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LITERACY THROUGH MULTICULTURAL LITERATURE

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Interdisciplinary Studies: Integrated Studies Option

By
Victoria Rae Cochrane
June 1999

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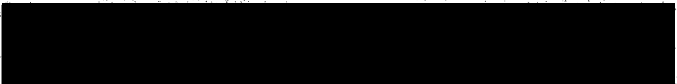
June 1999

Approved by:


Dr. Kathryn Z. Weed, First Reader

6/9/99
Date


Dr. T. Patrick Mullen, Second Reader


Ms. Marcia Fiorindo, Third Reader

ABSTRACT

Literature in the classroom can be the greatest motivating factor of a language arts program. When students find literature exciting and stimulating, they will be anxious to read more. When a reader gets lost in the content of a good book for the absolute pleasure it brings, there is no question that that student will become a good reader. Just like an Olympic champion develops into a fine athlete through practicing the sport, good readers become good readers through the practice of reading.

Multicultural literature, and specifically trickster tales from around the world, bring stories to compare and contrast the readers' lives to that of other people. Through the reading of multicultural literature, readers may become familiar with other cultures as text becomes more than simply words on a page.

This project brings together multicultural literature, and specifically trickster tales, in order to provide stimulating literature. The first three chapters deal with research concerning an appreciation of multicultural literature for the classroom. The database is a listing of trickster tales as a resource to the teacher and student in helping select literature which is appropriate for multiple levels of readers. A criterion table shows

books leveled from early emergent through fluent readers while indicating factors such as retellability, practical illustrations, need for prior knowledge, and repetition. Lesson plans give an example of how to use this literature in engaging lessons. The lessons are designated for early emergent reader, emergent reader, early fluent reader, and fluent reader. Leveling the books and lesson plans is meant to help the reading environment of the classroom.

ACKNOWLEDGEMENTS

I would like to thank so many people who have helped me in this project. Dr. Weed has gone many times above and beyond the call of duty since student-teaching days; Dr. Mullen for helping my love of multicultural literature grow into something I can now share with others; Marcia Fiorindo for constantly encouraging me day after day. I would also like to thank the people I work with for their support and broad shoulders, especially Sheri Chu and Judith Esqueda when the computer was my enemy.

To David
and the rest of my fabulous family

TABLE OF CONTENTS

Abstract	iii
Acknowledgements	v
Chapter One: Statement of the Problem	1
Introduction	1
Statement of Problem	3
Recommendation	7
Chapter Two: Review of Related Literature	10
Learning	10
Responsibility of Schools	13
Problems of Literacy.	16
Multicultural Literature.	23
Chapter Three: Goals and Limitations.	30
Goals	30
Limitations	31
Conclusion	34
APPENDIX A: Annotated Bibliography on Database.	36
Sample of Database Page on Disk	57
(Disk attached to project)	
APPENDIX B: Criterion Table	59
Introduction.	60
Criterion Table	62
APPENDIX C: Lesson Plans for Leveled Readers.	65
Introduction	66
Lesson #1 Early Emergent Reader	68
Lesson #2 Emergent Reader	85
Lesson #3 Early Fluent Reader.	99

Lesson #4 Fluent Reader	115
REFERENCES	138

CHAPTER 1
STATEMENT OF THE PROBLEM

INTRODUCTION

Schools are faced with a huge mission, as stated by the California Department of Education (CDE) task force report, It's Elementary, (1992):

The mission of California's elementary schools is to nurture the intellectual, physical, emotional, and moral capacities of each child in the fullest extent possible so that each can profit by continued schooling and so that, ultimately, each can lead a fulfilling life in our society as a productive worker, citizen, and private individual. (p. xiii)

In order to address all these needs, I have chosen to concentrate on the issue of literacy. Literacy is having sufficient understanding in listening, speaking, reading and writing skills so that learning may take place.

I have struggled for several years teaching a second-grade class of multicultural students who have varying degrees of interests as well as abilities. There is a concern in teaching literacy to these students because of the time factor of a school year as well as the amount of curriculum required by the district. The day does not have enough hours nor the year enough days to teach everything students need for a well-rounded education. Teachers struggle with priorities on a constant basis.

One of the greatest needs facing our students

today is literacy. Getting students involved in reading is a challenge. One of the areas I have found that stirs interest in my students the most is multicultural literature. Brenda Sudan (1990) wrote in her master's thesis: "Recent research has concluded that literature used in the classroom can broaden the perspective of a child's understanding of the world." (p. 1) When we read stories from other countries, we find ourselves asking questions about the culture of that area which can only be answered through more reading and research. In the course of our reading and research, we cover many curriculum strands while discovering where these cultures are and have been and why they are still important today.

Even if every student is unable to read the text of multicultural literature, he/she finds a common ground in the search for information. There can be a blending of readers with listeners so they become helpmates to each other. One student may read the text while another student may ask questions to find more information. With this natural curiosity and enjoyment, few students are aware that they are learning to read. Through students' desire to learn more, they simply become better readers by this process of natural curiosity. Between the overlap of subject content and students' desire for more information, my job as teacher turns more towards facilitator. The students, themselves, lead the

direction of learning because they are seeking knowledge that truly interests them.

STATEMENT OF THE PROBLEM

I perceive a problem for our elementary schools today: literacy is at an all-time low while teachers battle with the responsibility of teaching a multi-faceted curriculum in the short span of a school year. Tharp and Gallimore (1988) saw this battle as belonging to the schools when they stated:

"...schools should teach students to be literate in the most general sense of the word - capable of reading, writing, speaking, computing, reasoning, and manipulating visual as well as verbal symbols and concepts." (p. 93) This is an awesome task. With so many variables to consider, it is no wonder teachers, administrators and students feel frustrated much of the time.

In order for students to be exposed to all that is required, teachers and students must work at a pace which prohibits mastery of any particular area. This conflict in time vs. curriculum is most evident when trying to "get through" the language arts, math, social studies, science, health, and English-Language Development curriculum. No one strand of curriculum is less important to the education of a student. In California, one of the major areas targeted is literacy, which is measured in all strands of the

curriculum through the necessity of reading comprehension. Districts are responsible for ensuring that all students are literate. Too often, it feels, the burden falls solely on the shoulders of teachers. Tharp and Gallimore (1988) found in a study conducted by Teale that:

Nearly 60% [of families with kindergarten children] had four or fewer children's books in the home; another 28% had between 5 and 10 books. Over three-fourths of the children had not been to the library during kindergarten (outside of school); only one had been more than twice. (p. 103)

It is no wonder that students come to school with few literacy skills. They are not engaging in activities which many school personnel perceive as foundational to literacy development. When students enter school for the first time, this is often their first exposure to the true development of language, and thus, literacy.

Because some students come unprepared for school, it does not release the schools from the responsibility of turning out literate students. Schools must find a method for teaching all students and helping them reach success. Teachers and administrators must find practical programs for meeting students' needs. Mary Howard has spent many years working with children considered to be high-risk, or students who show little promise of completing their education through graduation. She has devoted the past few years talking to teachers and

helping them find ways to reach these students. Mary Howard (1996) expressed:

Real reading and writing and authentic experiences should form the basis of instruction. The isolation of instruction and teaching of skills out of the context of reading and writing do not reflect effective literacy instruction. Direct instruction, when appropriate, must be the result and outgrowth of these meaningful experiences. (p. 1)

Teachers feel the pressure of wanting students to be active participants in their own education in order for the learning to be relevant and yet interesting. When students see learning as their own goal, involvement is no longer a question. Literacy, both through oral and written language, is the stepping stone to academic success. According to Smith (1997) "Written language must be made meaningful and useful to children who are striving to learn to read." (p.9) In order for students to read, it is necessary for them to understand the purpose of reading.

Reading and writing is such an integral part of all curriculum. Janelle von Kleist (1990) stated it best in her master's thesis: "Reading becomes meaningful when reading becomes real to the students." (p. iii) She also wrote:

Teachers that have used literature in the classroom for reading find it is successful because the student's attitudes about reading are positive. Through literature books children learn to relate and become a part of the literature, especially if teachers help students choose books of interest. (p. 11)

Unfortunately, the curriculum may be disjointed and

unconnected, making each area of curriculum an individual subject to be taught within its own context. This disconnectedness leads to students making no association between curriculum strands. Literature, when used across curriculum strands, can be the unifying force that helps students make a connection.

Schools face a definite problem while trying to get through each strand of curriculum. One good example of this struggle is in the area of social studies. According to Monson, Howe & Greenlee (1989), social studies textbooks give adequate information for general understanding, but "realistic fiction allows children to relate to story characters and gives opportunity to develop interest in the lives of others and empathy for those who differ from them." (p.4) Many textbooks for other subjects face a similar problem of too many facts - getting information needed by the student, but failing in the area of high interest for the reader. In order for students to read the text, they need to relate to it in some way.

Many students have a difficult time relating reading and writing to math, science and social studies. According to Martha Rapp Ruddell cited in Issues and Trends in Literacy Education, (Robinson, McKenna, & Wedman, 1996), "Expanded reading and writing instruction provides for diversity of student literacy abilities and needs." (p.239) When students

see a merging of one subject with another, they are better prepared to make a connection with their own prior knowledge.

In considering how to make these connections between subjects, the California Department of Education (1992) recommended:

...teachers might try creating a two discipline unit in naturally related subjects such as mathematics and science. Integrating units has the benefit of sanctioning lessons that last up to two hours, enough time for students to really get something accomplished. (p. 27)

This also helps students to see how subjects are related.

RECOMMENDATION

To solve this problem of too much necessary information, I recommend integrating curriculum in such a way that several subject areas are incorporated into thematic-type units using multicultural literature. Blending math, science, social studies, ELD, and language arts makes for more interesting units as well as showing how life is a melding of many pieces. At one time this may have been considered "whole language." Watson (1982) stated, "When used accurately the term [whole language] describes reading programs that are built on the body of knowledge coming out of the work of educators, cognitive psychologists and systemic linguists; it has to do with real kids using real language." (p. 7) This

thematic-type of teaching may be more productive for the teacher by incorporating more curriculum which is interrelated. In the end, this may save time for both teacher and students because time is not wasted leaping from one subject to another.

Students may also be the winners in this process because the information blends making it easier to store in clumps for future knowledge. Each subject is not independent of the other. Time is not in blocks, but rather in spirals. Each strand of the curriculum feeds the next, connecting information to what was previously learned.

Because reading and writing are such a vital part of each subject area, students must learn to read for information and comprehension. For this particular project, I will focus on using multicultural literature to integrate the curriculum and enhance literacy. With this blending, I will show how all areas of curriculum, as well as life skills, can be brought together for a fuller, richer curriculum schedule.

Multicultural literature may be a tool for teaching students literacy as well as giving them something interesting and applicable to read about. Students have more of a desire to read when it is related to an area in which they are truly interested.

Once students are comfortable in the academic side of their education, they may also relate the

experiences to their outside world and what is important to the world in which they live. Pamela and Iris Tiedt (1986) stated: "All students need to develop a greater understanding, compassion, and appreciation for themselves as well as for other individuals with whom they inhabit this earth." (p.1)

Multicultural literature provides an instrument for bringing curriculum strands together as well as introducing literature which is both interesting and relevant. Literacy is at the core of all learning. Learning is what makes life interesting.

CHAPTER 2

REVIEW OF RELATED LITERATURE

LEARNING

Learning is an on-going process. Frank Smith (1981) said, "Learning is not an occasional event, to be stimulated, provoked or reinforced. Learning is what the brain does naturally, continually." (p.108) The natural curiosity of a child makes everything a learning experience. It is up to the facilitators of children's learning to plug into positive and productive experiences. As children learn, they build a bank of knowledge which will accommodate them as they process new learning experiences through their lives.

In order for learning to take place, it has to be meaningful to the learner. One function of the brain is to accumulate files on subjects. Learning is built on prior knowledge or a process by transference of information. According to Smith (1997):

When we add to our knowledge of the world, when we learn, we either modify or elaborate the organization of information that we already have in long-term memory....Anything we try to learn that can't be related to the structure of knowledge we already have in long-term memory is meaningless to us. (p.37)

In order to make learning meaningful, there has to be some connection between the learner and what is

being taught. According to Short and Burke (1991):

The learner may end up with an isolated skill or fact that is stored away but is so disconnected that the learner is unable to use it in further learning experiences--there is no transfer of knowledge because there are no connections. (pp.16-17)

Prior knowledge usually comes through life experiences and in particular through the culture of the learner. Constance J. McCarthy was cited by Goodman, Hood & Goodman (1991), "After my exposure to Frank Smith, comprehension meant each individual reader's understanding of the text based on the experiences he or she brought to the text." (p.116)

When students come to the classroom with few or limited vocabulary skills, there is difficulty in furthering their education until literacy is achieved. Frank Smith (1997) stated: "...some comprehension of the whole is required before one can say how individual words should sound, or deduce their meaning in particular utterances, or even assert their grammatical function." (p. 62) This is just the starting point to literacy. This is why it is so important to provide learning experiences beginning where the student is. Multi-cultural literature may be a key for unlocking barriers which prevent them from succeeding in the American academic school system. This literature may help the struggling student relate to characters in books as well as help others understand how similar many of the cultures

really are. There may be some commonality which brings literature and reader together.

We need to understand the conditions of our children and respect them for who they are. I found a poem which reminds me to value each person who comes to my class. It is written by Angel Nieto and found in the book edited by Ruth S. Meyers and Beryle Banfield (1983):

RESPECT

We are all different
as i [sic] respect your right to be
as i [sic] respect your right to love
and i [sic] respect your right to fight
but don't expect respect from me
if you don't love if you don't fight
indifferent. (p. 116)

As students, administrators, and teachers face issues concerning learning in the classroom, the state places another burden on an already over-loaded plate: Standardized Testing. When test scores are reported in the news media, schools tend to compare themselves with other countries and make comparisons as to how the teaching/learning process is working. According to John Gittelsohn, (1998), comparing our school population with that of Japan, we find Japan has only 17,000 of its 20 million students limited in the Japanese language; while in California, we have 1.4 million of our 5.6 million population limited in the English language. (p. 2) Because of the educational expectations, students must have enough education to

flow into the economic world or be left behind to do jobs requiring less education.

RESPONSIBILITY OF SCHOOLS

Even if some students may be ill-prepared for learning in American schools, educators must find ways to help all students succeed and fulfill the requirements of a general education according to the state standards. Tway and Lundsteen (1989) remind us that "All learning is connected to previous learning. As children are introduced to a topic in reading or writing, it can help their participation and appreciation to build on what they already know." (p. 63)

The dilemma of schools is to incorporate all strands of curriculum in a way that will help each student. Teachers and administrators face an uphill battle of completing subject matter as well as the time to accomplish what is needed to turn out "successful students."

Along with large demands of time and subject matter, schools continue to encounter students coming into the classroom unprepared. Any one or all of the following reasons may be the source: limited English proficiency (LEP), low socioeconomic status, few life experiences which enhance their language, as well as diverse cultural issues. These issues may prevent students from fitting into the general population of

the local school. California Department of Education (1992) acknowledged this situation in the schools:

Today's children bring a rich mix of experiential, ethnic, linguistic, religious, and cultural backgrounds to the schoolhouse door-- differences whose nuances must be recognized, appreciated, and accommodated by the instructional program. (p. xi)

While facing such diversity, schools face a number of issues which prohibit one style of teaching as the answer to accomplish necessary goals.

In looking at just the language-arts program of a school, we can see the need for diversity of both curriculum and styles of teaching in the classroom.

The English Language Arts Framework (1987) states:

An effective English-language arts program introduces students to literature representing many perspectives, diverse styles and cultures and points of view, classic and contemporary attitudes, and a range of modes from fiction and drama through poetry and essay and speeches. It prepares them for understanding ideas and expressing themselves effectively about important human issues. (p. 17)

Curriculum is still a major focus of the school. The overloading of required curriculum causes a problem for teachers. It takes time and development to produce literate students. Teachers and administrators often feel the brunt of criticism as failures on their part if students do not perform as expected by state standards. This places a terrific burden on teachers to "get it right." In an article published by the newspaper, The Press Enterprise, writer Sharma (1999) addressed the importance of

teachers' role in the classroom:

William Sanders, director of the University of Tennessee's Value Added Research and Assessment Center, said, "Teacher effectiveness is the single largest factor affecting academic growth in kids.

It is far more important than race, poverty, ethnicity and class size - all the things that people have traditionally worried about." (p. A6)

New success standards are connecting the world's need for a better education. Leonard Kenworthy (1956) stated:

world mindedness is not a monopoly of any grade level or of any subject field. Any effective program needs to include a wide variety of experiences for every grade and every group of children no matter what their ability is. All children are going to live in the world and all of them need an introduction to the world-wide society as well as to their own community and nation. (p.15)

Unlike some countries around the world, schools in the United States are required to give public education to all students. How teaching takes place within schools is often left to the discretion of administrators and teachers. Too many times the curriculum is designed without keeping in mind how children learn. The National Council of Teachers of English (1989) researched this problem finding many obstacles for successful literacy. One part of their findings concluded:

...The sequencing of skills in a basal reading series exists not because this is how children learn to read but simply because of the logistics of developing a series of lessons that can be taught sequentially, day after day, week

after week, year after year. (p. 102)

Short and Burke(1991) were even more specific in their statement:

In traditional models, curriculum has come from the scope and sequence charts, textbooks, teachers' guides, and school and state curriculum guides. Curriculum has been something which experts outside the classroom develop, classroom teachers implement, and students receive. A hierarchy was established that often excluded both teachers and students from actively thinking about learning and curriculum and that often involved attempts to pass down someone else's thinking. (p. 3)

Schools need to determine the needs of their students and set about creating curriculum which will help the student, not what will satisfy book publishers or state objectives which are not congruent with the population in attendance.

Jane Agee anticipates schools having an advantage for helping students with their language experience. Students have opportunities to work together for a common goal. According to Jane Agee (1995):

Shared meanings constitute our whole process of constructing meaning. By opening avenues of discourse to all members of a classroom, I had provided each student the opportunity to explore multiple perspectives and to articulate intentionality and stance. (p. 59)

PROBLEMS OF LITERACY

We expect students to come to the school with a set of standards, language being one of the major factors. Today many students come to school lacking

oral and/or auditory receptive language which would be considered necessary to begin their educational process.

A great deal is being required of our students today that was not as important in the past. No longer do young people simply take over the business they learned from the family. The California Department of Education (1992) did a study and concluded: "...today's children come from a variety of family structures far different from the stereotypical father-as-breadwinner, mother-as-homemaker pattern of yesteryear. In the majority of two-parent families, both parents work outside the home." (p. xii) No longer is the typical community derived from homogeneous families with similar backgrounds. This same study also indicated: "Children from over 80 different language groups who are learning English as a new language make up a full 29 percent of students entering kindergarten in California." (p. xi) Now young people must be ready for a diverse world with diverse needs. In the process of gaining an education, students need to understand the world around them. The necessity for increased education has swelled because of the economic and business fields which await our students. In the same Department of Education study (1992), there was expressed a concern of businesses that "they [the businesses] seek employees who not only can read

and compute but also can think creatively and critically and adapt to change." (p. xii)

When students enter school having problems learning to read and write, it is usually caused from a variety of reasons. These reasons may range from parents having little time to be with their children because of work and family schedules, lack of literacy on the part of a guardian, physical or mental problems, or a lack of parenting skills. Gregory, Wescott and Laughinghouse (1999) interviewed Nancye Gaj concerning her teaching adults with children's literature. Nancye saw the problem as cyclical: "Most adults who can't read well were never read to as children." (p. 157) The cycle has to be broken. Freeman and Freeman (1994) believe "...schools can be places where students expand their repertoire of language use." (p. 268)

According to Gilliland, as cited by Sandra Stokes (1997), in studying the Native American culture, children learn differently than in the Anglo culture, which may affect their manner of learning as well as how they perform in the classroom. She found the children "learn by observing their parents, not by having conversations with them." (p. 577) Although not always a cultural issue, many students do not have adequate oral language for functioning in the classroom because they have not been engaged in conversation from an early age in the language of the

school to be attended.

Kathryn Au (1993) was also concerned with the literacy of students. She wrote to this concern when she said:

Clearly, there is a need for schools to improve the literacy instruction of students of diverse backgrounds. This need is becoming even more urgent given the population trends in the United States. In 1982 nearly three of four American young people (ages 0 to 17) were European American (Pallas, Natriello, and McDill, 1989), but by 2020 only one in two young people will be European American. In 1982 only one of 10 young people was Hispanic, while it is estimated that this figure will change to one of four in 2020. Over this same period, the number of children living in poverty is expected to increase by 37 percent.... (p. 3)

Keeping in mind Au's figures on the current and projected diverse population, educators must come to the forefront of their field with innovative ideas while considering the types of students within the education system. Intolerance for a lack of literacy and yet tolerant of diversity in the classroom is a fine line teachers and administrators walk on a daily basis. Planning for this change of diversity will help teachers meet the needs of more students.

Students who have problems with literacy skills find it difficult to be interested in what is being taught because they do not understand the words on the page. Lily Wong Fillmore wrote concerning the issue of students' problems with English text and how literature can be used to help students gain literacy. In her article, "Authentic Literature," for the

Scott Foresman English-Learner's teacher's manual

(1997) she wrote that authors frequently:

...simply presuppose that the readers will be able to apply their knowledge of language and how it works to the reading and interpretation of the text, and that they will draw on their knowledge of the world and on their experiences to fill in the gaps in the text. The ideal reader then is one who has the cultural background, experience, and linguistic knowledge to do just what the writer hopes the readers of the text will be able to do when they read it. (p. xix)

Even when students have an inadequate resource of prior knowledge to function in the classroom, there are successful teaching methods. Wilkinson and Kido (1997) gave an example of a teacher, Cheryl Wiedenhofer, who used thematic units in her class to help the children of her first-grade class. "Using multicultural literature within the literature circle framework gave her students opportunities to develop strategies for reading, writing, and thinking... ." (p.262) By using the thematic units, students were able to make connections and create information to store in their long-term memory banks. With each connection, the students were able to attach new information and their prior knowledge developed from each thematic unit. The thematic units were useful tools for gaining knowledge. Students are able to explore a theme completely by connecting it to all strands of curriculum.

Another example of a teacher's classroom

having success was Robert Bahruth, (1991) a fifth-grade teacher in Texas. He assumed responsibility for teaching a class of LEP students who had known nothing but failure in the traditional school system. He recounted his experience in the book, Literacy Con Carino. Because the students were in fifth grade and performing below grade level, he wanted to help them in all curricular areas as well as with English. He found that using meaningful text kept their interest; therefore, the students used the literature as a learning tool for their total education. Robert Bahruth (Hayes, Bahruth & Kessler, 1991), explained, "Topics on states and countries served to widen the children's knowledge of the world and entailed reading, researching, and learning about demographics, geography, geology, and biology." (p.14) The students extrapolated information from what they read to real life experiences while gaining long-term memory to accommodate future learning. Bahruth challenged the students to be "active participants" (p.117) while showing them the system of empowerment toward their own learning.

The concept Robert Bahruth had about LEP students applies as well to many literacy-challenged students. It is difficult for anyone to learn when they are not interested. When a student becomes curious, the intrinsic need to learn takes over. This allows the learner to ascertain what is necessary for

his/her own success.

This intercultural idea works well in a multicultural classroom. If students can see how interdependent their society really is, which is one of the themes in second-grade social studies, the students may find a way to understand and accept the diversity of others. Dyer (1995) saw multicultural literature as a way to "encourage our students towards compassionate and critical citizenship in an increasingly complex, interdependent world." (p. 78)

In the same article Dyer stressed not focusing on just the differences, but helping students gain an awareness of where they fit into this changing world so they don't become separated into small ethnic groups concerned with only individual needs. Students today face a changing world and are constantly made aware of what is happening in their world almost at the moment it happens. Dyer (1995) wanted students "to identify and accept the multicultural fabric of which we are part [so as] to accept complexity and shun simplistic extremes; it is also to acknowledge our society as a dynamic, rather than static, culture." (p. 80)

The cycle of learning comes from spiraling prior knowledge to new information. The world is constantly changing. Students need to understand their place in it and possess a desire to be a part of that change. Meeting students where they are and teaching them to

go further is certainly one of the educator's main focus.

MULTICULTURAL LITERATURE

It is important to help students make sense of what they are learning. By taking the students' prior knowledge and building from that point, there is a connectedness which leads to knowledge spiraling from what is known to a connection and evaluation with new information. This information is stored to be used later as prior knowledge. Frank Smith (1997) says, "But there is no evidence that there is any limit to the capacity of human memory....[but] Only nonsense is difficult to memorize." (p. 50) For that reason, curriculum needs to be based on pertinent information to the students. Multicultural literature may be one form of connecting to students' own life experiences, whatever they are.

Introducing interesting literature is one way of engaging students. All students need to find a purpose in what they read. If readers are able to see themselves in the literature, there is a better chance they will actually read the words on the page and remember what they read. Multicultural literature is a tool for validating the minority student as well as showing the other students how each culture is necessary in the great scheme of "our world."

Literature has had various purposes in the

classroom. In the past, we have used literature as simply a tool to make students literate. As reported in Cai and Bishop (1994): "We [were] less concerned with the nature of the literature itself than with the way it [could] function in school settings." (p. 59) Now it is important to ensure that literature is used to enhance various curriculum strands. Multicultural literature can be an important part of the standard curriculum by helping students become familiar with a variety of literature while supplying the necessary curriculum standards set forth by the state.

Multicultural literature may be one way of striking at the problem of too much curriculum. It may be used to combine several curriculum strands through the use of thematic-type units. By using thematic units, students may more easily make connections from one curriculum strand to another because they can see the connection both through vocabulary and context. The Department of Education's study (1992) encouraged teachers to:

recognize that reading is not a subject in itself so much as it is a tool of discovery that students can use to enter enticing new worlds. Skill in reading is acquired and perfected by practicing it across the curriculum--in mathematics, history-social sciences, and science. In those subject areas, the emphasis in reading is kept where it belong--on reading for meaning..." (p. 6)

According to Kathryn Au (1993), "The study of culturally relevant topics and works of literature can

be rewarding and reaffirming to students, and an avenue to learning the principles and concepts in many academic areas..." (p. 15).

Tholinson and Lynch-Brown (1996) write about children's literature leading to their "personal fulfillment and academic gains." (p. 4) In the same discussion, they speak of children's literature as a source of enjoyment, while giving them vicarious experiences, teaching them empathy, moral reasoning and letting the reader discover literacy and artistic preferences. (p. 4) Cai and Bishop (1994) quoted Dorsey on the importance of literature: "Literature seeks and attains a deeper empathy with the alien, and empathy which challenges one's own most basic presuppositions. . . And for that we need literature, which is the language of the heart." (p. 59) All these issues may not be academic, but lead to a more well-rounded adult facing the demands of a diverse world.

Multicultural literature may also help by teaching students about their world and the people with whom they share space. Dr. Rayton R. Sinjina (no date) addressed this issue by stating:

Multicultural literature is essential in all areas of the curriculum because these materials better meet the needs of students by helping them grow in their understandings of both themselves and others. Through carefully selected and shared multicultural reading materials students learn to identify with those people who created the stories, whether of past or present. (p. 10)

Multicultural literature can be a part of all academic areas by simply pulling from each piece of literature the desired concept to be taught. Since there is such an abundance of necessary curriculum, according to state standards, teachers are often forced to find creative ways to teach as many areas of the curriculum without overloading either teacher or student.

Multicultural literature has an advantage of bringing experiences, some of which may be familiar to the young readers, from a variety of cultures and putting them into books. Familiar experiences in a children's book may cause the reader to find a new desire for reading. Trickster tales have a way of interesting all types of students. John West stated in the introduction to Trickster Tales, Forty Folk Stories from Around the World (as retold by Josepha Sherman) that students like to hear these stories because it is fun

...to read or hear about the guy (or, sometimes, the gal) who pulls off a trick on the folks who are in charge of things--or who think they are! The trickster is present, deep down, in most of us. We don't like the "stuffed shirts," the know-it-alls, who go around acting so important and sending out the message that we are supposed to bow down and let them have their way. (p. 9)

Alan Garner (1975) researched original trickster tales from many countries. He gave the trickster a name "Guizer" because it is

the proper word for an actor in a mumming play. He is comical, grotesque, stupid, cunning, ambiguous. He is sometimes part animal, and always part something else. The something else is what is so special. He is the dawning godhead of Man. (p. 9)

These characteristics of a trickster are the foundation for an interesting story. When readers are involved in the story because of a vested interest in the plot, true understanding grows because they are using all of their phonemic and comprehension skills taught at the first level of reading.

