purpose

The purpose of this project is to provide a curriculum to be used by English/language arts teachers in the Yakima Valley. Depending on students' reading levels, parts can be used at both the middle and high school levels. The curriculum is built on the principle of multiculturalism focusing on the cultural groups most represented in this geographic area, which are primarily Hispanic and Native American. The curriculum is based on current methods and theories for teaching cultural knowledge and understanding to both students from non-white cultures and white students. The curriculum will guide students to examine novels and participate in writing activities that will build on their prior understanding of the Hispanic and Native American cultures and diminish stereotypical or incorrect perceptions of these cultures.

Background

Multicultural education has been a part of most of America's public school curriculum, in one form or another, since the civil rights movement in the 1960's and, some argue, long before this. During this time, Americans started to examine racial issues and question the unequal distribution of quality life among American minorities,

including the quality of education for minorities. The style and ideology of multicultural education has evolved greatly over the last several decades due to a large sum of research conducted by various researchers on the benefits of MCE for minority students.

Increasing numbers of immigrant and non-white students are entering the public school system. According to Schwartz (1996), "There were more than 2.3 million immigrant youth in the U.S. schools and colleges- about 5% of all students"(p. 1). This number is in addition to the already large percentage of existing minority Americans. Studies show that many of these students are doing poorly compared to their white peers, and this disparity poses a significant problem for American public education. Students from non-white backgrounds tend to succeed in academics in smaller numbers, drop out of school at higher rates, be disciplined more often, and show disinterest in succeeding in school in general (Davidman and Davidman, 1997, p. 24). Because of these racially segregated proportions, there is a clear need for schools to do a better job educating minority students.

Deeply embedded in the American tradition is the unfaltering existence of white privilege and the resulting effect of unequal opportunities for minorities (Howard, 1999, p. 33). Multicultural education provides relevant and meaningful learning experiences for minorities, and experts believe that the younger generation, who experienced MCE, will have skills to better combat white privilege. With the skill and knowledge to overcome this deeply imbedded condition, minorities will have more opportunities to break into positions of power and economic success. The social responsibility to implement multicultural awareness, with the hope that it will provide for equal opportunities and academic success, has been thrust in the laps of American schools.

Schools cannot possibly begin to remedy all of the problems surrounding racism and poverty; however, schools can create positive personal, social, and academic environments for minority students that do not further perpetuate these problems. When minority students are able to receive a relevant and meaningful education in American schools, changes will begin to occur in other facets of American politics leading to a more just and free democratic society (Banks and Banks, 1989, p. 39).

Multiculturalism and White Dominance

Understanding the goal of multicultural education and what is meant by such a weighted term is crucial to effective implementation. Howard (1999) explains in his book *We Can't Teach What We Don't Know: White Teachers, Multicultural Schools*, that the goal of multicultural education is for educators "to look deeply into the nature of dominance, to understand as authentically as we can the reality of its tragic impact in the lives of our colleagues and students, and then to struggle and work together to create healing responses" (p. 68). It is crucial for students to be a part of these responses and that they are cognizant of their role as future citizens in a multicultural society.

Soloranzo and Yosso (2001) also address the goal of multicultural education stating:

The goal is to develop a pedagogy, curriculum, and research agenda that accounts for the role of race and racism in U.S. education and to work toward the elimination of racism as part of a larger goal of eliminating all forms of subordination in education. (p. 3)

Multicultural educators work toward replacing students' racist and stereotypical thinking with compassion and empathy for those from cultures different from their own. Banks and Banks (1989) agree stating, "[a] major goal of multicultural education is to help all

students develop more positive attitudes toward different cultural, racial, ethnic, and religious groups” (p. 20).

The terms “multiculturalism” and “multicultural education” have been the sources of much conversation in education. Although there may be some variations, one can assume that the term generally implies related ideas about a positive implementation of curriculum that focuses on equity among people from diverse cultures and one that supports students’ own cultural identity and self-esteem (Pang, 2001, p. 28).

Multicultural education has now broken off into a number of sects including antiracist education (ARE) and critical race theory (CRT) both of which stem from the same seed.

Banks and Banks (1989) provide one common definition for multicultural education.

They state:

Multicultural education is an idea, an educational reform movement, and a process whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic, and cultural groups will have an equal chance to achieve academically in school. (p. 1)

Tiedt and Tiedt (1995) also give a comprehensive definition of MCE. They include the historical definition of the root word “culture” and apply its meaning to education (p. 10-12). They say that once MCE has been successfully implemented, students should be able to do the following:

Identify a strong sense of their own self-esteem. . . , describe their own individual cultures . . . , identify needs and concerns of people from all cultures, identify racial, ethnic, and religious groups represented in a

pluralistic society, identify examples of stereotyped thinking and prejudice in real life and in literature, and discuss the negative effects of such thinking, and read and discuss literature by and about members of diverse cultures. (p. 19)

The definition for multicultural education, then, is the result of these intended outcomes.

Banks and Banks explain how the program must be implemented stating:

Each major variable in the school, such as culture, power relationships, the curriculum and materials, and the attitudes and beliefs of the staff, must be changed in ways that will allow the school to promote educational equality for students from diverse groups. (p. 1)

According to Banks and Banks, in order for a school to truly implement multicultural education, the entire school must adopt its principles to benefit the learning of all students.

Another reason for teaching multicultural education, in addition to what has been mentioned, is that it reflects the principles inherent in a democratic society. Nieto (1995) states:

Multicultural education challenges and rejects racism and other forms of discrimination in school and society and accepts and affirms the pluralism (ethnic, racial, linguistic, religious, economic, and gender, among others) that students, communities, and teachers represent. Multicultural education promotes the democratic principles of social justice. (p. 4)

Excluding MCE from the curriculum denies underserved populations access to the freedoms that many white citizens enjoy.

Cultural Relevancy and Learning

Part of the argument for teaching multicultural education is that students who are unsuccessful in the existing system are so because the material and methods for teaching are not relevant and meaningful to their experiences. There is a great deal of research to support this theory. Barry (1998) says:

Valuing one's ethnicity allows one to value oneself, an important step in success anywhere. Unfortunately, however, if materials that allow students to see themselves presented in a positive light do not exist, it is much more difficult for educators to make the curriculum "exciting" and relevant. (p. 630)

She concludes in saying:

Perhaps it is this lack of relevance that manifests itself in higher dropout rates (Hispanic dropout rates are double those of non-Hispanics) and overall lower reading scores (Hispanic children's level of reading skills is, on average, approximately 2 years behind that of their white peers by age 13 according to "Progress in the Achievement and Attainment of Hispanic Students"[1995]). (p. 636)

Menchaca (2001) agrees with the above sentiment stating:

A culturally relevant curriculum allows Hispanic students to learn from a familiar cultural base, to acknowledge their ancestors and people like themselves, and to develop pride and understanding in their culture.

When the curriculum is culturally relevant, Hispanic students can connect new knowledge to their own experiences, thus empowering them to build

on their personal background knowledge. (p. 18)

One of the major principles of MCE is creating curriculum that all students can identify with and learn from.

Shafer (2001) also discusses the issue of relevancy. He discusses his struggles as a new teacher at a school with mostly Hispanic students. He says, "If I was to nurture a true sense of hope, it seemed critical that I design lessons that engendered a sense of relevance, that opened my students' eyes to the value of language for them in their lives" (p. 38). He continues to discuss the problems with irrelevant lessons saying, "lessons seem to have no congruence with their lives and values, leading many to abandon ideas of school and seek jobs that have little to do with their experiences in academia" (p. 38). Because some minorities do not see their own culture reflected in their education, they might see little point in pursuing it any further.

Consistent Multicultural Education as a Way to Combat Hate

Another integral piece of the rationale for teaching MCE is to combat hate crimes. It is no kept secret that American schools frequently encounter hate crimes and other racist behavior in both overt and covert ways. In addition to increased compassion and understanding students gain as a result of MCE, students should also experience resistance to hate crime and racial tension. Yeo (1999) says that MCE is being used, in part, for this reason in many urban schools. He says, "Multicultural education as a panacea for easing social tensions in schools, preventing school violence, and deflecting the concerns minority parents have for their children's educational achievement has been a part of the urban educational scene for some time"(p. 2). According to many authors, multicultural education can and should be used as a tool to combat racial tension within

the school system. Sleeter (2001) stated, “[MCE] teaching strategies seem to raise students’ awareness about race, culture, and discrimination” (p. 98).

In order for multicultural education to be successful as a way to teach students racial tolerance and respect for other cultures, it must be implemented in its entirety. Too often multicultural education simply becomes the addition of an African American History Month or an international food tasting day and this does not give students the tools to combat race driven hate. It should be made clear that the celebration of holidays, festivals, and food from other cultures does not give students real insight into specific cultures or show the depth and common humanity that all people share. Yeo says about this, “Multicultural education was never intended as a simplistic add-on to the curriculum restricted to certain days or weeks of the school year, although that too often has become its fate” (1999, p.4). Morelli and Spencer (2000) also addressed this issue in a research study where they found MCE to be unsuccessful because “it was used as a supplement to the regular curriculum, without the benefit of training or policy support” (p. 172). This point is agreed upon in “Proposed Standards for Culturally Responsive Schools: Indian Education Plan for Washington State” in which the authors state:

By shifting the focus in the curriculum from teaching/learning about cultural heritage as a separate subject to teaching/ learning through the local culture as a foundation for all education, it is intended that all forms of knowledge, ways of knowing, and world views be recognized as equally valid, adaptable, and complementary to one another in a mutually beneficial way. (2000, p. 3)

When students learn the true essence of different cultures and understand their traditions and customs, stereotypes begin to dissipate and compassion develops.

When multicultural education becomes the base of the curriculum, great success has been recorded. Tiedt and Tiedt report:

Developing multicultural understanding in students requires more instructional attention than just presenting a unit on African Americans in February or a unit of Mexico in September. Multicultural understanding can develop only when students are constantly involved in exploring and discussing the differences and similarities among people and the way that the presence of many cultures in this country affects the students' own identity. (1995, p. 277)

Creating an environment of compassion and understanding for cultures that are different from one's own through the use of MCE is a feasible and workable method to curb racial hate crimes.

Implications for White Teachers and Students

Because almost 90% of teachers in American public schools are white (Howard, 1999, p.2), it is important to address their role in the implementation of multicultural curriculum in the middle and secondary English class. One of Howard's main messages to his reader is that it is not productive for white teachers to feel guilty about the past, but it is productive, and one's obligation, to work towards remedying the problems that still exist in schools as a result of the past. When discussing a white teacher's struggle with his or her own identity in all of this, Howard says:

For Whites [coming to terms with one's identity] is especially troublesome

because admitting that they have benefited unfairly from their White skin is not only personally disturbing, but also challenges head-on the myths of meritocracy and fair play with which they have been raised. (1999, p. xiv)

In light of this, it is clearly important that white teachers address issues of their own identity and construct a new vision of how they must use this information to teach to multicultural students. Part of the rationale for teaching with cultural sensitivity is brought on by the realization that “social arrangements of dominance cause privileges to flow to certain groups whether or not those privileges are earned” (Howard, p. 33).

Multicultural education also benefits white students. Dudley-Marling (1997) reports:

Literature written by and for people from marginalized groups can provide to students from more privileged backgrounds a sense of the lived experience of people who suffer the effects of poverty and discrimination. Literature offers all students an opportunity to consider how to challenge practices that diminish the lives of our fellow citizens. (p. 125)

It can be difficult for some white students to understand the human effects of poverty and discrimination and it is important for them to understand the struggles that many minorities encounter.

Yeo (1999) agrees with Dudley-Marling in that white students living in white communities still benefit from the message that MCE teaches because, even though members of their communities are mostly white, they still have major differences among them. He writes:

Taking the simplistic notion that culture, and thus multicultural education, is only about race and/or ethnicity gives rise . . . to resistance when students (and teachers) argue that their respective communities are monoracial, in actuality or perception. Students will even argue that multicultural education is fine “but we have no differences in our town- really!” (meaning no racial differences). The response multicultural educators must use is to acknowledge that reality and begin to complexify students’ understanding of difference, to get them to acknowledge the legitimate and actual difference(s) of various kinds. (p. 5)

In mono-cultural communities multicultural education is appropriate, as it is these students who often lack any information or understanding of what real people in different cultures are like.

Communities and Multicultural Education

The need for labor on many American farms and orchards attracts many Mexican laborers and their families to the Yakima Valley. According to the 2000 census, Yakima county is 30-50 % Hispanic (*The Seattle Times*, 2000). Original immigrants, then, often provide their extended family in Mexico a place to stay while they try to find work in America too, bringing in a number of Hispanic students to American schools. It is not uncommon for students to be living near or with a number of relatives all having immigrated to find work and a better quality of life. Washington and California, both states with high migrant employment, have large Hispanics communities. Like Hispanics in Yakima, Hispanics in California often face difficulty in communicating with their children’s schools. Belton (2000) discusses the difficulties that migrant children face. He writes:

Public education likely represents the only chance these children will ever have to move out of migrant life, but in order to take advantage of these opportunities, they must overcome the serious obstacles posed by their relentless mobility, their parents' misgivings and lack of information about the public educational system, and the cultural linguistic isolation nearly all of them must face as Mexican-Americans and native speakers of Spanish in a society that is dominantly, too often intolerantly, Anglo and Anglophone. (p. 464)

Many times, communities of Hispanic Americans have great difficulty relating to and understanding the public school system.

Another factor to be considered is that immigrant and other minority parents feel disconnected and unwelcome in school environments and do not know what their children are learning. Heath (quoted in Shafer, 2001) says about this:

Unless the boundaries between classrooms and communities can be broken, and the flow of cultural patterns between them encouraged, the schools will continue to legitimate and reproduce townspeople who control and limit the potential progress of other communities and who themselves remain untouched by other values and ways with life. (p. 38)

Schools will have great difficulty gaining support from the community if there is little or no positive communication between the two.

In some ways, multicultural education can serve as the connection parents need to relate to the school and curriculum. Godina writes about his experience in the classroom

after assigning students to read *Bless Me, Ultima* and *The Legend of La Llorona*, novels with both Mexican American authors and protagonists. He writes:

As we began reading, I knew the students were captivated by the story, but I had no idea that the parents would also be interested. I would allow students to take home one of the books, or some of the copied pages, for their homework assignments. Many parents began reading this material along with their children. (1996, p. 546)

Multicultural literature and other MC studies, according to Barry, can be the “connection [for students] between home and school”(1998, p. 632). The key to this connection is positive two-way communication between schools and parents. Schools need to provide parents with adequate information, in their native language if needed, about their children’s education and make them feel comfortable and welcome coming into the school if they have questions.

Hispanic Students in Public Schools

Hispanic students make up an increasing percent of the American school population and there is rising concern among community members as to why they are so often less successful in academics compared to their white peers. Cooke (2002) says, “Without question, this generation of Latino students will have a greater impact on their world than their parents did. And the next generation to follow will have even more impact” (p. 37). If this is the case, there is a sense of urgency in finding a solution as to why this underserved population so often fails academically. Simmons (2001) discusses the government issued report, *Our Nation on the Faultline: Hispanic American Education* and he states:

A third of Hispanics are under 18, and about 15% are enrolled in K-12. By 2015, Hispanics will be our largest minority; by 2050, they will be a quarter of the population. But educational achievement is lagging.

According to the report [*Our Nation on the Faultline: Hispanic American Education*] only 55% of Hispanics 25 or older completed high school or more- compared to 84% of Whites and 76% of blacks

(p. 54)

The search for answers continues.

Citizens, both Hispanic and not, are looking for answers as to why schools are failing Hispanic students. Simmons says, "Commissioners lay blame for the disparity in academic performance at a number of doorsteps: low expectations of school personnel, poorly trained teachers and administrators, poverty, lack of involvement by parents, and the practice of tracking Hispanic students into nonacademic classes" (p. 54).

A major part of many Hispanic students' problem with academics stems from their lacking proficiency in English; however, Walqui (2000) warns his readers not to rely on that as the only source of the Hispanic students' problems in academics. He says, "The belief that student dropout is due to a lack of proficiency in English often leads educators to overlook the economic, cultural, academic, and personal issues that immigrant adolescents must confront on a daily basis" (p. 1). Although language skills are a great part of the challenge many Hispanic students face, there are other major political issues that cannot be ignored when seeking an answer to why many Hispanic students fail academically.

Maintaining Traditional Language Skills

Limited English proficiency is perhaps the biggest barrier between Hispanics and schools. Students and parents alike may be intimidated by American schools where there is not always an interpreter to aid in communication and where there may be little sympathy for non-English speakers. America is seeing a continual rise in immigrants whose first language is not English (Schwartz, 1996, p.3). Students from these countries often feel that they are forced to completely abandon their own language at school and are discouraged from speaking in their native tongue. Schwartz (1996) reports that:

Approximately 25% of immigrants come from countries where English is the dominant or official language. Another 20% come from Spanish-speaking countries. . . . There is a trend towards monolingual English speaking among the children of immigrants. (p. 3)

It is important to remember that asking students to abandon their language is also asking them to ignore an important part of their culture. Jimenez (2001) states, “depriving students of these abilities [dual language literacies] by insisting on monolingual or monocultural programs of forced assimilation does fundamental damage to their sense of self and their identity as members of the Latina/o community” (p. 741). Morales says about this, “Assimilation is what strips people of their culture and their language, leaving only guilt, shame, and regret” (2001, p. 20).

Shafer (2001) also addressed this point in his classroom. He writes, “Important for my objectives was that I allow my nontraditional students to feel that their language was endowed with legitimacy, for, as Mountford says, ‘if we continue to disqualify these ways with words, we could rightfully be considered discriminatory’” (p.39). Allowing

ways with words, we could rightfully be considered discriminatory” (p.39). Allowing students to think that their language isn’t valued leads them to believe that they are not valued either. Jimenez (2001) explains:

. . . students should be recognized for who they are on their own terms.

At one level, this means acknowledging their specific background and national origin, but at another level it means recognizing that they are

“both, and” rather than “neither, nor”. (p. 741)

Hispanic students must feel value in their language to develop a healthy sense of their cultural identity.

Shafer discusses the psychological and emotional issues connected to students’ transfer from their traditional language spoken at home, to English spoken at school. He says, “Each time they [immigrant students] write a paper or read a book [in English], it is a symbolic step into a world that offers them only tenuous support” (p. 37). These students’ other needs are provided for at home, and there is a void in connection between their home and school lives. Jimenez reports, “the literacy promoted by U.S. schooling may not always be the literacy desired or needed by students from culturally and linguistically diverse communities” (p. 737). He continues to state, “Students from recent immigrant backgrounds or working-class families may be among those who find school literacy least relevant to their needs” (p. 737). Learning English, then, for many immigrant students is only desired on a need-to-know basis. Shafer states, “One of the first lessons a teacher learns in a class of immigrants is that language development is pragmatic and intense” (p. 37). In order for students to gain interest in learning to read and speak English fluently, teachers must first tap into students’ immediate purpose for

learning it so that it becomes a relevant tool for everyday life, and allow it to gain momentum from there.

Another mistake many American schools make is avoiding to further educate students in their traditional language. Jimenez states, "Students should be encouraged to fully develop those literacies that traditionally have not been a part of the school curriculum" (p. 741). Because the school system in Mexico is different than America's, and because many of these students are still learning the rules for their first language, many Mexican American students do not have academic proficiency in English or Spanish. It is important for schools to build on their Spanish base and to encourage students to become truly bilingual. In addition to this, Jimenez states, "Making students aware of the challenges as well as the special advantages of bilingualism is one potentially productive approach" (p. 741). He then explains:

I would like to suggest that one of the reasons that schools are not as successful supporting the literacy development of Latina/o students is that school literacy, whether it be in Spanish or English, envisions forms of literacy that these students do not recognize. In other words, many Latina/o students want and need to develop both their Spanish and English literacies, but they need to accomplish tasks for which typical school curricula and instructional activities fail to prepare them. (p. 737)

Again, it is important that students can see the relevancy in lessons and that they are able apply skills they learn in class to support the purpose for learning them.

Native American Students and Public Education

Native American students are perhaps the ethnic minority whom public education has cheated, overlooked, and ignored the most. The Native American historical experience with the U.S. government has been so tragic and oppressive that there is understandably some resistance within Native communities to become involved with public schools. In order to address current issues involving Native American students, it is crucial to examine historical events that have impacted their culture and attitude toward the U.S. government and, subsequently, public education.

