

LEVEL VI MANUAL ORGANIZATION

On the following pages you will find an overall plan for the implementation of Level VI of *The Indian Reading Series*. The ideas are only suggestions which you may adapt to fit your particular class.

Level VI has two major components: the nineteen stories published in one booklet and the Teacher's Manual. This manual includes sections which describe art and drama activities and contains many scripts adapted from the stories. Many of the art and drama activities may be used with any or all of the stories.

Also listed are detailed activities helpful for introducing each story and for further developing student understanding and appreciation of it.

Level VI Stories

The first few stories may be used to explore with students the three geographical areas (Coast, Plains, Plateau) described in the article *A Historical Perspective*. As each new tribal group is introduced, take time to identify differences, as well as, similarities among not only the regions but each individual tribe.

Among the first four stories are also representations of the three historical periods (Modern, Pre-Contact and Reservation). These stories may be used to discuss the tremendous changes which have taken place for Indian people.

Beginning with *Tsapah Talks of Pheasant*, students may be introduced to contemporary (Modern) Indian students whose lives are much like their own. Through the story which Tsapah, or grandfather, tells, students may be transported back to a point in history long before contact with non-Indian people (Pre-Contact).

Moon is also a Pre-Contact story. It is a Muckleshoot creation story. This story is composed of many smaller stories which used to be told only during the long winter months. Discuss with students how life might have been for the Muckleshoot people at a time when these stories were told in their entirety.

The Memorable Chiefs describes the Blackfeet criteria for leadership prior to non-Indian contact. *A Cultural Change* mentions briefly how greatly that criteria has changed. Here students may examine the impact of the Reservation era on Indian life. The control maintained by the Bureau of Indian Affairs and the influence of organized Christian religions is worth some discussion.

It is important that students understand the “why” of many adaptations Indian people have had to make to modern life. It is not enough to look at either the Pre-Contact period or the Modern period without exploring in detail the kinds of events which brought about the bi-culturism of the Reservation period.

STORY TITLE	TRIBE/REGION	HISTORICAL PERIOD
<i>Tsapah Talks of Pheasant Moon</i>	Muckleshoot/Coast	Modern/Pre-Contact
<i>The Memorable Chiefs</i>	Muckleshoot/Coast	Pre-Contact
<i>A Cultural Change</i>	Blackfeet/Plains	Pre-Contact
<i>How Eagle Became Leader of All Birds</i>	Blackfeet/Plains	Modern
<i>Coyote and Crane</i>	Klamath/Plateau	Pre-Contact
<i>Nina Saves Roan</i>	Klamath/Plateau	Pre-Contact
<i>Adventures on an Island</i>	Shoalwater Bay/Coast	Reservation
<i>Scabby Bear</i>	Shoalwater Bay/Coast	Reservation
<i>Story About the Sun and the Moon</i>	Assiniboine, Sioux/ Plains	Pre-Contact
<i>Long Hair</i>	Assiniboine, Sioux/ Plains	Pre-Contact
<i>Sun's Daughter</i>	Northern Cheyenne/ Plains	Reservation
<i>In the Land of the Salmon</i>	Skokomish/Coast	Pre-Contact
<i>Indian Giant</i>	Skokomish/Coast	Pre-Contact
<i>Indian Giant and Indian Mother</i>	Burns Paiute/Plateau	Pre-Contact
<i>One That Got Away</i>	Burns Paiute/Plateau	Pre-Contact
<i>Medicine Woman Saves Flatheads from Warring Enemy</i>	Salish, Kootenai/Plateau	Pre-Contact
<i>Story of Wild Horse Island</i>	Salish, Kootenai/Plateau	Pre-Contact
<i>Willie's Tribe</i>	Kootenai/Plateau	Reservation
	Kootenai/Plateau	Modern

The Teacher's Manual

The primary purpose of the Teacher's Manual is to suggest activities which are not only culturally relevant for Indian students but will further involve students in language production and refinement.

For each story the manual will identify the geographical area from which the story came, new or unfamiliar vocabulary words, suggestions for ways to introduce the story (reading motivators), discussion topics for after the story has been read and student activities which may require some teacher organization and guidance.

Geographical Areas

All stories come from tribes located in the northwestern states of Oregon, Washington, Idaho and Montana. Because of the similarities of lifestyle and culture within a geographical area, tribes have been grouped together for discussion purposes. The three geographical areas identified are the Coastal region, the Plateau region and the Plains region. Many activities throughout the program will help students recognize the similarities between tribes in the same region, as well as the differences.

Understanding cultural distinctions and similarities should help students better understand the stories. One caution should be added that often generalizations may lead to stereotyping. Even tribes within the same geographical region may differ widely in some cultural practices. **Always encourage students and community resource people to point out the unique cultural distinctions locally wherever possible.** It may be helpful to enlarge the map of the Northwest and locate the tribes as their stories are introduced to students (see the map locating reservations in the Pacific Northwest Indian Program).