While basal readers are beginning to incorporate multicultural literature written by ethnic authors, not all school districts have the money to buy new core literature anthologies. Educators are forced to search for appropriate works while still maintaining the curriculum standards.

Classrooms in California, Ontario in particular, tend to be multicultural by nature. To bring literature from students' own culture helps validate the importance of both student and literary piece. Cai and Bishop (1994) also spoke of Dorsey's belief that "diverse cultural groups ... inevitably lead to interference in communication among groups, which can be overcome only if individuals can transcend their own cultural limitations." (p. 59) Literature may help students see other cultures as important. Multicultural literature may bring about an understanding of various cultures in a way non-fiction

with multiculturalism in the schools.

Nineteen educators read literature by ethnically-diverse authors, discussed responses, and planned ways to use the works in class. A theme emerging from this work was the value of empathy, the need for reconciliation among groups divided by differences, biases, and histories of injustice. (p. 26)

Garcia, Hadaway and Beal (1988) took the concept of multicultural literature one step further. They proposed that multicultural literature could "...develop a historical and cultural perspective on human events, a sense of intercultural competence, and an understanding of the limitations of stereotypes, ethnic prejudice, and discrimination." (p. 252)

Multicultural literature can be a tool by which teachers accomplish multiple goals: literacy, curriculum standards, acceptance of diversity, and enjoyment. Rose Marie Codling and Linda Gambrell (1988) spoke of bringing a variety of texts together for the purpose of literacy:

The concept of intertextuality has a long history originating in the field of literacy studies. Barthes (1979) and Beaugrande (1980) used the term to refer to the ways in which various forms of text are interrelated, contending that every text we encounter is a reflection of texts we have experienced in the past. (p. 10)

Violet J. Harris (1992) gave important strategies for using multicultural literature in the classroom. She stated: "One simple way to include African-American [or any group's] children's literature is to make the literature available for

African-American [or any group's] children's literature is to make the literature available for students through read-alouds, recreational reading periods, and classroom assignments." (p. 96)

Multicultural literature is not the answer to all the needs of students. When used as a tool, interest may be stirred enough to encourage even the most illiterate student to seek information. This diversity in literature may validate the student as a vital part of his/her world. Short and Burke (1991) reinforced this by stating: "...all learners, no matter how apparently limited their experience or knowledge, come to recognize themselves and are recognized by the others, as competent contributors." (p. 24) When students perceive themselves as important, they may find a purpose for learning. Multicultural literature may be a channel for students to affirm themselves as valuable members.

Teaching our children is one of life's great challenges. Finding the perfect material which fits into the allocated time frame is a challenge with little hope of resolution. Seeking to be our best to make our students their best will stand as an eternal goal.

CHAPTER 3 GOALS AND LIMITATIONS

GOALS

The goal of this project is to encourage teachers to use multicultural literature juxtaposed with single content focused, district-approved (i.e., language arts kept separate from social studies) curriculum while advocating literacy for students. My desire is for teachers to use multicultural literature which is able to cross curricular lines in thematic units while blending literacy, knowledge, and preparation for students in their future world. By using a thematic-type structure, time is used more wisely.

In order for teachers to have an established choice of literature, I have developed a database of multicultural trickster tales, both in hard copy and on a disk. The database was created on "Claris Works for Kids" so students and teachers may access and revise the database. This database then becomes a working resource by allowing additional books to be listed. It also provides an example of how databases help keep track of books.

The database includes complete bibliographic information on these same books as well as a brief annotation including country and/or continent of origin. A disk is also available which can be copied for practical purposes. In addition, a criterion

table shows which books are appropriate for which level of readers. I have chosen criteria which has been designated as important to new readers. Thirdly, illustrative sample lesson plans have been included in order to help teachers begin implementing the multicultural literature for different reading levels.

LIMITATIONS

There are limitations in this project which prevent this study from being a "fix-all" for every student. I have chosen to concentrate my project on literacy for all students no matter what their primary language may be. The findings in this project can be used with all types of literature for students in every stage of literacy. There must be an understanding that each student is unique and may need a different type of literature or style of teaching than is reflected in this one project. Teachers are the ultimate decision-makers in the process of each student's learning.

I have also chosen to limit my multicultural literature to trickster tales. Although I am interested in all multicultural literature and feel most authentic literature is beneficial in the classroom, I acknowledge that to make a database of all multicultural literature would be inexhaustible and truly beyond the scope of this project. The database is provided to illustrate how a database

supports the teacher and students in choosing literature to be used in the classroom. The lessons I advocate in this project may be applied to any type of multicultural literature such as Cinderella stories, fairy tales, stories with giants or little people, pourquoi, quilt stories, creation, and non-fiction stories, as well as the mother-daughter, father-son, and family stories that give insights into other cultures. The stories in the lesson plans do not show a far-reaching global picture, but were chosen because of the support materials available. These plans are examples and may help organize future lesson plans which do not have sufficient support materials. The stories cited here lend themselves to the multicultural trickster genre, though. Each story has a place in helping children grow in both literacy skills as well as helping them understand the people and cultures living in their world.

I have included stories that fit into all levels of reading ability so the reader may enjoy the story alone or in a group. I have also included several books which are above the reading level of most primary students. I have indicated that these books would be teacher-level readings. The reason I included them was for further understanding of the trickster tales and how they relate around the world. These stories may be retold in simpler forms to compliment stories the children are able to read on

their own. By including all levels of reading-ability books, I hope to encourage reading multicultural literature for individual enjoyment as well as background information.

The reason I specifically chose trickster tales is because the trickster tale has a way of involving the reader which most other genres do not. There are many reasons people, and children in particular, like to hear the trickster tales. Julius Lester told stories of tricksters, specifically Brer Rabbit and his friends. He felt people enjoy the trickster tales so much because there is a trickster inside of us all. He listed criteria for trickster tales. Lester (1988) stated: "Trickster tales do not have any feeling of 'And they lived happily ever after.', Trickster tales are not moral., [and the trickster may be] the instigator of trouble, violence and even murder. ... [subject] is 'patterned disordering'...

Trickster's function is to keep Order from taking itself too seriously." (x-xiii)

Alan Garner (1975) also explained what trickster is: "For the fool is the advocate of uncertainty: he is at once creator and destroyer, bringer of help and harm. He draws a boundary for chaos, so that we can make sense of the rest. He is the shadow that shapes the light." (p. 9)

The literature selected for this project is not all from the insider point of view. Sometimes the

literature is from an outsider point of view, but the selections are chosen because the authors have tried to stay as close to the original cultural stories as possible with some literary license of their own for creativity. Many books give detailed descriptions of the cultures from which the stories originated as well as the research that brought the authors to this particular genre of writing. In some of the lesson plans, I have given different versions of the same story to fit various levels of readers.

CONCLUSION

In researching the trickster tale, I have found a genre of literature which both intrigues and delights. Taking this delight to the classroom has greatly inspired me to learn even more about trickster tales. The students' own delight in the stories have encouraged me to find even more stories to share with them. The mere mention of a trickster tale brings smiles to their faces because they know they are in for a treat. The stories have been used as springboards to our own creativity. We have used the trickster tale for writing our own stories, creating our own plays and poems, and singing the songs that tell of tricksters. Students have found the stories engaging because of the tricks played, moralistic when the trickster is put in his place, and sources of background information when we are discussing other

pieces of literature. The stories also lead us to discussions of cultures from which the tales originate. We have learned where many countries are out of curiosity about cultures which created these trickster tales. Trickster tales have been a perfect supplement to our standard curriculum.

When thinking of students' needs and teachers' precious planning time, I hope they will think of multicultural literature as a way to share literature across the curriculum for a literacy program that is surely interesting and beneficial to all involved.

APPENDIX A

Annotated Bibliography on Database

A Story A Story

retold and illustrated by: Gail E. Haley

ISBN: 0-689-71201-4

New York: Aladdin Paperbacks

1970

Continent/Country: Africa

Kwaku Ananse or "spider man," comes to earth to get everything Sky God demands in order to win the golden box of stories. Trick: Getting three impossible animals and fairy to catch and take to Sky God.

Agua, Agua, Agua (an Aesop's Fable)

Retold by: Pat Mora

Illustrator: Jose Ortega

ISBN: 0-673-36195-0

Glenview, IL: Scott, Foresman and Company

1994

Continent/Country: North America/Mexico

A crow is thirsty. He finds water in a pool but can't reach it. Trick: Throws pebbles into the water until the water is high enough to drink.

Anansi and the Moss-Covered Rock

Retold by: Eric A. Kimmel

Illustrator: Janet Stevens

ISBN: 0-8234-0798-5

New York: Holiday House

1988

Continent/Country: Africa

Anansi finds a rock that has magic powers when you say the right words. Trick: Anansi takes all the animals to the rock. When they pass out for an hour, he steals their food.

Anansi Goes Fishing

Retold by: Eric A. Kimmel

Illustrator: Janet Stevens

ISBN: 0-8234-1022-6

New York: Holiday House

1992

Continent/Country: Africa

Anansi wants some fish but doesn't want to have to work. He talks Turtle into catching the fish for him. Trick: Turtle gets Anansi to do all the work while Turtle "gets tired."

Anansi The Spider, A tale from the Ashanti

Adapted and illustrated by: Gerald McDermott

ISBN: 0-8050-0310-X

New York: Henry Holt and Company, Inc.
1972

Continent/Country: Africa

Anansi has six sons. When he runs into trouble, his six sons help him. One of them is to win the great globe in the forest. They all fight over who should receive it. Anansi asks Nyame (God of all things) to hold it until he can decide who should receive the globe.

And It Is Still That Way

Collected by: Byrd Baylor

ISBN: 0-939729-06-7

New Mexico: Trails West Publishing
1976

Continent/Country: North America/U.S. (Arizona)

Many legends told by Arizona Indian children. There are eight stories of Coyote and his tricks. In many of these stories, Coyote has a trick played on him.

Barefoot Book of Trickster Tales, (The)

Retold by: Richard Walker

Illustrated by: Claudio Munoz

ISBN: 1-902283-08-2

New York: Barefoot Books
1998

Continent/Country: multiple

Nine trickster stories from around the world. Many characters and settings.

Bimwili & the Zimwi

Author: Verna Aardema

Illustrator: Susan Meddaugh

ISBN: 0-14-054608-1

New York: Dial Book for Young Readers
1985

Continent/Country: Africa/Tanzaniya

A little girl finds a shell at the ocean. Trick: The Zimwi gets her to come closer and he captures her. Trick back: The village makes him think he still has the girl in his drum.

Bird, the Frog, and the Light, (The)

A fable by: Avi

Illustrator: Matthew Henry

ISBN: 0-531-06808-0

New York: Orchard Books
1994

Continent/Country: any

A frog takes a singing bird down to his home. Trick:

Gets the bird to bring down a ray of sun so he can see his treasures.

Boy of the Three-Year Nap, (The)

Author: Dianne Snyder
Illustrator: Allen Say
ISBN: 0-395-44090-4
Boston, MA: Houghton Mifflin Company
1988

Continent/Country: Asia/Japan

A son grows up never helping his mother. Trick: Mother tricks her son into doing work.

Brer Rabbit and the Peanut Patch

Retold by: Susan Dickinson
Illustrator: David Frankland
ISBN: 0-8317-7288-3
New York: William Collins Sons & Col. Ltd.
1985

Continent/Country: North America/U.S. (southern)

Brer Fox tries to find who is trampling his peanut patch by stringing a rope to a tree. Trick: Brer Rabbit gets caught and convinces Brer Bear into taking his place.

Brother Anansi and the Cattle Ranch

Told by: James de Souza
Adapted by: Harriet Rohmer
Illustrator: Stephen von Mason
ISBN: 0-89239-142-1
San Francisco, CA: Children's Book Press
1989

Continent/Country: North America/Guatamala

Brother Anansi finds out Brother Tiger has won money in a lottery. They go into cattle ranching together for several years. Trick: Anansi gets all the cows leaving Brother Tiger with nothing.

Caps for Sale

Told and illustrated by: Esphyr Slobodkina
ISBN: 0-201-09147-X
New York: Harper Collins Publishers
originally 1940 & 1947, renewed 1968

Continent/Country: any

A peddler goes through a town selling caps. When he lies down to take a nap monkeys take all his hats. Trick: Gets the monkeys to copy him by throwing down his hat and they do the same.

Children of Lir, (The)

Author: Sheila McGill-Callahan

Illustrator: Gennedy Spirin

ISBN: 0-8037-1121-2

New York: Dial Books

1993

Continent/Country: Europe/Ireland/

King Lir's four children are turned into swans by their evil stepmother. Trick: Animals work together and make a swan bridge connecting the two mountains. Stepmother is defeated at her own game.

Chinese Fairy Tales & Fantasies

Translated and edited by: Moss Roberts

ISBN: 0-394-73994-9

New York: Pantheon Books

1979

Continent/Country: Asia/China

Collection of Chinese tales. One section devoted to trickster-type tales. Most involving husbands, wives, merchants and wealth.

Clay Boy

Author: Mirra Ginsburg

Illustrator: Jos. A. Smith

ISBN: 0-688-14409-8

New York: Greenwillow Books

1997

Continent/Country: any

Woman makes a boy out of clay. Clay Boy eats everything in sight and grows to be a giant. Everyone is afraid of him. Trick: Goat gets Clay Boy to close his eyes so he can jump in and be eaten, but in fact, he butts Clay Boy and lets everyone out of his stomach.

Contest, an Armenian Folktale (The)

Adapted and illustrated by: Nonny Hogrogian

ISBN: 0-688-84042-6

New York: Greenwillow Books

1976

Continent/Country: Europe/Armenia

Two thieves (one works at night, one works during the day) find they are engaged to the same woman. They decide to have a contest to see who gets to keep the girl. Trick: The woman has been using the men for her own gains.

Danish Fairy Tales

Author: Svend Grundtvig

Illustrator: Drew van Heusen

ISBN: 0-486-22891-6

New York: Dover Publications, Inc.

1972

Continent/Country: Europe/Denmark

Fourteen stories from Denmark tell of people who trick each other to get what they want. One story, "The Treasure," tells of a man who finds gold and tells his wife. Trick: Makes the wife look crazy so no one will believe her story of her husband finding the gold.

Day it Snowed Tortillas, Tales from Spanish New Mexico (The)

Retold by: Joe Hayes

Illustrator: Lucy Jelinek

ISBN: 0-933553-00-5

Santa Fe, NM: Mariposa Publishing
1982

Continent/Country: North America/U.S. (New Mexico)

Ten stories of the Spanish in New Mexico as the main characters. Many of the tricks involve someone who is poor tricking someone who is rich out of their money.

Donkey in the Lion's Skin (The)

Retold and illustrated by: Val Biro

ISBN: 1-55624-002-3

United States: The Wright Group
1995

Continent/Country: any

A very simple tale of a donkey who ate a lion. Trick: Donkey puts on lion's skin and scares the people. It is taken from an Aesop Tale.

Emperor's Birthday Suit, (The)

Author: Cindy Wheeler

Illustrator: R.W. Alley

ISBN: 0-679-97424-5

New York: Random House, Inc.
1996

Continent/Country: any

A king is unhappy even though he has new clothes every day. Wants a special suit for his birthday. Trick: Tailors pretend to spin cloth that fools can't see.

Favorite Fairy Tales Told in Ireland

Retold by: Virginia Haviland

Illustrator: Catharine O'Neill

ISBN: 0-688-12598-0

New York: The Beech Tree Paperback Book
1961

Continent/Country: Europe/Ireland

Five stories from Ireland tell of leprechauns and

families in need of money. Trick: Each one gets the money back to help the family by tricking the one who took the money in the first place.

Favorite Fairy Tales Told in Poland

Retold by: Virginia Haviland

Illustrator: Joel Cook

ISBN: 0-688-12602-2

New York: The Beech Tree Paperback Book
1995

Continent/Country: Europe/Poland

This book consists of six folk tales. "The Jester Who Fooled a King" is the best for trickster telling. The Jester is dismissed for being old and no longer funny. Trick: Both pretend to be dead and go to the king and queen separately to get money to live on.

Folk Tales of Latin America

Author: adapted by Shirlee P. Newman

Illustrator: Dorothy Rosenwasser & J. Correias Flores

ISBN: 0-672-50903-2

New York: The Bobbs-Merrill Company, Inc.
1962

Continent/Country: North America

Sixteen stories from various countries in Latin America. Many are traditional Indian tales handed down through the years. Several are trickster-type tales mainly dealing with food.

Fourth Little Pig, (The)

Author: Celsi, Teresa

Illustrator: Cushman, Doug

ISBN: 0-8172-3577-9

Austin, TX: Raintree Steck-Vaughn Publishers

Continent/Country: any

Traditional story of the three pigs, but this time they have a sister who comes to their rescue. Sister tells them they should not be so afraid of the wolf. Trick: She blows down their house and makes them learn to live away from fear.

Gingerbread Man, (The)

Author: Emily Clark

Illustrator: Becky Radtke

ISBN: 1-57690-288-9

Huntington Beach, CA: Teacher Created Materials, Inc.
1997

Continent/Country: any

Traditional story of the cookie who comes to life.
Trick: Fox tricks the gingerbread man into getting on his

back to cross the river.

Gingerbread Man, (The)

Retold by: Eric A. Kimmel

Illustrator: Megan Lloyd

ISBN: 0-8234-0824-8

New York: Holiday House

1993

Continent/Country: any

An old woman makes gingerbread man who runs away when he comes out of the oven. Trick: Fox gets the gingerbread man to jump on his back to get across the river so he can eat it.

Gingerbread Rabbit, (The)

Author: Randall Jarrell

Illustrator: Garth Williams

ISBN: 0-06-205903-3

New York: Harper Collins

1964

Continent/Country: any

A mother makes a gingerbread rabbit but it runs out to the forest. Trick: A fox convinces the rabbit that he, too, is a rabbit.

Hansel & Gretel

Retold and illustrated by James Marshall

ISBN: 0-14-050836-8

New York: Puffin Pied Piper Books

1990

Continent/Country: Europe/Germany

Traditional story of a wicked stepmother who tries to get rid of her stepchildren. Trick: The children get the witch to fall into the oven.

Hare and the Tortoise, (The)

Author: Aesop

Illustrator: Arthur Friedman

ISBN: 0-89375-468-4

New Jersey: Troll Associates

1981

Continent/Country: any

The hare teases the tortoise because he is so slow. Trick: The tortoise talks the hare into a race.

Hatseller & the Monkeys, (The)

Retold and illustrated by: Baba Wague Diakite

ISBN: 0-590-96069-5

New York: Scholastic Press

1999

Continent/Country: Africa

Continent/Country: Africa

BaMusa was a hatseller. He fell asleep and put his hats on the ground. Trick: In order to get the monkeys to give him back the hats, he has them copy what he does. He throws his hat down and so do the monkeys.

Her Stories: African American Folktales, Fairy Tales, and True Tales

Author: told by Virginia Hamilton

Illustrator: Leo & Diane Dillon

ISBN: 0-590-47370-0

New York: Scholastic Inc.

1995

Continent/Country: North America/U.S. (southern)

This book has 19 stories of African-American and Creole traditions. Many have multiple categories. The stories include words from the Gullah and Creole language. May be difficult to read without good explanation.

How Mr. Monkey Saw the Whole World

Author: Walter Dean Myers

Illustrator: Synthia Saint James

ISBN: 0-440-41415-6

New York: Bantam Doubleday Dell Books for Young Readers

1996

Continent/Country: Africa

Mr. Monkey watches as Mr. Buzzard tricks all the animals into giving him food. Trick: Mr. Monkey takes a ride on Mr. Buzzard's back, but takes a palm leaf and makes Mr. Buzzard promise to give back all the food.

Iktomi and the Boulder, a Plains Indian Story

Author and illustrator: Paul Goble

ISBN: 0-53-05760-7

New York: Orchard Books

1988

Continent/Country: North America/U.S. (Plains)

Iktomi gives a boulder his blanket because it is too hot to carry. When it looks like rain, he takes the blanket back. The boulder gets angry and lands on Iktomi's legs. Trick: Iktomi tells the bats how the boulder has insulted them and they hit at the rock, reducing it to chips.

Iktomi and the Buffalo Skull

Author and illustrator: Paul Goble

ISBN: 0-531-08511-2

New York: Orchard Books

1991

Continent/Country: North America/U.S. (Plains)

Continent/Country: North America/U.S. (Plains)

Iktomi dresses all up to impress the girls in another camp. He tells his horse to look good for him and then kicks him hard. The horse gets mad and bucks Iktomi off. He ends up with a skull on his head and his wife finding out about what he was doing. Trick: The horse looked better than Iktomi.

Iktomi and the Buzzard, a Plains Indian story

Author and illustrator: Paul Goble

ISBN: 0-531-06812-9

New York: Orchard Books

1994

Continent/Country: North America/U.S. (Plains)

Iktomi is a young man who needs to get across the river to a pow wow. Trick: Buzzard drops Iktomi off in midair. Trick back: Iktomi convinces two young girls to cut the tree open so he can get out.

Iktomi and the Coyote

Author and illustrator: Paul Goble

ISBN: 0-531-30108-7

New York: Orchard Books

1998

Continent/Country: North America/U.S. (Plains)

Iktomi wants to eat the prairie dogs. Trick: Prairie dogs willingly get into the ashes and are baked.

Jojo's Revenge!

Author and illustrator: Mick Inkpen

ISBN: 0-939979-40-3

Martinez, CA: Discovery Toys, Inc.

1989

Continent/Country: any

Jojo is a baby who likes to play with his food. The mother gets frustrated at the mess. Trick: Grandfather gets Jojo to stop making a mess by making one of his own.

Jump! The Adventures of Brer Rabbit

Author: Joel Chandler Harris

Adapted by Van Dyke Parks & Malcolm Jones

Illustrator: Barry Moser

ISBN: 0-15-241350-2

San Diego: Harcourt Brace Jovanovich, Publishers

1986

Continent/Country: North America/U.S. (southern)

Five stories of Brer Rabbit, Brer Wolf, Brer Fox, and friends. Everyone tries to trick the other by getting them to do what they don't want to do.

Little Red Riding Hood

Author: The Brothers Grimm
Illustrator: Ben Mahan
ISBN: 0-89375-489-7
United States: Troll Communications
1981

Continent/Country: Europe

The little girl takes a basket of goodies to her grandmother. Trick: Wolf eats the grandmother and Little Red Riding Hood.

Lucky O'Leprechaun

Author and illustrator: Jana Dillon
ISBN: 1-56554-333-5
Gretna, LA: Pelican Publishing Company, Inc.
1998

Continent/Country: Europe/Ireland

Two children go to stay with elderly aunts. They talk the aunts into helping them catch a leprechaun. Trick: Leprechaun talks them out of keeping him if he will return each year on St. Patrick's Day.

Magic Millstones and other Japanese folk stories (The)

Author: Barbara Hope Steinberg
Illustrator: Esme Eve
ISBN: 0-198-34246-2
England: Oxford University Press
1969

Continent/Country: Asia/Japan

Nine stories of Japanese traditions. The characters are mainly animals. In "The Pheasant's Revenge" a monkey gets out of work by tricking the pheasant into doing all the work of planting the rice field.

Mama Don't Allow

Author and illustrator: Thacher Hurd
ISBN: 0-06-443078-2
New York: Harper Trophy
1985

Continent/Country: North America/U.S. (Louisiana)

Miles gets a saxophone but plays so loud everyone wants him to go somewhere else to play. Trick: The alligators talk them into playing at the Alligator Ball. Trick back: Miles gets them to play a lullaby and puts the alligators to sleep.

Maya's Children, The Story of La Llorona

Author: Rudolfo Anaya
Illustrator: Maria Baca
ISBN: 0-7868-0152-2

ISBN: 0-7868-0152-2

New York: Hyperion Books for Children
1997

Continent/Country: North America/Mexico

La Llorona is a legendary creature who haunts the lakes and riverbanks. As long as she keeps the bowl her children were born in, they will be immortal. Trick: Senor Tiempo finds out and talks her into throwing the bowls into the lake.

More of Brer Rabbit's Tricks

Author: Ennis Rees

Illustrator: Edward Gorey

ISBN: 1-56282-578-X

New York: Hyperion Paperbacks for Children
1968

Continent/Country: North America/U.S. (south)

More stories of Brer Rabbit and his tricks on Brer Fox. There are two stories which show how he tricks Brer Fox. One story talks about how he is afraid of losing his ability to trick.

More Tales of Uncle Remus: Further Adventures of Brer Rabbit, His Friends, Enemies, and Others

Author: Julius Lester

Illustrator: Jerry Pinkney

ISBN: 0-8037-0419-4

New York: Dial Books
1988

Continent/Country: North America/U.S. (southern)

37 very short stories of Brer Rabbit and his friends. Some had more modern pieces (eating hamburgers, etc.) so students may relate well to these.

Mufaro's Beautiful Daughters, An African Tale

Author and illustrator: John Steptoe

ISBN: 0-688-12935-8

New York: Mulberry Big Book
1987

Continent/Country: Africa/Zimbabwe

Mufaro has two beautiful daughters. One wishes to stay home and take care of the family. The other wants to become the wife of the king. Trick: The king disguises himself as several creatures to see who is best to be his wife.

Nine-In-One GRR! GRR!

Told by: Blia Xiong

Adapted by: Cathy Spagnoli

Illustrator: Nancy Hom

ISBN: 0-89239-048-4

San Francisco, CA: Children's Book Press
1989

Continent/Country: Asia/Laos

This is a folktale from the Hmong people of Laos. The first tiger decides she wants to have cubs so she goes to Shao. Bird hears her practice the poem she has to remember. Trick: Bird changes the numbers around so now there are few tigers to eat the birds in Laos.

Norse Stories

Author: retold by Robert Hull

Illustrator: Adam Stower and Jonathan Heap

ISBN: 1-56847-131-9

New York: Wayland (Publishers) Ltd.
1993

Continent/Country: Europe

Six stories telling the tales of the Vikings, gods and giants. "Giant-slaughtering" is a trickster tale of Thor, Loki and Thialfi venturing into the land of giants. Trick: Utgard-Loki talks them into demonstrating their talents in competition.

Old Bag of Bones

Author and illustrator: retold by Janet Stevens

ISBN: 0-8234-1215-6

New York: Holiday House
1996

Continent/Country: North America/U.S. (southwest)

This is a retelling of the old Sheshoni tale from the Plains Indians. Coyote wants to escape being buzzard's dinner. He asks buffalo for some of his youth, strength, and power. Buffalo gives him everything but power. Trick: He tries to give the same power

Paul Bunyan

Retold and illustrated by: Steven Kellogg

ISBN: 0-688-05800-0

New York: Mulberry Paperback Books
1984

Continent/Country: North America/U.S. (Maine)

Paul Bunyan and his calf grow too quickly. They move away from home. When a storm comes, Babe gets very depressed. Trick: Paul has green sunglasses made for Babe.

Pedro & the Padre

Author: Verna Aardema

Illustrator: Friso Henstra

ISBN: 0-8037-0522-0

New York: Dial Books for Young Readers
1991

1991

Continent/Country: North America/Mexico

Pedro is forced by his father to leave home and look for work. He works for a priest, but begins to tell lies.

Trick: He takes the padre's donkey and hat and tricks other people into giving him money.

Pedro Fools the Gringo, and other Tales of a Latin American Trickster

Author: Maria Cristina Brusca & Tona Wilson

Illustrator: Maria Cristina Brusca

ISBN: 0-8050-3827-2

New York: Henry Holt and Company, Inc.