Brief History of Native American Education

Following the American Revolution and the War of 1812, there was little need for the American government to continue efforts at friendly relations with Native Americans. Charles and Costantino (2000) state, "With less need to foster amiable relations with American Indian tribes and more reason to clear them from land desired for national expansion, federal-Indian policy changed to one of American Indian removal" (p. 9). The discovery of gold in California spurred further Western expansion, again disrupting tribal land. This, then, created a need for the government to again interact with Native Americans, this time by creating boarding schools. Charles and Costantino write, "Through schools it was hoped that American Indians could be stripped of their native languages and cultures and could be induced to learn English and to adopt the white man's religion and way of life" (p. 10). Native Americans students were deprived of their cultural heritage and deeply rooted sense of community. The Swinomish Mental Health Project (1991) explains the situation for Native American children after being subjected to these boarding schools. It states:

When and if these children returned to their tribes, they often had

difficulty fitting into a family and tribal life which they did not completely understand. Having been denied normal Indian childhood experiences and role models, they were delayed in their social and emotional development as Indian people. A large number of these children developed severe problems in adulthood, such as alcoholism, depression and violent behavior. (p. 35)

Many of the problems stemming from Native American boarding schools still effect their communities today.

Native American Schools Today

Older generations of Native Americans often have great disdain for public education as many are surely still haunted by the memories of reservation boarding schools. Howard (1999) states, "Many [people don't] know that the trauma of the boarding school experience is a very present memory for the parents and the grandparents of today's Indian students, often creating considerable tension and cultural discontinuity between the home and the school" (p. 44). However, the situation must be remedied so that future generations of Native Americans have the opportunity to be successful in American schools and, thus, the working world. In a Position Statement by the Multi-Ethnic Think Tank (METT) (2001) from Washington State, the authors report that, "American Indians are among the most disadvantaged Americans according to many available indicators, such as poverty rates and median income" (p. 17).

The same report discusses negative achievement rates among Indigenous groups reporting, "The American Indian / Alaska Native graduation rate is the lowest rate

reported for any ethnic group in the state” (p. 17). The Position Paper continues to explain:

The National Educational Longitudinal Study of 1988 reported that 29% of Indian students have repeated at least one grade, the highest percent of any racial or ethnic group reported. The research on failing students (retaining them in a grade for another year) indicates that it only creates more failure and more dropouts. (p. 18)

Also reported in the Position Paper by the Multi-Ethnic Think Tank are scores listed by ethnic group from the Washington Assessment of Student Learning (WASL). The results show that in 2001 only 48.7% of American Indian students met the standards for reading and 25.5 % in math, compared respectively to 66.1% and 43.4% of white students (p. 15). This discrepancy is an example of how schools continue to fail in providing equal and appropriate education for Native American students.

Part of the solution to raising the scores and improving the actual learning of Native Americans is implementing multicultural curriculum. However, with Native American students, this is a complicated endeavor. Charles and Costantino explain:

The macrostructural explanation for the relatively low level of academic success among American Indians suggests that reducing the degree to which American Indian students view success in school as detrimental to their own culture, language, and identity, the academic success of these students can be increased. (2000, p. 5)

Historically, public education has forced students to assimilate to the white culture in order to be successful and this provides great dissonance for the Native American student. However, Charles and Costantino continue to state:

[Another] way to reduce the degree to which American Indian students view success in school as detrimental to their own culture, language, and identity is for curricula to reflect a balanced, multicultural focus that integrates the contemporary, historical, and cultural perspectives of Native Americans. (p. 32)

There are positive implications for implementing multicultural curriculum into Native American classrooms. Clearly and Peacock (1998) report that “schools that acknowledge, accept, and teach a child’s cultural heritage have significantly better success in educating students” (p. 108).

Parental and community involvement are crucial elements in the process of improving Native American education. Charleston and King (qtd. in Charles and Costantino, 2000) report, “The U.S. Department of Education’s Indian Nations at Risk Task Force found that American Indian parents are still not part of the system despite efforts to increase their involvement” (p. 40). Charles and Costantino write, “A primary benefit of increasing the degree of collaboration between teachers and American Indian parents (as well as other involuntary minority parents) is the amelioration of parental perceptions that schools, as institutions controlled by the dominant societal group, lack legitimacy” (p. 40). When parents do not trust the schools’ intentions and do not understand the benefits of education, it is unlikely that their children will. However, if

parents were to feel welcome in schools and were to witness the activities in their children's classes, they may be more inclined to support their children's education.

Another variable to be considered in the education of Native Americans is language. Indian English, like Black English, is a highly sophisticated dialect used by many Native Americans. Because it lacks some of the characteristics of "proper" English, many ignore its specialized code and cultural importance. Many Native Americans speak standard English, but Indian English is the first language learned by two-thirds of Native American children (Charles and Costantino, 2000, p. 55). Charles and Costantino suggest, "The first step teachers should take in minimizing the difficulties American Indian students face as a result of sociolinguistic discontinuities is to learn about the language and cultures of their American Indian students' communities" (p. 29). It is important that Native Americans maintain cultural components, including language, that help define their identity apart from the dominant group, and are able to access these components in school. The Swinomish Tribal Mental Health Project (1991) reports:

Language is the major carrier of culture. . . . When the language is lost, a great deal of the culture is lost also. Many things cannot be fully translated. With the words, sounds, and rhythm of native speech goes the heart of the culture. Nothing was done more to weaken Indian culture than the attacks on Indian languages made in B.I.A. [Bureau of Indian Affairs] boarding schools... (p. 35)

Ways in which the dominant culture and the Native American culture communicate and interact further confuse the Native American student in school. Charles and Costantino report:

Also contributing to classroom miscommunications are grammatical and phonological differences between the nonstandard varieties of English often spoken by American Indian students (varieties that are collectively termed *Indian English*) and the variety of English spoken by their teachers. These differences may cause a teacher to misunderstand a child to define what he or she hears as unacceptable. (p. 15)

Because each tribe has individual social rules for interacting, it is important for teachers of Native American students to explore the community and learn the appropriate behaviors for interacting with students.

Like the discussion regarding Hispanic Americans, Native American students need lessons that are culturally relevant to their experiences. In *Proposed Standards for Culturally-Responsive Schools: Indian Education for Washington State* (2000), the authors state, as part of their purpose, to, “Build on knowledge and skills of local communities as a foundation from which to achieve personal and academic success” (p. 5). Because the Native American culture is so rich in tradition and history, it would be a tragic mistake to overlook its use in the English classroom, and this is especially true when teaching Native American students.

Multicultural Curriculum for English and Language Arts

There are vast opportunities in the English and language arts classrooms to implement a curriculum built on multiculturalism. As discussed above, it is crucial for the success of all students, especially students from diverse backgrounds, to experience a curriculum that is culturally relevant. Stallworth (1999) says, “When students can make personal connections with the characters, themes, and situations in the literature they

read, learning becomes much more authentic, exciting, meaningful, and fun for them” (p. 20). Gallagher discusses the issue of relevance and the Native American student’s experience stating, “Ninety percent of Native American students attend non-Indian schools, public or private, where culturally aware teaching is sorely lacking. Many believe the loss of traditional native knowledge and language is intimately related to high dropout rates and poor academic achievement” (2000, p. 36). He suggests including Native American literature in the curriculum to help teach students about their own cultural history.

It is true that asking English departments, and other departments as well, to shift their paradigm to a more multicultural focus is a grand request; however, educational equity depends on it. Support for this shift may begin slowly, but will gain as the shift proves successful (Godina, 1996, p. 549). Asking English and literature teachers to shift from using authors from the canon to a more diverse selection of titles has been a long time coming. Klein (1992) states, “For years the canon of United States literature has included predominately the coming-of-age stories of white, heterosexual males. Where are the stories of others- the women, the African Americans, the Asian Americans, the Hispanics, the gay males and lesbians?” (p. 21). In addition, Stallworth (1999) says, “students will never find the richness of differences and learn to accept and celebrate these differences if English teachers, in particular, continue to only select from those writers whom we all know and have studied for years” (p. 19). She later writes, “They [traditional teachers] are afraid to take risks and create authentic learning communities in their classroom, and they are afraid to use materials that challenge students to think

differently” (p. 20). Godina explains, “Previously silenced voices now demand to be heard” (p. 544).

As experts in multicultural education often say, when students do not understand different cultures, fear, followed by stereotyping, commonly results. Banks, Cookson, Gay, Hawley, Irvine, Nieto, Schofield, and Stephan say about this, “Schools should provide opportunities for students from different racial, ethnic, and language groups to interact socially under conditions designed to reduce fear and anxiety”(2001, p. 201). Literature that addresses these issues can help to combat racial stereotyping and create safe conditions for students to interact. Stallworth explains:

... using diverse literature helps students develop balanced perspectives and creates opportunities for positive transcultural interactions.

Furthermore, English teachers can use multicultural literature to dispel misconceptions and stereotypes (often origins of racism) among ourselves and our students. (p. 21)

The above authors conclude that implementing multiculturally based curriculum into the English and language arts classrooms can positively effect the academic success of minority students.

Chapter 3: Design of Project

Introduction

Each of the novels and activities included in chapter four were chosen because they reflect the needs of students in the Yakima Valley. Because schools in the Yakima Valley have high percentages of Hispanic and Native American students, the curriculum focuses on novels with characters and settings relevant to these two cultures. This project is designed with activities that make each of the novels relevant to students' experiences and offer them a chance to reflect on how the stories relate to their own lives.

According to Nilsen and Donelson (2001, 25-32), there are seven characteristics that make a young adult novel successful and they are as follows:

- Young adult authors write from the viewpoint of young people
- Characters are responsible for their own accomplishments
- Young adult literature is fast-paced
- Young adult literature includes a variety of genres and subjects
- The body of the story includes stories about characters from many different ethnic and cultural groups
- Young adults books are basically optimistic, with characters making worthy accomplishments
- Successful young adult novels deal with emotions that are important to young adults

Each of the novels included in the curriculum hold true to these standards and have won awards for following guidelines like these.

The curriculum can be used in its entirety or one unit, or novel, at a time. It is hoped that practicing teachers will be able to pull out what is useful and relevant to their curriculum and time constraints from this project to enhance and sensitize their existing curriculum. It may also be helpful to use different units from this curriculum at the same time for students with varying reading levels.

Methods

Chapter four is based on theories and advice from educational experts, as noted in the review of the literature in chapter two, and my own experiences in Yakima schools.

Review of Literature

The goal in creating the curriculum in chapter four was to use the information provided by experts in the field of education and multicultural education and translate those ideas and theories into a usable curriculum. Chapter two of this project addresses the current discussion on multicultural education and presents experts' advice on the importance of MCE and how it should be included into the classroom curriculum. Many issues that come up within this discussion are social problems, like poverty and racism, and how schools can address these issues in their curriculum. The novels chosen for the curriculum in this project each address many of the major social issues that have created a need for multicultural education in American public schools.

Part of the problem with the existing curriculum is that it often lacks relevancy in the lives of students from minority cultures. When students are unable to connect with the curriculum, they may feel excluded from the school community and the academic environment in general. Multicultural education emphasizes relating the curriculum to students' experiences with the inclusion of materials and methods that build upon their

cultural experiences and learning styles. The novels included in chapter four have Hispanic or Native American authors as well as Hispanic or Native American protagonists. Students from these cultural backgrounds may be more familiar with the setting, language, style, themes, and lessons in these novels because of the cultural origin of the authors and the nature of the stories. The activities in chapter four also reflect the learning styles of many students from these backgrounds including reflective response activities, drawing and creative activities, group projects, and a variety of assessment methods.

Another major reason that experts recommend teaching MCE is that it exposes students to other cultures and ways of viewing the world. In doing this, students are less likely to stereotype and fear people from other races, and this reduces racist attitudes and behavior among students. The activities for the novels in chapter four ask students to imagine themselves in the position of the characters and help create feelings of understanding and empathy for people from different cultures.

Personal Experience

As a substitute teacher for the Yakima School District, I have seen a number of students from both Hispanic and Native American origins discouraged, frustrated, and ignored by their English and language arts curriculum. I have seen students newly arrived from Mexico try to understand the lives of the characters they read about in short stories and novels. They often have difficulty discussing and comprehending these stories and novels with no existing schema to relate them to. Feelings of inadequacy, failure, and isolation are the results of such situations. It is frustrating for me, as a

substitute, to see this occur again and again for the sake of having students read novels from the cannon, or other “traditional” stories.

On the other hand, I have also seen these same students, who are often disinterested in school, show great enthusiasm for stories and legends from Mexican and Native cultures. During these discussions and writing activities, students often show their academic intelligence in a new way and display outstanding communication skills. It is during these times that I am sure a relevant curriculum would change these students’ experiences in American public schools.

I created this curriculum because I wanted to address the needs of these students and give them a fair opportunity at academic success. I also want to enhance the cultural awareness and understanding of white students so that they can better relate to their Hispanic and Native American peers. Understanding the time constraints of teachers, I wanted this curriculum to be complete and directly usable for teachers, so I have included all of the assignments and worksheets needed to apply it immediately.

Synthesis

There is a clear need for change in some of the existing English and language arts curriculum in the Yakima Valley as so many Hispanic and Native American students score low on tests that measure literacy. As mentioned previously, there are more components contributing to their problems in school than simply the curriculum, but changing the curriculum will at least give Hispanic and Native American students an equal opportunity at success in school.

Overview of Project

Chapter four begins with a section titled “Ideas for Literature Activities” and this section is meant to be used as a quick overview of all of the activities included in the curriculum, as well as a quick reference list for the reader to refer to. Each of the ideas from this section is included within the activities section for one of the novels. Each activity is explained, with examples and details, within the unit that it is included. The novel units follow the “Ideas for Literature Activities” section and the novels are in the order of least difficult to most difficult based on reading level. This is done so that teachers can use the first novels for students with lower reading levels and the last two for more advanced readers, all within the same class.

Each unit begins with a summary page that gives a brief overview of the book and major themes that are discussed. The summary page also lists all of the activities that are included within the unit. The curriculum for each novel includes reflective journal topics, chapter check-ups, and a final exam. Please note that the chapter check-ups are very basic comprehension questions that are simply intended to be a tool to hold students accountable for doing the reading; they are not reflective questions or questions that allow for a variety of answers. All of the assignment sheets and necessary worksheets are included for each activity. When the unit has been completed, there should be a number of assessment measures and student responses for the teacher to determine a final grade for each student.

Chapter Four: The Project

Ideas for Literature Activities Based on Multicultural Methods

The following are ideas for literature activities to use with the books provided in this chapter and are applicable to other young adult novels as well. The explanation of each activity can be used as a reference when applying the lesson plans for each book.

These activities focus on relating students to characters in the books and finding relevant themes and ideas to heighten and maintain student interest. These methods were chosen because they reflect the needs and desires of a culturally sensitive and conscious classroom and offer individual students the opportunity to share and reflect as he or she reads. Using the following literature activities will aid in eliciting powerful student responses to the chosen texts. It is, however, most important that students are provided with literature that forces them to question and reflect on issues of culture, race, socio-economics, sexual preference, and gender issues. Please note that the following strategies are powerless without first providing strong, multicultural texts like the ones provided in this project.

Literature Circles

Literature circles are an excellent way to encourage students to become involved with what they are reading. Essentially, literature circles are a way of getting students to have genuine discourse about the text and reflect openly with their peers. Using literature circles offers students the opportunity to work in groups and learn from one another. To begin, the teacher sets up the guidelines for literature circles and slowly, as students become aware of, and responsible for, their roles in their groups, steps back as the facilitator and becomes a bystander. Many times students will have never

experienced this type of group discussion, so it is crucial that the teachers explains and demonstrates appropriate group behavior. Students cannot be expected to perform a task they have never experienced without clear expectations provided. When introducing students to literature circles, it may be helpful to assign each member of the group a role to work from. The role sheets, adapted from Daniels (2002), are defined as follows:

- Connector: finds connections between the book and him or herself, connections to the world in general, or connections to other literature.
- Questioner: comes up with questions about the assigned section, words he or she did not understand, why the author used the specific style, or simply what the section meant in relation to the rest of the book or the broader theme.
- Literary Luminary: finds specific sections of the assigned part of the text that he or she thinks the group should discuss. These are parts that are especially powerful, funny, relevant to the theme, or puzzling to the reader.
- Illustrator: creates some kind of visual representation of what was read. This can be a cartoon, climax chart, drawing, or even stick figures. The illustrator should be prepared to discuss the section they chose to illustrate.
- Summarizer: prepares a brief summary of what was read to begin the conversation.
- Researcher: finds background information on the topic that was read. This can be geographical, historical, discussion on objects, etc.
- Word Wizard: finds words that he or she thinks the group may have stumbled on while reading. The student should provide a definition for the word that explains the way it was used in the text.

- Word Wizard: finds words that he or she thinks the group may have stumbled on while reading. The student should provide a definition for the word that explains the way it was used in the text.
- Scene Setter: tracks the action that took place in the assigned section. It is important for readers to be aware of each character's movement, so the scene setter provides this information.

It is, of course, up to the teacher whether or not he or she chooses to include all of the roles in each group; however, the above provides a pool to choose the most relevant roles for the chosen novel. Role sheets for each of these roles are provided in the unit plan for *Bless Me, Ultima*. It is the goal of the teacher to eventually phase out the roles as students develop more natural ways of discussing literature.

Each teacher may set up the logistics for literature circles differently, but the goal should always be to create an environment where students can openly and intelligently discuss literature while learning to listen and cooperate as a group member. Daniels (2002) suggests groups of 4-5 students who meet from 1-3 times per week. To further encourage students to take ownership of their group, Daniels suggests that students create their own timeline for reading the novel with the expectation that they will meet and be finished by agreed upon dates. *Sample included with Bless Me, Ultima.*

Student Responses to Literature

When teaching students from a variety of cultural backgrounds, it is important to offer students options for responding to the assigned reading. Please note that within each option should be clearly defined expectations with equally high standards, so that students will not simply choose the "easiest" response, but the one that best suits their

style and experiences and most clearly relates their understanding of the text. Burk (2000) recommends including written, spoken, and visual, options for student responses.

Written Responses

- Write letters to the author or characters, from the characters' perspective, or to an outsider explaining the story.
- Create a personal story using the same genre or theme.
- Write a poem from the perspective of one of the characters or a poem that reflects the student's feelings about the plot.
- Write a subsequent or intermediary chapter to the text or create a new ending to the story.
- Write an essay taking a stance on some issue that is discussed in the text.
- Write a dialogue between characters that is implied, but not actually written by the author, or create a dialogue that adds a twist to the story.

Spoken Responses

- Give a dramatic representation of a scene, monologue, or chapter.
- Present on a theme or chapter to teach the rest of the class.
- Hold both small group and whole class discussions and class seminars.
- Interview one of the characters, the author, or a reader.
- Conduct a debate about choices the characters made, themes, and moral issues presented in the text.

Visual Responses

- Have students draw the characters, setting, or a climax chart.

- Have students draw a scene either as one picture or as a cartoon strip that retells a scene.
- Have students create a web site that highlights the text.
- Ask each student or small group to create a PowerPoint presentation that summarizes a chapter or discusses a theme.

For each of the above responses, the teacher should create a rubric that delineates the expectations for a successful project and provide one for every student. *Samples included in some of the activities for each novel.*

Mural Documentation of the Plot

It is no secret that students learn in different ways and benefit from being taught in ways that utilize a variety of learning styles. Creating a mural that documents the emotional or physical journey of a character offers visual and spatial learners a new way of understanding the plot. The mural should be created on a large scale, on one large wall, and each student should be given an object, character, or location that is represented in the book. Sometimes students will be assigned an object they have not yet encountered in the book, so students should make their creation at an appropriate time. The students then create a visual representation of their assigned piece and prepare to place it in the mural. The mural should grow as students read and the plot develops. Characters and objects will constantly be moving around the mural as they move physically in the text, or as they move emotionally to, or away from, another object or character. The mural should reflect students' observations and they should control how the mural evolves. *Sample included with Bless Me, Ultima.*

Reflective Journals

Reflective journals offer students the opportunity to explain how the text personally affects or influences him or her. A culturally responsive classroom must indulge students with texts that are relevant to the students' own experiences. Through reflective journals, students can explain how their experiences relate to those of the author, characters, or time period of the text making their reading experience more personal.

Reflective journals can take many forms, and one strategy is to use them as a daily tool in coordination with a novel. Begin each period with a quote or question that will be addressed in the reading that day. This forces students to think about the issue to be discussed in relation to their own experiences before reading how the author deals with the issue in the text. Following the reflection, students should be given time to share their thoughts and comment on their peers ideas. Please note that this requires a classroom where the teacher has created a climate of trust, where students can feel safe in sharing their personal thoughts. Then, when the topic is addressed in the novel, students should reflect on how their own perspectives relate to the character and plot of the text. Before concluding the daily lesson, students should sometimes be given the opportunity to do another reflection in their journals on the discussion and how their perspective of the issue related to the story and how their previous opinions may have changed.

Samples included with each novel.

Draw the Action

This strategy offers students the opportunity to translate the text to another form of communication. Burk (2000) states, "This strategy allows for alternative learning

styles but also provides a different route for engagement- some kids who don't like to read love to draw" (227). Students should be reminded that their drawing skills are not what are being evaluated, but their effort and ability to translate their understanding of the ideas in the text are. It should be made clear that the time and effort they spend in this process and how well they portray their understanding is crucial; a project done on a whim will not suffice simply because it is some kind of "art". *Sample included with*

Anpao: An American Indian Odyssey.