New Words and Native Words

Unfamiliar words, difficult words or words specific to an individual tribal language have been identified. These may be introduced prior to reading the stories. Proper pronunciation of native words should be encouraged.

Reading Motivators

The teachers who field tested Level VI felt strongly that a good introduction prior to reading each story was vital to student understanding and appreciation. The reading motivators listed help to focus student attention on key ideas to be presented in each story.

Discussion Topics

To further help students and teachers focus on key ideas in each story, several discussion topics are listed.

Indian values permeate all the stories, though in some the values being emphasized are more obvious. Many of these stories show the consequences of good and bad behavior and often poke fun at foolish behavior. Since instilling strong cultural values

in children was a prime objective of story telling, these stories offer ideal opportunities to promote positive behavior in all students.

Follow-Up Activities

The follow-up activities may require some teacher preparation. Often students will be asked to work on projects requiring additional resources and time. Many activities direct the teacher to draw upon resources within the community in an attempt to make the school experience more relevant for Indian students.

In addition to the activities listed in this section, there are art activities listed separately which may be used with all stories.

Types of Theatrical Productions

Readers Theater

Readers theater is a combination of oral interpretation and conventional theater which uses two or more **readers** to communicate the full intellectual, emotional and aesthetical content of literature to an audience. It might be considered an initial step to creating a dramatic production from a story because no props or costumes are necessary and only minimal stage directions need be included.

Using scripts, students are required to concentrate on comprehension, fluency and oral expression, particularly the ability to project one's voice. Since no lines need be memorized, readers theater functions as a means of improving reading skills. Expressiveness comes from intense involvement with characterizations, with the excitement of the story and with cast interaction.

Puppet Play

Using puppets to dramatize a story requires students to begin to integrate oral skills with the movement of characters. To make this transition easier, the first production may be organized using two groups of students.

One group may concentrate on reading the script using skills already developed with readers theater. Another group could then be used to manipulate the puppets. This group would be required to listen carefully and concentrate on stage movements appropriate to the story action. (Initially, the movement of the puppets suffers since students struggle to maintain the flow of the script. It is important to move **gradually**, giving students one area of a theatrical production to focus on at a time.) Sound effects, Indian songs and drumming might be taped and added where appropriate to the action.

Role Play

Role play requires students to become involved with the **action** of the story without having to be responsible for memorizing lines. At this point staging, movement, facing the audience and working with props and costumes may be integrated.

Often it is a good idea to have several narrators who can read the script in a readers theater format while other students are acting out the events of the story.

Participation Drama

Participation drama is similar to readers theater in that it emphasizes the oral interpretation of the script. However, this type of production emphasizes opportunities to integrate other sound effects. A good deal of creativity can be generated in having students create sound effects at crucial moments in the script, using simple ordinary household items.

A cue for each sound is placed on a card and is held up at the appropriate moment in the story script, serving as a signal for a chosen student or groups of students to produce the particular sound.

Play

The play combines both the oral skills and the physical movement, as well as the use of props and staging techniques. Since there are so many things to be coordinated in doing a play, it is best left as a final production. Many of the scripts used in the previous productions (readers theater, puppet plays, role plays and participation drama) are also good for full production plays.

For more complete background some suggested readings for theatrical productions include:

Heinig and Stillwell, *Creative Drama for the Classroom Teacher* (good ideas for working with stories in hard to control groups and excellent lists of stories for particular age groups)

Spolin, Viola, *Improvisation for the Theater* (full of theater games to strengthen acting skills)

Wagner, Betty Jane, Heathcote, Dorothy, *Drama is a Learning Medium*

Way, Brian, *Development Through Drama*

Art Activities

The following activities are art projects which may be used with any or all of the stories. Rather than list them repeatedly throughout the Follow-Up Activities section for each story, they are listed and briefly described here.

Basketry or Weaving

One traditional Indian craft which the Northwestern tribes are famous for is basketry. Have students examine some of the great variety of baskets made by coastal, plateau and plains Indians. If there is a local basket maker invite that person to visit your class and display some baskets.

Finally, have students attempt either a simple weaving project or basketry.

Beadwork

One traditional craft which is fun and easy to try is beadwork. Have students examine the elaborate beaded clothing and articles of Plains and Plateau tribes. Perhaps visit a museum exhibit or invite a community person to share their work.

Have students attempt a simple project using beads. Loomwork or daisy chains are often a good place to start.

Burlap Quilt Squares

A way to summarize key elements of a story is to make quilt squares. A quick easy method would require heavy burlap and colored yarn.

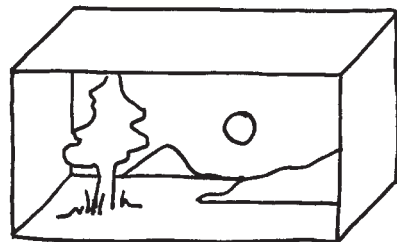
Have students design their scene. Pictographs are easier to sew with the yarn. Once the quilt blocks have been completed, have them assembled and hung on the wall.