1995

Continent/Country: North and South America

Pedro Urdemales is a little Spanish fellow. There are 13 stories of Pedro as he travels around the countries of Mexico and Central and South America tricking people out of their money.

Princess Gorilla and a New Kind of Water

Author: Verna Aardema

Illustrator: Victoria Chess

ISBN: 0-8037-0914-5

New York: Dial Books for Young Readers

1988

Continent/Country: Africa

A gorilla has a young daughter ready to marry. He says the one who can drink the barrel of new water (vinegar) can marry his daughter. Trick: Little talapoin monkeys hide in the grass. They pretend to be one monkey but get together and each takes one sip.

Principal's New Clothes, (The)

Author: Stephanie Calmenson

Illustrator: Denise Brunkus

ISBN: 0-590-44778-5

New York: Scholastic Inc.

1989

Continent/Country: any

Two tailors come to town and tell the principal they will make him some new clothes that only people who are good at their job and not stupid can see. Trick: They give him nothing to wear in front of the whole assembly.

Rabbit Makes a Monkey of Lion

Author: Verna Aardema

Illustrator: Jerry Pinkney

ISBN: 0-8037-0297-3

New York: Dial Books for Young Readers

1989

Continent/Country: Africa/(where Swahili is spoken)

Rabbit and some friends are persuaded by the honey guide bird to get honey from lion's tree. Trick: Each time lion thinks he will catch and eat who is eating his honey, he is outwitted and never catches the thieves.

Rabbit's Escape (The)

Author: Suzanne Crowder Han

Illustrator: Yumi Heo

ISBN: 0-8050-2675-4

New York: Henry Holt and Company

1995

Continent/Country: Asia/Korea

King of the southern sea needs the liver of a hare to cure his illness. Turtle volunteers to go on land and retrieve a hare. Trick: When hare finds out he is to be sacrificed to cure the king he convinces them hares can take their liver in and out.

Race of Toad and Deer (The)

Retold by: Pat Mora

Illustrator: Maya Itzma Brooks

ISBN: 0-531-09477-4

New York: Orchard Books

1995

Continent/Country: North America

Deer confronts Toad at the water. Deer decides to race Toad. Trick: Many toads pop up along the way and help Toad win the race.

Raven

Author and illustrator: Gerald McDermott

ISBN: 0-15-265661-8

New York: Harcourt Brace & Co.

1993

Continent/Country: North America/U.S. (Pacific Northwest)

The earth is dark so Raven sets out to find light. He spots the daughter of Sky Chief. Trick: Has her swallow him as a pine needle. He came forth as her child and then steals the sun.

Raven, the Trickster

Retold by: Gail Robinson

Illustrator: Joanna Troughton

ISBN: 0-689-50247-8

New York: A Margaret K. McElderry Book

1981

Continent/Country: North America

Nine stories of how Raven (the creator) tricks other creatures into getting things humans need. The stories often involve, Deer, Owl, and Blue Jay. This is more a book to read to students.

Sir Whong and the Golden Pig

Adapted by: Oki S. Han and Stephanie Haboush Plunkett

Illustrator: Oki S. Han

ISBN: 0-8037-1344-4

New York: Dial Books for Young Readers
1993

Continent/Country: Asia/Ancient Korea

Sir Whong is a well-respected man in the village. A stranger from another village comes to borrow a large sum of money. As collateral, he leaves a golden pig. Trick: Sir Whong realizes it is not a gold pig and tricks the stranger to get his money back.

Soup Stone, (The)

Retold & illustrated by: Iris Van Rynbach

ISBN: 0-688-07255-0

New York: William Morrow & Company, Inc.
1988

Continent/Country: Europe/Poland

Traditional story of a soldier coming back from the war. He is hungry but has nothing to eat. Trick: Finds a family in the village and convinces them he has a soup stone. They add ingredients and make a delicious meal.

Table, the Donkey and the Stick, (The)

Retold from the Brothers Grimm by: Paul Galdone

ISBN: 0-07-022700-4

New York: McGraw-Hill Book Company
1976

Continent/Country: any

A tailor has three sons who he feels deceives him. When the tailor finds out it was the goat who was deceiving him, he longs for his sons. Each son has been out working. Trick: The third son brings home a magical stick that beats the innkeeper and he gets the magical table and donkey back.

Tale of Coyote and Rabbit, (The)

Author: Tony Johnston

Illustrator: Tomie de Paola

ISBN: 0-698-11630-5

New York: Putnam & Grosset Group
1994

Continent/Country: North America/Mexico

Rabbit tricks coyote by getting him to hold a rock, drink water to get the cheese (sun), hit a wasps' nest. He

always win in this book and escapes from coyote.

Three Billy Goats Gruff, (The)

Author: Emily Clark

Illustrator: Polly Jordan

ISBN: 1-57690-287-0

Huntington Beach, CA: Teacher Created Materials, Inc.
1997

Continent/Country: Europe/Norway

Traditional story of the three billy goats trying to get across the bridge. Trick: Each tells the troll that a bigger goat is coming for him to eat.

Three Billy Goats Gruff, (The)

Author and illustrator: Paul Galdone

ISBN: 0-395-28812-6

New York: Houghton Mifflin Company
1973

Continent/Country: Europe/Norway

Traditional story of the three billy goats trying to get across the bridge. Trick: Each tells the troll that a bigger goat is coming for him to eat. This book has a cassette tape for a read-along.

Three Little Javelinas (The)

Author: Lowell, Susan

Illustrator: Harris, Jim

ISBN: 0-087358-542-9

Flagstaff, AZ: Northland Publishing Company
1992

Continent/Country: North America/U.S. (southwestTohono
O'Odham or Desert People)

Traditional story of threed pigs running from the fox, but setting is in the southwest. Fox has some magical tricks which don't seem to work. These are wild pigs. Trick: Pigs are able to escape from the fox by setting a fire in the fireplace.

Three Little Pigs, (The)

Retold and illustrated by: Steven Kellogg

ISBN: 0-688-08731-0

New York: Morow Junior Books
1997

Continent/Country: any

Traditional story of the three pigs with a few updates. Mother owns a waffle business and retires leaving the business to the three pigs. Trick: Pigs end up catching the wolf by placing a waffle iron at the bottom of the chimney.

Three Little Pigs and the Fox (The)

Author: William H. Hooks
Illustrator: S. D. Schindler
ISBN: 0-02-744431-7
New York: Macmillan Publishing Co.
1989

Continent/Country: North America/U.S. (Appalachia)
Traditional story of the three pigs and bad fox with an Appalachian flavor. Two boy pigs get caught. Trick: Youngest pig is a girl and gets the fox to tell her where the den is that holds her brothers.

Three Little Wolves and the Big Bad Pig

Author: Trivizas, Eugene
Illustrator: Oxenbury, Helen
ISBN: 0-689-50569-7
New York: Aladdin Paperbacks
1993

Continent/Country: any
Three wolves are afraid of a big, bag pig. They build houses of concrete and barbed wire, but pig gets dynamite and drills to tear the house down. Trick: They get flowers and make the pig forget how he wants to hurt the wolves.

Tiger Soup, an Anansi Story from Jamaica

Retold and illustrated by: Frances Temple
ISBN: 0-531-06859-5
New York: Orchard Books
1994

Continent/Country: North America/Jamaica
Anansi smells sweet soup made by Tiger. Trick: Anansi talks Tiger into going into the "Blue Hole" for a swim while the soup cools. Anansi eats the soup and tricks monkeys to sing "I ate the soup."

Tiger Woman

Author: Laurence Yep
Illustrator: Robert Roth
ISBN: 0-8167-3464-X
New York: Bridgewater Books
1995

Continent/Country: Asia/Shantung
A selfish old lady makes fantastic rice cakes. Several people ask her for some, but she refuses. A ragged old man is also refused the rice cakes. Trick: He says every time she talks of another animal, she becomes that animal.

Tom Tit Tot

An English folktale
Illustrator: Evaline Ness

ISBN: 0-689-81398-8
New York: Aladdin Paperback
1997

Continent/Country: Europe/England

Trick: Girl tricks the king into marrying her because she can spin 5 skeins of yarn a night. A rat helps her fulfill the promise with a condition: she must guess his name or belong to him at the end.

True Story of the 3 Little Pigs! (The)

Author: Scieszka, Jon
Illustrator: Smith, Lane
ISBN: 0-590-44357-7
New York: Penguin Books
1989

Continent/Country: any

Wolf tries to explain that he was wrongly accused of trying to get the pigs. It was all a mistake about borrowing sugar and having a bad cold. Good response to original version with trick of the pigs.

Twenty-Two Splendid Tales to Tell From Around the World
(Vol. 2)

Author: Pleasant DeSpain
Illustrator: Kirk Lyttle
ISBN: 0-87483-341-8
Little Rock, AR: August House, Inc.
1994

Continent/Country: multiple

Twenty-two stories from around the world. Many are trickster tales with various tricksters and tricks involved.

Very Hungry Lion (The)

Author: Gita Wolf
Illustrator: Indraperamit Roy
ISBN: 1-55037-461-3
Toronto: Annick Press Ltd.
1996

Continent/Country: Asia

Singam, a lion, wants food. Trick: Sparrow, lamb and deer get him to find ingredients to cook them.

When Birds Could Talk and Bats Could Sing

Author: Virginia Hamilton
Illustrator: Barry Moser
ISBN: 0-590-47372-7
New York: The Blue Sky Press
1996

Continent/Country: North America/U.S. (south)

Eight stories of bird, sparrow, buzzard and other

creatures of the field. They play tricks on each other to get what they want from someone else. Often there is a moral at the end of the story.

When Hippo Was Hairy

Told by Nick Greaves

Illustrator: Rod Clement

ISBN: 0-8120-4548-3

New York: Baron's Educational Series, Inc.
1988

Continent/Country: Africa

59 stories about how animals came to be the way they are. Many have tricksters in the story which affects the outcome of the animal.

Who's In Rabbit's House?

Author: Verna Aardema

Illustrator: Leo & Diane Dillon

ISBN: 0-14-054724-X

New York: Dial Books for Young Readers
1969

Continent/Country: Africa

Rabbit comes home to find someone in his house. He tries to get them out, but "Long One" says he will trample elephant and kill anyone who tries. Everyone is afraid until frog plays a trick. Trick: Tells "Long One" he is a spitting cobra.

Wiley and the Hairy Man

Author and illustrator: Molly Garrett Bang

ISBN: 0-02-708370-5

New York: MacMillan Publishing Co, Inc.
1976

Continent/Country: North America/U.S. (south)

Wiley lives near the swamps. His mother reminds him that Hairy Man lives there also and to be careful. Trick: Wiley gets advice from his mom so Wiley can catch Hairy Man.

Woman Who Flummoxed the Fairies (The)

Retold by: Heather Forest

Illustrator: Susan Gaber

ISBN: 0-15-201275-3

San Diego: Harcourt Brace & Company
1990

Continent/Country: Europe/Scotland

A young mother is a great baker, known throughout the villages. Fairies want to eat some of her cake and get her to come to their land. Trick: The mother gets the fairies to retrieve things from her house.

Zomo the Rabbit

Author and illustrator: Gerald McDermott

ISBN: 0-15-201010-6

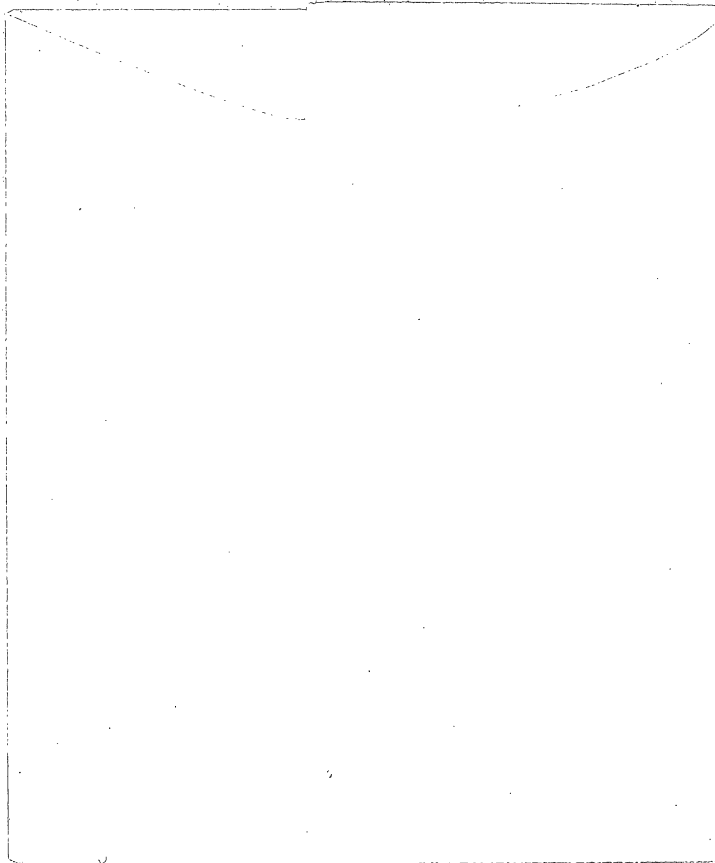
San Diego: Voyager Books, Harcourt Brace
1992

Continent/Country: Africa

Zomo is a rabbit who wants wisdom. Sky God gives him things to do to get wisdom. He accomplishes it all and takes them to Sky God. Trick: Sky God tells him that next time he sees the animals he has tricked, he will be wise and run.

SAMPLE OF DATABASE

**Programmed with
ClarisWorks for Kids**





My Books

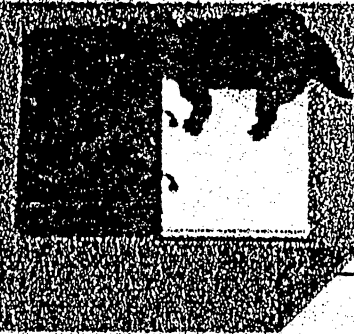
Click in a field to start
Sorts on the current field

Title	Anansi Goes Fishing
Author	Eric A. Kimmel
Publisher	New York: Holiday House
Pub. Date	1992
Subject	Africa

Notes about this book

ISBN: 0-8234-1022-6

Anansi wants some fish but doesn't want to have to work. He talks Turtle into catching the fish for him. Trick, Turtle gets Anansi to do all the work while he gets tired.



APPENDIX B
Criterion Table

INTRODUCTION

The criterion sheets provide a table on readability for all books entered on the database. All of the books have been selected as pieces of multicultural literature dealing with trickster tales from around the world. These books are chosen to be used in conjunction with the lesson plans incorporated into this project. The inventory is by no means a complete list of all multicultural trickster tales, but simply the beginning. This compilation of trickster tales and criterion sheet is to help the reader begin their own resource of curriculum to enhance the classroom.

This criterion is also to help the teacher decide which books are appropriate for each student. I have listed these books in alphabetical order by title. Each book is accompanied with a column to show level of reader, practical illustrations, repetition, retellability, and prior knowledge necessity. The criteria for level of reader will be discussed in Appendix D. The category of "Practical Illustrations" is important because when students are reading, the illustrations may be one strategy for them to understand what the story is about. Repetition is important, especially for the early reader. The more repetition involved, the more successful emergent readers tend to be. The retell-ability of a book is important because the

story needs to have a simple enough story so the reader is able to remember what he/she read. As indicated in the research of this project, children bring to any reading experience their own prior knowledge. Depending upon the story, students may need to have some explanation of what they are reading about before they are able to completely understand the content of the book. It is not necessary that a story contain all of these criterion to be a good book, but the more it contains, the more early readers have success. It is important that the teacher be aware of the factors which would make any book one that needs help or one that a student could simply pick up and read.

CRITERION TABLE

1	A	B	C	D	E	F
2	Title of Book	Level of Reader	Practical Illustrations	Repetition	Retell Ability	Prior Knowledge Necessity
3	A Story A Story	early fluent	yes	some	yes	yes
4	Agua, Agua, Agua	early emergent	yes	yes	yes	no
5	Anansi and the Moss-Covered Rock	early fluent	yes	yes	yes	no
6	Anansi Goes Fishing	early fluent	yes	yes	yes	no
7	Anansi the Spider	emergent	yes	no	yes	yes
8	And It Is Still That Way	early fluent	no	no	yes	no
9	Barefoot Book of Trickster Tales	fluent	yes	no	yes	some
10	Bimwili & the Zimwi	early fluent	yes	some	yes	some
11	Bird, The Frog, and the Light (The)	early fluent	yes	some	yes	no
12	Boy of the Three-Year Nap (The)	fluent	yes	no	yes	yes
13	Brer Rabbit & the Peanut Patch	early emergent	yes	no	yes	yes
14	Brother Anansi and the Cattle Ranch	early fluent	yes	no	yes	yes
15	Caps for Sale	early fluent	yes	some	yes	no
16	Children of Lir	fluent	yes	no	yes	no
17	Chinese Fairy Tales & Fantasies	fluent	no	no	yes	some
18	Clay Boy	emergent	yes	yes	yes	no
19	Contest (The)	fluent	yes	no	no	yes
20	Danish Fairy Tales	fluent	no	no	yes	no
21	Day it Snowed Tortillas (The)	fluent	no	no	yes	no
22	Donkey in the Lion's Skin (The)	early emergent	yes	yes	yes	no
23	Emperor's Birthday Suit	emergent	yes	some	yes	no
24	Favorite Fairy Tales Told in Ireland	early fluent	no	some	yes	some
25	Folk Tales of Latin America	fluent	no	no	yes	no
26	Fourth Little Pig	emergent	yes	yes	yes	no
27	Gingerbread Man (The)	emergent	yes	yes	yes	no
28	Gingerbread Man (The)	emergent	yes	yes	yes	no
29	Gingerbread Rabbit (The)	fluent	yes	no	yes	no
30	Hansel & Gretel	early fluent	yes	no	yes	no
31	Hare and the Tortoise	early fluent	yes	no	yes	no

	A	B	C	D	E	F
32	Hatseller & the Monkeys (The)	early fluent	yes	no	yes	no
33	Her Stories	fluent	no	no	some	some
34	How Mr. Monkey Saw the Whole World	early fluent	yes	some	yes	some
35	Iktomi and the Boulder	early fluent	yes	no	yes	no
36	Iktomi and the Buffalo Skull	early fluent	yes	no	yes	no
37	Iktomi and the Buzzard	early fluent	yes	no	yes	no
38	Iktomi and the Coyote	early fluent	yes	no	yes	no
39	Jojo's Revenge	early emergent	yes	yes	yes	no
40	Jump! The Adventures of Brer Rabbit	fluent	no	some	yes	yes
41	Little Red Riding Hood	emergent	yes	no	yes	no
42	Lucky O'Leprechaun	early emergent	yes	no	yes	no
43	Magic Millstones (The)	fluent	no	no	yes	yes
44	Mama Don't Allow	emergent	yes	yes	yes	some
45	Maya's Children	early fluent	yes	no	yes	some
46	More Of Brer Rabbit's Tricks	early fluent	yes	no	yes	some
47	More Tales of Uncle Remus	fluent	no	no	yes	no
48	Mufaro's Beautiful Daughters	fluent	yes	no	yes	no
49	Nine-In-One GRR! GRR!	emergent	yes	yes	yes	no
50	Norse Stories	fluent	some	no	yes	some
51	Old Bag of Bones	early fluent	yes	yes	yes	no
52	Paul Bunyan	early fluent	yes	no	yes	some
53	Pedro & the Padre	early fluent	yes	some	yes	no
54	Pedro Fools the Gringo & other Tales	fluent	some	no	yes	no
55	Princess Gorilla and a New Kind of Water	early fluent	yes	yes	yes	some
56	Principal's New Clothes (The)	early fluent	yes	some	yes	no
57	Rabbit Makes a Monkey of Lion	fluent	yes	no	yes	no
58	Rabbit's Escape	early fluent	yes	no	yes	yes
59	Race of Toad and Deer (The)	fluent	yes	yes	yes	no
60	Raven	early fluent	yes	no	yes	no
61	Raven the Trickster	fluent	no	no	yes	some
62	Sir Whong and the Golden Pig	early fluent	yes	no	yes	yes

	A	B	C	D	E	F
63	Soup Stone (The)	early fluent	yes	no	yes	yes
64	Table, The Donkey and the Stick (The)	fluent	yes	no	yes	some
65	Tale of Coyote & Rabbit	early fluent	yes	yes	yes	no
66	Three Billy Goats Gruff	early fluent	yes	yes	yes	no
67	Three Billy Goats Gruff (The)	early fluent	yes	yes	yes	no
68	Three Little Javelinas	fluent	yes	yes	yes	some
69	Three Little Pigs	early fluent	yes	yes	yes	no
70	Three Little Pigs and the Fox	early fluent	yes	some	yes	no
71	Three Little Wolves and the Big Bad Pig	fluent	yes	yes	yes	no
72	Tiger Soup	early fluent	yes	yes	yes	no
73	Tiger Woman	fluent	yes	no	yes	some
74	Tom Tit Tot	fluent	yes	some	yes	yes
75	True Story of the 3 Little Pigs	early fluent	yes	yes	yes	no
76	Twenty-Two Splendid Tales	fluent	no	no	yes	some
77	Very Hungry Lion (The)	early fluent	yes	no	yes	no
78	When Birds Could Talk	fluent	some	no	yes	some
79	When Hippo Was Hairy	fluent	some	no	yes	yes
80	Who's in Rabbit's House	fluent	yes	some	yes	no
81	Wiley and the Hairy Man	emergent	yes	yes	yes	some
82	Woman Who Flummoxed the Fairies	fluent	yes	no	yes	some
83	Zomo the Rabbit	emergent	yes	no	yes	no
84						
85						
86						
87						
88						
89						
90						

APPENDIX C
Lesson Plans
For
Leveled Readers

INTRODUCTION

These lesson plans are included to be a help for anyone researching how to include multicultural literature into the standard curriculum. These will be done in thematic-type units, based on trickster tales according to levels of readers. I have leveled the readers according to The Wright Group's Guided Reading, A Practical Approach for Teachers. (1995) Each child needs to be tested by a system set at a particular site so that they may be matched with the lesson and level of books where that student is ready to begin.

Lynne Badger and Phil Cormack (1990) understood this need for placing students into correct levels of readers and gave conditions which enhance children's language development and reading skills:

...provide six general experiences which can form the basis of K-3 reading programs. These experiences are:

- *Listening to stories
- *Shared book experience
- *Children dictating their own stories
- *Frequent reading practice
- *Responding to stories. (p. 20)

Each of the included lesson plans will incorporate some of these conditions. The lesson plans are examples and may be changed to provide the best reading experience for each level of reader. With each lesson plan, I will give a description of the child who is reading at that level and what to look for in choosing an appropriate book. These descriptions are all based on Guided Reading, A Practical Approach for Teachers. (1995)

Even though students are placed in groups based on ability, this is only one type of reading activity for the

ability, this is only one type of reading activity for the unit. Students should have various reading experiences during the day away from their own guided-reading groups. These ideas will appear at the end of the lesson under "other activities." Most of the ideas for the anticipatory sets and extended activities come from the Teacher Created Materials book, Whole Language Units for Favorite Tales (1995) written by Deborah Plona Cerbus and Cheryl Feichtenbiner Rice. I have placed a star by the suggested extended activities from this book which include some form of black-line master. The other suggestions are simply ones I have used over the years and found helpful and enjoyable to the students.

These lesson plans are meant to enhance what is actually going on in the classroom, not as another piece of curriculum to fit in an already crowded day.

LESSON #1
Early Emergent Reader

Indicators

According to the Wright Group (1995), early emergent readers are just learning that "illustrations and books tells a story" (p. 7) They also tend to memorize text. (p. 7)

Appropriate Books

The Wright Group (1995) also states early emergent readers need to have books with much repetition, picture-text coordination, rhyming, simple story, and use the natural language. (p. 7)

Integrated Curriculum

Math Objective:

Students will practice ordinal numbers
(first, second, third) at center activities.
Students will practice measuring strategies to
understand the concept of size (big, bigger,
biggest) at center activities.

Science Objective:

Students will read about animals
on the farm.

Using resource materials with fluent readers,
students will find out more about goats.

Language Arts Objective:

Students will read and discuss Three Billy Goats

Gruff.

Students will retell story to check for comprehension.

Students will identify and discuss what the trick is in the story.

Students will participate in activities at centers to reinforce the story.

Students will use the database to search for other similar stories.

Social Studies Objective:

Using resource materials with fluent readers, find out where goats are used around the world.

Book

The Three Billy Goats Gruff, by Emily Clark

The Three Billy Goats Gruff, by Paul Galdone

(and cassette tape)

Anticipatory Set

Write "The Three _____" on a large piece of paper. Have students fill in what they think should go in the blank. Discuss how there are many uses of threes in folk tales (three bears, three pigs, three wishes, etc.).

Make a KWL chart to determine what students know about goats, what they want to know, and at the end come back to tell what they learned about goats.

Discuss what a troll is. Make comparisons with other imaginary creatures found in folktales and fairy tales

(fairies, witches, elves, etc.). (Cerbus & Rice, p. 59)

Guided Reading

Starting with the Emily Clark version, talk about the words in the title. Check for prior knowledge on this topic by asking questions which may connect students to the story. Picture-walk the students through, describing what they see on each page. Encourage them to come up with some of the words that appear on the page. Discuss the meaning of "trick." As they read through the story, predict what the trick might be. After the picture-walk, read the first couple of pages to students, modeling the language pattern. Discuss with students picture clues or other strategies which may help them when they begin to read the words. Finish the book with students helping you predict what will be the next word or participate in repetitive phrases.

Give every child a copy of the book and everyone reads together orally. Children may read at their own pace using strategies to help them in their reading process.

Independent Practice

Students may choose a partner of their choice to listen to as they read the new book. They may also choose someone to help them look up other stories on the database for comparisons.

Assessment

Do a running record or some type of cueing system check

to determine student's decoding skills. Check for comprehension by asking oral questions or having the child retell.

For other curriculum strands, evaluate anecdotally while they are in centers as well as any product developed through the center activities.

Extended Activities (* suggestions from Cerbus & Rice [1995], pp. 59-75)

Math

- *1. Arrange reproducible pictures in size (small, medium, tall, etc.) to show understanding of size.
2. Arrange reproducible pictures and name first, second, third to show understanding of ordinal numbering.

Science

- *1. Using a model of barn and farm animals, have students write names of the animals on a card and match animals with cards.
- *2. With fluent readers, find out more about goats and where they live by setting out non-fiction books about farm animals.

Language Arts

- *1. Cut out pictures of the characters in the story and use them to retell the story.
- *2. Do Picture Card Game for developing sound recognition.
- *3. Read some farm riddles. Have early emergent

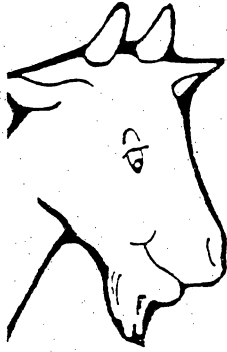
readers dictate to fluent readers their own farm riddles.

- *4. Memorize the enclosed poem or create your own poem about the goats.
- *5. Make a prepared little book or create one of their own.
- 6. Listen to the cassette tape of Three Billy Goats Gruff by Paul Galdone.
- 7. Search on the database for stories to make comparisons.

Social Studies

- 1. Using fluent readers to help with resource material, find where goats are used in other places of the world.
- 2. Discuss the countries and their cultures where these goats are found.

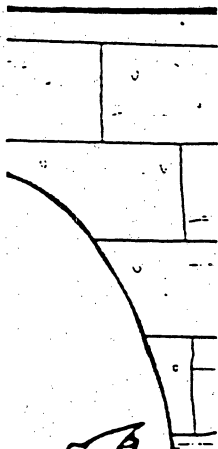
The Three Goats



The three goats are hungry
For something to eat.
Trip, trap
Trip, trap.