Graphic Organizers

In addition to having students draw pictorial representations of their thoughts, graphic organizers can be utilized. Burk (2000) says about the rationale for using graphic organizers that they, "support all learners, but especially those with special needs, provide structure and guidance as readers move toward greater independence, teach students to think categorically, and offer a visual means for explaining and organizing information and ideas" (p. 50). Some useful examples are provided in the unit for *Bless Me, Ultima*.

Dramatization of the Text

Performing the text is another way to address the multiple intelligences with literature. The rationale for using this strategy is that, if utilized correctly, it will help students better understand the text and the characters. Burk (2000) discusses a number of ways to make this strategy successful in the classroom.

- Students can simply perform the text word for word, having different students portray different characters.

- Another way to further incorporate writing and creativity is to have students use the text as a base from which to write a short scene that is not included in the actual text but implied.
- Students can perform a scene from the text but alter the setting or other characters. In order to perform this accurately, students would have to have a thorough understanding of the character's nature and personality.
- Performances can also be in the form of music. Students can portray the mood of a certain scene or character through song or musical instruments.
- Students can apply their own culture or traditional heritage to the character and note how the character and plot of the story would change or stay the same.

All of the above require students to have a strong understanding of the characters and plot asking questions like, "What would this character sound and act like?" and "How would this character respond in another situation?" Dramatizations provide for a deeper look into the characters and plot of the text and can be an excellent strategy to get students involved with what they are reading. *Sample included with The House on Mango Street.*

Web Pages and Interactive Internet Activities

Creating web pages and using Internet resources can be intimidating to a teacher who is behind in technology, but it is worth learning how to use these resources as computers become more and more prevalent in students' education. There are certainly cases where one's school does not have a computer lab, server, or other way of posting a web page, but most schools have some way for students to "surf the net" for assignments, and this can be a fun way to expose students to a variety of other materials. Here, of

course, there is a note to teachers. Many schools require parental approval for students' use of the Internet and the teacher should check that all computers have some kind of filter to block inappropriate sites.

There are a number of educational sites on the Internet that provide "virtual tours" of different locations. These sites, often containing a variety of topics, offer students the opportunity to see pictures that can provide them with a visual representation of characters, themes, plot lines, and settings that they may not otherwise be able to envision.

Also on the Internet are sites about authors, specific books, book reviews, interviews, and chat rooms where students can "chat" about what they have read. Students can also locate web pages on authors or books and evaluate the quality of the site. *Sample included with Walk Two Moons.*

Fishbowl Discussion

When the teacher creates a relaxed and accepting environment, having a fishbowl discussion can be a lot of fun; however, if students feel uncomfortable or intimidated, this will not be a successful activity. In order to set up the discussion, each group must be provided with a topic or question and they must all either be the same question or ones that are interrelated. Each group is then given five to ten minutes to discuss the topic on their own and write down the ideas that they think will benefit the entire class. Then, one by one, each group recreates their discussion while all of the other groups observe. When they have covered all of their main points, students outside of the group can comment on their peers' ideas. Sometimes teachers may allow students from outside the group to

comment by raising their hand before the group is finished for further clarification.

Sample included with Bless Me, Ultima.

Seminars

Seminars are usually conducted toward the end of the novel being studied and are an excellent way to allow students to converse about the book and the important themes within. The “rules” for seminars are as follows:

- In order to receive points for the seminar, you will need to participate in the conversation.
- You do not need to raise your hand to speak.
- It is okay to reiterate a point that someone else has already made. If you would like to add on to what someone else has said, it is acceptable to do so.
- Do not talk when someone else is talking.
- If you disagree with someone’s comment, be respectful with the way in which you disagree.
- You must back up your opinion with ideas or information from the text.

When in doubt, always refer back to the text.

In many ways, seminars are simply student-lead conversations facilitated by a teacher who carefully guides the topics being discussed. Students are to sit in a circle so that they can see one another and they should be instructed to speak freely, without raising their hands, but to do so respectfully with regard to accepted and appropriate conversational skills. The teacher should only need to ask two or three theme-based questions to get the conversation going and should only interrupt when students get off track. Students should be encouraged to speak their opinion even if someone else has already said it. It is

okay to raise similar points more than once. Students should be assessed on the quality and frequency of their responses. *Sample included with Anpao: An American Indian Odyssey.*

Summary of *Walk Two Moons*

Walk Two Moons by Sharon Creech is a wonderful young adult novel with a multicultural twist forcing readers to look at a number of social and racial issues. The story begins with Sal, the young, female protagonist, who has just moved from Bybanks, Kentucky to Euclid, Ohio. She most certainly did not want to move, but when her mother left, her father needed to get away from their old house and all of the memories within. Sal finally makes a friend in her new neighborhood, Phoebe, and they have great adventures together exploring mysterious letters left on Phoebe's doorstep. Over the summer, Sal's grandparents decide to take her on a road-trip to Oregon to see her mother and get her in better spirits. Along the way, Sal tells her grandparents of all of the things that she and Phoebe did and how they find out about Phoebe's mother's secret. Sal learns that there are many kinds of mothers and each is special in her own way.

The story discusses the nature of mothers and how important it is for women to have their own identity. The story also looks at families and how love can exist regardless of how much they stray from the traditional family mold. Major themes in the story are as follows:

- Women play many roles in life and have to work to maintain their own identity and self-esteem.
- One's racial identity cannot be overlooked because our ethnicity is part of who we are.
- Families can be made up of many combinations and all that matters is how much love they share.
- People with disabilities can have great strengths.

- Relationships take great effort to be successful.
- We all have ways of grieving and one must go through the grieving process to move on after losing someone close to them.

Each of these is discussed in detail and the characters are truly lovable. Students will enjoy this novel.

Activities included in this unit are:

- Chapter check-ups
- Final Exam
- Reflective Journal Topics
- Activities for Poems within the Novel
- Activity for Dealing with a Framed Story
- Writing a Story with a Double Plot Activity
- People Think I am... But Really I am...Activity
- Web Site Review Activity
- I-Search Paper Activity
- Review for Amazon.com Activity

Activities for *Walk Two Moons*

- Reflective Journals

Rationale: It is important to get students involved with the text through writing. The purpose of reflective journals is to inspire students to write about topics that will enhance their understanding of the book and also relate and connect it to their own experiences.

Objectives:

- ✓ Students will recognize links between the story and their own experiences.
- ✓ Students will develop their thoughts and ideas based on a journal topic.
- ✓ Students will compare their personal reflections with other students' responses.

Because Creech's *Walk Two Moons* is such a rich young adult novel, it would be an excellent text to incorporate with a daily journal activity. At the beginning of each period, students should have time to reflect in their journals on a topic based on the book. The selected topic should be a lead-in to the day's discussion of the text. For example, on the day students begin reading the text, an appropriate journal topic may be:

"Describe some ways that the cultural traditions of your parents or guardians influence you as a person. Use specific examples that may include the way you dress, the holidays that you celebrate, the kinds of food you eat, the values that you deem important, the importance of your extended family, etc."

Procedure: Students should be given between 5 and 10 minutes to write. Depending on the environment of the class, students should spend some time sharing what they have written. This can be done in pairs, small groups, or as a whole class. Please note that sometimes students must first be taught how to be a member of a sharing pair or group. In order for sharing to be effective in helping to create a close classroom community, all

students must understand that, as the listener, they need to display respectful and caring qualities.

The following is a list of other possible journal questions with the chapters that they reflect.

Chapter 5 – Write about the following quote, “Don’t you think it’s odd that Mrs.

Partridge, who is blind, could see something about me – but I, who can see, was blind about her?”- Phoebe. What does this tell you about people with disabilities? Have you ever made an assumption about somebody that turned out to be wrong?

Chapter 6 – Give some examples of how Sal’s mother seems to be connected with nature.

Do you think that her ethnicity, as a Native American, gives her a different perspective of nature, or is this a stereotype? Explain.

Chapter 10 – If you were Sal, would you want to make this trip to Idaho with your grandparents? Why or why not? Do you think that you would feel angry with your mother?

Chapter 14 – Sal’s father and Margaret seem to be building a relationship. If you were in Sal’s position, how would you feel about this? Even if you disliked Margaret, would you be happy that your dad was happy?

Chapter 17 – Sal has a memory of her mother asking her to take a walk with her and not wanting to go. She says, “No! I don’t want to go. Why do you keep asking me?” She later regrets not going. Have you ever done something that you regret? Have you ever treated someone badly and wished later that you hadn’t?

Chapter 22 – Do you think that Sal and Phoebe’s mothers are bad people for leaving their families? How do you think their identities changed when they became mothers and wives? Explain.

Chapter 27 – Sal talks in this chapter about hope and how it saves people from “letting the birds of sadness rest in their hair.” She says that without hope, people would be worrying about things like, “nuclear war and the greenhouse effect and bombs and stabbings and lunatics.” What kinds of things do you worry about? How do you stop yourself from going crazy with worry?

Chapter 29 – In this chapter Phoebe and Sal go to the police to tell them about the “lunatic”. Sal feels like the police don’t take them seriously because they are kids. When have you ever felt that adults wouldn’t listen or believe you because you are a kid?

Chapter 33 – When Sal learns about what happened to Mrs. Cadaver’s husband, she no longer has such strong feelings of dislike for her. Have you ever changed your feelings about a person or a group of people after finding out more about them?

Chapter 37 – In this chapter we learn that Mrs. Finney is in the psychiatric ward of the hospital and that she has a mental illness. Describe all of the different kinds of mothers we have encountered in *Walk Two Moons* and compare them to your own mother. How are they different and how are they the same?

Chapter 41 – Sal’s grandparents seem to share a very special love for one another. What evidence do we have of this from the book so far? How would you show someone how much you love them? (This can be a parent, grandparents, sibling, boy/girl friend, etc.)

Chapter 44 – As the story comes to an end, we as readers learn that Sal’s mother is dead. Do you think Sal knew that her mother was dead all along? Why might she have

pretended that she didn't know? If one of your parents or guardians passed away, would it be important for you to see their grave or where they died?

EALRs:

Writing

Benchmark 2/1.2 – choose language that is precise, engaging, and well suited to the topic and audience.

Benchmark 2/2.3 – write in a variety of forms and genres.

Communication

Benchmark 2/3.1 – use language to interact with others

Benchmark 2/ 3.2 - demonstrate respect for others' opinions by allowing time for responses

Benchmark 2/3.3 – acknowledge others' ideas and points of view; identify similarities and differences

Assessment: Students should be given clear instructions about the expected length and depth of their responses. Students should be assessed on their effort and the quality of their responses. Journals should be one of many assessments on student comprehension of the text; they should not be the only assessment.

- Poems Within the Novel

Rationale: It is important to examine the poems that are addressed in the novel to both expose students to poetry and to give students a deeper understanding of the text.

Lesson for “the little horse is newLY” by E. E. Cummings

Objectives:

- ✓ Students will analyze “the little horse is newLY” by E. E. Cummings and relate it to themes in *Walk Two Moons*.
- ✓ Students will draw conclusions about the author’s intentions for including this poem.

In order for students to understand the relationship between the poem and Sal’s world, it would be better to discuss its meaning before students encounter it in the text and then refer back to it when they encounter the poem in chapter 26.

Procedure:

1. To begin, hand out a copy of “the little horse is newLY”. Ask them to read it twice through ignoring all punctuation and to write comments in the margin. Then the teacher should read the poem aloud, pausing in appropriate places. Another possibility would be to have students rewrite the poem with what they think would be “correct” punctuation. This would force them to look closely at the words in the poem.
2. Ask students why they think Cummings wrote this poem and what it means? Why did Cummings choose to punctuate this way?
3. Point out all the words that imply newness, beauty, and perfection and have students underline them.
4. Lead students to the conclusion that all things, when just born, have this same perfection and individuality; they are still someONE.
5. After students read chapter 26, have them write a reflection of how the poem relates to the story. Ask them to respond to what Sal says about the poem and how it may relate to her life or Phoebe’s.

EALRs:

Reading

Benchmark 2/2.2 – compare, contrast, and make connection within and among several texts

Benchmark 2/2.2 – read and comprehend a full range of texts fluently

Writing

Benchmark 2/2.3 – write in a variety of forms and genres

Assessment: Students should be assessed on their participation in the discussion, the effort put into their reflection, and the quality of their response to the reflection questions.

Lesson for “The Tide Rises, the Tide Falls” by Henry Wadsworth Longfellow

Objectives:

- ✓ Students will analyze “The Tide Rises, the Tide Falls” by Henry Wadsworth Longfellow.
- ✓ Students will discuss how the poem relates to *Walk Two Moons*.
- ✓ Students will reflect on their class discussion versus the one in Mr. Birkway’s class in *Walk Two Moons*.
- ✓ Students will reflect in their journals how death relates to the poem and to their own ideas and beliefs about death.

This lesson is best done in two parts so that students will have the opportunity to first analyze the poem and then see how it is used in *Walk Two Moons*.

Procedure:

1. Begin by passing out copies of “The Tide Rises, the Tide Falls” by Henry Wadsworth Longfellow. Have each student read it through twice making comments on the paper.

Then, the teacher should read the poem as Mr. Birkway does in *Walk Two Moons* in chapter 29 so that students can hear the tide rising and falling in the teacher's voice.

2. Vocabulary: curlew, hastens, efface, steeds, hostler
3. Discuss Longfellow's style and effectiveness and ask students what they think the poem means. What is the setting like? What kind of feeling do you get about the ocean? Is the ocean good or evil in this poem? What is the tone of the poem? What happens to the traveler? What do you think Longfellow wanted you, the reader, to get out of this poem?
4. Then, read the first two pages of chapter 29 aloud. Compare how students in Mr. Birkway's class responded to how your class responded.
5. Ask students if they agree more with Megan that the poem is "gentle" or with Sal that the poem is "terrifying". Do you think the man drowned or was murdered by the sea?
6. Ask students to reflect on Mr. Birkway's class discussion on death. Sal thinks that death "isn't normal. It's terrible." Ben says, "Maybe dying could be normal and terrible." What do you think of death?
7. Have students write a reflection about the conversation and their beliefs about death.

EALRs

Reading

Benchmark 2/2.1 – demonstrate comprehension of complex texts including fiction, non-fiction, information, and task-oriented texts

Benchmark 2/2.1 – link characters, events, and information to prior knowledge, previous experience, and current issues to increase understanding

Communication

Benchmark 2/3.1 – use language to interact with others

Writing

Benchmark 2/2.2 – write for a range of purposes

Assessment: Students should be assessed on the quality of their participation in the discussion and the quality of their journal reflection.

- Tracking the Double Plot in *Walk Two Moons*

Walk Two Moons has a frame story, or a plot structure that includes the telling of one story within another story. To help students keep track of this double plot, it may be helpful to have them keep a log. There is a sample log on the following page. Once students understand the concept of a frame story, there are a number of writing activities that can be included with a literature unit on *Walk Two Moons*.

Walk Two Moons
Double Plot Tracking Guide

Name _____
 Period _____
 Date _____

Directions: Plot the main events from the given chapters separating Sal's adventure with her grandparents and Phoebe's story. Try to include 3 facts for each chapter section.

Chapter	Sal's Story	Phoebe's Story
1-4	— — —	— — —
5-8	— — —	— — —
9-12	— — —	— — —
13-17	— — —	— — —
18-22	— — —	— — —
23-26	— — —	— — —
27-30	— — —	— — —
31-35	— — —	— — —

Lesson for Creative Writing and the Framed Story in *Walk Two Moons*

Rationale: The purpose of this lesson is to give students practice in using a frame story in their own writing. This activity will also further enhance their understanding of *Walk Two Moons* and Sharon Creech's strategies in writing.

Objectives:

- ✓ Students will analyze Creech's strategy of the framed story.
- ✓ Students will apply their understanding of the framed story in the creation of their own story.
- ✓ Students will utilize the six traits of writing practices and practice their peer editing skills.

Procedure:

1. Begin by discussing the double plot in *Walk Two Moons* and how the two stories, Sal on a trip with her grandparents in the present time and her telling of her past experiences with Phoebe, compliment one another when they join in the end of the novel to make a complete story.
2. Discuss Creech's strategies for switching from one story to the other and the types of transitions that she uses. Note that a chapter break generally indicates the switch from present to past tense.
3. Have students begin a prewrite for a framed story they would like to write. Have them complete the prewrite worksheet before continuing.
4. Have students complete their first draft and use the peer editing worksheet before writing their second draft.

5. Try to conference with students before they begin their second draft to catch any early mistakes.
 6. Write second draft.
 7. In order to celebrate students' efforts, a great publishing idea is to create a class book that has everyone's story in it, complete with illustrations.
-

EALRs

Reading

Benchmark 2/2.3 – recognize that authors make language choices to influence an audience

Writing

Benchmark 2/3 (all) – The student understands and uses the steps of the writing process.

Assessment: Consider using the given rubric to assess students' work.

Prewriting Activity
Walk Two Moons

Name _____
Period _____
Date _____

Directions: You are about to write a story using the framed story technique like the one Sharon Creech used in *Walk Two Moons*. Fill out the following to help you organize your story.

Main story ideas:

Second story ideas:

How are these two stories going to link together? Write your connecting plot ideas in the boxes below.

 	→	
 	→	
 	→	
 	→	

Peer Editing Worksheet

Name _____
 Period _____
 Date _____

Title of story _____
 Name of Peer Editor _____
 Ink color of Peer Editor _____

Directions: When you have completed each task, check the box on the left.

- Read through the story one time without making any marks.

Ideas and Content

- Does the story make sense to you? Are there holes in the plot? Mark notes in the margin in the paragraphs that you don't understand.
- Do the characters seem realistic? Do you feel like you get to know them? Are there places that need dialogue? Use the space below to write the names of the main characters and what you know about them after reading the story.
- Does the ending make sense? Is there a sense of closure? Did the author do a good job of creating a framed story? Do the two plots come together at the end? Make notes in the margins if the author needs to work on this.

Organization

- Does the story make sense in the order that it is in? Do you feel like the plot is structured well to add suspense and excitement to the story?
- As a reader, do you feel like you continued to discover more about the characters and the plot as you read?
- List the sequence of events below.

Voice

- Do the characters have strong personalities that you feel like you get to know?
- Can you hear the author's feelings and thoughts when you read the story?

Sentence Fluency and Word Choice

- Is there a variety of short and long sentences in each paragraph?
- Does the story sound choppy when you read it out loud?
- Does the author use descriptive words to describe characters and settings? Do you feel like you can easily visualize the way things look in this story?
- Do the characters use the kinds of words that seem appropriate to their personalities?

Conventions

- Does the author use correct spelling and punctuation?
- Read the story a final time and mark any spelling or punctuation problems.

Name _____
 Period _____
 Date _____

Rubric for *Walk Two Moons* Framed Story Assignment

Prewrite

1 2 3 4 5

- Student put effort into creating a prewrite that would be helpful in writing his or her story.
- Prewrite is legible.
- Prewrite was turned in on time

First Draft

1 2 3 4 5

- Draft was turned in on time
- Effort and care was put into the first draft
- First draft was complete

Editing

1 2 3 4 5

- There is evidence that the student took time to self-edit
- Student had a peer edit their paper using the peer-editing worksheet
- Editing took place in a timely manner

Second Draft

1 2 3 4 5

- There is evidence that the student incorporated changes from the first draft
- Effort was taken to make the story better
- Draft was turned in on time

Final Draft to be Published

1 2 3 4 5

- Final draft is typed
- Final draft is error free
- Student made an effort to make the best story he or she could

- People think I am ... But really I am...

Rationale: The purpose of this activity is to address the idea of perceptions and how our perceptions of other people are not always accurate. This activity is also intended to get students to relate to Sal and her mother.

Objectives:

- ✓ Students will read chapters 12-22 from *Walk Two Moons*.
- ✓ Students will discuss perceptions and decide on a definition.
- ✓ Students will complete a grid of perceptions they think people have about them.
- ✓ Students will transfer the idea of perceptions to their personal feelings and ideas of what people perceive about them.

Procedure:

1. Begin by discussing the perceptions we make about people and how our perceptions are not always accurate.
2. Discuss the perceptions people made about Sal's mother.
3. Hand out the grid and have students write in the things they think people perceive about them, the things that are true about them, and the things that are both.
4. Next, give each student a 3X5 note card. On one side of the card, students should write "People think I am..." and on the back "But really I am...". Instruct students to keep their card anonymous. When they are finished, collect the cards and share them with the class.
5. Please note that there must be a climate of trust in the classroom for this to be a successful activity.

EALRs:

Reading

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Writing

Benchmark 2/2.3 - Vary form, detail, and structure of writing in accordance with intended audience and purpose

Assessment: Students should be assessed on their completion of the worksheet and understanding of the novel in relation to the assignment. Students should also be assessed on their participation and respectful audience skills when the teacher reads the cards.