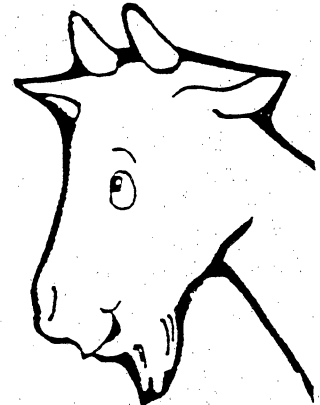
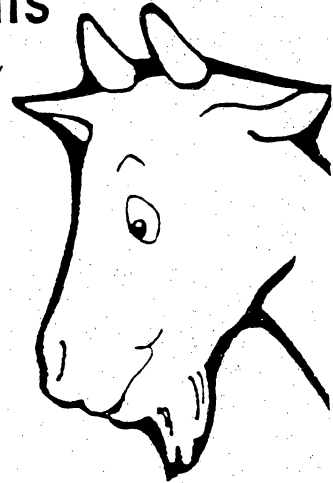
But under the bridge
Watch out for the troll!
Trip, trap
Trip, trap.

Over the bridge
The little goat crosses.
Trip, trap
Trip, trap.



Over the bridge
The second goat crosses.
Trip, trap
Trip, trap.

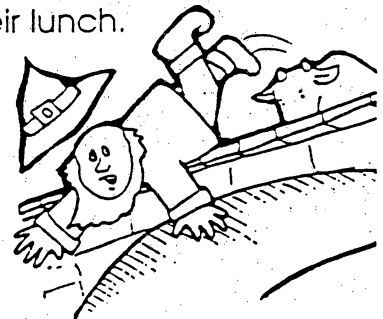
Over the bridge
The biggest goat crosses.
Trip, trap
Trip, trap.



Off the bridge goes the troll
And the goats have their lunch.
Trip, trap
Trip, trap.

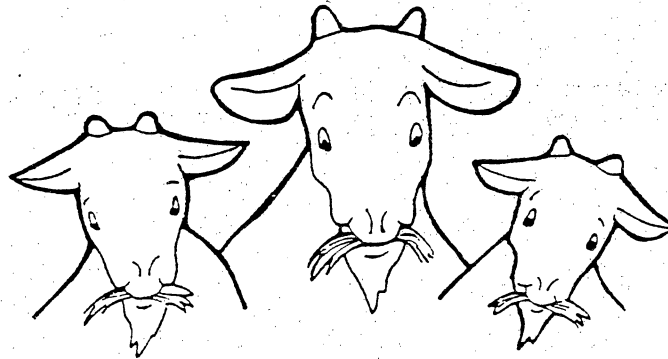


The three goats' story
Has come to an end.
Snip, snap, snout
This tale's told out.

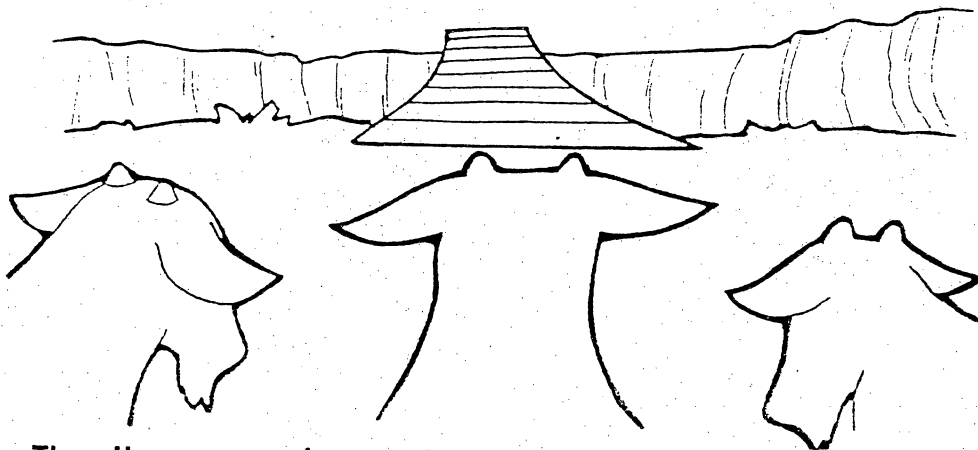


Making Little Books

My Little Book of The Three Billy Goats



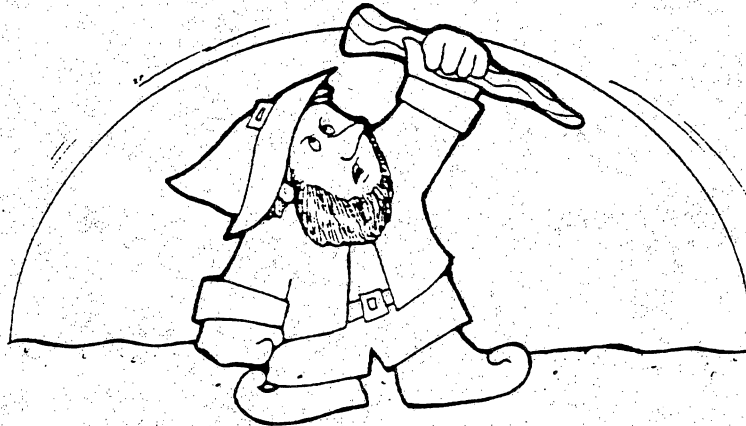
Name _____



The three goats are hungry
For something to eat,
Trip, trap, Trip, trap.

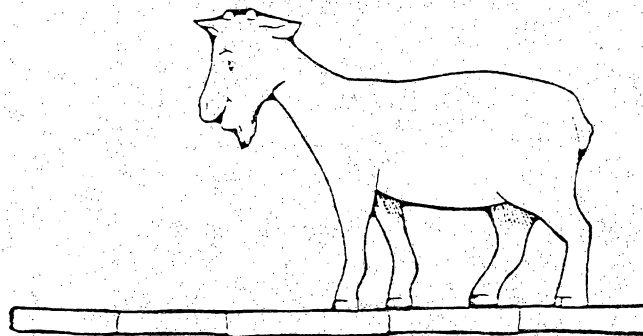
1

Making Little Books *(cont.)*



But under the bridge
Watch out for the troll!
Trip, trap, trip, trap.

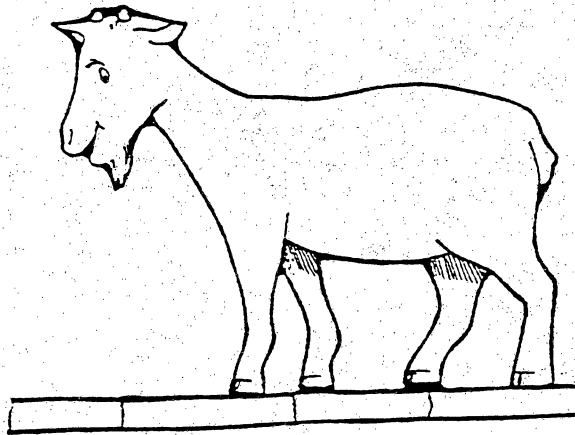
2



Over the bridge
The little goat crosses.
Trip, trap, trip, trap.

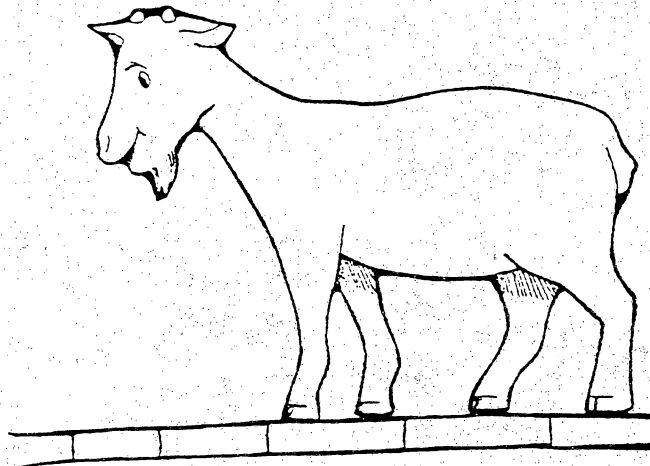
3

Making Little Books *(cont.)*



Over the bridge
The second goat crosses.
Trip, trap, trip, trap.

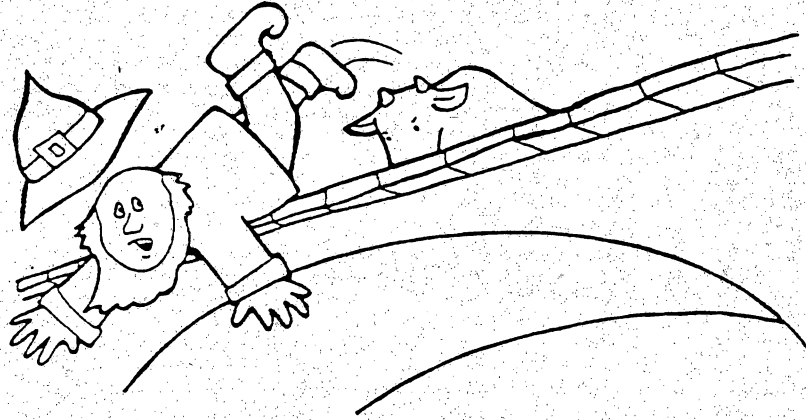
4



Over the bridge
The biggest goat crosses.
Trip, trap, trip, trap.

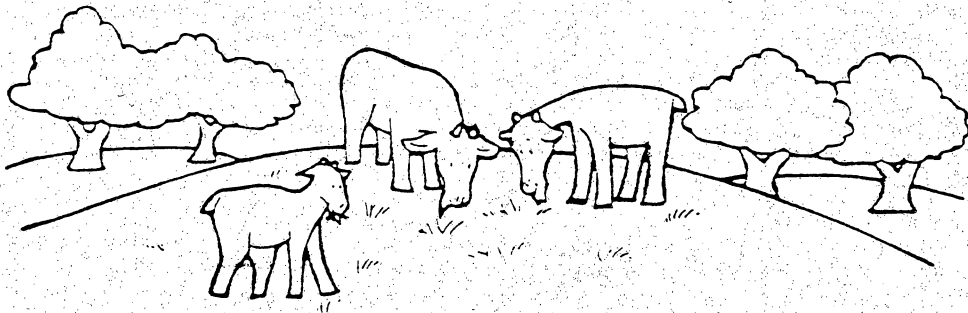
5

Making Little Books *(cont.)*



Off the bridge goes the troll
And the goats have their lunch.
Trip, trap, trip, trap.

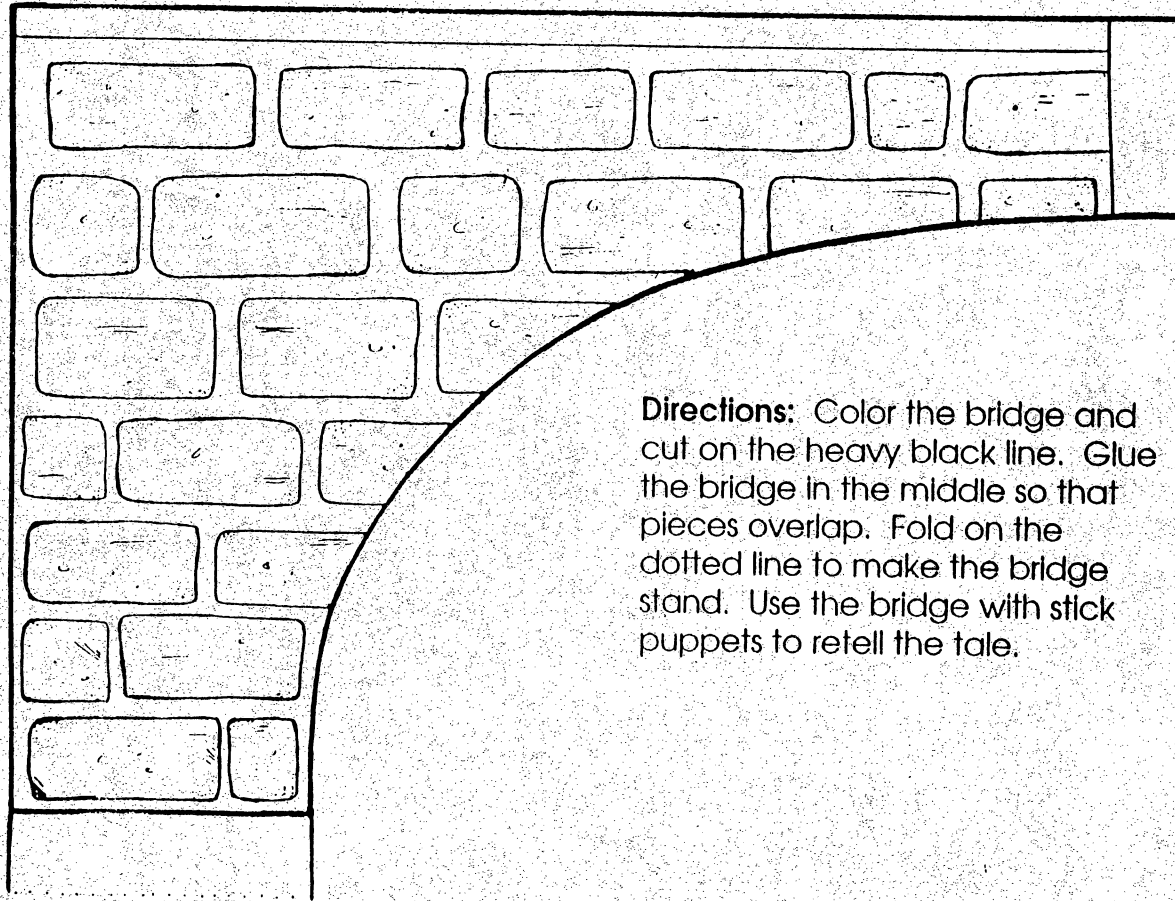
6



The three goats' story
Has come to an end.
Snip, snap, snout,
This tale's fold out.

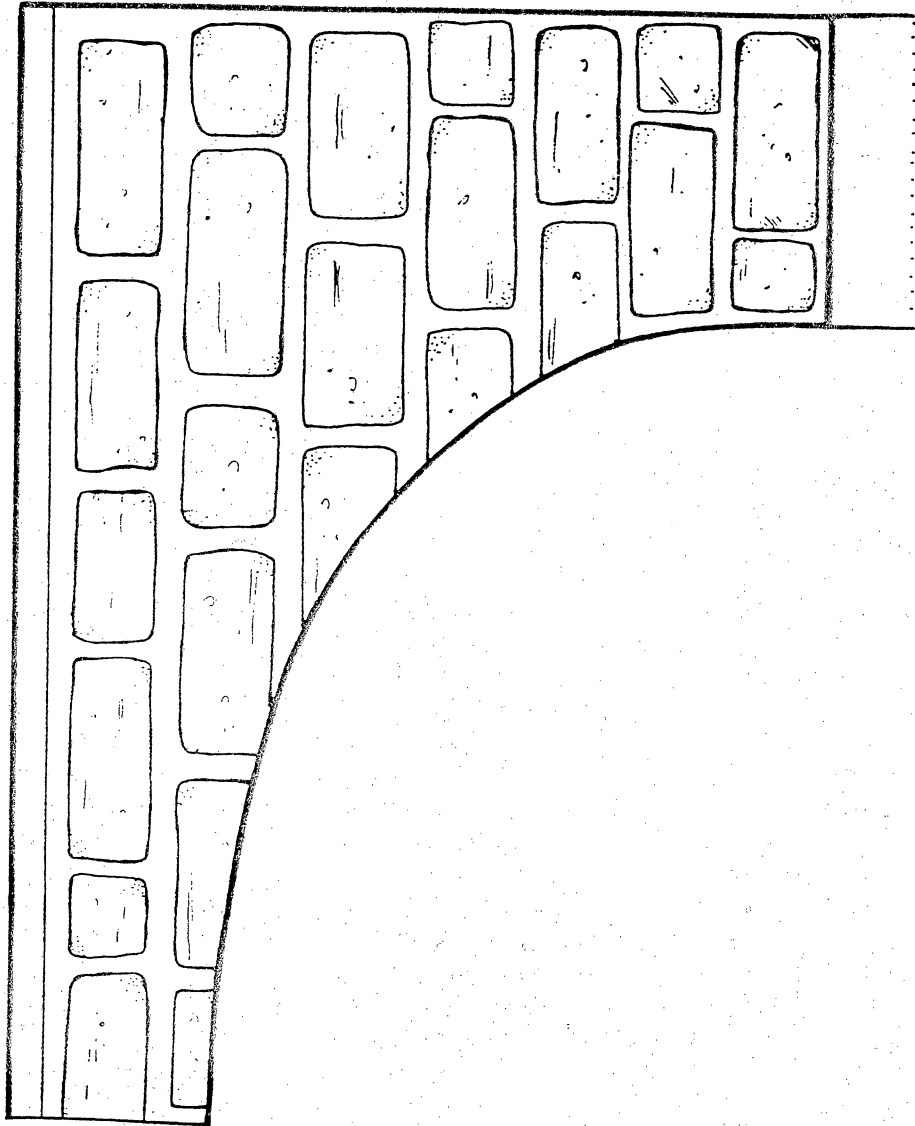
7

Make a Bridge



Directions: Color the bridge and cut on the heavy black line. Glue the bridge in the middle so that pieces overlap. Fold on the dotted line to make the bridge stand. Use the bridge with stick puppets to retell the tale.

Make a Bridge (cont.)



- Series Keyword
- Name Keyword
- Music Title Keyword
- ISBN/ISSN Exact Search
- Periodical/Newspaper Title Keyword
- Video Title Keyword
- Conference Author/Title Keyword
- Corporate Author Keyword
- Conf. and Corp. Author/Title KW

- All years
- After year
- Before year
- During year
- Between years (example: 1985-1995)

Enter Year:

- Most recent
- Most relevant

Examples:

General Keyword Search (searches all parts of the record): twain tom sawyer

General Keyword Search using truncation: theat* stanislavsk* (would find theater or theatre along with stanislavski or stanislavsky)

Author Keyword: hawthorne

Title Keyword: handbook starting small business

Tip:

To find theses search Title Keyword: thesis bernardino as part of your search. (All theses have a series title that includes those words.)

5th floor
 LB 1576.C623
 LB 1190.L5623
 1998
 1999



Basic Keyword Search

- Your Library Account
- Previous Searches
- New Search
- Library Home Page
- Electronic Resources
- Interlibrary Loan (ILL)

Sources Being Searched:

John M. Pfau Library Catalog

Enter Keywords (example: children and television and violence)

General Keyword

You can limit by year and can sort by relevancy or by date.

Match Options

- Match all words
- Match any words
- Match as a phrase
- Match within words

You can tell the system that you want it to find any of the words you've typed, to find all of them, or to find only records where the words are close to each other.

Publication Date:

- All years
- After year
- Before year
- During year
- Between years (example: 1985-1995)

Enter Year:

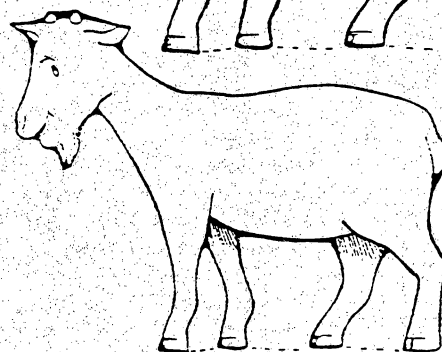
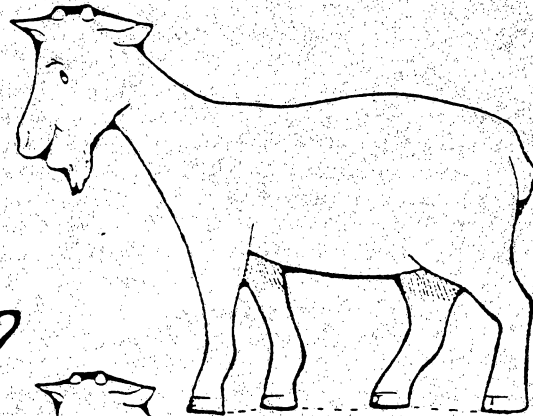
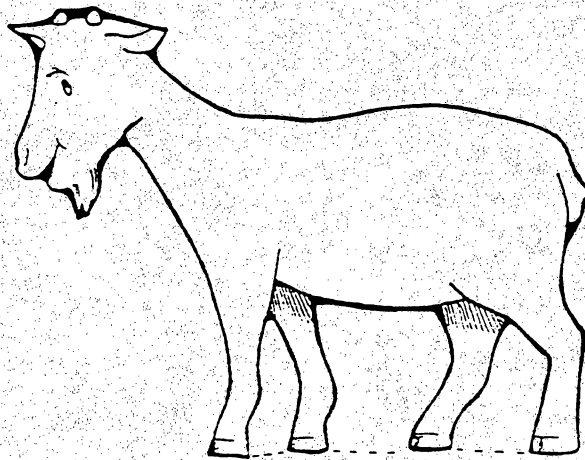
Sort By:

- Most recent
- Most relevant

You can also limit by the Collection you

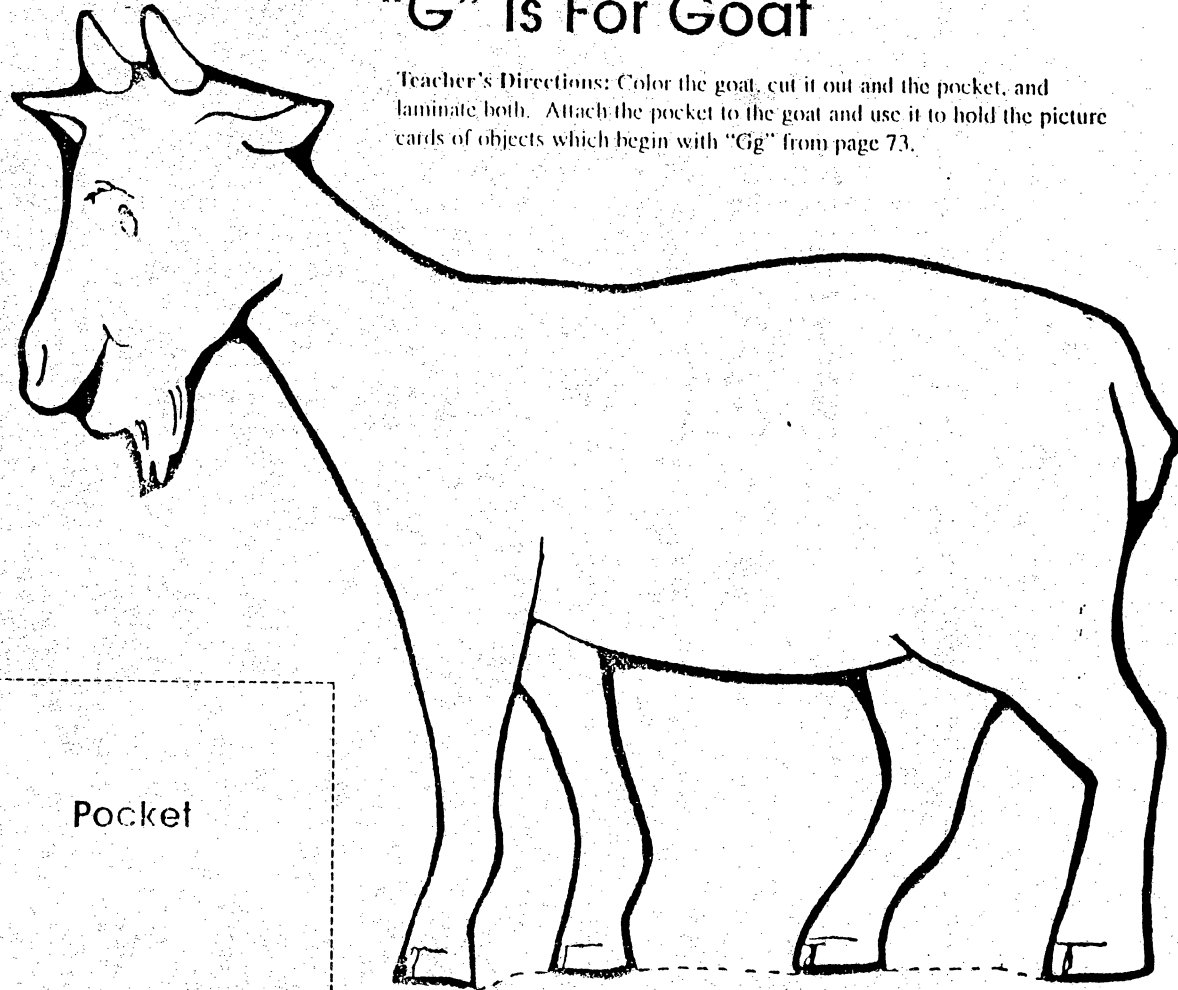
Character Patterns

Directions: Color and cut out these characters. Staple them to wooden sticks. Use for retelling the story with the bridge you have made.

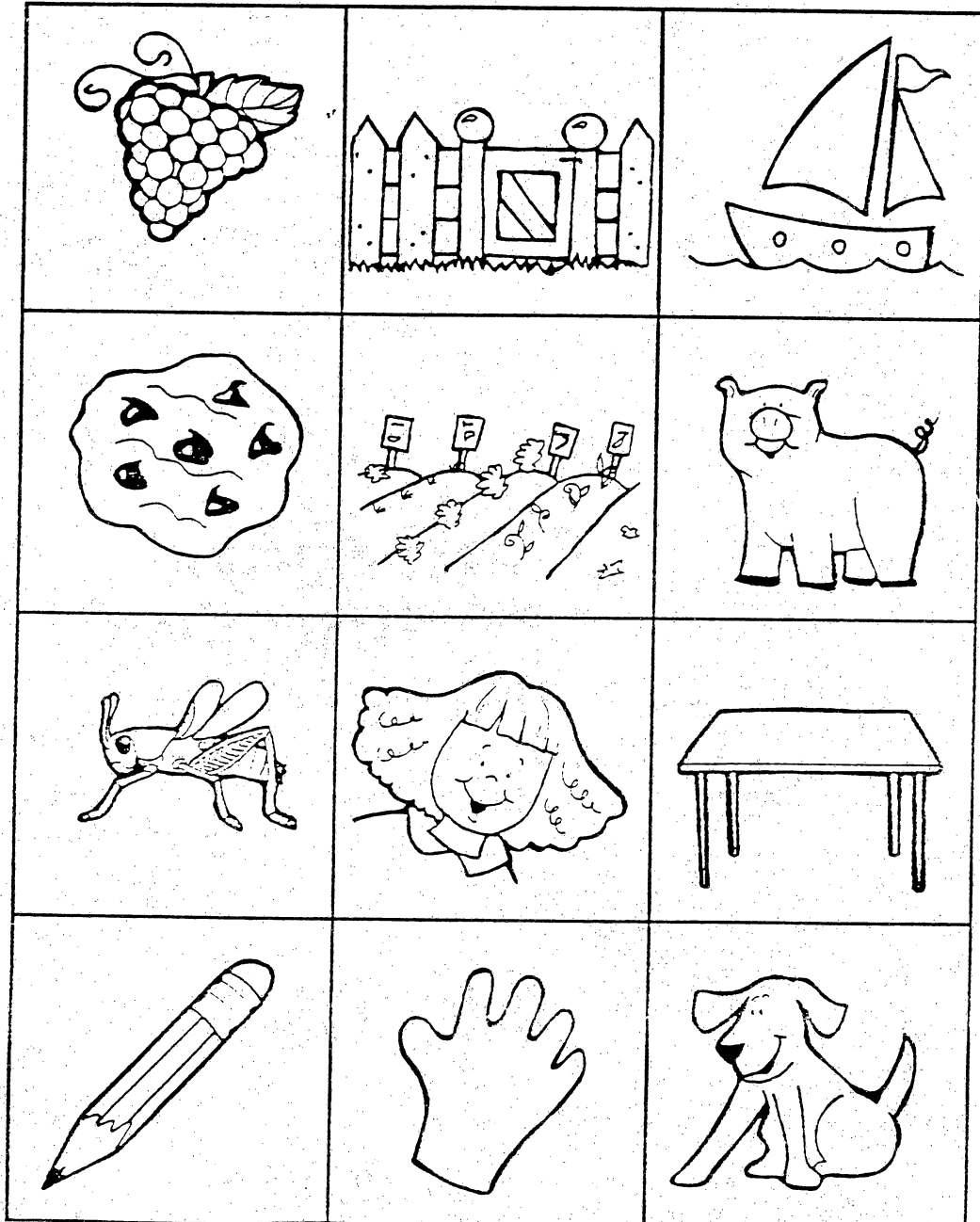


"G" Is For Goat

Teacher's Directions: Color the goat, cut it out and the pocket, and laminate both. Attach the pocket to the goat and use it to hold the picture cards of objects which begin with "Gg" from page 73.

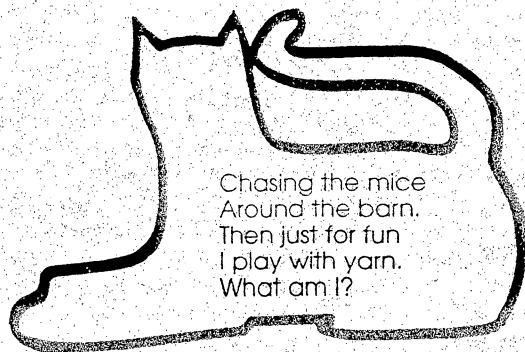
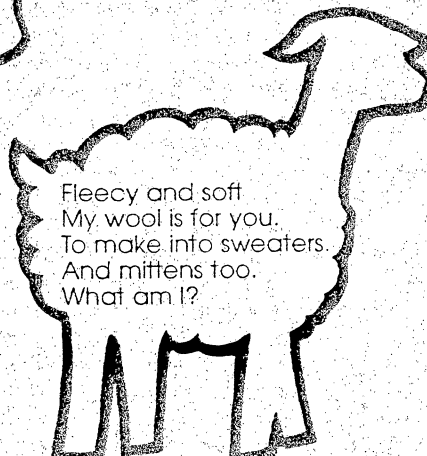
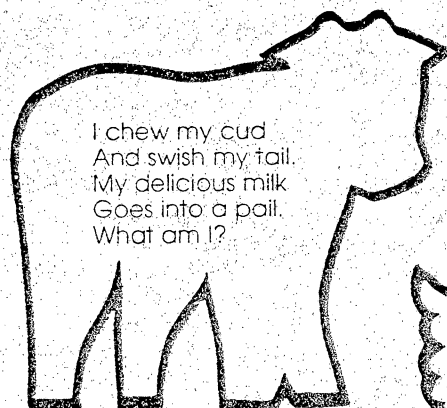
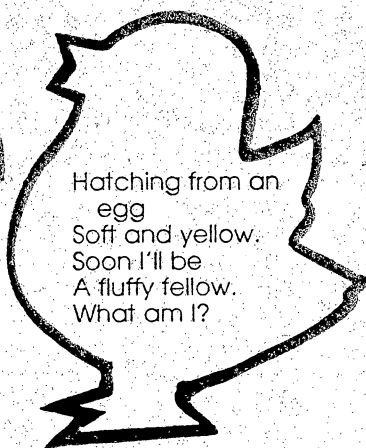
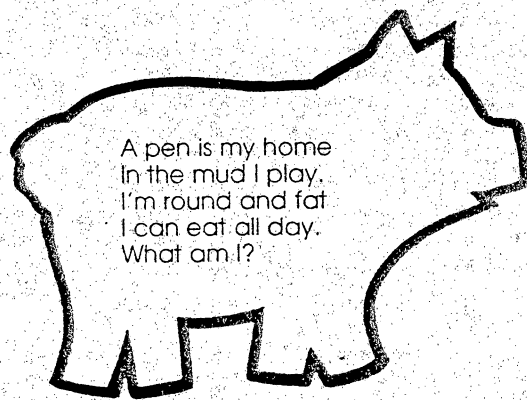


"G" Is for Goat Picture Cards

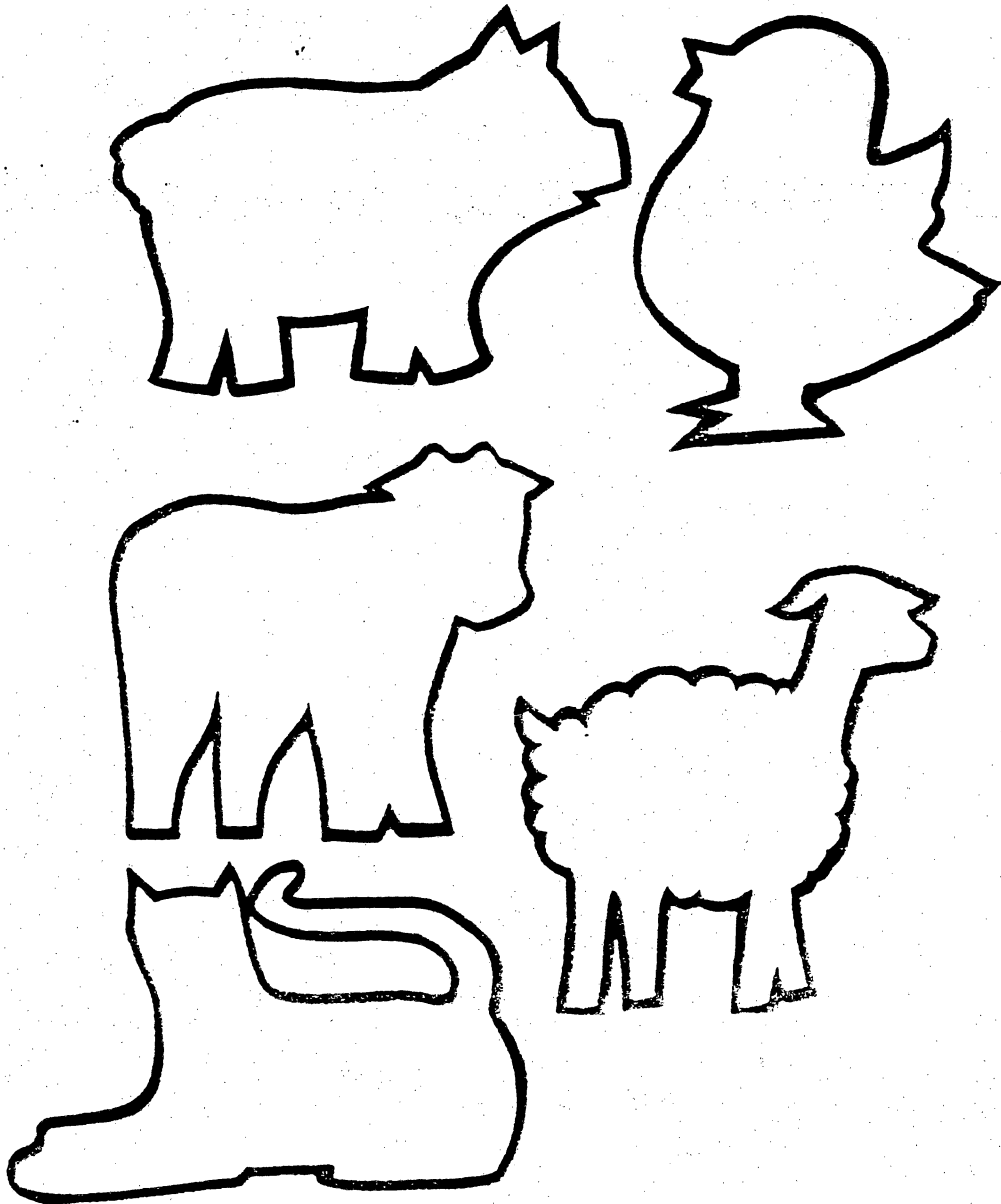


Farm Riddles

Teacher's Directions: Use these riddles along with the flannel board figures to review types of farm animals.



Patterns for Farm Riddles



LESSON #2
Emergent Reader

Indicators

According to The Wright Group (1995) emergent readers understand the basic concept of print. They understand separating words and what punctuation marks are for. They are ready for more complex story lines. They should be able to identify high frequency-words, have letter-sound recognition, and have several cuing systems. (p. 8)

Appropriate Books

The Wright Group (1995) states books should have longer sentences, some containing dialogue. Text does not always have to correspond with illustrations. Vocabulary is increased. (p. 8)

Integrated Curriculum

Math Objective:

Students will practice measurement skills by following a recipe.

Science Objective:

Students will research eating habits of animals mentioned in story.

Language Arts Objective:

Students will read and discuss The Gingerbread Man.
Students will identify and discuss what the trick is in the story.

Students will participate in activities at centers to reinforce the story.

Students will use database to make comparisons in similar stories.

Social Studies Objective:

With fluent readers to help, research where spices come from that are used in baking.

Books

The Gingerbread Man by Emily Clark

The Gingerbread Man by Eric A. Kimmel

Clay Boy by Marra Ginsburg

Anticipatory Set

Make a large copy of the gingerbread man. On each part of his body, give a clue to the story that is about to be read. Cut the pieces out and read each clue to students. As the clues are read, reassemble the gingerbread man. (Cerberus & Rice p. 93)

Guided Reading

Picture-walk with the students through the entire book. Encourage them to use the words they will find in the book. Go over strategies for unusual words. Go over the title of the book again. Ask the students what they remember of the story. Discuss what the word "trick" means. Predict what the fox is going to do with the Gingerbread man. Ask them

about the ending of the book, if they liked or disliked the way it ended.

Give each student a copy of the book. Everyone reads the text together for the first time. They may read at their own pace using familiar strategies on unfamiliar words. Discuss with them how they figured out the unfamiliar words.

Discuss if they have ever cooked with someone. What were all the steps necessary and what part did they play in the process.

Independent Practice

Have students choose a partner and read this book again. Readers may also choose to read other similar books with a partner by checking through the database.

Assessment

Do a running record or some other type of cueing system check to determine decoding skills of the reader. Check for comprehension by asking oral questions and have them retell the story. They may draw a picture and tell their favorite part of the story.

For other curriculum strands, evaluate anecdotally while they are in centers as well as any product developed through the center activities.

Extended Activities (* suggestions from Cerbus & Rice [1995], pp.93-108)

Math

1. Bake gingerbread men, going over the recipe and showing measurements of each item.

Science

1. Researching with a fluent reader, find the eating habits of animals mentioned in the story.

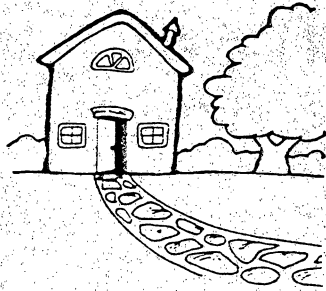
Language Arts

- *1. Memorize the poem and create one of your own
- *2. Cut out pictures from story and retell the story.
- *3. Make a prepared little book or create one of your own to be read to someone else.
4. Check on database for other stories with tricks about eating.

Social Studies

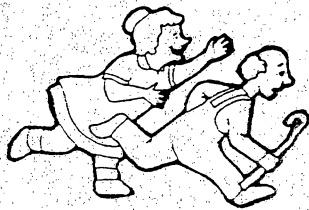
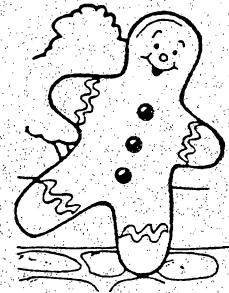
1. Talk about where the spices come from that we use.
2. Discuss the cultures of the countries found in the research.

The Gingerbread Man



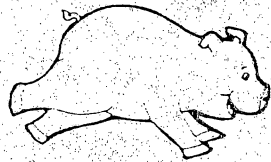
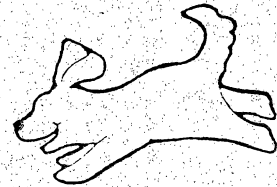
Run, run
As fast as you can,
You can't catch me,
I'm the gingerbread man!

Here come the old woman
And the old man.
Run, run
As fast as you can.

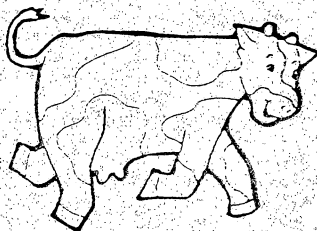
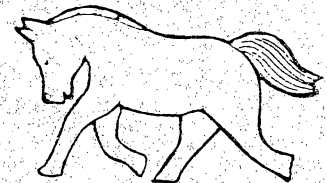


Here comes a pig,
Mr. Gingerbread Man.
Run, run
As fast as you can.

Here comes a dog,
Mr. Gingerbread Man.
Run, run
As fast as you can.

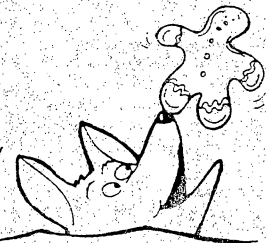


Here comes a horse,
Mr. Gingerbread Man.
Run, run
As fast as you can.



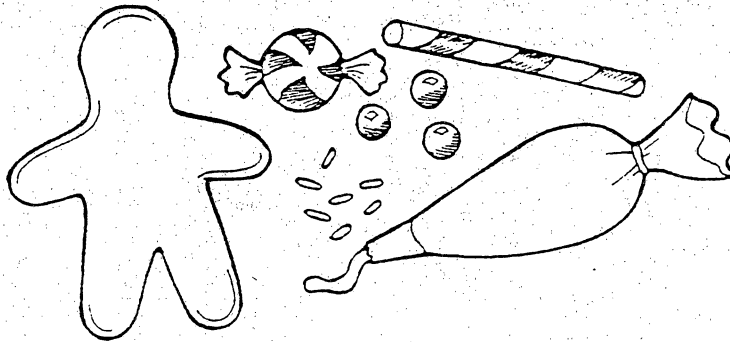
Here comes a cow,
Mr. Gingerbread Man.
Run, run
As fast as you can.

Run, run
As fast as you can.
But the fox caught you,
Mr. Gingerbread Man!

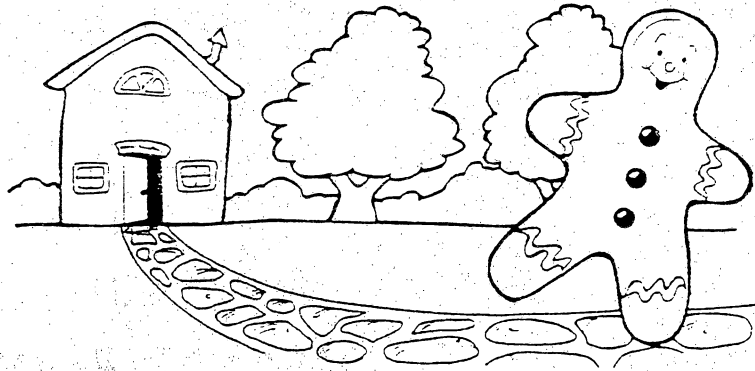


Making Little Books

My Little Book of The Gingerbread Man



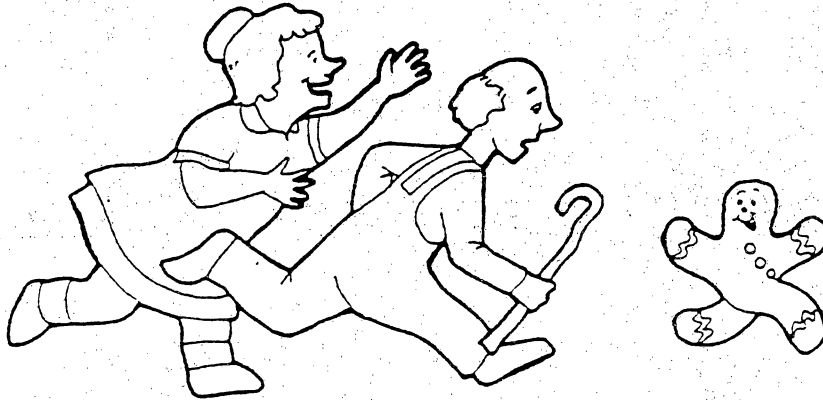
Name _____



Run, run
As fast as you can.
You can't catch me,
I'm the gingerbread man!

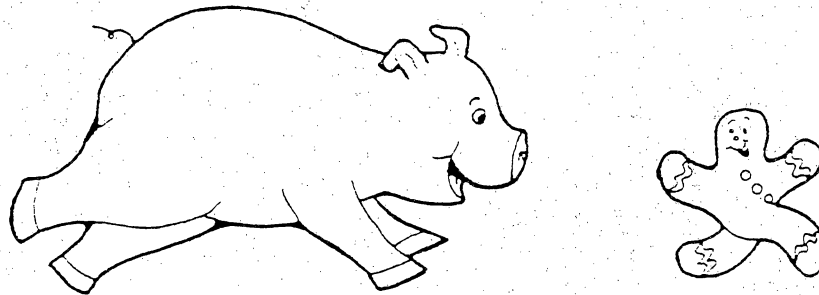
1

Making Little Book *(cont.)*



Here come the old woman
And the old man.
Run, run
As fast as you can.

2



Here comes a pig
Mr. Gingerbread Man.
Run, run
As fast as you can.

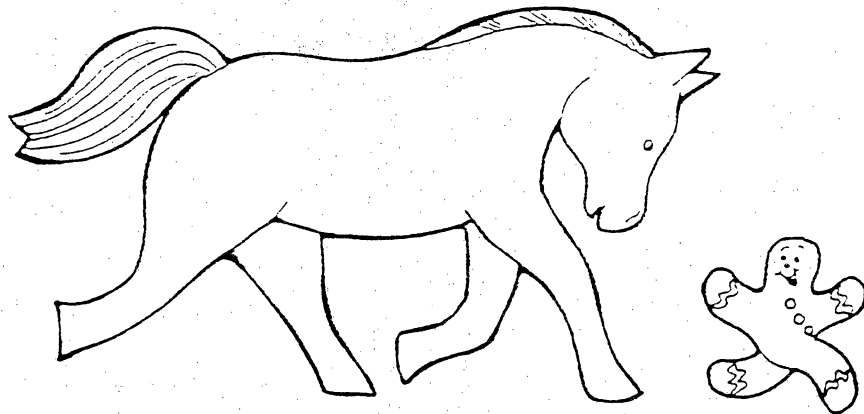
3

Making Little Book



Here comes a dog,
Mr. Gingerbread Man.
Run, run
As fast as you can.

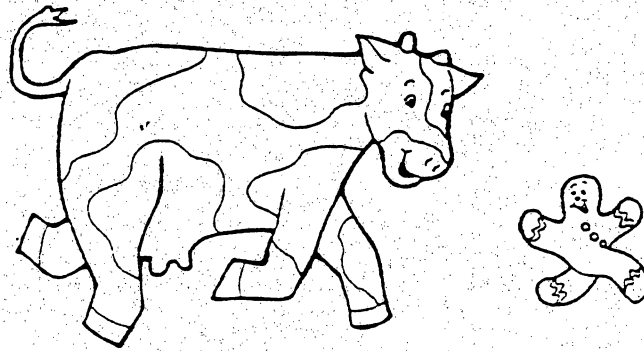
4



Here comes a horse,
Mr. Gingerbread Man.
Run, run
As fast as you can.

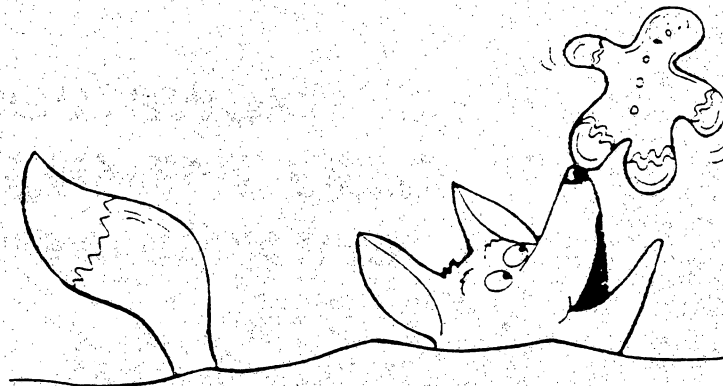
5

Making Little Book *(cont.)*



Here comes a cow,
Mr. Gingerbread Man.
Run, run
As fast as you can.

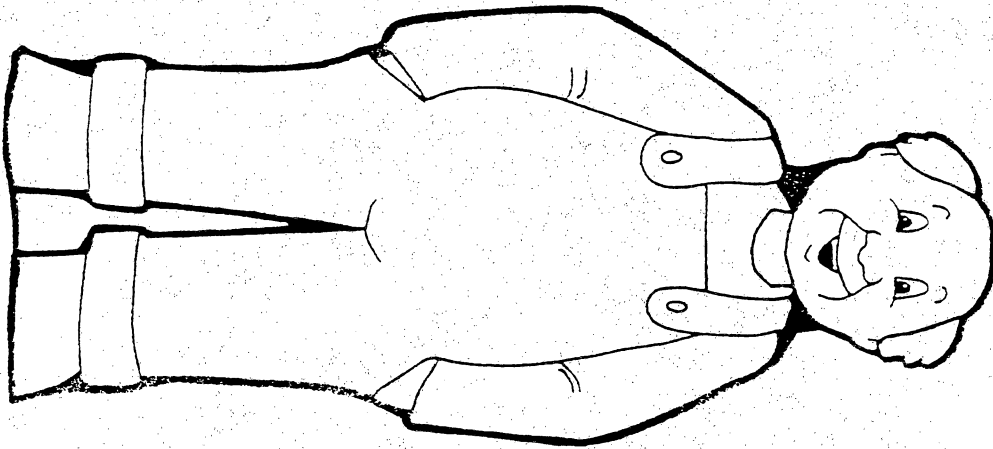
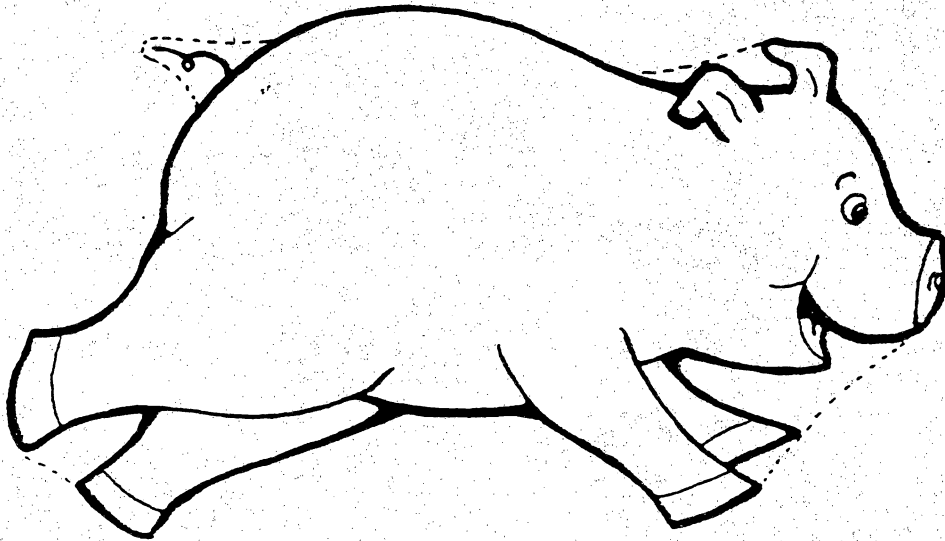
6



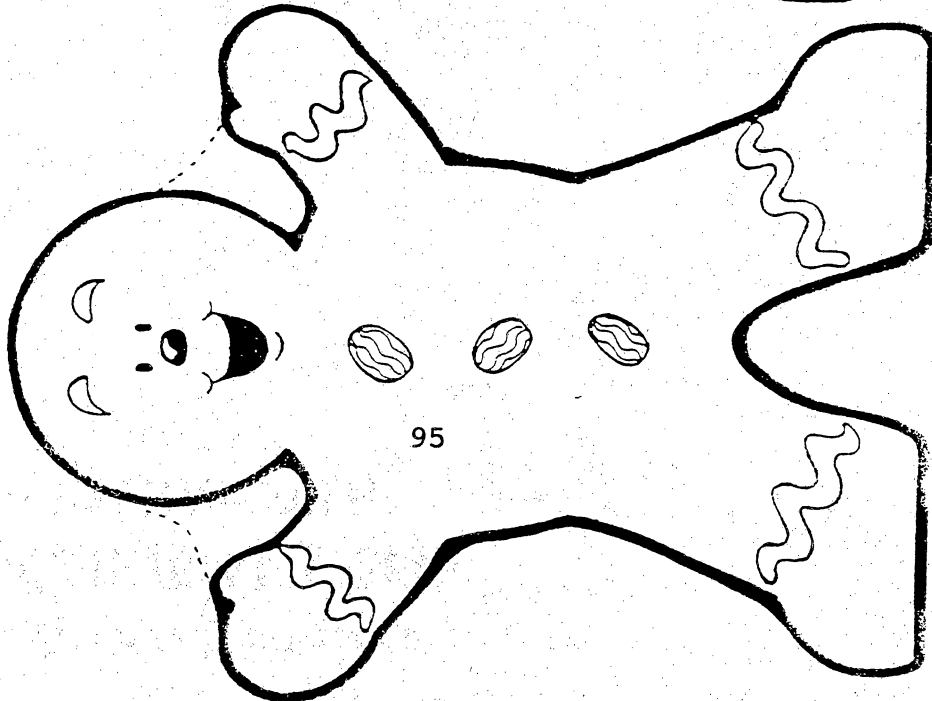
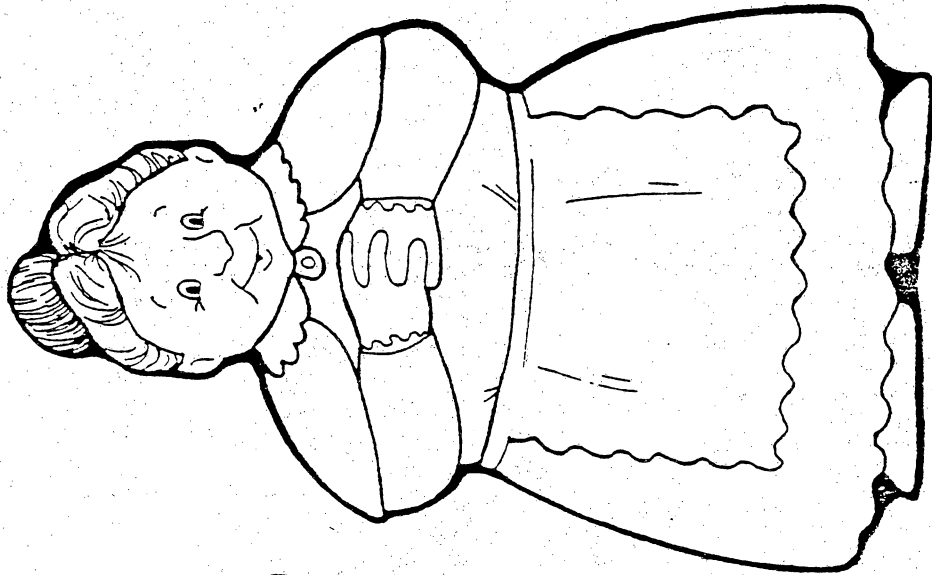
Run, run
As fast as you can.
But the fox caught you,
Mr. Gingerbread Man!