Name _____

Period _____

Date _____

Directions: Fill out the following grid explaining what things about you are perceived, or believed, by others, what things are true about you, and what things are both.

Perceptions people have about you	Both	Things that are true about you

- Web Site Review

Rationale: Use the Internet as a resource for students to get basic information about both contemporary and historic Native Americans. The best way to introduce students to the Internet is to show them how to evaluate sites.

Objectives:

Students will use the Internet to find information about different Native American tribes.

Students will evaluate the validity and quality of each site.

EALRs:

Reading

Benchmark 2/2.3 — evaluate the validity of what is read

Benchmark 2/2.3 — recognize the author's point of view, tone, and use of persuasive devices

Procedure:

1. To begin, students should explore the following sites, and any additional sites that the teacher finds appropriate.
2. Then, discuss the things that students should look for when trying to decide whether or not a site has valid information.
3. Pass out the assignment sheet and have students evaluate at least one site.

□ Indigenous Peoples Literature

www.indigenouspeople.org/natlit/natlit.htm

□ Native Web

www.nativeweb.org

q Native Americans

www.americanwest.com/pages/indians.htm

q The First Americans

www.germantown.k12.il.us/html/intro.html

q National Portrait Gallery: Native Americans

www.npg.si.edu/col/native/

q Native American Sites

www.nativeculture.com/lisamitten/indians.html

q Native Americans: The first peoples

www.nativeamericans.com

q Several Possible Sites for Native American Studies

<http://hanksville.phast.umass.edu/misc/Namuseums.html>

Assessment: Students should be assessed on their participation and appropriate use of the Internet. Students should also be evaluated on the accuracy of their worksheet.

Site Review

Name _____

Period _____

Date _____

Directions: In order to determine if a site is a good resource, you must ask some questions about the site's validity. Choose one of the provided sites and answer the following questions on another sheet of paper.

The URL address of this site is _____

Author

- Who is responsible for this site? Did an individual or a company create the site?
- What was the agenda of whoever created the site? Do you hear a persuasive voice in the text?
- Are there any organizations affiliated with this site?
- What information about him or herself does the author reveal? Do you have any sense of who the author really is?

The Site

- Do you feel that the site is created professionally? Do you see spelling errors or typos?
- What kinds of links does the site have?
- When was the site last updated?
- Who is the intended audience for this site?
- What kinds of keywords could you use in a search to have this site listed?
- Are you able to tell if the information on this site is fact or fiction?

Overall Evaluation

- | | False | | | | True |
|--|-------|---|---|---|------|
| • This site provides a lot of helpful and truthful information | 1 | 2 | 3 | 4 | 5 |
| • This site is not biased. | 1 | 2 | 3 | 4 | 5 |
| • I trust the author(s) of this site. | 1 | 2 | 3 | 4 | 5 |
| • This site links me to other valuable, related sites. | 1 | 2 | 3 | 4 | 5 |
| • This site is easy to understand and navigate. | 1 | 2 | 3 | 4 | 5 |
| • This site has too many advertisements. | 1 | 2 | 3 | 4 | 5 |
| • This site is appropriate and useful for school assignments. | 1 | 2 | 3 | 4 | 5 |

- The I-Search Paper

Rationale: The purpose of the I-Search paper is to have students write on a topic of their choice and evaluate their learning as they research for answers to their initial question. I-Search papers offer students an opportunity to take control of their writing topic.

Objectives:

Students will explore a variety of topics on the theme of Native Americans.

Students will create a question that they would like to do research about.

Students will record their research process and explore questions that emerge from their research.

Students will synthesize the information from their research and write a paper about their research process and the answers they found.

EALRs:

Writing

Benchmark 2/2.2 — write for different purposes

Benchmark 2/3.1 — gather information from a variety of sources such as interviews, multimedia and periodicals

Reading

Benchmark 2/2.3 — apply information gained from reading to give a response and express insight

Benchmark 2/3.2 — read and understand information to perform a specific task

Procedure:

1. The first step in the process is to have students generate questions. This can be done in small groups, as a class, or individually.

2. After discussing the questions on the list, students should choose a topic and submit a proposal. The purpose of the proposal is to catch students with topics that will be difficult or too shallow to research.
3. Once their proposal has been cleared, students should begin searching. In order to find the answer(s) to their questions, students can utilize any of the following:
 - Interviews with family, friends, authors, etc.
 - Information on the Internet
 - Research books
 - Magazine and newspaper articles
 - Television and news shows
 - Documentaries
 - Personal experience
 - Fiction and non-fiction books

As students are conducting their search, more questions should emerge.

4. Students final papers will be about the experience of researching their topics as well as what they learned about their initial question. A sample assignment sheet is on the following page.

Assessment: Assessment of students papers should be based on the Washington State Writing EALRs and whether or not students fulfilled the objectives of the assignment and followed directions completely.

I-Search Paper

Name _____

Period _____

Date _____

Directions:

I-Search papers are different from regular research papers because they ask you, the writer, to document your journey to finding the answers to your initial question. If you have a question that is broad and one that you are interested in, you will come up with many more questions in your search for the answer and this is a good thing! Asking questions is how we learn.

My Question is:

I plan to find the answer by:

New questions that I came up with as I was researching:

What/Who was the most helpful in finding answers to this question?

Briefly explain whether or not you were able to find the answer to your initial question.

Other things I learned as I researched this question:

Things I plan to put in my final paper. (Write on the back of this page)

- Write a Review and Post on Amazon.com

Purpose: Having students post their literature reviews on a web site is a positive activity because it gives students an opportunity to publish their work.

Objectives:

Students will participate in a discussion about literature reviews.

Students will write a literature review for *Walk Two Moons*.

Students will follow the steps needed to post their review on Amazon.com

EALRs:

Reading

Benchmark 2/2.3 — apply information gained from reading to give a response and express insight

Benchmark 2/3.2 — read and understand information to perform a specific task

Writing

Benchmark 2/2.3 — write in a variety of forms and genres

Procedure:

1. Show students several sample literature reviews and explain their use in the literary world.
2. Have students create a rough draft of their own literature review for *Walk Two Moons*. Students' reviews should reflect their knowledge about what makes great literature great. Their reviews do not necessarily have to be positive, but if they are negative, they must give some explanation as to why they disliked the book.
3. Remind students that their reviews will be posted on the web where anyone can view them, so they must be mistake free.

4. Before continuing, please review your school's policy on Internet use and whether or not you are required to distribute parental agreement forms in order for students to use the Internet. If some parents do not want their children using the Internet, be sure to provide an alternate way for them to publish their reviews.
5. Once students have workshopped their drafts and they are ready for submission, have them use the worksheet on the following page to access amazon.com's literature review section. When using the under 13 review link, students will not be asked to submit any personal information.

Assessment: Students should be assessed on the quality and accuracy of their literature review. Students should have plenty of time to edit and rewrite, so there should be no errors on their published review. Students should also be assessed on their ability to follow directions in posting their review.

Literature Review for Amazon.com

Name _____

Period _____

Date _____

Directions: Follow the steps outlined in this worksheet to post your literature review on [amazon.com](http://www.amazon.com).

- q Once connected to the Internet, type <http://www.amazon.com> in the URL address box.
- q In the box in the left column under the heading search , type Walk Two Moons and click on go .
- q On the new page, click on the first *Walk Two Moons* link.
- q On the new page, scroll down to the heading Product Details and click on the link that says Write a review .
- q Click on Write a review> under 13 at the top of the screen. (Do this whether you are under 13 or not)
- q Click on the Review the Guidelines and read them thoroughly.
- q Click on Continue .
- q Under the picture of the book, follow the directions for your review. Be careful that you are not making any mistakes and **be sure to edit**. Click on Preview your review and submit **only** if there are no errors.

Walk Two Moons
Pre-Reading Guide

Name _____
Period _____
Date _____

1. What things do you imagine when you hear the words Native American?

2. How is what you imagine different when you hear the word Indian?
3. How is your family both the same and different from other families? Do you think your mother plays a traditional role in your family? Why?
4. What kind of relationship do you have with your grandparents? What do you like about this relationship or what would you like to change?
5. Do you think one's ethnicity or race makes a difference in who they are?
6. What does a loving relationship between two married adults look like? What kinds of things might one see happening between them?
7. What things about where you are from make you who you are? What would you miss about home if you moved away?

Walk Two Moons
Chapter Check-Up 5-8

Name _____
Period _____
Date _____

Directions: Write the letter of each description in the space for the corresponding place or character.

- | | |
|-----------------------------|---|
| 1. _____ Phoebe | A. He is a father with a capital F |
| 2. _____ Margaret Cadaver | B. The place that Sal and her dad used to live |
| 3. _____ Lewiston, Idaho | C. Sal's friend with a wild imagination |
| 4. _____ Mrs. Winterbottom | D. Phoebe's blind neighbor |
| 5. _____ Mary Lou Finney | E. The woman Sal's father is dating |
| 6. _____ Euclid, Ohio | F. The name people called Sal's mother |
| 7. _____ Prudence | G. A woman who Sal thinks does not like being a housewife |
| 8. _____ Sugar | H. The place where Sal's grandparents are taking her |
| 9. _____ Gooseberry | I. The friend whose house Phoebe and Sal are going to at the end of chapter 8 |
| 10. _____ Bybanks, Kentucky | J. The name Sal's grandfather calls her grandmother |
| 11. _____ Mary Lou Finney | K. The place where Sal and her father have just moved |
| 12. _____ Salamanca | L. Phoebe's sister |
| 13. _____ Mr. Winterbottom | M. A girl with long black hair who misses her mother and her home very much |

Walk Two Moons
Chapter Check-Up 9-12

Name _____
Period _____
Date _____

Directions: Read each of the following quotes and write the name of the character who said the quote and why the quote is important.

1. Being a mother is like trying to hold a wolf by the ears. If you have three or four- or more- chickabiddies, you're dancing on a hot griddle all the time. You don't have time to think about anything else. And if you've only got one or two, it's almost harder. You have room left over- empty spaces that you think you've got to fill up.

2. Here I am in the Badlands, missing you terribly. This is Mount Rushmore, but I don't see any president's faces, I only see yours. Tomorrow I'll be in Lewiston. I love you, my Salamanca Tree.

3. *Rush-rush-rush. Hurry-hurry-hurry. Rush- hurry- hurry -rush.*

4. Don't people touch each other at your house? I was just wondering. You flinch everytime someone touches you.

5. Well, this ain't our marriage bed, but it will do.

Walk Two Moons
Chapter Check-Up 13-17

Name _____

Period _____

Date _____

A. Directions: Explain the following items and why they are important in the story *Walk Two Moons*.

1. Summer Journals

2. Snakes

3. Brownies

4. Anonymous letter saying, In the course of a lifetime, what does it matter?

B. Directions: Draw a picture of your favorite scene in these chapters and explain the scene in detail. You may use the back of this paper if necessary. In order to receive full points, there must be evidence of true effort in your drawing and an accurate explanation of the scene.

Walk Two Moons
Chapter Check-Up 18-22

Name _____
Period _____
Date _____

Directions: Briefly answer the following questions. You must use complete sentences.

1. What kind of man is Sal's father? How does his kindness come between him and Sal's mother?

2. Predict how you think Sal's father and Mrs. Cadaver met. Why do you think this?
3. Why does Sal kiss trees?
4. What has happened to Phoebe's mother?
5. Try Mr. Birkway's assignment to his class. Look up at the clock and spend NO MORE than 15 seconds drawing your soul. Use the back of this paper.
6. Whose drawing did Sal's look like? What do you think this means?
7. Where does Phoebe say her mother is?
8. Who does Phoebe think kidnapped her mother? Do you think that she really believes this? Do you?

Walk Two Moons
Chapter Check-Up 23-26

Name _____
Period _____
Date _____

A. Matching

Directions: Match the following descriptions with the correct word, characters, setting, etc.

- | | |
|----------------------------|--|
| 1. _____ The lunatic | A. She always says, Huzza, Huzza. |
| 2. _____ Chanhassen | B. Died by having its umbilical cord wrapped around its neck |
| 3. _____ Sal's Grandmother | C. Pregnant women frighten her |
| 4. _____ Salamanca | D. She refuses to eat Cholesterol |
| 5. _____ Chanhassen's baby | E. She sings a song about falling in love with a sailor boy |
| 6. _____ The Egg Man | F. She gives her husband a sloppy kiss on the lips |
| 7. _____ Phoebe | G. He cries because he misses his wife so much |
| 8. _____ Mr. Winterbottom | H. Phoebe and Sal think he is trying to kill them |
| 9. _____ Ms. Finney | I. A man who Grams and Gramps joke about |

B. Essay

Directions: Answer the following essay question as completely as you can.

Discuss relationships between characters in the story. Which characters have strong relationships and which ones are weak. Explain your answer. You must include at least three different relationships among the characters to receive full points.

Walk Two Moons
Chapter Check-Up 27-30

Name _____
Period _____
Date _____

A. Quotations

Directions: Read the following quotations. Write the name of the character who said each quotation and what it means in the context of the story.

1. As I was *about* to explain, the only good thing in the box was Hope, and that is why, even though there are many evils in the world, there is still a little hope.
2. You re a helluva driver, chickibiddie, but don t tell your momma I taught you. She d thrash me half to death.
3. Excuse me. This is absolutely urgent. I need to speak to someone about a murder.
4. It s always dark in here. I don't need lights, but you can turn some on if you want to.
5. Phoebe, you know when you said that your mother would never leave without an explanation? Well, she might. A person- a mother- might do that. She might love you and still not have been *able* to explain.

B. Prediction

Now that we have read further in the story, make a prediction of what you think will happen to Phoebe and her missing mother and to Sal and her grandparents when they get to Lewiston, Idaho. Back up your prediction with facts from the story.

Walk Two Moons
Chapter Check-Up 31-35

Name _____
Period _____
Date _____

Directions: Answer the following questions as completely as you can.

1. Explain the newest message, *We never know the worth of water until the well is dry*. Discuss how it relates to the story.

2. Do you think that it was appropriate for Mr. Birkway to share what people wrote in their journals? How do you think this could effect his relationships with his students?
3. What do we learn about the Lunatic?
4. What does the Egg Man do that Gramps does not?
5. Who do we find out are twins?
6. Who showed up unexpectedly at Phoebe s house and what did he have to say?
7. How do Sal s feelings change after she hears about Margaret s past?
8. Why does Gram s start to cry?
9. Do you think that Sal is unethical when she lies to find out more about the lunatic?

Walk Two Moons
Final Exam

Name _____
Period _____
Date _____

Part I- Matching

Directions: Match each of the following items on the left with its corresponding definition on the right.

- | | |
|----------------------------|---|
| 1. _____ Phoebe | A. A Beagle that weans her puppies from her and teaches Sal a lesson |
| 2. _____ Sal | B. Has a son from another marriage |
| 3. _____ Sal's grandfather | C. Placed envelopes with special messages inside on Phoebe's doorstep |
| 4. _____ Margaret | D. Finds the place in Lewiston, Idaho where her mother was killed |
| 5. _____ Mr. Winterbottom | E. Has a new brother |
| 6. _____ Gooseberry | F. Who Sal is traveling to see |
| 7. _____ Moody Blue | G. Has a stroke and eventually dies |
| 8. _____ Mrs. Partridge | H. The author of <i>Walk Two Moons</i> |
| 9. _____ Sharon Creech | I. Writes a love letter to his dying wife |
| 10. _____ Chanhassen | J. She is with Sal's mother when she dies |

Part II- Short Answer

Directions: Answer each of the following questions. Be as complete as you can.

11. What are some things that Sal misses from her old home in Bybanks, Kentucky?

12. How do we, as readers, here the story about Phoebe and the mysterious letters?
13. From what point-of-view is the story written? How do you know?
-
14. What things need to happen for a story to climax? When do you think this story climaxes?
15. In what ways does the author hint that Sal is Native American? Does the story change at all by knowing this?
16. Describe Mrs. Winterbottom's personality. How is she like or not like Sal's mother. What do they have in common?
17. What is significant about when Sal asks the man if he is Native American and he responds, "No, I am a person."

23. "I imagined Mrs. Cadaver touching her husband's face. It was as if I was walking in her moccasins..."

24. "Sonny, I've been by her side for fifty-one years, except for three days when she left me for the egg man. I'm holding on to her hand, see? If you want me to let go, you'll have to chop my hand off."

Part IV- Discuss

Directions: Describe how each of the messages relates to themes and ideas in the story.

25. "Don't judge a man until you've walked two moons in his moccasins."

26. "Everyone has his own agenda."

27. "In the course of a lifetime, what does it matter?"

28. "You can't keep the birds of sadness from flying over your head, but you can keep them from nesting in your hair."

Part V- Essay

Directions: Choose **one** of the following topics. Write an essay to provide a complete response.

What does this novel say about the roles of women in current America? Use characters from the novel to explain what you think the author was trying to say about women and the female role. How does your mother or female role model relate to these roles?

In what ways does the novel discuss and compare issues of family tradition? What traditions does your family have and why are they important?

How are Phoebe and Sal in similar situations with their mothers? How are their situations different? How do you relate to their situation?

There are three mothers in the story who we, as readers, get to know. Describe their similarities and differences. Then, discuss the role of your own mother in your family and the role that she plays.

Summary of *Anpao: An American Indian Odyssey*

Anpao: An American Indian Odyssey by Jamake Highwater is a unique novel that addresses many aspects of Native American culture. The novel addresses a number of true Native legends from a variety of tribes across America that are all cited by the author in the back of the book. The novel begins with Wasicong, an owl and storyteller. He narrates the adventures of Anpao to the reader as a Native storyteller would. His story, however, does not begin with Anpao's birth, but with the birth of the world and how all things came to be according to various Native legends. Eventually, Anpao meets a beautiful woman, Ko-ko-mik-e-is, and wants to marry her. She tells him that he must ask the permission of the sun before she will grant him his wish. The story continues with Anpao searching for the way to the sun, while the reader learns more about Anpao and the lessons taught from nature and the animal people.

There is great value to this novel as it is so rich with Native American culture. Each chapter teaches the reader a lesson or moral to live by. There are a number of excellent spin-off activities for this novel to enrich students with Native cultural understanding. Themes included in this novel are as follows:

- Do not judge someone by the way they look; they may hide great beauty or great danger.
- Listen to the warnings of nature.
- Obey the words of the elders.
- If you choose not to pay your debts, bad things will come to you.
- Do not be greedy; share what you have with others.

There are certainly other themes in the novel as well, as it is packed with lessons that nature teaches Anpao on his journey.

Activities included in this unit are:

- Chapter Check-Ups
- Final Exam
- Reflective Journal topics
- Create Your Own Myth Activity
- Research Paper Activity
- Seminar Activity
- Draw the Action Activity

Activities for *Anpao: An American Indian Odyssey*

- Reflective Journals

Rationale: Reflective journals are an important tool to utilize in order to encourage students to reflect and relate to what they are reading. This activity can help spur insightful discussion and lead students to a better understanding of the characters and text.

Objectives:

- ✓ Students will respond to a given question in their writing journals.
- ✓ Students will relate the text to their own experiences and make predictions about how the story will evolve.
- ✓ Students will communicate their ideas and thoughts on the book with the class.

EALRs:

Writing

Benchmark 2/1.2 – choose language that is precise, engaging, and well-suited to the topic and audience.

Benchmark 2/2.3 – write in a variety of forms and genres.

Communication

Benchmark 2/3.1 – use language to interact with others

Benchmark 2/ 3.2 - demonstrate respect for others' opinions by allowing time for responses

Benchmark 2/3.3 – acknowledge others' ideas and points of view; identify similarities and differences

The following are a number of possible journal writing topics that align with the pages of the chapter check-ups quizzes.

Pages 13-43: How does your family discuss what is right and wrong? Explain some stories your parents told you, or read to you, that were meant to teach you a lesson or explain something to you.

Pages 47-67: One universal that exists in almost all cultures across the world is some form of religion. Different religions often have different kinds of gods and different explanations for how people came to be. Describe the ones that you know and conclude in describing how you think people came to be.

Pages 68-86: Describe someone who you think is very wise. Explain in detail what kind of knowledge you think a person should have in order to be considered wise.

Pages 87-112: Part of our text deals with consequences. Describe a situation that you have been in where the consequences for your behavior were negative and one situation where the consequences were positive.

Pages 113-138: One of the animals in the book says that people are the most “dangerous” creatures of all. In what ways are humans more dangerous than other creatures? How are we dangerous to other creatures and to ourselves?

Pages 140-158: In this section of the text, Anpao learns that there are Sorcerers that live among humans. If someone had secretly been watching you for the last year, what positive and negative things could they report about you?

Pages 159-179: One of the lessons that Anpao learns in this section is that humans must have respect for all living creatures. In what ways have humans disrespected some living creatures?