7

Patterns *(cont.)*

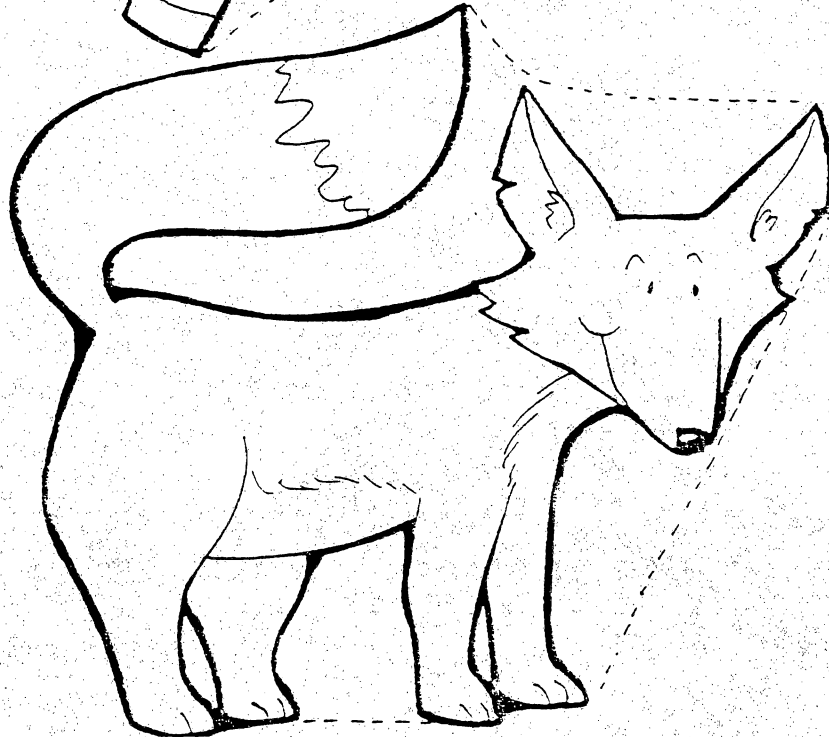
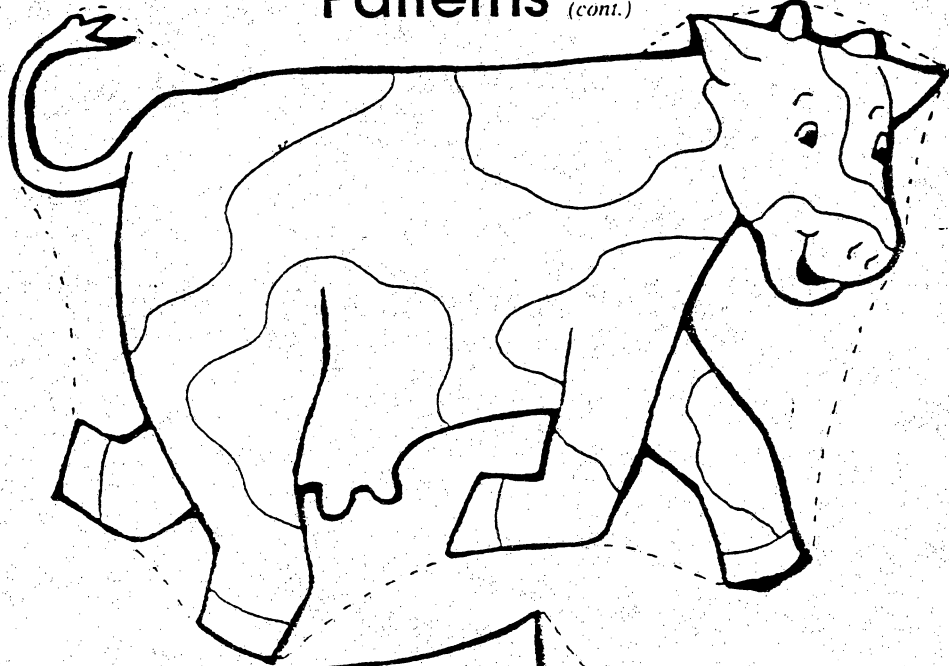


Patterns *(cont.)*

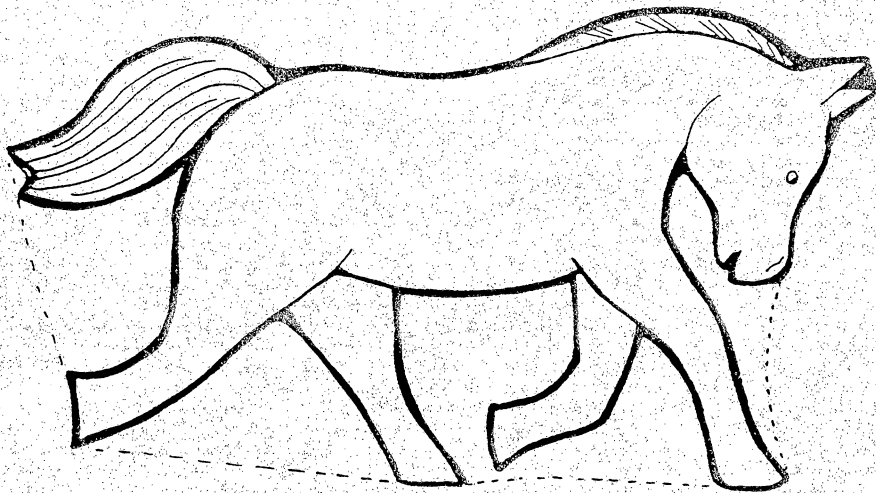
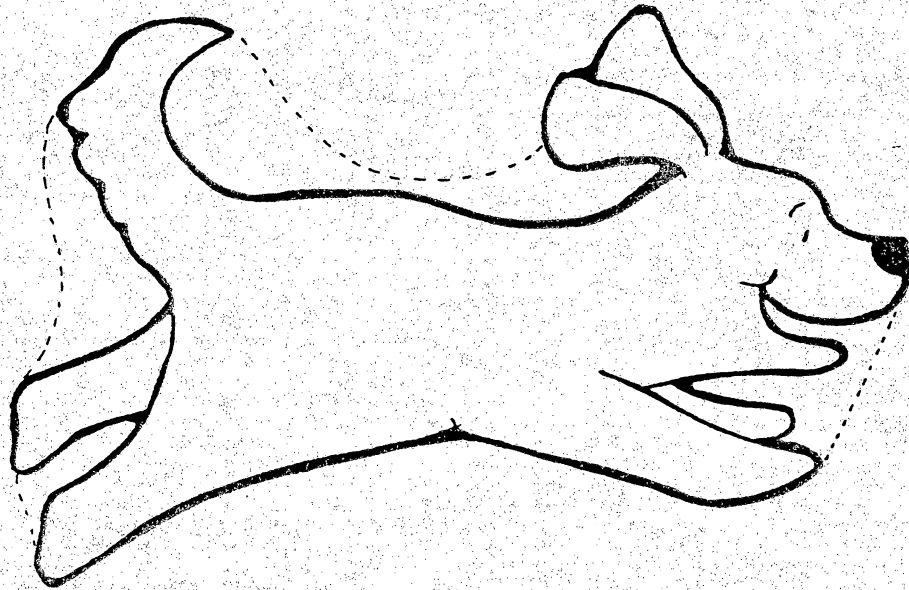


95

Patterns (cont.)

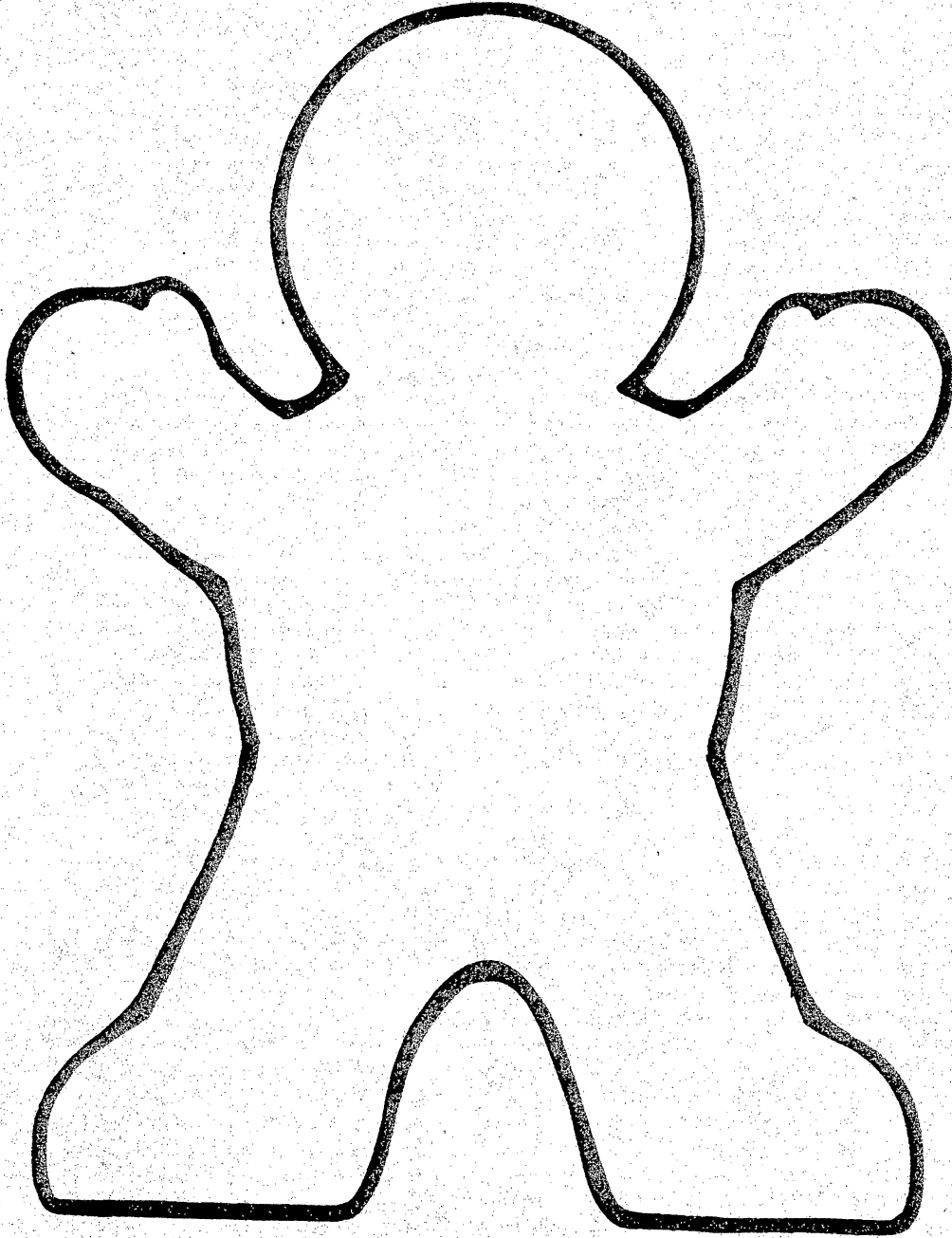


Patterns *(cont.)*



The Gingerbread Man

Gingerbread Man Pattern



#204 Whole Language Units for Favorite Tales

102

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LESSON #3

Early Fluent Reader

Indicators

Early fluent readers, according to The Wright Group (1995), are in the early stages of independent reading by blending meaning, structures, and a variety of text. They still need repetition in text and stories that build on life experiences to build vocabulary. Stories should have simple plots. (p. 9)

Appropriate Books

The Wright Group (1995) states stories may have more complex plots with more detail to the characters. Books for these readers should have more text with paragraphing. Stories should have more time and setting varieties. (p. 9)

Integrated Curriculum

Math Objective:

Students will estimate how many bricks it takes to build a wall using math manipulatives.

Science Objective:

Students will study about real pigs and make a report.

Students will display knowledge of animals and their homes by participating in a center.

Language Arts Objective:

Students will read and discuss The Three Little Pigs.

Students will identify and discuss what the trick is in the story.

Students will participate in activities at centers to reinforce the story.

Students will use database to find other stories with pigs or houses and make comparisons.

Social Studies Objective:

Students will research types of homes around the world.

Books

The Three Little Pigs by Steven Kellogg

The Fourth Little Pig by Teresa Celsi

The True Story of the 3 Little Pigs! by Jon Scieszka

The Three Little Wolves and the Big Bad Pig by Eugene Trivizas

The Three Little Javelinas by Susan Lowell

Anticipatory Set

Show students a basket of straw, bricks, and sticks and ask them what story do they know that has these three ingredients in it. When they recognize the story, have them retell it in their own words and discuss each section. Read them another version and see if they can see the comparison. (Cerbus and Rice, p. 41)

Guided Reading

Picture walk through the traditional book discussing what is happening on each page. Discuss what the word "trick" means. Could he have done it differently from the beginning? Predict what is going to happen next before turning the page. Give each student a copy of the book. Everyone reads the text together for the first time, discussing characters, plot, and setting. They may read the book again at their own pace using familiar strategies on unfamiliar words. Discuss with them how they figured out the unfamiliar words.

Independent Practice

After reading all three versions of the book with partners, have students make a Venn diagram of their two favorite books showing comparisons in the story.

Assessment

Do a running record or some other type of cueing system check to determine student's decoding skills. Check for comprehension by asking oral questions and have them retell the story. They may make a little book to read to someone else giving their own version of the story.

For other curriculum strands, evaluate anecdotally while they are in centers as well as any product developed through the center activities.

Extended Activities (* indicates activities from Cerbus and Rice [1995], pp. 41-58)

Math

1. Using math manipulatives to make a small wall, estimate how many it would take to make a larger wall. Draw a diagram on paper showing how they came up with the conclusion. Let students compare with other groups to see if they all came up with the same technique.

Science

- *1. Do research on one animal from the story.
- *2. Match animals to homes.

Language Arts

- *1. Practice and present "The Three Little Pigs Chant."
- *2. Make a little book, either the prepared one or their own version, to be read to someone else.
- *3. Using patterns, make flannel or puppet characters to retell the story in theatre form.

Social Studies

1. Research and present styles of homes from around the world.
2. Discuss the cultures and people of the countries in their research.

The Three Little Pigs Chant

One pig built his house of straw.
Oh, no! Oh, no!

One pig built his house of sticks.
Oh, no! Oh, no!

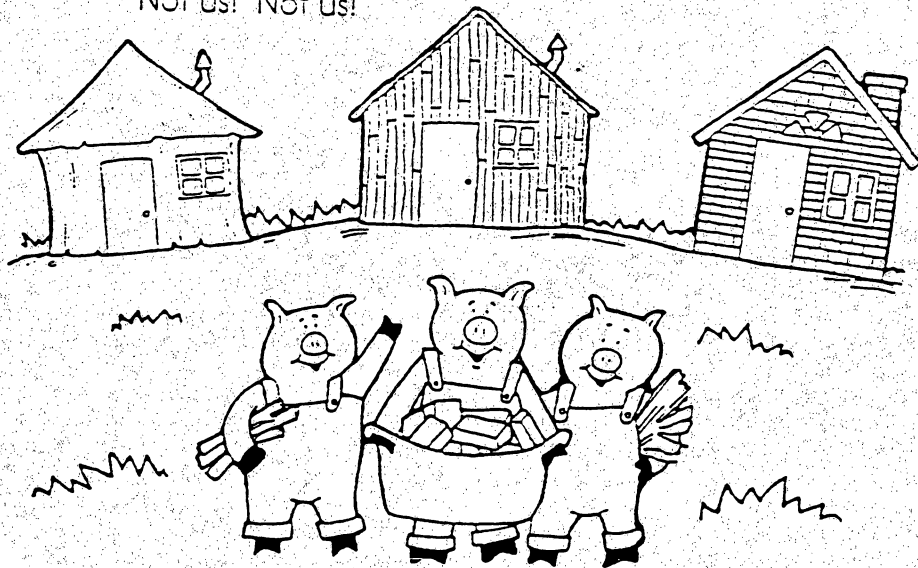
One pig built his house of bricks.
Smart pig! Smart pig!

Then the wolf came to blow them down.
Huff, puff! Huff, puff!

Down went the houses of straw and sticks.
Huff, puff! Huff, puff!

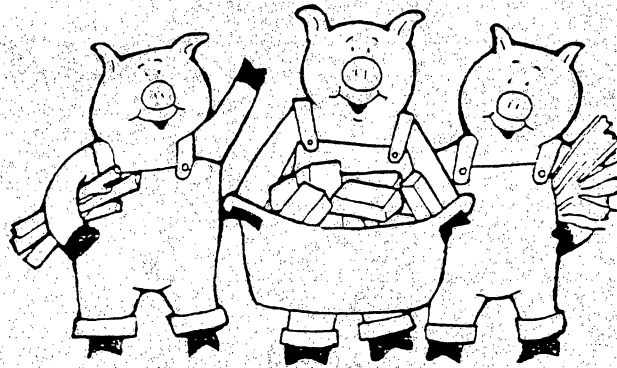
But he couldn't blow down that house of bricks.
Huff, puff! Huff, puff!

Who's afraid of the big bad wolf?
Not us! Not us!

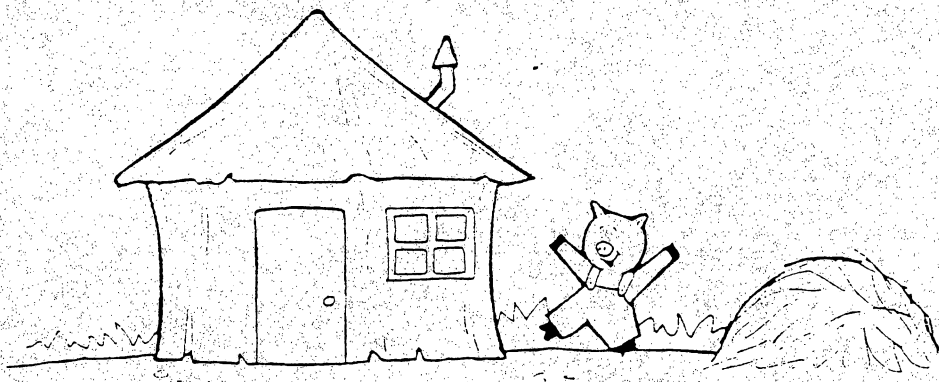


Making Little Books

My Little Book of The Three Little Pigs Chant



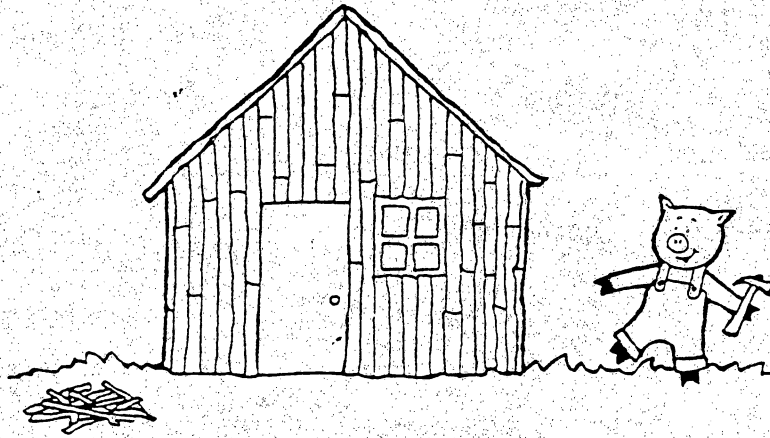
Name _____



One pig built his house of straw.
Oh, no! Oh, no!

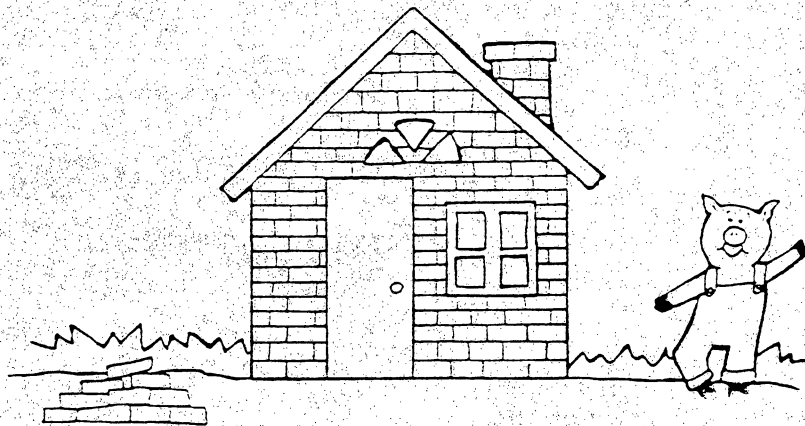
1

Making Little Books (cont.)



One pig built his house of sticks.
Oh, no! Oh, no!

2



One pig built his house of bricks.
Smart pig! Smart pig!

3

Making Little Books (cont.)



Then the wolf came to blow them down.
Huff, puff! Huff, puff!

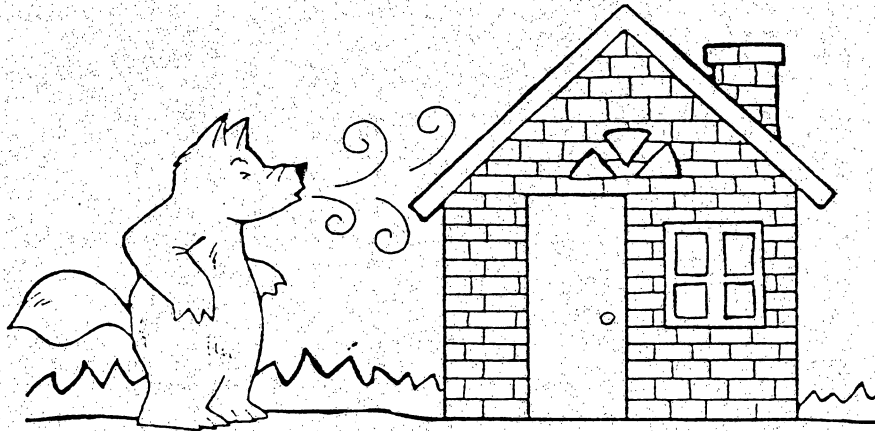
4



Down went the house of straw and sticks.
Huff, puff! Huff, puff!

5

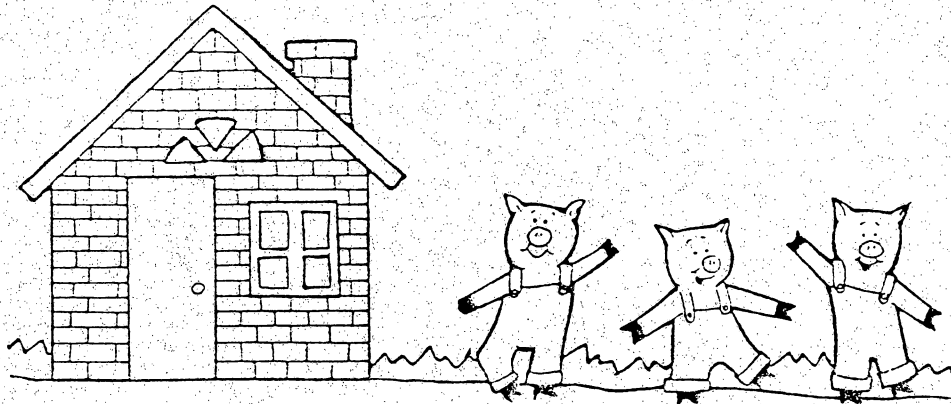
Making Little Books *(cont.)*



But he couldn't blow down that house
of bricks.

Huff, puff! Huff, puff!

6



Who's afraid of the big bad wolf?

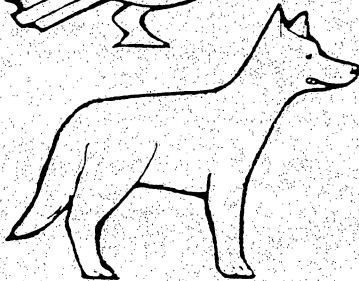
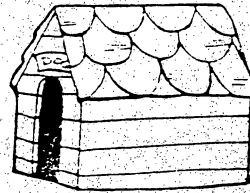
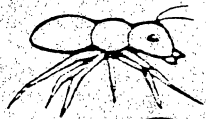
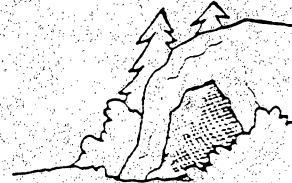
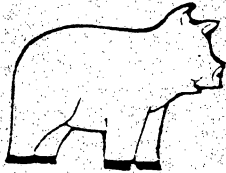
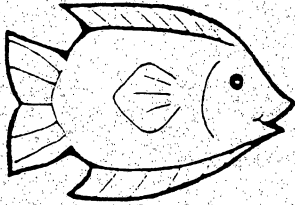
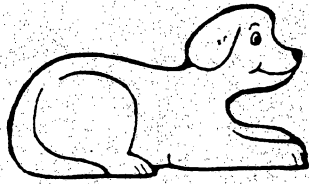
Not us! Not us!

7

Name _____

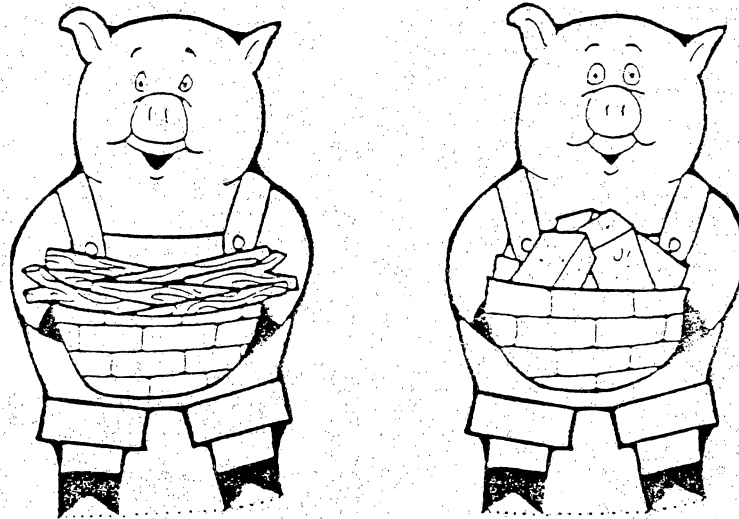
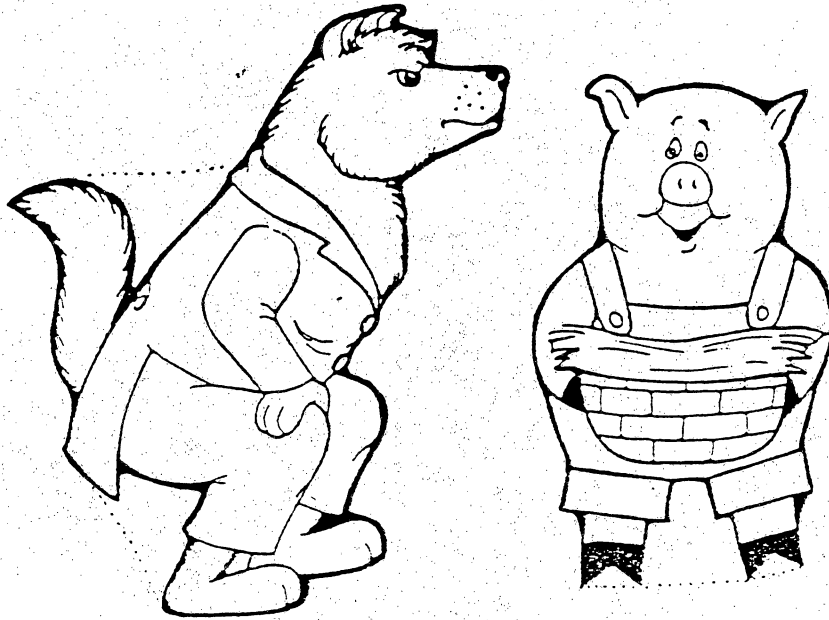
Matching Animal Homes

Directions: Draw a line from each animal to its home.