Pages 183-205: Describe what you know about the way white people treated Native Americans from the time they came to America until even the present day. How do you feel when you think about this?

206-226: In this section humans are accused of being greedy. In what ways is it human nature to be greedy? In what ways are you greedy?

227-235: What do you think about the character Ko-ko-mik-e-is? Would you consider her a strong or weak character? Think back to the female characters in the book. Overall, do they seem to be strong characters? Do they seem to be evil or good characters?

Assessment: Students should be given clear instructions about the expected length and depth of their responses. Students should be assessed on their effort and the quality of their responses. Journals should be one of many assessments on students' comprehension of the text; they should not be the only assessment.

- Create a Myth

Rationale: The purpose of this lesson is to teach students the components of Native American myths and legends and to have them apply this knowledge in the creation of their own myth.

Objectives:

- ✓ Students will explore the elements of a variety of myths and legends from a variety of Native American tribes.
- ✓ Students will apply their understanding of myths in the creation of one of their own.
- ✓ Students will communicate their myth to their classmates in a method of their choice.

EALRs:

Writing

Benchmark 2/1.2 – choose language that is precise, engaging, and well-suited to the topic and audience

Benchmark 2/1.2 – experiment with figurative language and word patterns

Benchmark 2/2.3 – write in a variety of forms and genres

Communication

Benchmark 2/2.1 – determine needs of an audience and make limited adjustments in content and technique

Benchmark 2/2.3 – appeal to the interests of the audience

Reading

Benchmark 2/2.1 – demonstrate comprehension of complex texts including fiction, non-fiction, information, and task-oriented texts

Benchmark 2/2.2 – compare, contrast, and make connections within and among several texts

In this activity students should have the opportunity to explore a variety of myths and legends in order to get an understanding of the elements necessary to make a myth complete. Each section or chapter of *Anpao: An American Indian Odyssey* contains an explanation of a myth for at least one natural occurrence. Students can also refer to Internet sources and a number of other Native legend books. One of the best sources I have found is *American Indian Myths and Legends* selected and edited by Richard Erdoes and Alfonso Ortiz. There are a number of other excellent sources and many also mentioned in the bibliography of *Anpao: An American Indian Odyssey*. Students should be asked to reflect on a minimum of three legends. Their reflections should require that

they show understanding of how the myth was created and the elements the teller used to bring it all together.

Procedure:

1. Ask students to write reflections on at least three Native American myths or legends.
2. Students should then create a brainstorming list or other prewriting guide to prepare them to begin the first draft.
3. Once students have written draft one, a peer should edit for mistakes and clarification.
4. The final draft should be illustrated artfully.
5. On the sharing day, all students must have their myth or legend prepared. Group students on the floor in a tight circle and turn off the lights. Explain to students that most Native myths were told in the evening when there was no work to do or in the winter when the days were short and there were fewer chores.
6. The teacher should be the first to share, setting the stage for the big event and showing students his or her expectations.

Assessment: Students should be assessed on the quality of their writing, the creativity of their myth, their ability to create a myth using traditional Native mythological elements, and their presentation.

- Research Paper

Rationale: The purpose of the research paper is to have students practice the skills of researching and formal writing. This research paper will give students the opportunity to research a Native American tribe and learn more about its oral traditions and culture.

Objectives:

- ✓ Students will research a Native American tribe of their choice.

- ✓ Students will organize their research and answer specific questions about the tribe they chose.
- ✓ Students will create a final paper using the writing process that describes in formal language what they learned.

EALRs

Reading

Benchmark 2/1.5 – locate specific information to pursue an interest or complete a project; analyze the validity of electronic information

Benchmark 2/2.1 – readily identify and comprehend the main idea and supporting facts and details; summarize ideas in own words

Writing

Benchmark 2/3.1 – prewrite

Benchmark 2/3.2 – draft

Benchmark 2/3.3 – revise

Benchmark 2/3.4 – edit

Benchmark 2/4.2 – accept feedback and edits to revise own writing when appropriate

Procedure:

1. Students will be given the assignment sheet (on the following page) and the teacher should explain in detail how each step of the project will be conducted.
2. Be sure that students have all due dates for each section of the project.
3. Also, be sure to check with your school librarian to make sure that there are some books available for students and also to ask if there are other media sources available.

4. Try to plan ahead if you need to request the use of a computer lab.

Assessment: This project should be assessed in sections so that students are held accountable for following the steps of the research project and the writing process. Students should be given points based on their effort, timeliness, creativity, and completion based on project guidelines.

Research Paper Assignment Sheet

We have been reading *Anpao: An American Indian Odyssey* and have been discussing a number of legends from a number of American Indian tribes. Now it is your turn to learn more about these different tribes and the people who are in them.

□ Step 1

You will need to find **three** Internet sources and **one** print source on the tribe you have chosen. For each source you will need to have **six note cards** containing different facts about the tribe and its traditions. You must answer at least the following questions about the tribe within your paper.

1. Where is the tribe located?
2. How is the tribe influenced by the land, weather, and its location?
3. What is the history of the tribe? How was it influenced by white settlers?
4. What are some traditions that are unique to this tribe?
5. Does the tribe have many members today? What kind of work do they do and how do they continue to celebrate their culture and traditions?
6. What animals and natural occurrences are particularly important to this tribe?

DUE: _____

□ Step 2

Once you have compiled your research, you will need to decide the order in which you think makes the most sense to organize your facts to write your paper. Complete the worksheet included to help you organize. **DUE:** _____

□ Step 3

Write the first draft of your paper. **DUE:** _____

□ Step 4

Self-edit your paper using the Self-Editing Six-Trait Writing Worksheet. You will turn this in. Use a different colored ink to edit. Make these corrections and write your second draft.

DUE: _____

□ Step 5

Find a peer to review and edit your work based on the Six-Traits writing method. You will receive a peer editing sheet that must be turned in with your final paper. It must have the signature of the person you asked to edit and the ink color they used.

DUE: _____

□ Step 6

Write your final draft free of *any* errors. It must be typed. Your final packet should include your final paper on top, second draft, Peer-Editing Worksheet, Self-Editing Worksheet, and research note cards. **DUE:** _____

Name _____
 Period _____
 Date _____

Organizing Your Research Material

Directions: In order to write a great research paper, you must organize your research in a way that makes the most sense to the reader. The following is one way to organize your paragraphs. Write your statements in complete sentences, but **DO NOT** copy them directly from your source. There is only space for two paragraphs here, so you will need to copy this format on your own paper using the same idea. This is just to get you started!

Paragraph # _____

Topic Sentence:

Detail 1:

Detail 2:

Detail 3:

Concluding Statement:

Paragraph# _____

Topic Sentence:

Detail 1:

Detail 2:

Detail 3:

Concluding Statement:

Self-Editing Worksheet

Name _____
 Period _____
 Date _____

Directions: Complete the following worksheet checking off each task as you complete it.

Title: _____

Color of ink I used to make corrections _____

Ideas and Content

- My research paper focuses on a specific Native American tribe and answers all of the questions provided on the assignment sheet.
- There is a lot of information presented in my research paper on a variety of topics related to the Native American tribe I studied.
- My paper is interesting.

Organization

- My paper is organized in a logical way so that one topic leads into the next.
- Each paragraph has a topic sentence that the following sentences in the paragraph all relate to.
- I have a strong introduction that sets my reader up for the subjects I will discuss throughout my paper.
- The conclusion of my paper summarizes the information I provided.

Voice

- My paper seems to have some kind of personality.
- I wrote about topics and information that are personally interesting to me.
- This paper sounds like me.

Sentence Fluency

- When I read each paragraph, the sentences seem to flow easily from one to another.
- I have a variety of long and short sentences.
- Overall, my paper flows smoothly and is easy to read.

Word Choice

- I used words that are specific and give my reader a strong sense of what I am writing about.
- I used words that give my reader sensory clues so that he or she can imagine what I am writing.
- I used some words that are more difficult, but I know that I used them correctly.

Conventions

- I have read through my paper twice looking only for spelling and punctuation errors.
- I edited my paper carefully to catch all run-on sentences and incorrect comma use.

Peer Editing Worksheet

Name _____

Period _____

Date _____

Title of story _____

Name of Peer Editor _____

Ink color of Peer Editor _____

Directions: When you have completed each task, check the box on the left.

- Read through the paper one time without making any marks.

Ideas and Content

- Does the paper make sense to you? Does the author explain the information he or she provides so that you understand? Mark notes in the margin in the paragraphs that you don't understand.
- Do you feel like there is a variety of information provided on the tribe? Are all of the questions on the assignment sheet answered in this paper? Is there some information that needs to be added to make this paper complete?
- Make a list of the author's major points below.

Organization

- Does the paper make sense in the order that it is in? Do you think that the paragraphs link easily together, or does the author need to add some information between them?
- As a reader, do you feel like you continued to discover new information as you read?

Voice

- Do you feel like you can hear the author behind the words?
- Do you get a feeling that the author was interested in what he or she was writing?

Sentence Fluency

- Is there a variety of short and long sentences in each paragraph?
- Does the paper sound choppy when you read it out loud?

Word Choice

- Does the author use descriptive words to describe information? Do you feel like you can easily visualize the way things look in this paper?
- Are there some difficult words used when possible?
- Are all of the words used appropriately?

Conventions

- Does the author use correct spelling and punctuation?
- Read the story a final time and mark any spelling or punctuation problems.

- Seminar

Rationale: Seminars are an excellent method for getting students to converse about a novel focusing on central themes and ideas within. *Anpao: An American Indian Odyssey* is a great book to use for this because it contains a number of moral lessons. This book also raises the question of the Native American voice in literature and in society in general.

Objectives

- ✓ Students will synthesize and reflect on themes and issues from *Anpao: An American Indian Odyssey*.
- ✓ Students will cooperate in a class discussion about themes from the novel.
- ✓ Students will utilize discussion skills.

EALRs:

Reading

Benchmark 2/2.1 – link characters, events, and information to prior knowledge, previous experience, and current issues to increase understanding

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Benchmark 2/3.3 – read, discuss, and use literature to understand a variety of perspectives of self, others, and world issues

Communication

Benchmark 2/3.1 – use language to interact with others

Benchmark 2/3.1 – use language that is free from stereotyping, bias, libel, slander, or harassment

Procedure:

1. Begin the seminar by having students create a large circle with their chairs so that each person can be seen and is a part of the circle. The teacher should also sit in the circle.
2. Students should then be given the guidelines for seminars and be given time to question how the procedure operates and how they will be graded.
3. Discuss the following with students and modify as needed.
 - In order to receive points in this seminar, you will need to participate in the discussion.
 - When you give your opinion, you must back it up with information from the text. When in doubt, refer to the text!
 - You do not need to raise your hand to speak; wait until an appropriate time.
 - Voice your disagreement with respect to the person whom you disagree with.
 - Do not interrupt or talk when someone else is talking.
 - It is okay to repeat what someone else has said. Don't give up just because your comment has been taken. You can reiterate it using different words.
4. Begin the seminar with a "Round-Robin" question in which everyone has to respond in the order of the circle. Remind them that it is okay to have a repeat answer. This question must be broad. For example: What kind of a person do you think Anpao is? What kinds of things do you think he would value?

5. Other possible questions in the following.
6. Allow the conversation to continue freely until it seems to dwell on one topic too long or get off track, then redirect with a new question.

Possible Seminar Questions:

- What lessons do we learn from Anpao's journey that would still apply today?
- Whose responsibility is it within a community of people to teach the children the morals and values of the community?
- Do you think Native Americans may feel differently about this novel than people from other races?
- If you were to rewrite *Anpao: An American Indian Odyssey* in modern terms, what lessons would you think are most important to include? What values and morals does our society of children need to learn? Could people from different races and different cultures use the same stories?

Assessment: It is crucial that students have a clear understanding of their responsibility during the seminar, which is to engage in thoughtful discourse about themes within the novel and to participate in a group discussion in an appropriate and respectful way. One possible way to grade students' participation could be in a grid that includes a space to mark the number of times the student spoke and a number scale for the quality and creativity of his or her response.

- Draw the Action

Rationale: It is important to offer students a variety of ways to respond to a novel as not all students express themselves well through written communication. Drawing the

Action gives artistic and visual/spatial learners the opportunity to communicate in the way they are best able to.

Objectives:

- ✓ Students will communicate their thoughts on *Anpao: An American Indian Odyssey*.
- ✓ Students will create a drawing or other visual, non-written representation of their ideas.
- ✓ Students will present their creation to the class and be able to refer to the text when speaking about their art.

EALRs:

Reading

Benchmark 2/2.1 – demonstrate comprehension of complex text including fiction, non-fiction, information, and task-oriented texts

Communication

Benchmark 2/2.5 – use a variety of media to illustrate ideas

Benchmark 2/4.1 – know the qualities that make a presentation effective

Procedure:

1. Begin by explaining to students that we all have ways of expressing ourselves that are more successful than other ways and that we are each different in our specialties.
2. For this assignment, students are to choose a scene from the novel that they think represents a moral or lesson.

3. Then, students will recreate this scene in some kind of visual art. Some options you may want to suggest are drawings, sculptures, painting, shoebox scenes, or any other style approved by the teacher.
4. Remind students that their project will be graded on many qualities and it is okay if they don't feel they are "good artists".
5. On the following page there is a rubric that may be helpful to go over with students.

Assessment: Students will be assessed based on the given rubric.

Draw the Action Rubric

<p>Relation to the Novel</p>	<p>The creation clearly depicts a scene from the novel.</p> <p>The scene chosen is important to the novel.</p>	<p>1 2 3 4 5</p>
<p>Aesthetic Quality and Creativity</p>	<p>The scene chosen represents a moral or lesson from the novel.</p> <p>The creation is attractive and looks complete.</p> <p>The creation appears to have substantial time spent on it.</p> <p>The creation includes qualities from a basic understanding of artistic principles. (colors, line, space, etc.)</p>	<p>1 2 3 4 5</p>
<p>Presentation</p>	<p>Student appears to have prepared for his or her presentation.</p> <p>Student is able to explain, in detail, the scene his or her art depicts.</p> <p>Student is able to answer questions about the scene and his or her artwork.</p>	<p>1 2 3 4 5</p>

Anpao: An American Indian Odyssey
Pre-Reading Guide

Name _____
Period _____
Date _____

Part I

Directions: Answer the following questions with either an (A)gree or (D)isagree.

1. _____ Every culture has a unique way of explaining how things in the world were formed (i.e. humans, the world itself, animals, etc.)
2. _____ It is important to have spiritual beliefs and it is okay for people to believe in different things.
3. _____ I don't understand the beliefs of Native Americans very well.
4. _____ I am interested in learning how other cultures explain natural occurrences.
5. _____ There are many Native American tribes and they are all very different.

Part II

Directions: Answer the following questions as completely as you can.

1. How do you think the world was formed and where do you think people came from?
2. Do you think that animals and humans have ways of communicating?
3. What questions would you like answered so much that you would go on a long dangerous journey to find the answer?
4. Do you think there is harmony in the world between the cosmos (i.e. the sun, moon, and stars), the animals, and humans?
5. How does the world work together so that all things can survive (i.e. the sun shines on the crops so the crops will grow and creatures can eat the crops)?

Name _____
 Period _____
 Date _____

Part I

Directions: Answer the following questions with a (T) rue or (F) alse from pages 13-43 of the novel.

1. _____ Wasicong is telling the story of Anpao and s/he is an owl.
2. _____ Wasicong tells the story of how people came to be and how life was before people fled to the water.
3. _____ The days before people fled to the water began very violently with much warring between the people.
4. _____ Anpao and Oapna are cousins.
5. _____ Ko-ko-mik-e-is is promised to the moon.
6. _____ Oapna always says what he means.
7. _____ Ko-ko-mik-e-is refuses to marry one of the brothers because they are poor.
8. _____ Anpao and Oapna leave the village of Ko-ko-mik-e-is to capture the sun and turn off its light to the world.
9. _____ The moon becomes angry with Oapna after he insults her.
10. _____ Anpao finds his brother dead, hanging from a tree by his feet.

Part II

Directions: Match the definitions on the right with the characters or objects on the left.

- | | |
|---------------------------------|--|
| 1. _____ Anpao | a. She helps Anpao and Oapna find food when they are hungry. |
| 2. _____ Oapna | b. He has been promised the love of Ko-ko-mik-e-es |
| 3. _____ Ko-ko-mik-e-es | c. He is searching for the sun to ask permission to marry Ko-ko-mik-e-es |
| 4. _____ Sun | d. He is contrary |
| 5. _____ Moon | e. She has been promised to one man but is in love with another |
| 6. _____ old striped-face woman | f. She was insulted by Oapna |

Name _____
Period _____
Date _____

Directions: Answer the following questions from pages 47-67 of the text.

1. Describe some of the things that Old Man created. List some of the items and explain how he created them.

2. Why do you think that in some Native American legends, animals are called people? For example, ducks would be described as people that float on the water.
3. Which animal helped Old Man create land?
4. "...swimming up from the very bottom of the salty green water in which everything that would ever be already was." Describe what you think this quote from the book means.
5. How does Grandmother Turtle contribute to the making of land? How is land shaped like a turtle?
6. How are people made from Old Man?
7. How do Old Man and the woman decide death will occur? What happens after the decision has been made?
8. What does the name Anpao mean? How is this important to the story?
9. What is the story of Anpao's parents? Who is likely to be upset about this?

Name _____
 Period _____
 Date _____

Part I

Directions: Fill in the blanks for the following statements from pages 68-86 from the text.

1. Anpao is the _____'s son and his wife, _____, is not Anpao's mother.
2. Anpao's mother tried to escape, but _____ caught her and ordered her killed.
3. Anpao's scar came from _____.
4. Grandmother _____ gave Anpao food and treated him like her own son.
5. The _____ makes careful observations about the world around him and Anpao's caretaker thinks he should do the same.
6. Grandmother _____ warns Anpao not to throw his _____ in the air or "something bad could happen" to him.
7. Anpao does not listen to her warning and throws the _____ in the air. When it comes down, it _____.

Part II

Directions: Answer the following questions as completely as you can.

1. Why does Grandmother Spider make Anpao and Oapna leave?
2. Why was the story of Oapna's death retold?
3. Explain the following quote from the text. "And finally Oapna vanished utterly, and where there had been two boys there was now only one." How does this transformation take place? Under your explanation, draw a picture of what you think it may have looked like. You may use the back for extra room.

Name _____
Period _____
Date _____

Part I

Directions: Explain the following quotations from pages 87-112 of the text and tell which character said it. Explain its meaning in the text and what greater meaning it may have.

1. "I am not afraid of the Moon because terror and torment are as imperfect as courage and contentment. My Grandmother Spider tried to teach me the lesson, but I was too young to understand. She would be pleased that I have found a vision from the dark side of the moon."
2. "Hurry! Hurry up and put the meat on my back! More! More! Do as I tell you. Pile it on my shoulders quickly!"
3. "Perhaps one day we will come back for you, Anpao, and ask for your help. But now you are tired and you are hungry. If you will put on this robe of clouds, we will take you to a village nearby. There you will find friends. Come."
4. "No, my friends, I have grown to understand that it is not our enemies, but our friends and lovers, who keep us from our destinies. I must escape from them if I am to live."
5. "No, please, my friends, do not eat these eggs. I think there is great power in them. We must come away and continue walking."

Part II

Directions: The section title for these chapters is "The Lesson of Heaven and Earth." What lessons did we learn from The Sky Beings and Snake Boy? Use the back to explain why these myths / legends were probably created.

Name _____

Period _____

Date _____

Directions: Answer the following questions from pages 113-138 of the text.

1. What is one of the talents of Anpao that is mentioned in this chapter?

2. Who is Amana and what does she see when she goes to fill up her water jug?
3. Where does Amana want to take Anapao?
4. Who saves Anpao's life? (Two possible answers.)
5. Who does Anpao dream of to help keep him going when the journey gets tough?
6. What does Raven carry in his bundle and what does Anpao do to upset him?
7. What kind of creature finally helps Anpao find the meat?
8. What kind of creature does Bat think is the most dangerous?
9. What kind of creature is the special meat and why might this legend be important to some Native tribes?
10. Where do we learn from this chapter that many animals come from according to Native legends?

Name _____
 Period _____
 Date _____

Part I

Directions: Match the items on the left with the definition on the right from pages 140-158 of the text.

- | | |
|--------------------------------|---|
| 1. _____ Sorcerers | a. Is jealous of Anpao |
| 2. _____ Anpao | b. Where the animals are from |
| 3. _____ Ko-ki-mik-e-is | c. The man who created something out of nothing |
| 4. _____ Sun | d. This appeared from where Ko-ko-mik-e-is stood |
| 5. _____ Moon | e. He carries a bow, arrows, and a target |
| 6. _____ Old Man | f. Many of the animals think he and his species are evil |
| 7. _____ Corn | g. Demands that Anpao and Ko-ko-mik-e-is give up two of their specie's children |
| 8. _____ World-Below-the-World | h. He feels pain from Anpao's tears |
| 9. _____ Farting Boy | i. He thinks farting is a "marvelous noise" |
| 10. _____ Coyote | j. She is one of the people that the Sorcerers say they must destroy |

Part II

Directions: Answer the following question.