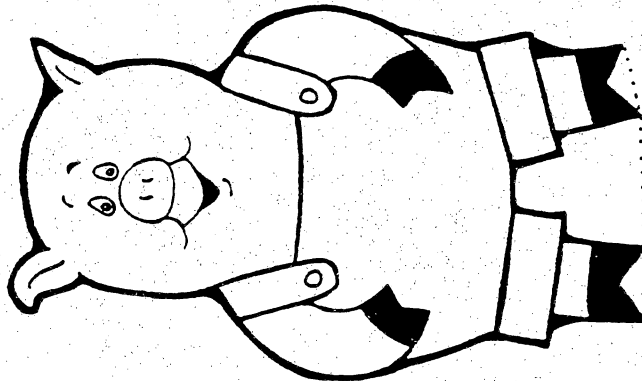
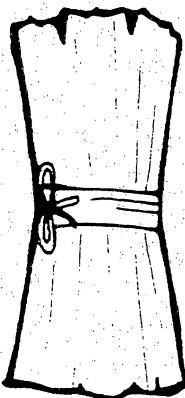
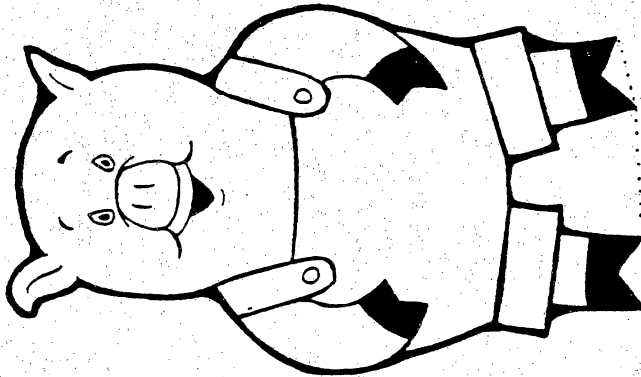
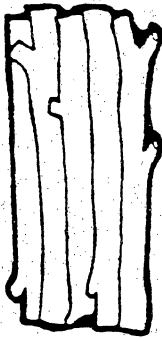
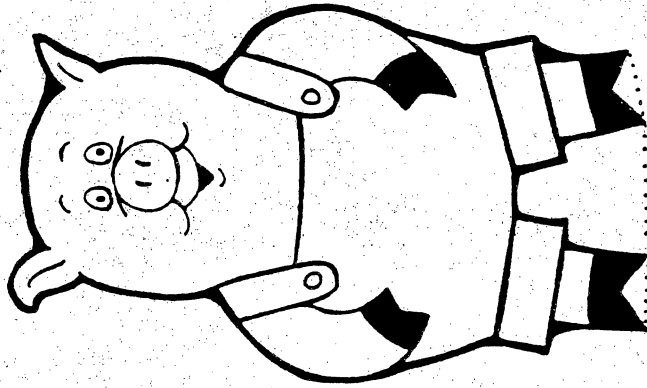
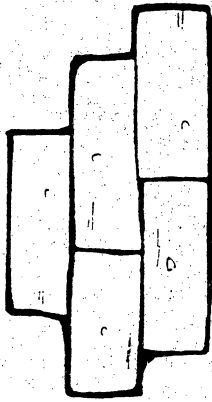


The Three Little Pigs Stick Puppets

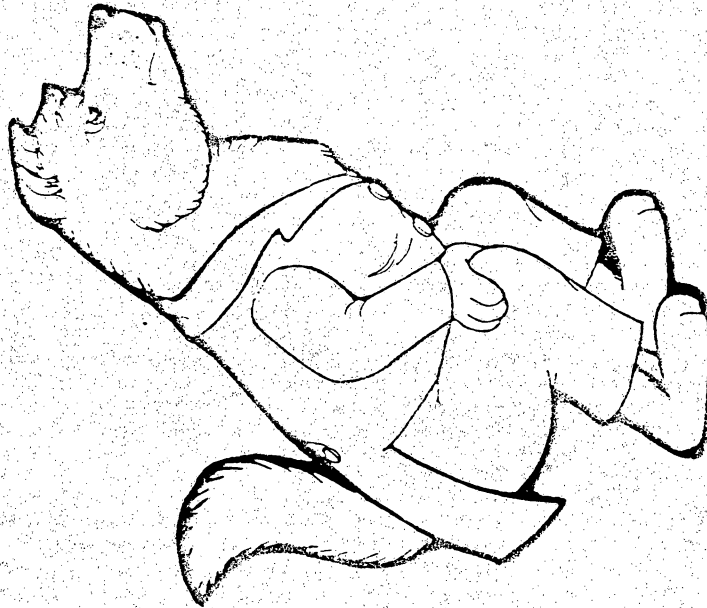
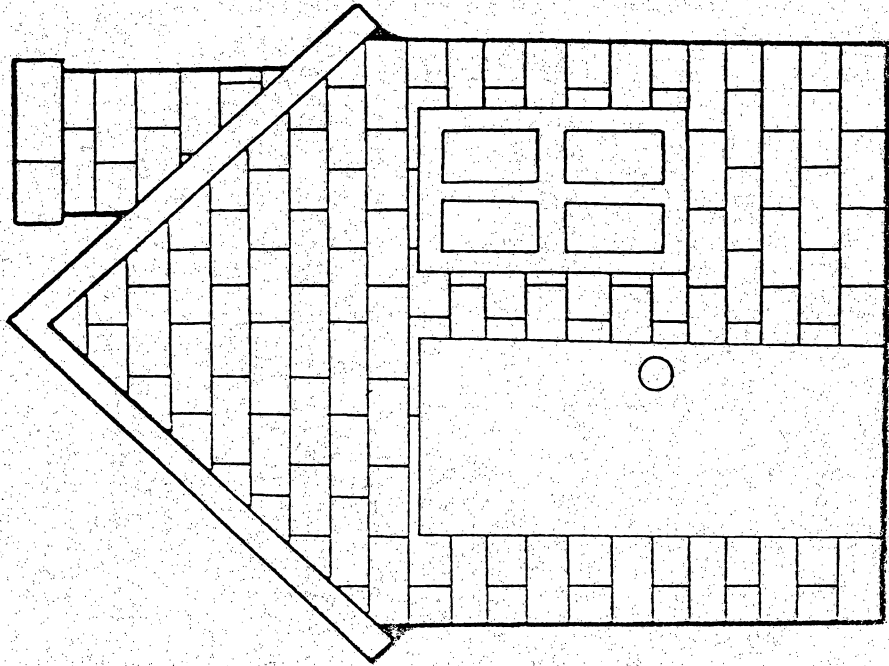
Directions: Color and cut out these characters. Attach them to wooden sticks. Use your stick puppets to retell the story.



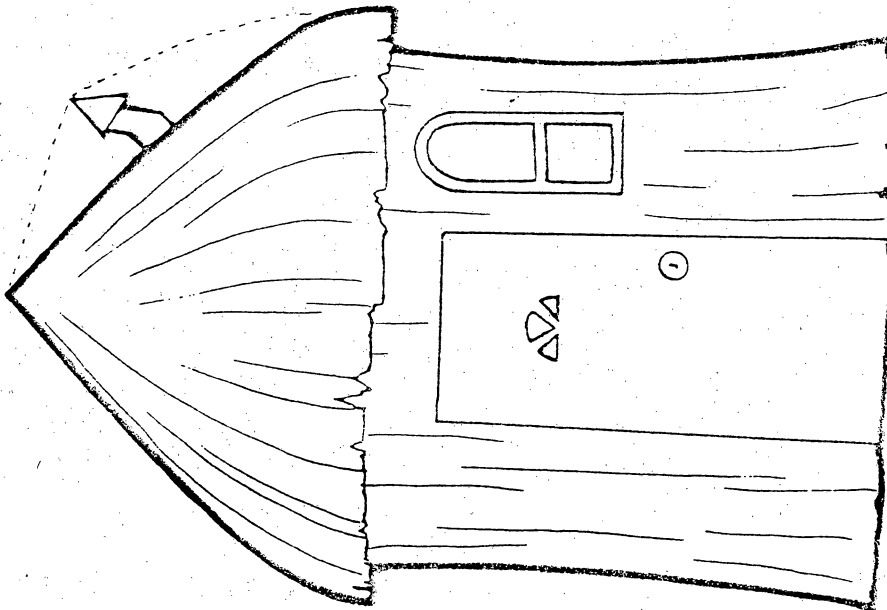
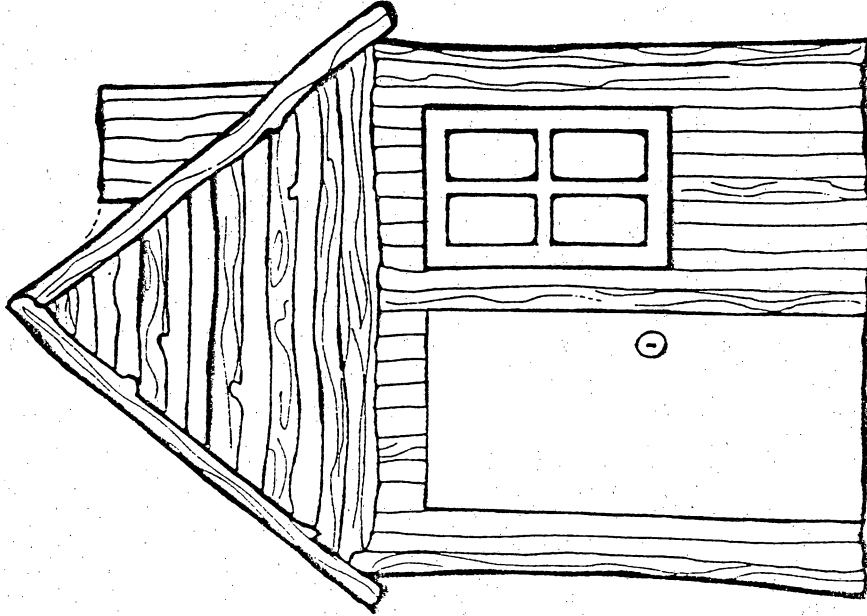
Patterns (cont.)



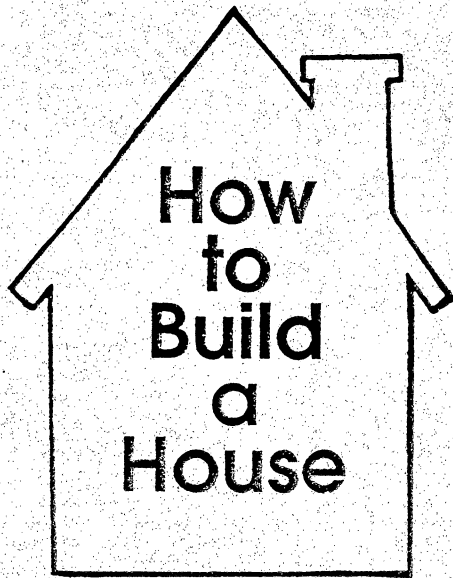
Patterns *(cont.)*



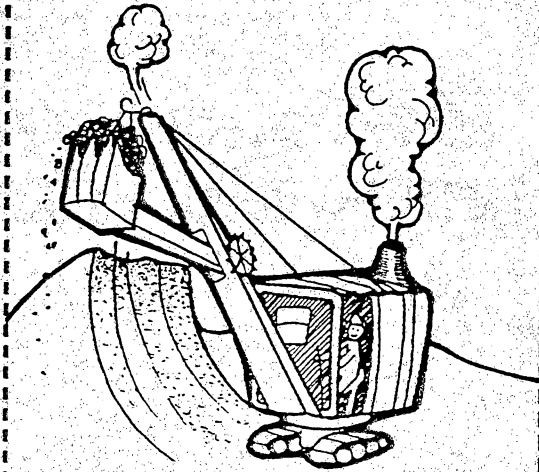
Patterns



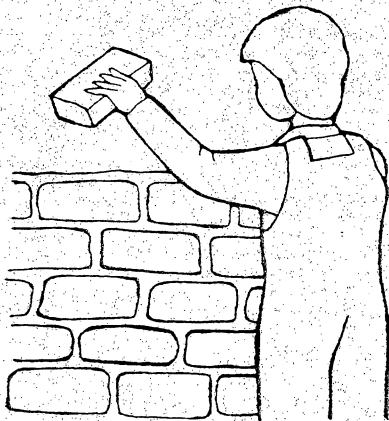
How to Build a House Mini-Book



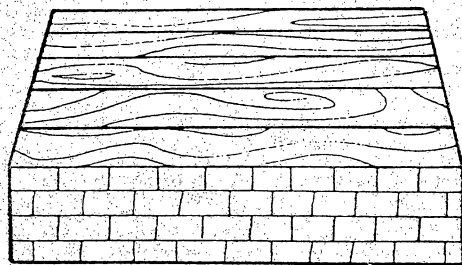
Name _____



Dig a hole.

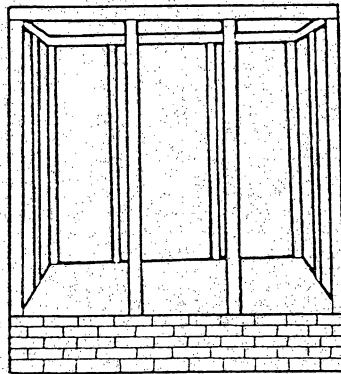


Make a foundation.

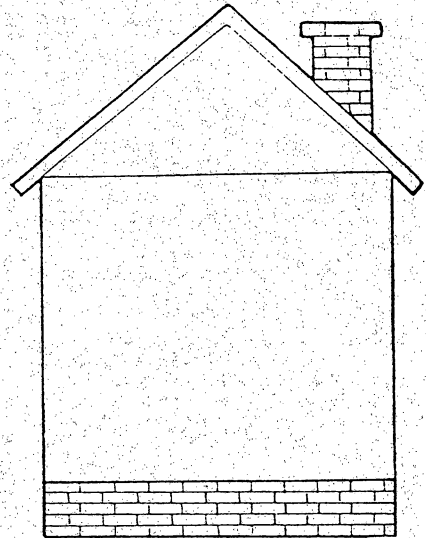


Make a floor.

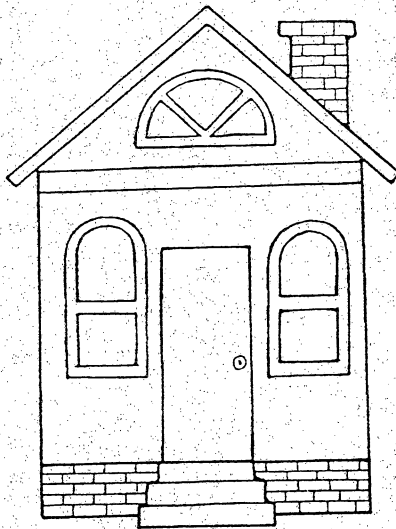
How to Build a House Mini-Book (cont.)



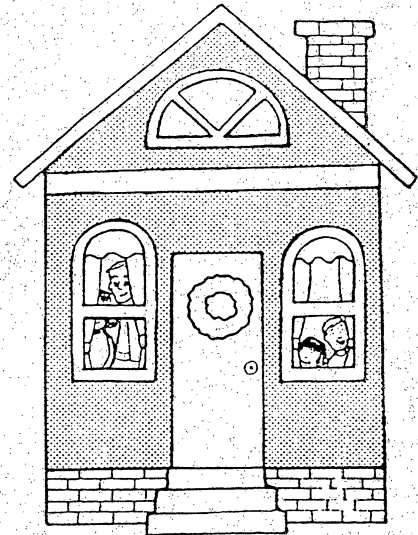
Make walls.



Add a roof and a chimney.



Add windows and doors.



Paint it. Move in.

Lesson #4
Fluent Reader

Indicators

According to The Wright Group (1995) fluent readers are reading books effectively, using multiple strategies for understanding unfamiliar words. They are reading books with stronger plots and using comprehension strategies. They may also be working in literature circles discussing genres, stories, and topics. (p. 9)

Appropriate Books

The Wright Group states students are reading books which fit the appropriate grade level and subject matter of the classroom. These books deal with deeper plots, characters, and settings. (p. 9)

Integrated Curriculum

Math Objective:

Students will use clocks to determine activities of the day.

Science Objective:

Students will study movement of the earth in the solar system which determines night and day.

Language Arts:

Students will read and discuss Mufaro's Beautiful Daughters.

Students will participate in activities at centers

to reinforce the story.

Students will identify and discuss what the trick is in this story.

Social Studies:

Students will compare cultures of several Cinderella stories.

Books

Mufaro's Beautiful Daughters by John Steptoe
any other Cinderella stories available

Anticipatory Set

Without giving the title, read a different version of a Cinderella tale and see if any students indicate a similarity to the traditional fairy tale. When they agree that it is similar, ask questions about how it is alike and how it is different than the story they are familiar with. Show them several versions from around the world and help them to understand that this is a story told in many cultures.

Guided Reading

Picture walk through the book discussing what is happening on each page. Discuss what the word "trick" means. During picture-walk, guess who is really each character. Why would the character trick people? Predict what is going to happen next before turning the page. Give each student a copy of the book. Everyone reads the text together for the first time, discussing characters, plot, and setting. They

may read the book again at their own pace using familiar strategies on unfamiliar words. Discuss with them how they figured out the unfamiliar words.

Independent Practice

Students will take different versions of Cinderella reading independently. In reading circles, they will discuss with each other the books they have read. Circle groups will then break up and discuss with people from other groups how these versions are alike or different. Using database, search for other stories where the victim is the winner.

Assessment

Do a running record or some other type of cueing system check to determine decoding skills, using just one or two pages of the text. Check for comprehension by asking oral questions and have them retell the story. They will make a Venn diagram of at least two versions of the story showing an understanding of the comparisons or a chart showing how the stories compare.

For other curriculum strands, evaluate anecdotally while they are in centers as well as any product developed through the center activities.

Extended Activities (* indicate activities from Jefferies [1992], pp. 5-24)

Math

1. Using clocks, write times of the day they do

things.

2. Look at the television or radio guide and tell what times of days favorite shows are on.

Science

1. Map the moon rotation for one month.
2. Read and discuss non-fiction books on the solar system.

Language Arts

- *1. Review "Bantu Language Family" and play a game with the flash cards that go along with the words.
- *2. Write clues for different characters in the story and then see who can guess who the characters are.
- *3. Make a story map, using cards or own drawings.
- *4. Using the "Scrambled Summary," put the strips in order.
- *5. Make pop-up books of the story to retell to someone.
- *6. Read the story, "Makanda Mahlanu," and do Venn diagram.
7. Make comparison chart of the story with another Cinderella tale. (Kane, Cavanaugh & Gilbert, p. 48)
8. Use database to find other stories where the victim is the winner.
9. Add to the database other trickster stories while doing research.

Social Studies

- *1. Research the features of the African continent.

2. In comparing other stories, discuss the difference in clothes, traditions, etc. of the cultures.

Animal Research Cards

Animal Research Card

Name: _____ Height: _____ Weight: _____

Physical Description: _____

Habitat (Where it lives): _____

Family Life: _____

Special behaviors: _____

Animal Research Card

Name: _____ Height: _____ Weight: _____

Physical Description: _____

Habitat (Where it lives): _____

Family Life: _____

Special behaviors: _____

Animal Research Card

Name: _____ Height: _____ Weight: _____

Physical Description: _____

Habitat (Where it lives): _____

Family Life: _____

Special behaviors: _____

Cinderella Story Chart

Cinderella Story Chart			
Version			
Beginning Words			
The Magic			
Royal Character			
Evil Character			
Animal Character			
Special Number			
Lesson			
Ending Words			

Cinderella Story Chart			
Cinderella			
Country			
Young Man			
Helpers			
Messenger			
Token			

Features of the African Continent

Read the following paragraphs about Africa. Use the bold, italicized clues and an encyclopedia to identify the features on the map of Africa on page 11.

Land

Africa, the second largest continent in the world, is a land of great variety. In the north, the *Sahara Desert* stretches from the *Atlantic Ocean* to the *Red Sea*. Another large desert, the *Kalahari*, lies in the very southern part of Africa. In central west Africa, near the *equator*, grow great *tropical rain forests*. Southern Africa consists mostly of a high plateau called *veld*.



Mountains

North of the Sahara Desert are the *Atlas Mountains*. They were formed about the same time as the Alps of Europe. The tallest peak in the Atlas Mountains is *Mt. Toubkai*. *Mt. Kilimanjaro*, the highest point in Africa, is located near the east coast. It is near the equator, yet its top is snow-covered all year.

Rivers

The *Nile River*, the longest in the world, begins in *Lake Victoria* in East Africa, and runs into the *Mediterranean Sea*. The Egyptians dammed the river by building the *Aswan Dam* which created a large man-made lake named *Lake Nasser*. A second large river, the *Congo*, flows through tropical rain forests and empties into the Atlantic Ocean. A third river, the *Zambezi*, empties into the *Indian Ocean*.

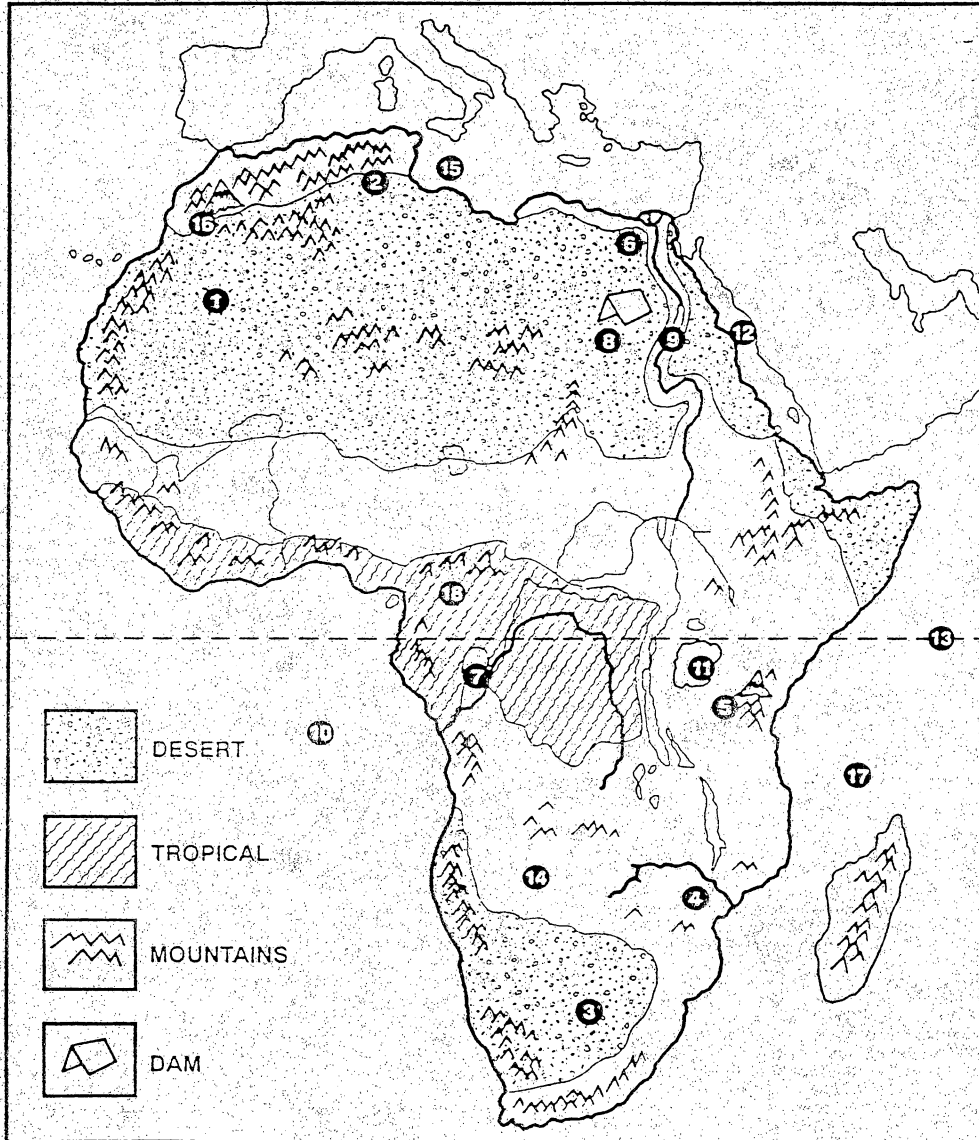
Write your map answers from the next page in the spaces below.

- | | |
|----------|-----------|
| 1. _____ | 10. _____ |
| 2. _____ | 11. _____ |
| 3. _____ | 12. _____ |
| 4. _____ | 13. _____ |
| 5. _____ | 14. _____ |
| 6. _____ | 15. _____ |
| 7. _____ | 16. _____ |
| 8. _____ | 17. _____ |
| 9. _____ | 18. _____ |

Features of the African Continent

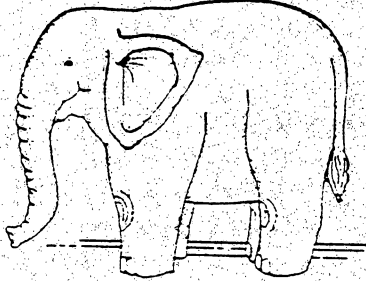

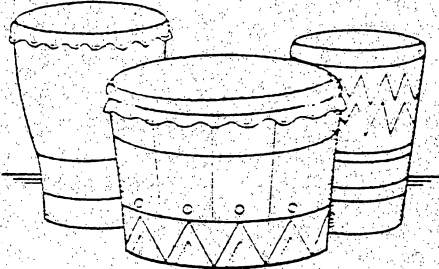
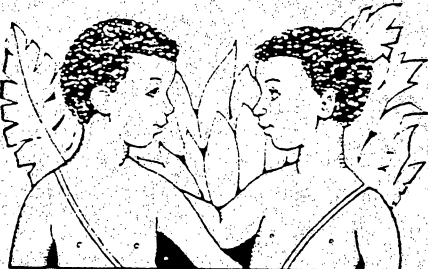
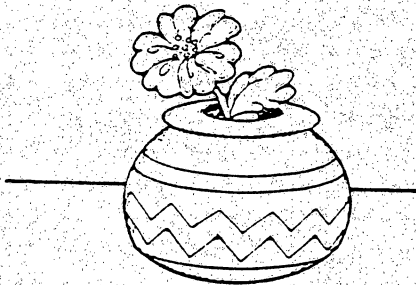

(cont.)

Use an encyclopedia and page 10 to help you identify each number. Write your answers on page 10.

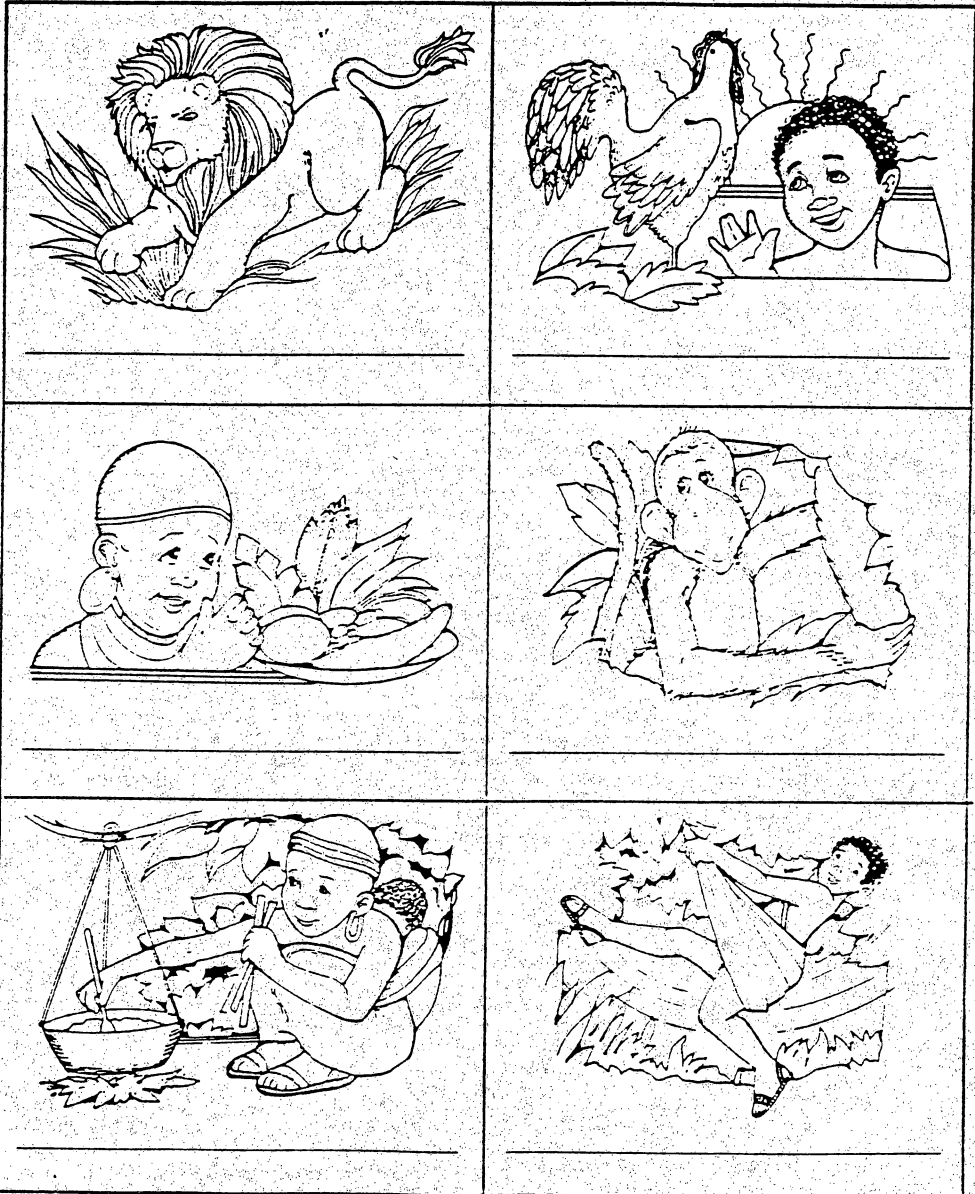


Bantu Flashcards

Use page 7 to write the correct Bantu word on each line.

 <hr/>	 <hr/>
 <hr/>	 <hr/>
 <hr/>	 <hr/>

Bantu Flashcards (cont.)



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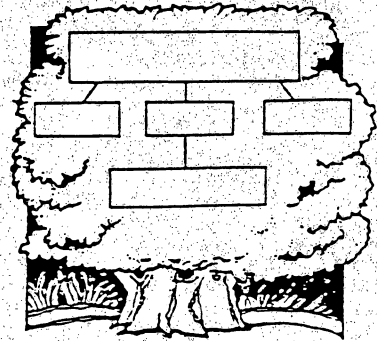
9

© 1992 Teacher's Supply Store - Mufaro's Beautiful Daughters Folk Tales

Bantu Language Family

A language family is a group of languages which develop and change slowly and are related to a single language, called a parent language. When speakers of the parent language move apart and lose contact with each other, their language begins to change. As time passes, several new languages develop.

Makanda Mahlanu is an African folk tale written in Bantu language. Bantu is a name for a family of languages spoken throughout southern Africa. Some speakers of different languages in the Bantu family can still talk to each other because the languages are similar. Other languages in the Bantu family are so different that two people cannot understand each other at all.



Below are twelve words in a Bantu language called Botatwe. Read the sentences and look at the pictures on pages 8 and 9 to find the meaning of each word. Write the meaning in the blank. Your teacher will give you pages 8 and 9 to make flashcards so you can practice your new words.

1. A *tata* is someone who might carry a child on his shoulders. Who is a *tata*? _____
2. You might find an *iduba* in a vase. What is an *iduba*? _____
3. You will definitely want to avoid a *syaanza*'s sharp teeth.
What is a *syaanza*? _____
4. A *sokwe* swings from tree to tree. What is a *sokwe*? _____
5. "Wa *buka*," my brother said as he came down to breakfast.
What does *wa buka* mean? _____
6. Beat a great rhythm on the *ingoma*. What does *ingoma* mean? _____
7. A *mwana* is playing on the swing. What does *mwana* mean? _____
8. A *musa* is someone you can count on. What does *musa* mean? _____
9. You gave me fruit. I say, "*Nda lumba*." What does *nda lumba* mean? _____
10. My *bamama* cooks me dinner after she comes home from work.
What does *bamama* mean? _____
11. At night the reflection of the *mwezi* shines on the water.
What does *mwezi* mean? _____
12. A huge *inzovu* crashes through the brush. What does *inzovu* mean? _____

On the back of this page, write your own sentences using each Bantu vocabulary word.

Guess the Character



Help students increase their comprehension of the story by focusing on the traits and actions of specific characters.

Materials: copies of this page and page 14; envelopes; scissors





Directions

1. Ask students to help you list the characters in the story.
2. Have students form cooperative groups and write clues about each character on the cards below and on the next page. Model how to use descriptive sentences ("She is kind.") and action sentences ("He asks for food.").
3. After they have finished writing their clues, give each group an envelope for their cards. Have students cut on the dotted lines to make twelve cards, mixing up the clues and the pictures, and put them in the envelopes. Have groups exchange envelopes and read the clues and match them with the correct pictures.
4. For closure, discuss the different clues the class wrote. Which clues were most helpful? Which were confusing? Can some clues be used to describe more than one character?

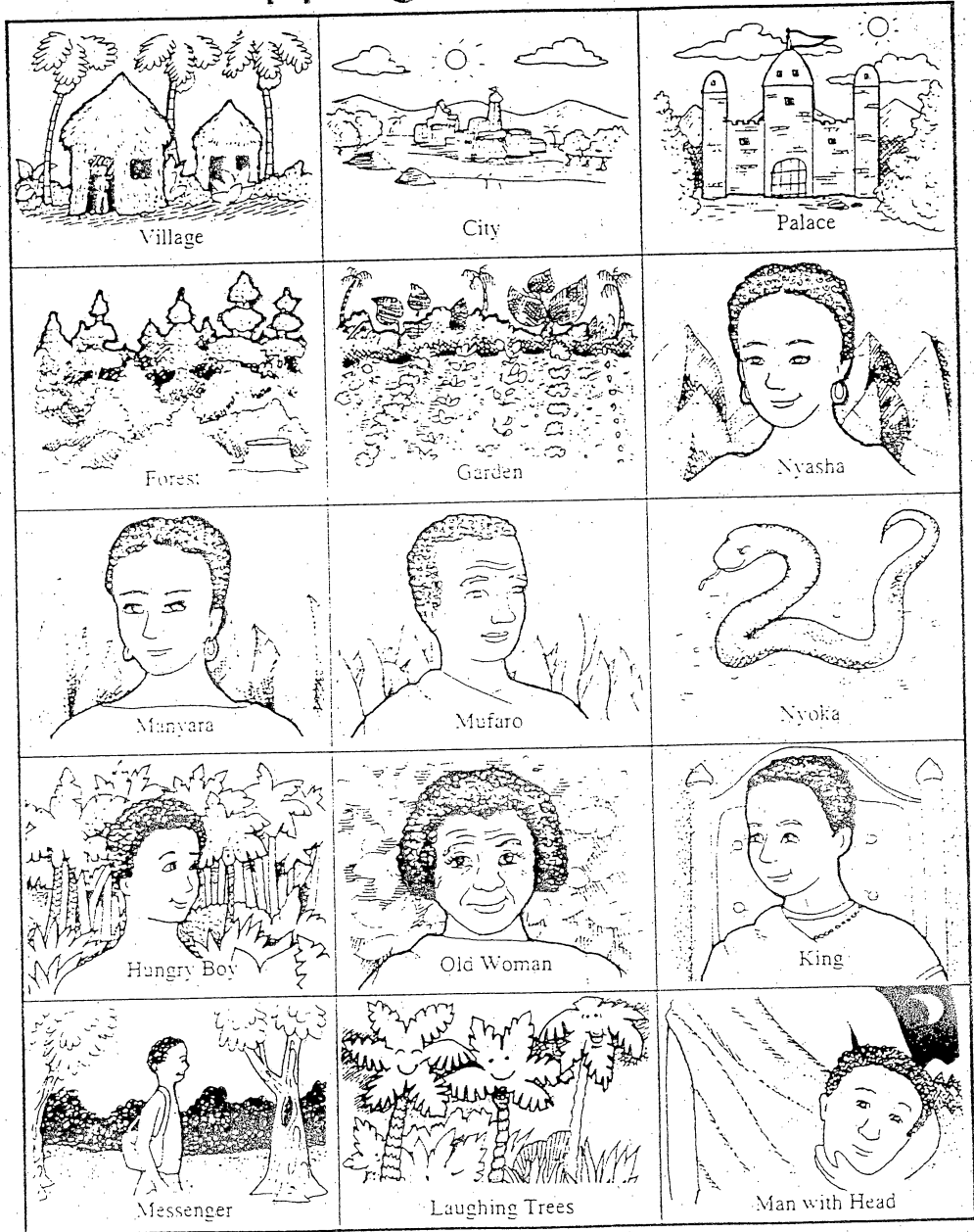
Extension: Have students choose three classmates and write positive, descriptive clues about them for homework. Read the clues and have students guess about whom they were written.

Clue 1: _____ _____ Clue 2: _____ _____ Clue 3: _____ _____	 <p>King</p>
Clue 1: _____ _____ Clue 2: _____ _____ Clue 3: _____ _____	 <p>Hungry Boy</p>

Guess the Character *(cont.)*

<p>Clue 1: _____ _____</p> <p>Clue 2: _____ _____</p> <p>Clue 3: _____ _____</p>	 <p>Mufaro</p>
<p>Clue 1: _____ _____</p> <p>Clue 2: _____ _____</p> <p>Clue 3: _____ _____</p>	 <p>Nyasha</p>
<p>Clue 1: _____ _____</p> <p>Clue 2: _____ _____</p> <p>Clue 3: _____ _____</p>	 <p>Manyara</p>
<p>Clue 1: _____ _____</p> <p>Clue 2: _____ _____</p> <p>Clue 3: _____ _____</p>	 <p>Old Woman</p>

Mapping the Story (cont.)



Scrambled Summary

Help! Someone has written a summary of *Mufaro's Beautiful Daughters*, but it's completely mixed up. Number the sentences below in the correct order. Cut out the sentences on the dashed lines and use them to make a Big Book. Ask your teacher for directions. (See page 18.)

___	When they got to the city, they met a very scared Manyara.
___	Manyara met a young boy who wanted food, but she was mean to him.
___	Manyara was selfish, but Nyasha was kind.
___	Instead of a monster, the king was the garden snake Nyasha had met in her own garden back in the village.
___	Manyara became a servant in the queen's household.
___	Mufaro decided to take both of his daughters, but Manyara snuck out at night to get there first.
___	She had seen the king, and he had appeared as a monstrous, five-headed snake.
___	A man named Mufaro had two beautiful daughters.
___	But Nyasha went into the king's chamber anyway.
___	The two were married, and everyone was invited to the great celebration.
___	Nyasha gave the boy food and was kind to the old woman.
___	Later she insulted an old woman and ignored a man with his head under his arm.
___	The king sent a messenger to announce that the king was looking for a wife.
___	The next day Mufaro and Nyasha set out on their journey.

Making Books

Materials: 18" x 24" (45cm x 60 cm) sheets of construction paper; lined writing paper; scissors; glue; hole punch; metal rings; colored pencils, crayons, or markers

Big Books

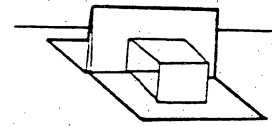
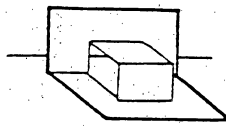
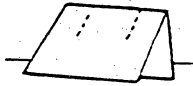
Directions

1. Have students in groups of two or three complete the Scrambled Summary, page 17.
2. Have students cut out their sentence strips and glue them to sheets of construction paper or rewrite sentences in their own words.
3. Have each group illustrate their sentences and make a book cover.
4. Have students put their pages in order.
5. Punch holes on the left side of each page and bind the big book together with metal rings.
6. Have students present their books aloud to another class.
7. Put the Big Books in the school library for other classes to read.

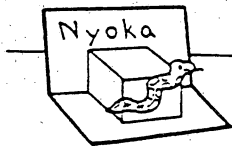
Pop-Up Books

Directions

1. Fold a piece of construction paper in half and cut two slits 1/2 way down the fold.
2. Push the cut area through the fold and crease it to form the pop-up section.
3. Make other pop-up pages and glue them back to back.



4. Write story sentences above the pop-up section and glue an appropriate picture from a magazine or a drawing to the pop-up page.
5. Glue a cover to the pop-up books.



Extension: Have groups of students write their own folk tale pop-up or Big Books by using the characteristics listed on *What Is a Folk Tale?*, page 70.

Comparing the Stories

Materials: copies of Venn diagram (page 20); *Makanda Mahlanu* (pages 21-24); copies of sentences below; glue; scissors; markers; butcher paper

Directions

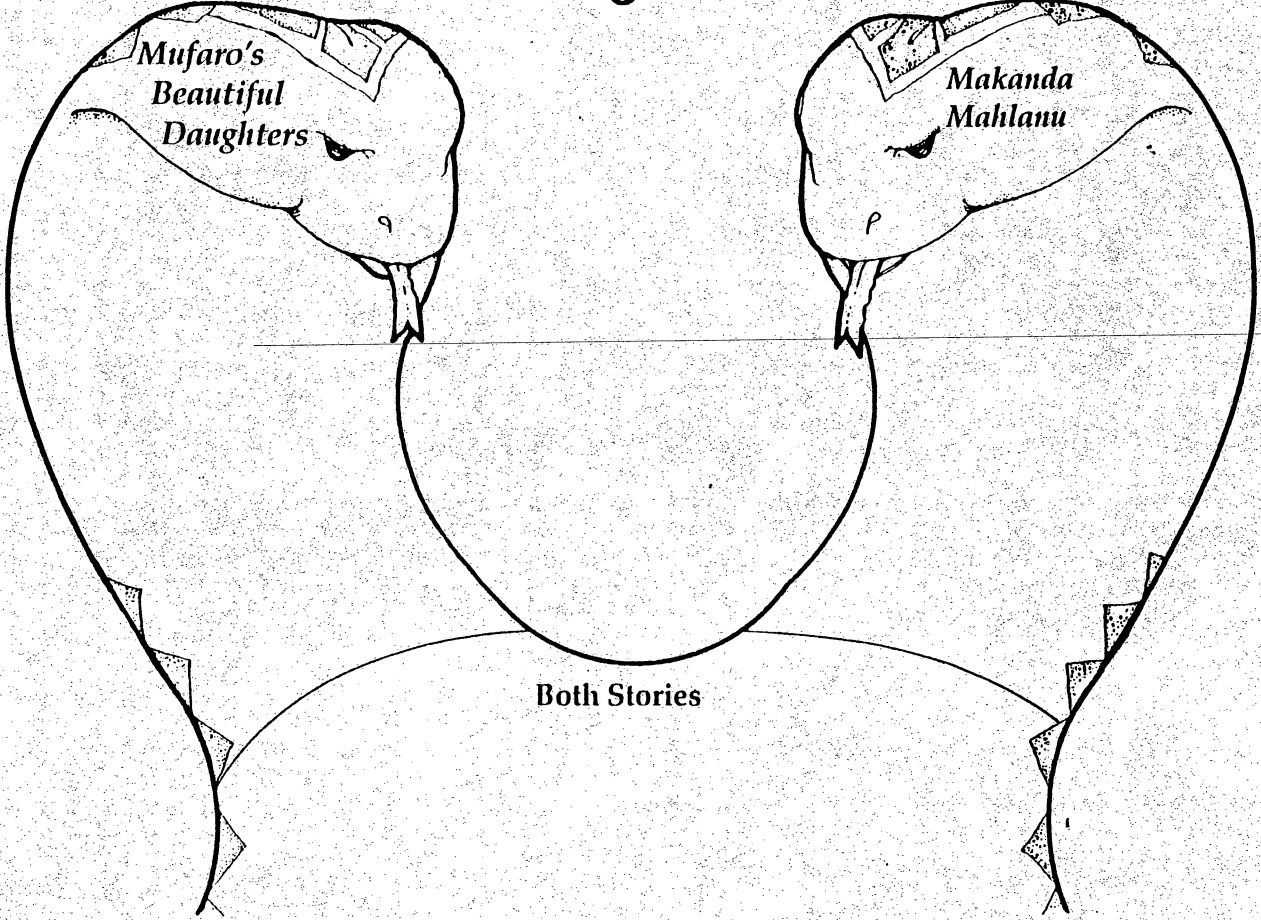
1. Explain to students how stories change with time as people move from place to place and retell them. Describe how the story of *Mufaro's Beautiful Daughters* changed as people moved from village to village across Africa.
2. Read *Makanda Mahlanu* to your students. Challenge them to listen carefully for the differences and similarities between it and *Mufaro's Beautiful Daughters*.
3. Introduce the Venn diagram. Have students cut out and glue the sentences below in the correct spaces on the Venn diagram. Have students glue statements that are true about both stories in the center section.
4. Finish the lesson by drawing a large Venn diagram on butcher paper. Have students tell you where to write the sentences or have them fill in the diagram during independent work time. Afterward, review the answers with the class and resolve any differences of opinion.

Extension: Read another version of the folk tale called *The Talking Eggs* by Robert D. San Souci. Have students do a three-way Venn diagram with three intersecting circles using the three stories.

1. The two sisters are tested.
2. The good sister sees a five-headed snake.
3. There is a mouse in the story.
4. The king changes into many shapes.
5. The king appears as a five-headed snake.

6. The evil sister snuck away in the middle of the night to get ahead of the good sister.
7. The evil sister gets advice but doesn't listen to it.
8. How people look on the outside does not always show what they are like on the inside.
9. The good sister gives a little boy some food.

Venn Diagram

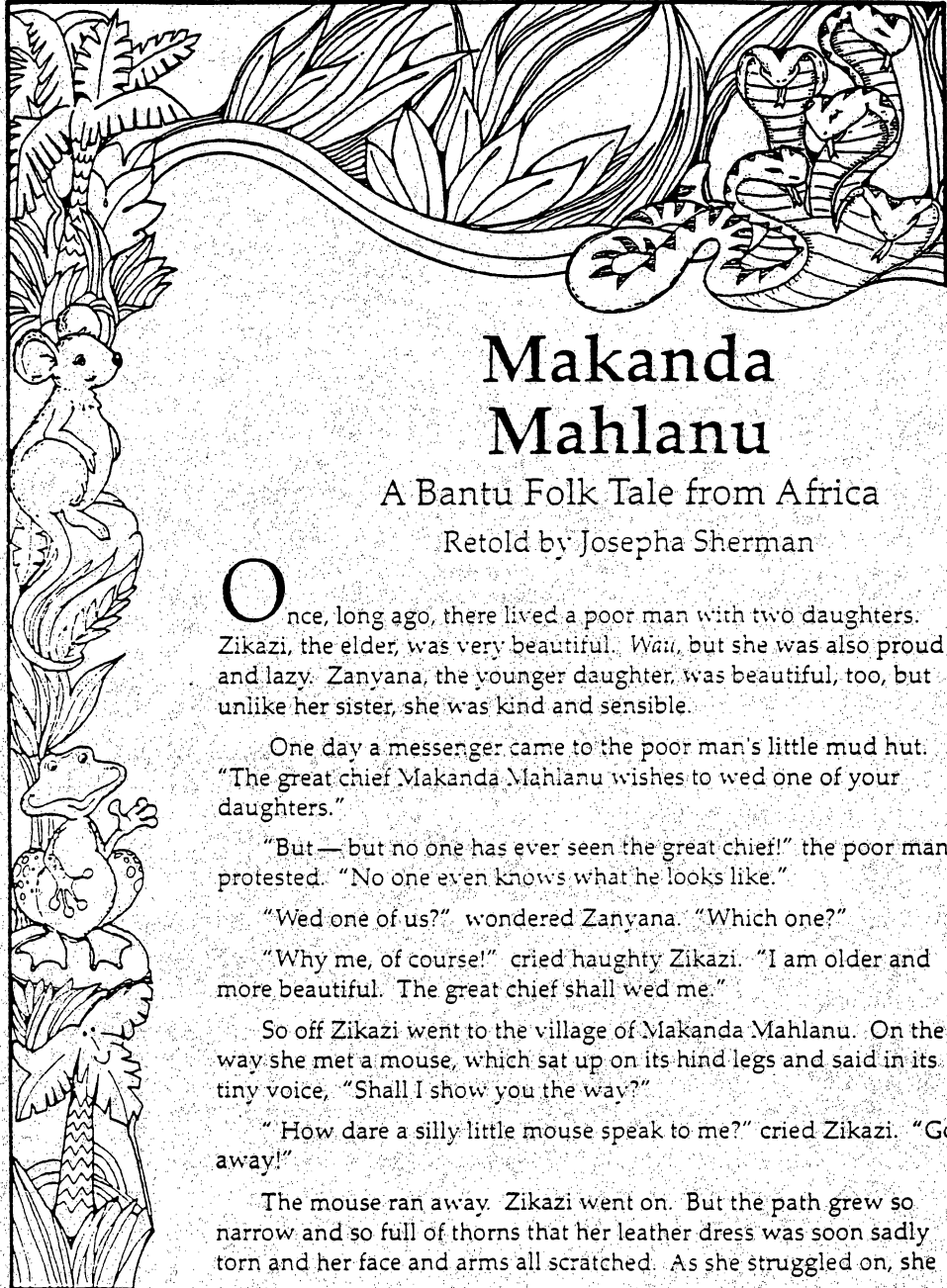


Mufaro's Beautiful Daughters

• 211 Tremont Unit—Multicultural Folk Tales

20

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Makanda Mahlanu

A Bantu Folk Tale from Africa

Retold by Josepha Sherman

Once, long ago, there lived a poor man with two daughters. Zikazi, the elder, was very beautiful. *Waii*, but she was also proud and lazy. Zanyana, the younger daughter, was beautiful, too, but unlike her sister, she was kind and sensible.

One day a messenger came to the poor man's little mud hut. "The great chief Makanda Mahlanu wishes to wed one of your daughters."

"But — but no one has ever seen the great chief!" the poor man protested. "No one even knows what he looks like."

"Wed one of us?" wondered Zanyana. "Which one?"

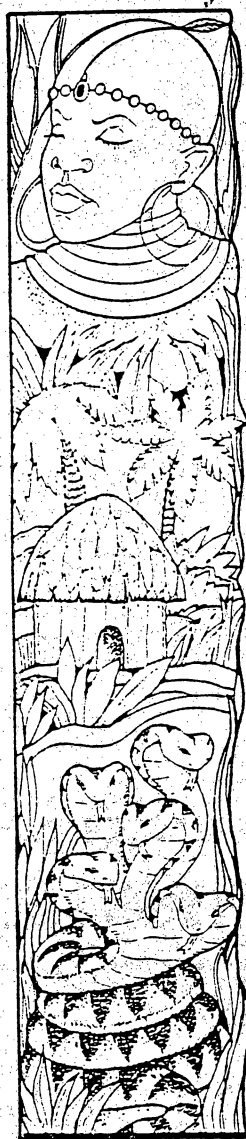
"Why me, of course!" cried haughty Zikazi. "I am older and more beautiful. The great chief shall wed me."

So off Zikazi went to the village of Makanda Mahlanu. On the way she met a mouse, which sat up on its hind legs and said in its tiny voice, "Shall I show you the way?"

"How dare a silly little mouse speak to me?" cried Zikazi. "Go away!"

The mouse ran away. Zikazi went on. But the path grew so narrow and so full of thorns that her leather dress was soon sadly torn and her face and arms all scratched. As she struggled on, she

Makanda Mahlanu (cont.)



met a frog. It croaked at her and said, "Shall I give you a warning?"

"How dare a slimy frog speak to me?" cried Zikazi. "Go away!"

The frog hopped off. But as it hopped, it called to Zikazi, "Foolish girl, I'll warn you anyway. When the trees laugh at you, don't laugh back at them!"

Zikazi thought that was nonsense. But just then the trees did start to laugh at her, shaking their branches in glee! "How dare you laugh at me?" cried Zikazi. "You—you silly twigs!" And she started to laugh back at them and mock them.

"Be wary, Zikazi," came a whispery voice, like the stirring of wind through leaves. "You did not listen to Mouse and Frog when they tried to help you. Foolish girl! You have but one chance left: Grind the millet well. Fear nothing you see."

"What foolishness," said Zikazi, and she went on her way.

When she came to the village of the great chief, with all its huts and herds of people, she went right up to the bridal hut. There the servants of Makanda Mahlanu gave her millet seeds to grind into a bridal cake. But Zikazi was such a lazy thing! She ground the seed only once, and the bridal cake was hard and lumpy as a rock.

Zikazi didn't care. "Let me see my husband," she said.

There came a slithering. There came a shivering. Suddenly Makanda Mahlanu was before her—and he was a monster! He was a huge snake with five staring heads! Zikazi forgot the warning of the trees. She ran away in fear, all the way back to her father's hut. There, scratched and shaking and dirty, she sobbed, "He's a monster! Makanda Mahlanu is a monster!"

But Zanyana thought to herself, I wonder. "Now it's my turn," she told her father, and though he tried to stop her, Zanyana set out for the village of the great chief. She hadn't gone far when the mouse sat up on its hind legs and asked her, "Shall I show you the way?"

"Yes, kind mouse, please do."

Makanda Mahlanu (cont.)

So the mouse led her to a broad, smooth path. Not a pebble bruised her feet, not a thorn tore her dress. She came to the frog, who called up, "Shall I give you a warning?"

"Yes, kind frog, please do."

So the frog warned her, "When the trees laugh at you, don't laugh back at them."

The trees laughed. Zanyana only smiled. "I guess a human being does look funny to you," she called up to them.

"Grind the millet well," said the whispery voice. "Fear nothing you see."

Zanyana nodded and went on. Soon she reached the village of the great chief. When she entered the bridal hut, the servants put the millet seeds before her for the bridal cake. Zanyana ground it once, she ground it twice, she ground it so well that the cake was smooth and fine and soft.

"Now," she asked softly, "may I see my husband-to-be?"

There came a slither, there came a shudder, and Makanda Mahlanu, the terrible five-headed snake, entered the hut. Zanyana gasped. But then she remembered what the trees had told her: "Fear nothing you see."

So she merely bowed politely before Makanda Mahlanu and said, "Husband-to-be, I am here."

"You do not fear me?"

The snake's voice was cool as water, but sad, so sad! Zanyana looked up and, *wau*, his eyes were so sad, too! But there was a hint of hope and a shining of such kindness in them that her heart sang with surprise. "Oh no," Zanyana said softly, "I don't fear you. I—I pity you."

"How can you pity me? I am so ugly!"

"Maybe the outer Makanda Mahlanu is a monster. But I think that the inner Makanda Mahlanu is not ugly at all."

The snake reared up its five terrible heads before her. "Could you like him?"



Makanda Mahlanu (cont.)

"Yes, I think I could."

"Could you love him?"

Love a monstrous snake? Zanyana fought not to shiver. But his eyes were still so very sad, as though he expected her to run away in terror, just like Zikazi. Why, how lonely he must be! How could she ever be cruel enough to run away from this poor unhappy being?

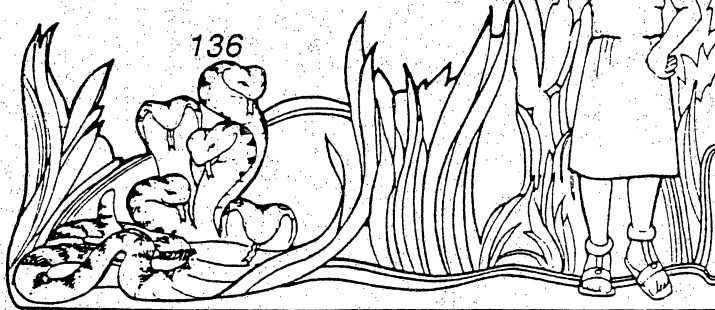
"Yes," Zanyana said firmly. "I could love him."

Makanda Mahlanu gave a great cry. His snake-form shook and shook till the walls of the hut cracked and nearly fell. Zanyana covered her eyes to protect them from the bits of flying mud and straw. But when she looked up again—the terrible five-headed snake was gone. In its place stood a tall, young man, so handsome and warm of eye that Zanyana's heart sang anew.

"I am Makanda Mahlanu," he said, and his voice was no longer sad. "Once I chased an evil wizard away from my people. In his anger, he cast a spell upon me: I should be a monstrous snake till the day someone should dare to love me. You've broken the spell, Zanyana! By your bravery and kindness, you have freed me." He laughed for joy. "You said you could love me when I wore a monster's shape. Can you love me now, my brave Zanyana? Will you be my wife?"

"I will," Zanyana said happily, "oh, I will, indeed!"

So it was. And they lived together in peace and joy.



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