1. The title of this section is "The Lessons of Heaven and Earth". What lessons do we learn from the Sorcerers in the chapter entitled "Anpao Brings the Corn" and from Coyote in the chapter "Anapo and Coyote"?

Name _____

Period _____

Date _____

Part I

Directions: Describe the cause and effect relationships between the following characters from pages 159-179. Be as specific as you can.

1. Because Deer Woman is so beautiful, the village people...

2. Because the young man gave in to Deer Woman's beauty, Deer Woman...
3. Because the young man was murdered, Anpao...
4. Because the two boys from the Cross Timbers village want Anapo to show them where to hunt buffalo, Anpao...
5. Because the boys did not listen to Anpao's warning, they...

Part II

Directions: Read the following conversation from the text and use the back of this paper to reflect on it. Write about what this quotation means to you and why it may have become a Native legend.

The old man: I know only that there is a thing called Death and we cannot understand how good it is to be alive until we have seen the stars, the birds, our fathers fall.

Anpao: It's a wonder that you want to stay alive if you feel like that. Nothing makes any sense if everything has to end.

The old man: No, my son, the wonder is that it has happened at all.

Name _____
Period _____
Date _____

Part I

Directions: Explain the following quotes from *Anpao: An American Indian Odyssey* pages 183-204. Discuss their relevancy to the story and be sure to include which character said them.

1. "Is it possible that there is a person from the world who is not a thief?"

2. "It is because of this scar that I have come. I have come to ask the great Sun to remove this scar from my face."
3. "And the sun will commend you for your courage and daring, but you must understand that the Sun does not like people. Once he was foolish and while I was away at night he took a woman as his mistress. She was just like all people- very evil and selfish."
4. "You may go with Morning Star wherever you please, but one thing you must never do. Never hunt near the big water! Do you understand me?"
5. "I have heard marvelous things about a new people who come from far away. They are very strange. For one thing these people are as pale as my mother."

Part II

Directions: Predict what you think will happen to Anpao in the remainder of the story. How do you think all of this will end? Describe this in a short paragraph on the back of this paper.

Name _____
Period _____
Date _____

Part I

Directions: Answer the following questions from pages 206-226 in the text.

1. Why is Anpao so uncomfortable with going with Morning Star down to the water?
2. Why does Morning Star think the whole situation is so funny at first?
3. Who ended up saving the human race from the giant birds and how did he do it?
4. What does Anpao ask the sun to do for him?
5. In our terms, what do we call the "magic dog" that the Sun gave Anpao?
6. What is the term we use for the trail of stars that Anpao follows that he calls the Wolf Road?
7. What kind of people are the first tribe that Anpao meets?
8. Why were the people in the lodges, the enemies of the tribe Anpao meets, either dead or dying? Was it a good idea for them to take their enemies blankets and other materials? Why or why not?

Part II.

Directions: On the back of this paper draw a picture of your favorite scene from these chapters. Include details that prove your knowledge of the text.

Anpao: An American Indian Odyssey
Final Exam

Name _____
Period _____
Date _____

Part I- Matching

Directions: Match the character on the left with the definition on the right.

- | | |
|-----------------------------|--|
| 1. _____ the Sun | A. She taught Anpao many ways of the world |
| 2. _____ Anapo | B. He was Contrary |
| 3. _____ Morning Star | C. She is Morning Star's mother |
| 4. _____ Deer Woman | D. He tells the story of Anpao |
| 5. _____ Grandmother Spider | E. He makes a journey across the world to get permission from the Sun |
| 6. _____ Oapna | F. He is tricked into getting the curse of Farting Boy |
| 7. _____ the Moon | G. He killed Anpao's mother |
| 8. _____ Anpao's mother | H. He eats eggs that Anpao warned him to avoid |
| 9. _____ Coyote | I. She has feet of hooves |
| 10. _____ Wasicong | J. Anpao rejected them before he knew them so they demanded two human children |
| 11. _____ Ko-ko-mik-e-is | K. The creator of all things |
| 12. _____ Snake Boy | L. He is a lonely boy with no one to play with |
| 13. _____ Old Man | M. She has an affair with the Sun |
| 14. _____ The Sorcerers | N. She waits many years for Anpao to return |

Part II- Short Answer

Directions: Briefly answer the following questions

1. Why did Native Americans often create the types of legends in *Anpao: An American Indian Odyssey*?
2. In the very beginning of the book, Wasicong talks about people who live in the bottom of the lake. What do we find out about these people?

3. Which characters in the story have a lot of power? Explain how they got their power and how they use it.
4. Describe the steps the all-spirit or Old Man followed to create the world.

5. Why does Anpao's mother try to escape and what happens when she does?
6. How does Anpao get the scar on his face?
7. What kind of relationship does Anpao have with Ko-ko-mik-e-is?
8. Why are Native American legends so important to their culture?
9. What do you think about the roles that women play in this book? Are they generally displayed as strong? Evil? Kind? Weak? Use references from the book to back up your thoughts.
10. What does the ending of the book lead you to believe? What does the author, or creator of the legend, want you to feel?

Part III- Retelling

Directions: Briefly retell the following Native American legends.

- Anpao, the Sky Beings, and the capture of the evil old man.

- Snake Boy

- Amana and the Sorceress

- Anpao and the emergence of animals from the underworld

- Anpao's fight with the sorcerers and the beginning of corn

- Anpao, Farting Boy, and Coyote

- Deer Woman

- The Drowned Boys

Part IV- Passage Identification

Directions: Explain the importance of each of the following quotations from *Anpao: An American Indian Odyssey* and how they relate to the overall themes.

1. The poem from the beginning of the novel:
The giving earth remembers
and only men forget.
The animals and man have lost

their little dreams
and have awakened together.
~ John Neihardt, *Black Elk Speaks*

2. "When Anpao awakened from the terrible impact of the fall, he could not remember that he was the son of the Sun. All he could recall was that his name was Anpao."
3. "No, my friends, I have grown to understand that it is not our enemies, but our friends and lovers, who keep us from our destinies. I must escape from them if I am to live."
4. "... we must accept whatever it is we are becoming. I have learned this and now I will be all right. Sometimes we grow up to be like everyone else, but sometimes we do not. People are always afraid of turning into something unusual, but they must not be afraid. We must be happy with whatever we are becoming."
5. "Now tell me something: why are you so afraid of all the other animals if you are the one that is actually the most dangerous?"
6. "Your people must sleep in order to have dreams and you always have the same question: *Is it real?* Your eyes and your brain have made prisoners of each other. Your people have many possessions, but in dreams you are very poor."

7. "They have many children for peculiar reasons that I cannot understand. My father said that he saw one of them with no less than nine children!... They are both foolish and wise, and even my father does not know for certain whether they are monsters or men."
-
8. "I come from far away... from there- where the great water is and then far beyond it. I am a friend of the Big Knives who have brought me; they are my people."
9. "He was happier than anyone, for he had known all along that those who follow their own ways, even in the face of bitterness of fools, are those in whom the Sun shines and to whom mysteries of the Moon are known and the newness of the Morning Star radiates forever."
10. "There is no end of us. Do not be afraid. Our lives are like the rings of an ancient tree. We are the rivers and we are this land. We are the ancient ways of our fathers and our father's fathers... Do not be afraid. We cannot die while these great things live within us."

Part V- Essay Questions

Directions: Respond to **two** of the following essay questions. Refer to the text in your response. You will need to use a separate sheet of paper.

1. Why do so many of the animals in Native American legends have a distrust of humans? Which animals in the story of Anpao mistrust humans?

2. Why do so many Native American legends include animals and why do they often take on the characteristics of humans? How does this occur in Anpao?
3. Many legends were created to explain how something came to be or why something is the way it is. Describe some of the “teachings” from *Anpao: An American Indian Odyssey*.
4. Why does the author choose to call this story an odyssey? What are the phases of Anpao’s journey?
5. In what ways does the story of Anpao relate to traditional stories you have heard? What variations of legends in the book do you know?

Summary of *The House On Mango Street*

The House on Mango Street by Sandra Cisneros is an outstanding novel about a young, Hispanic girl, Esperanza Cordero, and her experiences in the United States. The book includes a number of vignettes that are woven together with reoccurring themes and characters to give the reader a picture of what her family, class, and culture are like. The novel addresses a number of important social issues including womanhood as a Mexican American, poverty, Hispanics in the American society, abuse, and family values. These topics are lived by Esperanza and the reader gets a true sense of what it must be like to experience these situations through her expressions, feelings, and thoughts.

The novel can be effective if read in its entirety or one story at a time. Some may also choose to teach the novel in units of stories with relating themes. Depending on what the students are intended to gain from the unit, it may be best to teach the book from beginning to end so that students can get to know the characters, understand the setting, and explore how Cisneros unfolds the major themes in sequence.

There are a number of easy spin-off activities with this novel because of the creative style in which it is written and the simple language Cisneros uses to express the feelings and thoughts of the characters. The setting is another crucial element in many of the vignettes and some students may be able to relate to the protagonist's experiences with poverty. Cisneros also uses a number of literary strategies and techniques that teachers can utilize with the novel including metaphor, simile, and personification.

One of the greatest benefits when teaching this novel, apart from exposing students to a culture different from their own, is the experience students will have with

the genre of short stories. Cisneros has mastered short story writing and students will have the opportunity to learn from her style. The novel should most certainly be linked with some kind of short story writing assignment, as students will likely be curious and interested with this type of writing.

The following is a grid that attempts to separate the major themes presented in each short story. Please note, however, that many of the stories have many underlying messages and themes that relate and intertwine with other stories in the novel and may appropriately be read with stories under other themes as well.

Major Themes	Stories from <i>The House on Mango Street</i> that address this theme
Poverty	<ul style="list-style-type: none"> • “The House on Mango Street” • “Cathy Queen of Cats” • “Meme Ortiz” • “Louie, His Cousin, & His Other Cousin” • “Those Who Don’t” • “There Was an Old Woman She Had So Many Children She Didn’t Know What to Do” • “Bums in the Attic”
Relationships with Family	<ul style="list-style-type: none"> • “Hairs” • “Boys and Girls” • “Laughter” • “Papa Who Wakes Up Tired in the Dark” • “Sally” • “Minerva” • “Beautiful & Cruel” • “A Smart Cookie” • “What Sally Said”
Independence and self-discovery	<ul style="list-style-type: none"> • “Boys and Girls” • “Gil’s Furniture Bought & Sold” • “Alicia Who Sees Mice” • “A Rice Sandwich” • “Chanclas” • “Hips” • “The First Job” • “Born Bad” • “Edna’s Ruthie” • “Sire” • “Four Skinny Trees”

	<ul style="list-style-type: none"> • “Burns in the Attic” • “Beautiful & Cruel” • “The Monkey Garden” • “The Three Sisters” • “Alicia & I Talking on Edna’s Steps” • “A House of My Own” • “Mango Says Goodbye Sometimes”
Culture and Gender	<ul style="list-style-type: none"> • “My Name” • “Marin” • “Alicia Who Sees Mice” • “The Family of Little Feet” • “Hips” • “No Speak English” • “The First Job” • “Sire” • “Born Bad” • “Rafaela Who Drinks Coconut & Papaya Juice on Tuesdays” • “Minerva” • “A Smart Cookie” • “What Sally Said” • “The Monkey Garden” • “Red Clowns” • “Linoleum Roses” • “A House of My Own” • “Mango Says Goodbye Sometimes”
Friendship	<ul style="list-style-type: none"> • “Our Good Day” • “And Some More” • “Sally” • “What Sally Said”
Discovery	<ul style="list-style-type: none"> • “Darius & the Clouds” • “Elenita, Cards, Palm, Water” • “The Earl of Tennessee”
Race and Culture	<ul style="list-style-type: none"> • “Those Who Don’t” • “Geraldo No Last Name” • “No Speak English”

This unit includes the following activities:

- Chapter Check-Ups within Journal Topics
- Poetry Activity
- Dramatization of the Text
- Newspaper Article Activity
- Final Exam

Activities for *The House on Mango Street*

- Reflective Journals and Chapter Check-Up Questions

Rationale: It is important to offer students the opportunity to respond to their reading and discuss how the themes and ideas relate to their own lives. Using journal questions before class can also be an excellent strategy for preparing students for topics to be discussed later that day. These questions are also suitable to be used for chapter check-ups that hold students accountable for doing their reading.

Objectives:

Students will create a written response to questions about *The House on Mango Street*.

Students will find relations between their own lives and themes and ideas expressed in the story.

Students will prove their comprehension and completion of the reading.

EALRs:

Writing

Benchmark 2/2.3 – write in a variety of forms and genres

Reading

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Procedure: Have students respond in their reading journals before discussions each day. Knowing they will be expected to respond will help hold them accountable for doing the reading.

- “The House on Mango Street” – Why do you think that it is so important to Esperanza that she have a “real” house? Does she think that her parents will ever have one? Esperanza makes a comment that her house is different than the houses that she sees on television. How is your life different from the lives of people or characters you see on TV?
- “Hairs” – How do we understand the characters better by reading about their hair? Describe your family and each member’s personality using one feature. Some examples you could use are their feet, shoes, or glasses.
- “Boys & Girls” – What do you think Cisneros meant by the last line in the story, “Until then I am a red balloon, a balloon tied to an anchor.” What significance does the red balloon have? How do you think boys and girls live in separate worlds?
- “My Name” – What does Cisneros imply about the way Mexican men have traditionally treated Mexican women? Where does your name come from and how are you like or not like your name?
- “Cathy Queen of Cats” – What kind of people does Cathy think are moving into the neighborhood and making it “bad”? What does she imply about Esperanza when she says this? Describe your neighborhood. Do you feel like you belong there?
- “Our Good Day” – What kind of friends do you think Rachel and Lucy will be to Esperanza? Explain why you think that. What makes your friends good or bad?
- “Laughter” – Why do you think Nenny and Esperanza both thought the same thing about the house? What does this say about siblings? Think about your siblings or what you think it would be like to have brothers and sisters. What makes them important to you? How would you be different with or without them?

- “Gil’s Furniture Bought & Sold” – Describe what you think Gil’s store looks like.
The music box had great impact on Esperanza, what kind of role has music played in your life?
- “Meme Ortiz” – What do we learn from this story about Esperanza’s neighborhood?
Why do you think Cisneros is telling her readers so many details about the neighborhood? What is your neighborhood like?
- “Louie, His cousin, & His Other Cousin” – We learn something about Louie’s cousins in this story. Explain the similarities and differences between Marin and Louie’s other cousin. What kind of lives do they have? How are their lives different from yours?
- “Marin” – Why does Esperanza say, “Marin is already older than us in many ways”?
Why do you think Marin behaves like this? Do you think she could ever be happy alone? Could you?
- “Those Who Don’t”- What is the message of this story? Where have you been, or what situation have you been in, when your knees went “shakity-shake”?
- “There Was an Old Woman She Had So Many Children She Didn’t Know What to Do” – What happened to Mr. Vargas? What kind of family is this? What does this story say about the way we treat people who are a burden to us?
- “Alicia Who Sees Mice” – Explain what you know about Alicia. What expectations are there on you to become a certain thing? Why do you think Alicia fears her father?
- “Darius & the Clouds” – What wisdom does Darius share with Esperanza and why does this surprise her? What is beautiful about Darius’ comment?

- “And Some More” – Explain the meaning of this story. What is ironic about the ending? Describe a time that you have been hurtful to someone.
- “The Family of Little Feet” – What is the social discussion in this story? What does this story say about young girls and sexuality? How do the girls feel when they get the attention they think they want?
- “A Rice Sandwich” – Why does Esperanza want to eat in the lunchroom? What does this tell us about her? Have you ever tried to belong to a group you were not welcome in?
- “Chanclas” – Why is Esperanza so embarrassed in this chapter? What does her uncle do to make her feel better? What feeling do you get about her uncle in the end?
Write about a time when you were ashamed.
- “Hips” – Discuss the scene in this story. How does Nenny differ from the older girls? What kind of social message do we get from this? When do you think a girl becomes a woman?
- “The First Job” – Why is Esperanza so uncomfortable at her new job? How does she get taken advantage of? Was she right to be so cautious? Write about a time when listening to your “gut” paid off.
- “Papa Who Wakes Up Tired in the Dark” – How does Esperanza’s role change with her father in this story? Do you think it is unfair that she has to be responsible for all of the other children? Have you ever had to be the adult with one of your parents?
- “Born Bad” – Why are the memories of this event so difficult for Esperanza? Do you think she and her friends were being wicked? Why does Guadalupe tell Esperanza

that writing will “keep her free”? What are the dreams they begin to have at the end of the story?

- “Elenita, Cards, Palm, Water” – How does talking with a psychic clash with Esperanza’s other beliefs? Why is she disappointed with her fortune? What does this tell us about what she wants for her future?
- “Geraldo No Last Name” – How does Geraldo come into the story? Why is he in America? “Just another wetback. You know the kind. The ones who always look ashamed.” What does this line mean in a social context? Do they have anything to be ashamed of? Who makes them feel ashamed?
- “Edna’s Ruthie” – What is the story of Ruthie? Why do you think she lives with her mother? Why do you think she cries during the poem? Has any kind of writing ever made you cry?
- “The Earl of Tennessee” – What kind of man is Earl? Why do you think he lives away from his wife? Why does Cisneros include this story?
- “Sire” – Describe the feelings that Esperanza is having in this story. How are her emotions the same as many other girls? Why do you think some people want to do things that they know are bad for them?
- “Four Skinny Trees” – How are trees symbolic in this story. Explain how they relate to the hope that Esperanza has. How are trees symbolic in your life?
- “No Speak English” – Discuss the transformation of Mamacita. Why is she upset at the end of the story? If you were in her position, what would you do?

- "Rafaela Who Drinks Coconut & Papaya Juice on Tuesday" - Why does Rafaela stay inside all day? What is happening to her youth? What is significant about her name? In what ways has society trapped parts of who you really are?
- "Sally" - Describe who Sally is. What happens when Sally closes her eyes? What kinds of pressures do you feel from people around you to act certain ways that you wouldn't otherwise?
- "Minerva Writes Poems" - What has happened to Minerva that will change her life forever? What does the narrator mean when she says, "I don't know which way she'll go"? Do you think the last line is meant to be ironic or literal?
- "Bums in the Attic" - Why does Esperanza get irritated with her family in this story? How does she feel about being poor? How do you really treat people who are poor?
- "Beautiful & Cruel" - Explain the "quiet war" that Esperanza has decided to fight. Who is the battle against? How do we all play into this war?
- "A Smart Cookie" - How does Esperanza's mother want her daughter's life to be different from her own? What things has Esperanza's mother had to sacrifice and for what? Write about some of the roles that women and men play in our society and why we continue to follow these roles.
- "What Sally Said" - What do we learn about Sally from this chapter and what things do we learn about her family? Why does Sally's father cry? If you were in Sally's position, what would you do?
- "The Monkey Garden" - Draw a picture of the garden explaining things from the text. How are Sally and Esperanza different? Why do you think Sally behaves the way she

does? What is the injustice that Esperanza feels? Why does she try to kill herself?

Describe a time when you thought the ways of the world were unjust and unfair.

- "Red Clowns" - What happened to Esperanza in the garden? Describe the feelings that you think she is having. Do you think Sally let this happen to Esperanza on purpose? Why does Cisneros choose this title?
- "Linoleum Roses" - What has become of Sally? Which other characters on Mango Street have this same story? If you were going to give Sally some advice, what would you tell her?
- "The Three Sisters" - Who do you think the three sisters are? Do they have to be real people? Who are the "others"? Do we know if Esperanza comes back for them? How does this theme apply to other types of people? How does this story relate to you?
- "Alicia and I Talking on Edna's Steps" - Why does Esperanza say that she doesn't have a house? Do you think Esperanza comes back? How are we all bound to the places that we come from?
- "A House of My Own" - Describe the reasons that Esperanza wants a house of her own. For what reasons would you like a house of your own?
- "Mango Says Goodbye Sometimes" - Why doesn't Esperanza want to be from Mango Street? Explain the last three lines. "They will know I have gone away to come back. For the ones I left behind. For the ones who cannot out."

Assessment: Student should be assessed on the already established guidelines for journal entries and their ability to recount details from the story. They should also be assessed on the quality and length of their responses.

- Poetry using “Those Who Don’t” format

Rationale: This assignment can be very successful for students who are not used to writing poetry and have trouble knowing where to begin. The story “Those Who Don’t” has many poetic aspects and the format can be copied so that students can create their own poem with Cisneros’ creative strategy in mind.

Objectives:

Students will analyze Sandra Cisneros’ techniques in short story writing.

Students will create a short story or poem using the format of Cisneros’ story “Those Who Don’t”.

Students may choose to share their work with the class.

EALRS:

Writing

Benchmark 2/2.3 – write in a variety of forms and genres

Benchmark 3/3.2 – elaborate on an initial idea

Reading

Benchmark 2/2.3 - recognize that authors make language choices to influence an audience

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Procedure:

1. Begin by having students read pages 1-28 from *The House on Mango Street* to expose them to Cisneros’ style of writing.

2. Discuss aspects of her style that make her different from other writers student have read. Discuss the following questions.
 - How does Cisneros deal with dialogue?
 - In what ways does Cisneros speak to the reader?
 - Do you think Cisneros has much experience with what she is writing about?
 - What kind of things from the story do you think most readers could identify with regardless of their ethnicity?
3. Read aloud the story "Those Who Don't" and discuss themes represented in the story.
4. Give students the "Those Who Don't" worksheet and read them a sample of a completed poem.
5. Once students have had plenty of time to write their poem, have them rewrite it and turn in a final copy.
6. An excellent sharing method is to have students turn in their papers with their names blacked out. Then, mix up the order of the papers and pass one to each student. Give students two minutes to read each paper and then have them pass it to the person sitting next to them. If there is enough time, everyone should have the opportunity to read each person's poem.

Assessment: Students should be assessed on the effort they put into their poem, correct use of grammar and spelling, and creativity.

"Those Who Don't" rewrite
from *The House on Mango Street*

Name _____
Period _____
Date _____

Directions: Reread "Those Who Don't" from *The House on Mango Street*. Think about the kinds of things people assume about you. Fill in the blanks below from the story to make it your own...a short story about you. You can change the format if you want, and you will probably need more than the space provided from the blank, so use the margins or the back of this paper.

Those who don't know any better _____.

They think we're _____. They think we will _____.

They are stupid people who are lost and got here by mistake. But we aren't afraid. We

know _____.

All _____ all around, we are _____. But

watch us _____ and our

knees go shakity-shake and our _____ and our eyes look

straight. Yea. That's how it goes and goes.

- Essay by Sandra Cisneros

Purpose: The purpose of this activity is to teach students how to read and respond to nonfiction pieces. This assignment should also further enhance students' understanding of *The House on Mango Street* and further relate the themes and characters in the book to their lives.

Objectives:

Students will read and comprehend the article "My Purple House- Color is a Language and a History" by Sandra Cisneros.

Students will relate the article to their own experiences with color and culture.

Students will write their own article.

EALRs:

Reading

Benchmark 2/2.3 - recognize the author's point of view, tone, and use of persuasive devices

Benchmark 2/3.2 - read and understand information to perform a specific task

Writing

Benchmark 2/2.3 - write in a variety of forms and genres

Procedure:

1. Begin by having students read the article "My Purple House- Color is a Language and a History" by Sandra Cisneros. This article, printed in the *San Antonio* August 31, 1997, can be found on the Internet if you do not have a copy.
2. Put students in groups of 3-4 and give them some time to answer the following questions.

- Why weren't the homes from Cisneros' history preserved like other historic areas?
 - How are the traditions of Los Tejanos important to modern day San Antonio? Why are they being overlooked?
 - What is significant about the color she chose to paint her house?
 - Why do you think Cisneros wrote this article? What does this article say about what much of modern society deems important to remember?
3. Regroup and allow students to comment.
 4. Discuss with students how white cultural traditions are more visible and accepted in America than other traditions, even though there are many other cultures represented in the American population.
 5. Brainstorm some traditions that have been ignored in this country.
 6. Give students the following assignment sheet for their article and go over it as a group.

Assessment: Students should be assessed on the quality and effort put into their article. They should also be assessed on its accuracy and depth.

Article Assignment Sheet

Name _____

Period _____

Date _____

For this assignment you will need to write an article modeled after the one we read by Sandra Cisneros titled "My Purple House- Color is a Language and a History". You need to do the following to complete the assignment:

- Research a culture that is present in the American population. Find some important traditions within this culture that are not celebrated or recognized by most Americans.
- Write a proposal for your article arguing why the tradition you chose should be recognized more in America. Be sure to include the details of the tradition you want to write about and the culture that it comes from. Your proposal is due _____.
- Write the first draft of your article and self-edit with a **blue** pen. Due _____
- Have a peer edit your article and complete a peer-editing sheet. They must use a **red** or **pink** pen. Due _____.
- Write a second draft of your article with evidence of significant improvements. Due _____.
- Edit and rewrite your final copy free of any errors. Due _____.

Your paper will be graded on the following:

The article should be written with vivid and appropriate details of the culture so that the argument is clear. **30 points**

The article should be organized and sequential. **20 points**

There should be a persuasive voice evident in the article. **25 points**

Your final draft should be free of all errors and typos. **15 points**

Your final packet should have a proposal, two rough drafts with evidence of editing, a peer editing sheet, and a final draft. **10 points**

Your entire packet is due _____

Peer Editing Sheet

Name _____

Period _____

Date _____

Directions: Complete each of the following tasks as you read your peer's article making corrections and comments when needed. Check off each item after you have completed it.

Author of the article: _____

Title of the article: _____

Color of Ink you used to edit: _____

Ideas and Content

- Is the paper based on an interesting cultural tradition?
- Do you feel like the author did a good job of explaining the culture and the specific tradition he or she wants recognized?
- Was the author's argument strong with good support?
- Describe the culture and tradition below with the details you remember from the article.

Organization

- Do you feel that the paper was written in a sequence that makes sense? Does the sequence support the argument?
- List the main points in the order they appear in the paper below.

Voice

- Can you hear the persuasive voice of the author in his or her article?
- Did you get a sense that there was somebody behind the words?

Sentence Fluency

- Are there a variety of long and short sentences in this paper?
- When you read sections of this paper out loud, does it sound good?
- Do the paragraphs flow well from one to the next?

Word Choice

- Did the author use descriptive language when describing the culture and tradition?
- Do you have a clear picture of what this tradition is like?
- Does the author use some challenging words?

Conventions

- Read through the paper from beginning to end one more time and check for all spelling and punctuation errors.

- Dramatization of the Text

Purpose: The purpose of this activity is to give kinesthetic, and other non-traditional learners, an opportunity to explore the text in a new way.

Objectives:

Students will comprehend major themes and ideas from specific stories in *The House on Mango Street*.

Students will create a dramatization of one of the scenes in, or implied in, the text.

EALRs:

Reading

Benchmark 2/2.2 - use logical sequence to accurately retell stories; order and/or sequence parts of the text

Communication

Benchmark 2/3.1 - use language to interact with others

Procedure:

1. Begin by choosing five to seven stories from *The House on Mango Street* and write their titles on paper posted around the room.
2. Then, either assign groups or let students form their own groups of three to five people.
3. Give students about ten minutes to look over the stories that you chose for them so that they can decide which ones they want to sign up to perform.
4. Allow student to separate and sign up for the stories that they would like to perform.

5. At the end of the day, look over the papers and try to assign each group to one of the stories that they signed up for. This may or may not be possible. Some groups may get a story they did not sign up for.
6. The next day, hand out the assignment sheet. Tell students they must choose one of the methods on the list.
7. Be clear about when students will perform their rendition of their story.

Assessment: Students should be assessed with the included rubric. Be sure that students get a group grade and an individual grade.

Dramatization of the Text

Name _____

Period _____

Date _____

Directions: Look over the following options with your group members and decide which method you would like to use to perform your story.

My story from *The House on Mango Street* is _____

Our performance date is _____

- v Perform the text word for word. Have each character be played by someone in your group.
- v Write a short scene of your own that you think would fit appropriately into your story. It can be a scene that happens before or after your story.
- v You may perform the plot of your story changing the scene, time period, or characters.
- v You may choose to perform your story in the form of music. This can be a rap, musical background, etc.
- v You may change the culture of the characters or setting to make the story different.

Remember that you will be getting a **group** and **individual** grade.

Your final performance will be graded on the following:

All members of the group seemed included and prepared. 1 2 3 4 5

The scene looked rehearsed. 1 2 3 4 5

The scene was interesting and entertaining. 1 2 3 4 5

If the scene was changed, it still resembled the original story. 1 2 3 4 5

The group stayed on task during time given in class. 1 2 3 4 5

The House on Mango Street

Final Exam

Name _____

Period _____

Date _____

Part I

Directions: Select five of the following and describe why they are important to the novel. Use specific examples from the stories.

1. The role of Mexican women
2. Mexican communities in America
3. The relationship between husbands and wives
4. The relationships between teenage boys and girls
5. The relationship between brothers and sisters
6. Food in relation to culture
7. Clothing as a reflection of identity
8. The relationship between mothers and children
9. Families that live together
10. Language barriers

Choose the five you wish to respond to and respond to one after each bullet

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•

•

Part II

Directions: Answer each of the following questions from the story.

1. Describe the members of Esperanza's family and discuss how they relate to one another.
2. Describe Esperanza's home on Mango Street. Describe some of her neighbors and what her neighborhood looks like.
3. What kinds of things does Esperanza do to fit in with other children and her friends?

Part III

Directions: Choose **TWO** of the following questions to write a short essay response.

1. Describe how the following phrases are themes in the book.
 - “But I know how these things go.”
 - “people like us”
 - “We take what we can get and make the most of it.”
 - “same story”
 - “Ain’t it a shame”
2. At the end of the novel, the narrator claims that she will not stay on Mango Street. Describe how this may be true physically and emotionally. Do you think she will return? Why?
3. What things that Esperanza discusses in the story explain her culture. Give specific examples. Describe how this story may be different if Esperanza were a different race.
4. Family is a very important element in the lives of many Mexican-Americans. Describe how family is important to the narrator.

Summary of *Bless Me, Ultima*

Bless Me, Ultima by Rudolfo Anaya is one of the most influential Chicano novels of the twentieth century and it is an outstanding novel to include in a curriculum that explores the human side of the Mexican culture. In this book, the reader follows a young Mexican American boy named Tony, as he explores the members of his family and his personal values and religious beliefs. The novel looks closely at Mexican American traditions and family values offering students insight into the culture. The story begins when Tony is only six. The story takes place in the American Southwest during the 1930's. Ultima, a curandera, or spiritual healer, comes to stay with Tony's family. Tony and Ultima share a special relationship that grows until the novel's end. The story follows Tony's physical, emotional, and spiritual development through a number of heart-wrenching experiences.

Major themes in *Bless Me, Ultima* include:

- Wisdom comes with age and experience.
- Each person has a unique belief system based on his or her experiences.
- Faith is something to be explored and examined, not just blindly accepted.
- If one should interfere with fate, he or she will have to bare the consequences.
- Relationships must, and always do, change and grow.
- Society and culture put great pressure on individuals to conform and adapt.

Bless Me, Ultima is the most difficult of the four novels included in this project and should be used with readers who have high comprehension and reading levels. This book is commonly used in the ninth through twelfth grades and is one that students may even face in their education after high school. Some of the themes explored in the novel,

like issues of religion and the nature of God, are appropriate for more mature readers and may confuse inexperienced or immature readers.

The following are activities included in this unit:

- Chapter Check-Ups
- Final Exam
- Journal Topics
- Mural Documentation of the Plot Activity
- Literature Circle Activity
- Graphic Organizers

Activities for Bless Me, Ultima

- Reflective Journals

Purpose: Having students use a response journal gives them the opportunity to express their feeling about the text. Also, the questions designed with this activity are meant to force students to relate their personal experiences with the experiences of the characters and also with major themes expressed in the novel.

Objectives:

- ✓ Students will analyze a question about the text.
- ✓ Students will respond to the journal topic.
- ✓ Students will communicate their ideas with their peers.

EALRs:

Reading

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Benchmark 2/2.3 – make generalizations beyond the text to other texts, ideas, or situations

Writing

Benchmark 2/2.2 – write for a range of purposes

Procedure:

1. Allow students time to respond and discuss the following questions. The questions follow the same reading schedule as the chapter check-ups.

Chapters 1-2 – Do you think Lupito is evil for what he did even though he could be considered insane? Does one's mental state matter when he or she commits a crime? How would you have reacted if you were Tony?

Chapters 3-5 – How is Ultima's experience of coming into the town the same as Tony's experience going school? Write about the first day you came to this school. What did you do, or what do you still have to do, to prove yourself?

Chapters 6-8 – What are Tony's brothers like and why are they like that? What is your relationship like with your family? Who are you closest to?

Chapters 9-10 – There are three kinds of spiritualities represented in these chapters: Catholicism, Ultima's power, and the legend of The Golden Carp. Describe the powers of each of these. What are your spiritual beliefs?

Chapters 11-12 – What is significant about Tony's name? How do his father's name and his mother's name differ? Do you think Tony is more of a Marez or Lùna? Which are you more like?

Chapters 13-14 – In these chapters Tony expresses his sadness that his home will never be the same. Why does he feel this way? Have any changes happened in your home that have made things different? Can you think of any changes that have not happened yet that will change things for you and your family?

Chapters 15-17 – Florence is the only one of the children who does not believe in God. Why doesn't he believe? Do you think that Florence has been a good or evil character? Why is Florence unafraid of death?

Chapters 18-19 – In these chapters the children force Tony to pretend to be a priest. Why does this bother Samuel? How do the children react to this "game"? How do they treat

Florence? Have you ever been put in a situation where you were made to act like someone or something you are not? Explain.

Chapters 20-21 – Tony loses a close friend in this chapter; explain why losing Florence is particularly difficult for Tony. Imagine losing a close friend and explain how you think you would feel.

Chapter 22 – In this chapter we learn that Ultima’s power comes from her ability to have great sympathy for others. Explain things that you have done to show sympathy for others. So, what did you think of the novel? Write about your favorite and least favorite parts.

Assessment: Students should be assessed on the established guidelines for journal writing including the quality of the student’s insight, length of response, and effort.

- Literature Circles

Purpose: Literature circles are an excellent way for students to discuss, explore, and examine the text. They give students the opportunity to take responsibility for their learning, yet still hold them responsible for their effort. Students must cooperate as part of a group and come prepared each day in order for the group to function.

Objectives:

- ✓ Students will be active and cooperative members of a literature circle group.
- ✓ Students will carry out a role and responsibilities in their group.
- ✓ Students will synthesize and analyze the text together both in and out of their roles.
- ✓ Students will create a final project from the list of possibilities.

EALRs:

Reading

Benchmark 2/2.1 – readily identify and comprehend the main idea and supporting facts and details; summarize ideas in own words

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Benchmark 2/3.3 – identify recurring themes in literature

Writing

Benchmark 2/2.3 – write in a variety of forms

Communication

Benchmark 2/3.1 – use language to interact with others

Benchmark 2/2.3 – identify cultural assumptions and perspectives

Procedure:

1. If students have never participated in a literature group before, it will be important for you to explain your expectations, their responsibilities, and ways to behave socially as members of a group. If you have a variety of reading levels in your class, you may want to make *Bless Me, Ultima* just one of the options student's may choose from to read. For this activity, students should not be reading a novel that is too far above their own comprehension abilities.
2. If your class has not had many opportunities to work together, it may be helpful to provide roles for each group members. In the following pages there a number of role sheets adapted from Daniels, 2002, p. 107-132. Assign students to groups of no more than five and no less than three. Assign roles to each member of the group and remind them that their roles will switch frequently.

3. Teach the action and behavior that you expect for each role that you intend to use.

Model the behavior you expect from your students. It may be helpful to role-play the activity with a novel the students have already read. Be sure to include in your demonstration the tasks that each person must complete in order for their role to benefit the group.

4. It is crucial that student believe that the success of their group depends on their participation. Students should receive a group grade and an individual grade at the end of the activity to hold them accountable for their responsibility to their group.
5. Once groups have been formed and students understand the roles they will play in their group, give students the time schedule. On this worksheet, provided in the following pages, students will need to strategize how they want to complete the book. All that should be given to them is the date it must be finished by and the days that the groups will meet in class. 2-4 times per week is usually best.
6. Along with participating in their group activities, students should be responding in a reflection journal as they read so that they can keep track of their thoughts noting the things that they want to discuss in their groups. Daniels (2002) offers the following as possible response methods, “[possible responses are] your connections, opinions, criticism, questions for the author, questions about the story, or a drawing of something it reminds you of” (p. 62). He suggests having students write these options in the front of their logs as reminders of possible response methods.
7. Students’ class discussions should be self-lead. The teacher should only guide or interrupt their discussion when absolutely necessary. Once students understand how

to interact and simply talk about the text, you may consider removing the assigned roles to create a more natural way of discussing the novel.

8. Once the book has been read and the group has had their last meeting, there should be a final activity. There is a worksheet provided with many options that students can choose from, adapted from Daniels (p. 91).

Assessment: students should be assessed on the work done for their role, their ability to participate, stay on task, and behave appropriately as part of a group, and their final project.

Literature Circle Role Sheet
Connector

Name _____
Period _____
Date _____

Connector

Group:

Book Title:

Assignment: page _____ - page _____

Connector: Your job is to find connection between the book and you, and between the book and the world. This means connecting the reading to your own past experiences, to what is going on in the school and the community, to stories in the news, to similar events in other times and places, and to other people or problems. You may also see connections between this book and other writings on the same topic, or by the same author.

Some connections I made are:

Literature Circle Role Sheet
Questioner

Name _____
Period _____
Date _____

Questioner

Group:

Book Title:

Assignment: page _____ - page _____

Questioner: Your job is to write down questions that you have about this section of the book. What were you wondering about while you were reading? Did you have questions about what was happening? What was going to happen next? Why the author used a certain style? Or what the whole thing meant? Try to notice some of the things you are wondering about and write them down as you read or when you are finished.

Questions about today's reading assignment:

Literature Circle Role Sheet
 Literary Luminary

Name _____
 Period _____
 Date _____

Literary Luminary

Group:

Book Title:

Assignment: page _____ - page _____

Literary Luminary: Your job is to pick out a few special sections, passages, or quotations for your group to talk over. The idea is to help people to go back to some especially interesting, funny, powerful, puzzling, or important sections of the reading to look over them more closely. As you decide on certain passages to discuss, jot down why you decided that this would be an important section. Also include some plans for ways to share each passage. You can read passages out loud, ask others to read them aloud, or have each person read the section silently and then discuss.

Page # and
 Paragraph

Reason for Picking

Plan for Discussion

Literature Circle Role Sheet
Illustrator

Name _____
Period _____
Date _____

Illustrator

Group:

Book Title:

Assignment: page _____ -page _____

Illustrator: Good readers make pictures in their minds as they read. This is a chance for you to share some of your images and visions. Draw some kind of picture related to the reading. It can be a sketch, diagram, cartoon, flowchart, or stick-figure scene. You can draw a picture of something that happened in the book, or something that the reading reminded you of, or a picture that conveys any idea or feeling you get from the reading. You can label things if it will help make your drawing easier to understand.

Presentation Plan: Whenever it fits the conversation, show your illustration to the group. You don't necessarily have to explain it. You can let people speculate about what it means, so they can connect your drawing to their own visions about the text. After everyone has shared their understanding of your drawing, you can tell them what it is and what it represents to you.

Literature Circle Role Sheet
Summarizer

Name _____
Period _____
Date _____

Summarizer

Group:

Book Title:

Assignment: page _____ - page _____

Summarizer: Your job is to prepare a brief summary of today's reading. The other members of your group will be counting on you to give a quick (one or two minute) statement that conveys the key points, the highlights, and the essence of today's reading. If there are several main points, ideas, or events to remember, you can use the bullets below.

Summary:

Key Points:

-
-
-
-
-
-

Literature Circles Role Sheet
Researcher

Name _____
Period _____
Date _____

Researcher

Group:

Book Title:

Assignment: page _____ - page _____

Researcher: Your job is to dig up some background information on any topic related to your book. This might include the geography, weather, culture, or history of the book's setting, information about the author, her/his life, and other works, information about the time period portrayed in the book pictures, objects, or materials that illustrate elements of the book, the history and derivation of words or names used in the book, or music that reflects the book or time period.

This is not meant to be a formal research report. The idea is to find some information or material that helps you understand the book better. Investigate something that really interests you. Some ways of getting the information are from the introduction, preface, or "about the author" section of the book, library books and magazines, on-line resources, interviews with people who know the topic, other novels, and nonfiction books that you have read.

For this section, I researched and found out about:

Literature Circles Role Sheet
 Word Wizard

Name _____
 Period _____
 Date _____

Word Wizard

Group:

Book Title:

Assignment: page _____ - page _____

Word Wizard: Your job is to be on the lookout for words that have special meaning in today's reading. If you find words that are puzzling or unfamiliar, mark them while you are reading, and then later jot down their definition. You also may run across words that stand out for some particular reason- words that are repeated a lot, used in an unusual way, or key to the meaning of the text. Mark these special words too, and be prepared to discuss them with your group.

Word	Page # and Paragraph	Definition	Plan for Discussion
------	----------------------	------------	---------------------

Literature Circles Role Sheet
Scene Setter

Name _____
Period _____
Date _____

Scene Setter

Group:

Book Title:

Assignment: page _____ - page _____

Scene Setter: When you are reading a book where characters move around a lot and the scene changes frequently, it is important for everyone in your group to know where things are happening and how the setting may have changed. So that's your job: to track carefully where the action takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram you can show to your group. Be sure to give pages of where the scene is described.

Describe or sketch the setting (you may need to use another sheet of paper):

Where today's action begins:

Page where it is described:

Where key events happened today:

Pages where they are described:

Where today's events end:

Page where it is described:

Time Schedule for Literature Circles

Name _____

Period _____

Date _____

Group

Members _____

_____Dates that we will be meeting in
class _____

Date we must be done _____

Date of meeting	Pages that must be read	My role and responsibilities

Literature Circles Final Project List

Name _____
 Period _____
 Date _____

The following is a list of possible final projects for your literature circle book.

- ❖ Posters advertising the book
- ❖ TV or movie style reviews
- ❖ Dramatic performance
- ❖ Performance of a "lost scene" from the book
- ❖ A sequel to the story
- ❖ Read-alouds of key passages (with discussion and commentary)
- ❖ Videotaped dramatizations
- ❖ A time line of the story
- ❖ Panel debates
- ❖ Interviews of people who have read the novel
- ❖ Report on the author's life
- ❖ A new ending for the book
- ❖ A new character for the book
- ❖ Collages representing different characters or themes
- ❖ A piece of artwork- painting, sculpture, poem, mobile, collage, diorama- interpreting the book
- ❖ An original skit based on the book
- ❖ A new cover for the book
- ❖ Diary of a character
- ❖ Letter recommending the book
- ❖ Impersonation of a character (in costume, with props)
- ❖ Interview with the author (real or fictionalized)
- ❖ Interview with a character
- ❖ Letters to (or from) a character
- ❖ The story rewritten for younger readers as a picture book
- ❖ A song or dance about the book
- ❖ Gravestone and eulogy for a character
- ❖ A puppet show about the book
- ❖ A board game based on the book
- ❖ Background/research on the setting or period
- ❖ Family tree of a key character

For my final project, I am going to _____.

- Mural Documentation of the Plot

Purpose: The reason for creating a mural while reading *Bless Me, Ulima* is to track the characters, setting, and plot in a visual form. This strategy benefits a variety of learners. The mural is also an excellent reference to mark where discussion ends each day.

Objectives:

- ✓ Students will comprehend details from the text to make contributions to the mural.
- ✓ Students will create their assigned object and be responsible for moving it around the mural as needed.

EALRs:

Reading

Benchmark 2/2.1 – demonstrate comprehension of complex texts including fiction, non-fiction, information, and task-oriented texts

Benchmark 2/2.1 – make, confirm, or revise predictions and inferences based on the reading text

Procedure:

1. Begin by clearing one wall of all objects and posters and hanging construction paper up that has brown areas for land, blue areas for water, etc.
2. Then, assign characters and objects to students and tell them that not everyone will know what their object is, or who their character is, yet.
3. As students read, they will begin to encounter each object or character and it is then that the representation should be drawn.
4. A designated time should be made for moving and adding to the mural. During this time, characters should be moved, objects should be added, and new characters

should appear. Have students defend why an object should be moved and cite the text when needed.

5. By the end of the novel, each student should have made a contribution to the mural.

Possible objects and characters to be delegated to students:

- Characters – Tony (Antonio), Gabriel (Tony’s father), Maria (Tony’s mother), Ultima, Cico, Narcisco, Andrew, Leon, Gene, the Owl, Tenorio, Trementina sisters, Samuel, Florence, Horse, Bones, Uncle Lucas, Miss Violet, Deborah and Theresa, Vitamin Kid, Tallez, Father Byrnes
- Objects and places – Tony’s Farm, llano, scapular, Luna farm, the Golden Carp, the riverside where Lupito talks to Tony, the tree where Narcisco dies, Narcisco’s garden, the school, the water where they fish, the bridge, Rosie’s, the church, woods where the witches dance

Assessment: Students should be assessed on the effort and quality of their assigned object or character and their participation in discussions.

- Fishbowl Discussion

Purpose: The purpose of this activity is to get students to think critically about the text and major themes and ideas within it. Students will also use communication skills to illustrate their points.

Objectives:

- ✓ Students will comprehend details from the text and be prepared to discuss them.
- ✓ Students will work as group members to demonstrate their discussion.
- ✓ Students will write discussion questions to present to the group.

EALRs:

Reading

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Communication

Benchmark 2/2.2 – organize information with a clear sequencing of ideas and transitions

Benchmark 2/3.1 – use language to interact with others

Procedure:

1. Begin by discussing, as a whole group, major ideas and themes from *Bless Me, Ultima*. Ask questions to provoke conversation about the text. Who is good and who is evil in this novel? Describe some of Tony's family's values. Is it right that a person should have powers like Ultima does? Is Tony "sinful" to question his faith? How does this novel appreciate nature?
2. Ask each student to write down three discussion topics that will be used for the fishbowl activity tomorrow.
3. Overnight, review the questions that the students wrote. Choose the ones that you think will provide for deep and continual conversation and questioning.
4. The next day, put students in groups of 4-5. Give them five minutes to discuss their topic.
5. At the end of five minutes, have all of the groups stop. Choose one group to sit in a small circle of chairs in the center of the room and have the other students sit in a circle around them. The center group should read their topic and begin a discussion.

Remind students that in order to receive participation points, they must engage in the discussion.

6. Allow the center group five-seven minutes to discuss their topic and then open the topic to the whole class.
7. Once all groups have completed the activity, they should reflect in their journal about the topic that interested them the most and how they think their group did.

Assessment: Students should be assessed on their understanding of the novel, participation as a group member, and ability add pertinent information to the discussion.

- Graphic Organizers

Purpose: Graphic organizers can be great tools to help students catch and analyze critical themes and ideas in a novel. They are also helpful to students who learn better with visual maps and outlines.

Objectives:

- ✓ Students will comprehend important ideas and details from *Bless Me, Ultima* and apply them to the graphic organizers.
- ✓ Students will discuss and defend their organization and answers.

EALRs:

Reading

Benchmark 2/2.3 – apply information gained from reading to give a response and express insight

Communication

Benchmark 2/3.1 – use language to interact with others

Procedure:

1. Use any of the following organizers to help students track and better understand the novel.
2. Be sure to go through the directions with students and answer questions before they begin.
3. You also may consider having students work in small groups in order to discuss and justify their responses.

Assessment: Students should be assessed on the accuracy and effort put into the completion of their organizer.

Bless Me, Ultima
KWL Chart

Name _____

Period _____

Date _____

Directions: Fill out the following table as you read. After completing each chapter, explain what you know, what you want to know, and what you learned from the last chapter.

What You Know K	What you Want to Know W	What You Learned L
Ch. 1		
Ch. 2		
Ch. 3		
Ch. 4		
Ch. 5		
Ch. 6		
Ch. 7		
Ch. 8		
Ch. 9		

Ch 10		
Ch. 11		
Ch. 12		
Ch. 13		
Ch. 14		
Ch. 15		
Ch. 16		
Ch. 17		
Ch. 18		
Ch. 19		
Ch. 20		

Bless Me, Ultima
Character Graphic Organizer

Name _____
Period _____
Date _____

Directions: Fill in the following table expressing traits of the given character in each column.

Ultima	Both	Antonio

Maria	Both	Gabriel

Florence	Both	Antonio

Bless Me, Ultima
Pre-Reading Guide

Name _____
Period _____
Date _____

Part I

Directions: For the following words, list (at least 7) any associations you can come up with. These can be personal, stereotypical or universal associations.

Mexican-American

The Southwest and New Mexico

Part II

Directions: Answer the following questions. Be specific in your answers.

1. How do Hispanic Americans and white Americans differ? How are they the same?
2. Who in your life is the one person who has taught you the most about who you are? What has this person done or said that has helped you figure yourself, and life in general, out?
3. What kinds of pressures have you felt about deciding what you "want to be when you grow up"? Have you made any decisions about this?
4. How are the connections that you have with your mother, or female guardian, and your father, or male guardian, different? Do you feel that you are closer to one or the other? Why?

Name _____

Period _____

Date _____

Directions: Describe what you learned from chapters 1-2 about the following characters.

Antonio:	Luna:
Ultima:	Marez:
Antonio's Mother:	Antonio's Father:

Directions: Answer the following questions with as much detail as you can.

1. How does Antonio feel about starting school?
2. What does Antonio's mother want him to be when he grows up? What does his father want him to be?
3. Who is Ultima and what is unique about her? What is special about her relationship with Antonio?
4. Who is Lupito and what has he done? How does Antonio fit into his story?
5. Describe the two dreams that Antonio has had in these chapters. Use the back of this paper.
6. How is Catholicism important in this story so far?

Name _____
Period _____
Date _____

Directions: Answer (T) rue or (F) alse for each of the following statements from chapters 3-5 of *Bless Me, Ultima*.

1. _____ The Lunas are people of the sun and the Marez' are people of the moon.
2. _____ Tony's mother wants him to be a priest when he grows up.
3. _____ Tony feels guilty for not having blessed Lupito before he died.
4. _____ Tony's father likes being a farmer and always wants to live as he is.
5. _____ The boys think that Florence is going to hell because he doesn't believe in God.
6. _____ Anthony proves himself to the other boys by fighting.
7. _____ Ultima's owl is a pet that she keeps in a cage in her bedroom.
8. _____ Tony hates the water and feels no connection to the river.
9. _____ Tony's mother is Jewish.
10. _____ Tony has a dream that his mother is in mourning for her fourth son, Tony.

Directions: Answer the following questions from the story.

11. What kind of relationship do Antonio's parents have?
12. What role does Tony's mother play in this story? Is it a typical role for a female Mexican-American?
13. What do Tony's uncles do for a living and how does this effect him?

Name _____
Period _____
Date _____

Directions: Explain why the following quotes from chapters 6-8 are important to the story. Be detailed with your explanations.

1. "I heard my mother enter the kitchen, her realm in the castle the giants had built."

2. "The new shoes felt strange to feet that had run bare for almost seven years."
3. "I felt Ultima's hand on my head and at the same time I felt a great force, like a whirlwind, swirl about me."
4. "I bolted up and found myself in bed. My body was wet with sweat, and my lips were trembling... Outside I heard the owl cry in alarm."
5. "My father increased his pleas that they plan a future with him in California, but they only nodded. They did not hear their father. They were like lost men who went and came and said nothing."
6. "All their lives they had lived with the dreams of their father and mother haunting them, like they haunted me."
7. "I remembered when they built our house. They were like giants then. Would they always be lost to me? I wanted to cry after them, I bless you."

Name _____
 Period _____
 Date _____

Directions: Fill in the blanks for each of the following statements from chapters 9 and 10 of *Bless Me, Ultima*.

1. _____ is the land of Tony's birth and also the land of his father.
2. Tony's father is sad that he is losing _____, _____, and _____.
3. The brothers agree that if anyone is going to fit in their parent's dreams it will have to be _____.
4. _____ decides to stay at his parent's house so he can go back to _____.
5. Samuel likes to _____ and he and Tony go after school is out.
6. The story of the _____ that Samuel tells Tony clashes with his Catholic beliefs at first.
7. Uncle _____ is very sick because he saw _____ dancing in the woods. Tony's uncles and grandfather come to _____ for help.
8. The daughters of _____ are thought to be the ones who laid the _____ on Tony's uncle.
9. _____ takes Antonio with her to talk to _____ before she can heal Tony's uncle.
10. Ultima's _____ hurts the witches who are disguised like _____.
11. Ultima molds three _____ out of clay.
12. The evil that came out of Tony's uncle was in the form of _____.
13. Ultima asks Tony's grandfather to take her to _____.

Name _____

Period _____

Date _____

Directions: Describe why the following people or objects from chapters 11 and 12 are important to the story.

Curandera

The Golden Carp

Narcisco

The Indian

Presence of the River

Ultima's Scapular

Ultima's Owl

Directions: Respond to the following quotations from the story. Use the back of this paper to respond.

1. "It seemed the more I knew about people the more I knew about the strange magic hidden in their hearts." ~ Tony
2. "'The waters are one, Antonio.' I looked into her bright, clear eyes and understood the truth. 'You have been seeing only parts,' she finished, 'and not looking beyond into the great cycle that binds us all.'" ~Ultima

Name _____
 Period _____
 Date _____

Part I

Directions: Match the definition on the right with the character or object from chapters 13 and 14 on the left.

- | | |
|-----------------------|---|
| 1. _____ Ultima | a. Where Tony will be helping out before school starts |
| 2. _____ Antonio/Tony | b. He did not warn Ultima of Tenorio |
| 3. _____ Gabriel | c. Warns Ultima about Tenorio and would do anything to protect her |
| 4. _____ Uncle Pedro | d. Told Tony about the Golden Carp |
| 5. _____ Cico | e. He is not sure that he really wants his son to become a farmer |
| 6. _____ El Puerto | f. He is confused about his religious and spiritual beliefs |
| 7. _____ Narcisco | g. His friends tease him that he will go to Hell because he doesn't believe in God. |
| 8. _____ Llano | h. He is a tough friend of Tony's |
| 9. _____ Bones | i. Was in a coffin in Tony's dream |
| 10. _____ Florence | j. Where Tony's dad longs to be |

Part II

Directions: Make a prediction of what you think will happen in the remainder of the novel. Be specific.

Part III

Directions: On the back of this paper, draw a picture of a scene from these two chapters. Add as much detail as you can remember.

Name _____
Period _____
Date _____

Directions: Answer the following questions from chapters 15-17 of the novel.

1. What happened to Narcisco, where did it happen, and what did he leave behind?
2. Does Tony's mother want him to speak in English? Why?
3. When Gene and Leon return, what news do they have? How does Andrew feel about this news?
4. How does Gabriel, Tony's father, feel about his three oldest sons? Explain in detail.
5. What happens when Tony encounters Tenorio on the street? What does Tony do?
6. What is happening in the world that some people in Tony's town say is causing the wind to blow?
7. What do the boys think is going to happen to Florence? What does Tony think about that?
8. What kinds of things about good and evil do Tony and Florence talk about? Explain some of the topics they discuss.

Name _____
Period _____
Date _____

Directions: Respond to the following quotes from chapters 18-19 of the novel. Include in your response who said the quotation and why it is relevant to the story.

1. "You mean when the priest asks where is God, I am to say God is everywhere: He is the worms that await the summer heat to eat Narcisco. He shares the bed with Tenorio and his evil daughters--"
2. "One day when Miss Violet let me go to the bathroom I made a hole in the wall! With a nail! Then I could see into the girl's bathroom!"
3. "I have not sinned! It is God who has sinned against me!"
4. "God! Why did Lupito die? Why do you allow the evil of the Tementinas? Why did you allow Narcisco to be murdered when he was doing good? Why do you punish Florence? Why doesn't he believe?"

Directions: Describe in detail the scene where the children all want Tony to pretend to be the priest. Discuss what happens with Florence and how the children react.

Name _____
Period _____
Date _____

Directions: Answer the following questions from chapters 20-21 of *Bless Me, Ultima*.

1. What evidence is there in this chapter that the kids are getting older and more mature?
2. What things are starting to make Tony question his faith and the power of the priest?
3. What is happening at the Tellez farm?
4. In what two ways is Tony intimately connected to the land? How from his mother and how from his father?
5. Who does Tony dream about in these chapters?
6. Who does Tony go see the Golden Carp with? Explain how the Golden Carp makes Tony question his faith.
7. What happens to Florence? Why is this so devastating to Tony?

Directions: Make a prediction of how you think the story will end.

Bless Me, Ultima
Final Exam

Name _____
Period _____
Date _____

Directions: Match the character or object on the left with the definition on the right.

- | | |
|----------------------|--|
| 1. _____ Lupito | a. takes Tony to see the Golden Carp |
| 2. _____ Gabriel | b. is killed trying to warn Ultima of danger |
| 3. _____ Maria | c. the name of a farming family |
| 4. _____ Ultima | d. heals through natural and spiritual remedies |
| 5. _____ Miss Violet | e. goes crazy after being in the war |
| 6. _____ Tony | f. puts on a Christmas play that turns out to be a disaster |
| 7. _____ Andrew | g. has a personality that calls him to wander for adventure and want to take his sons with him |
| 8. _____ Leon | h. is of the Luna people |
| 9. _____ Florence | i. the place where Gabriel, Tony's father, longs to be |
| 10. _____ Llano | j. attempts school, but ends up leaving with his brothers |
| 11. _____ Narcisco | k. the man Tony thinks is the devil himself |
| 12. _____ Tenorio | l. parents were killed and his sisters are prostitutes |
| 13. _____ Marez | m. he sees Lupito, Narcisco, and Florence die |
| 14. _____ Luna | n. Does not want to live his father's dreams |
| 15. _____ Cico | o. The family of people who were vaqueros |

Directions: Describe each of the following characters with as much detail as you can.

1. Tony:

2. Gabriel (Tony's father):

3. Ultima:

4. Florence:

5. Tenorio:

6. Cico:

7. Narcisco

8. The Owl:

Directions: Support each of the following statements with evidence from the novel.

1. Ultima had powers that priests didn't have.
2. Tony had many people ask to be blessed by him.
3. Tony's parents are very different from one another.
4. Tony saw many things that would be difficult for a young boy to handle.
5. Gabriel was disappointed in his sons.

6. Ultima had great sympathy for people.

7. Ultima's spirit lived in the owl.

Directions: Fill out the grid below describing characteristics of each family.

Luna Family	Marez Family

Directions: Choose two of the following questions to write a structured essay response.

1. In what ways does Tony display priest-like qualities? Does his relationship with Ultima interfere with his becoming a priest? Do you think he would make a good spiritual leader?
2. In what ways is Tony more like his mother and in what ways is he more like his father?

3. How does Ultima express sympathy for people in the story? Who does she help and why?
4. *Bless Me, Ultima* addresses issues of culture and Mexican-Americans. What things about Tony's family are traditionally Mexican?
5. Discuss Tony's struggle with his faith. How do other beliefs interfere with his Catholic faith? Include discussion about the Golden Carp and Ultima.

Chapter Five: Summary/ Conclusion/ Recommendations

Summary

This project has been created to fill a gap in the educational quality of underserved populations. I chose to create this project after observing a number of English and language arts classrooms in the Yakima Valley finding that Hispanic and Native American students were continually behind and scoring significantly lower grades than many of their white classmates. A number of factors contribute to this problem, including issues like poverty, language acquisition, and class that are outside the abilities of public schools to remedy; however, one major contributing factor that schools can control is that of a relevant and meaningful curriculum.

A number of top educational researchers submit that students from non-white ethnicities are not fulfilling their academic potential. Implementing a curriculum based on multicultural education research will provide a relevant and meaningful education for all students. The research on which the project is based is included in chapter two. Chapter three delineates how the curriculum in chapter four is intended to be used. This chapter explains the design and how the units are separated. Chapter four of this project is a curriculum based on the principles and theories of educational experts who declare that multicultural education is essential in public school to provide an equitable education for all students.

Conclusion

From my own experience teaching Hispanic and Native American students, I have concluded that there must be some change implemented in the English and language arts curriculum in order for these students to make the same educational gains as their white

peers. The English and Language Arts classrooms are content areas that can easily support and maintain a multicultural curriculum. In these classes, students should have the opportunity to read novels with characters and authors from a variety of cultures and reflect on how the themes and ideas relate to their own lives. One's education must be a personal journey that is guided by equity and diversity, and the teacher must lead students to find reflections of themselves in the curriculum they encounter.

Recommendations

As one who sees great potential for the growth of multicultural education in schools, I would recommend further research studies be made on the success of specific curricular changes in English and language arts classrooms in the Yakima Valley. For example, I would like to see some studies that research the success of specific teaching strategies on specific minority groups and how these strategies can be implemented and maintained. It would also be beneficial for English and language arts teachers to review studies that examine successful ways to discuss sensitive racial issues that do not isolate any ethnic group within the classroom community. Another study that would be interesting and valuable for English and language arts teachers would be one that addresses ways to teach students how to understand a variety of cultural communication skills so that students could better understand the communication styles of their peers from different cultural groups. This kind of research would be helpful for teachers so that they could see documented proof of the success MCE can have for students from underserved populations.

Because of the controversy surrounding multicultural education, there is a great deal of published literature on the subject. Some exceptional advocates for MCE that I

would recommend reading are Gary Howard, James Banks, Sonia Nieto, Fred Yeo, Christine Sleeter, and Pamela and Iris Tiedt. For those interested in finding multicultural activities for the classroom, I would recommend reading Jim Burke and Harvey Daniels. The Internet can also be an excellent source of information for lesson plans and activities. By simply typing "Multicultural Education Lesson Plans" into any search engine, one can find a variety of usable information.

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