Costume and Set Construction

Since there are so many scripts with Level VI, full scale productions should be considered. Students may be grouped to prepare costumes or scenery for the plays.

Dioramas or Shadow Boxes

Use shoe boxes or boxes about that size. Remove lid and tip them on the side. Students may then build three-dimensional pictures of a favorite scene from one of the stories.



Field trips to collect sticks, grass, sand, plants and other items will give students materials with which to work. Make sure they cover all five inside walls of the box.

Filmstrips

Filmstrips are a good project in which to capture the key elements of a story (see Level IV Filmstrip Making Activity Card 3A-3B). Divide students into groups to **plan** the filmstrip first.

Use clear leader and fine tipped magic markers. Since the space is small, much planning needs to take place. Symbols may also be helpful.

Another method for making a filmstrip requires taking 35 mm pictures of full scale drawings. When the film is processed, do **not** have the film cut into individual pictures. It then may be run through the filmstrip projector.

Taperecorders may be used to capture the story.

Masks

Spend time looking at the great variety of masks used by coastal tribes, then try the following:

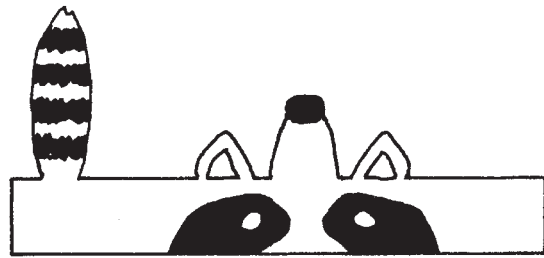
Part hat, part mask, these may be used to help identify characters in readers theater, role plays or plays. They are easily constructed using 26 x 40 inch Bristol or light-weight poster paper, magic markers or felt tip pens, scissors and staples.

The basic pattern may be adapted for any animal or character. Draw the outline shape on the poster paper, cut it out and, using felt tip markers, color in the distinguishing features. Overlap the two flaps and staple.

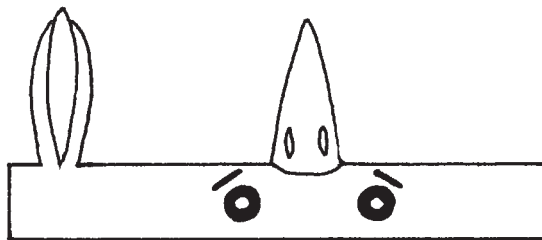
Remember to color the features of the nose piece and tail on the opposite side of the paper since when finished the nose will flop down and the tail will appear from the other side.



coyote



raccoon



crane



bear

Models

Since many of the stories describe lifestyles unfamiliar to many students, constructing models of items within those stories is not only fun but enlightening. Some examples for models are canoes, shelters, salt relief maps of coastal areas, hunting and fishing equipment, campsites, etc.

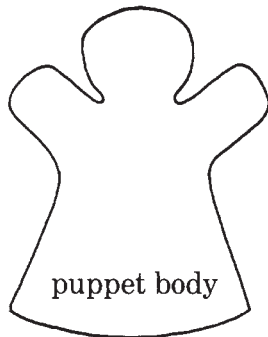
Murals

Using long sheets of butcher paper, have students divide into small groups to illustrate different segments of the story. Have each group discuss their story segment and make a draft of how the scene should look before putting it on the mural. Each student should have something to contribute.

Puppetry

There are many, many puppet patterns. The “Puppets With a Hundred Faces” uses a basic puppet pattern and interchangeable faces and velcro. To construct puppets use scraps of cloth, felt, yarn, baggie ties, glue, thread, feathers, buttons and other small items.

Make heads separately and attach with velcro.



ant face

bear face

Sand Painting

The famous dry sand paintings, made by the Navajo are part of several important healing ceremonies. These paintings are made on dry sand with natural earth colors, ground shell, charcoal and pollen. They are usually completed in one day and then destroyed in a ritual, thus transferring the magic potency of the painting to the patient being cured. There were religious taboos against reproducing these paintings for commercial use but many are being sold now anyway.

This particular project is **not** native to northwestern tribes which should be explained to students. However, when done properly, this activity may provide students with greater understanding of tribal differences. Spend time looking at some real sand paintings before beginning the following:

Combine white or yellow corn meal with food coloring. (These are not “natural earth colors.”) Let it stand overnight to dry. Have students design a picture based on a story. Pictographic symbols may be used (see Level IV Pictograph Activity Card 6C-6D) instead of full scale drawings. Use glue to stick the cornmeal to sheets of sandpaper or beige cardboard.

Totem Poles

Totem poles poorly done are not worth the time and effort. Originally, each animal or character or totem was representative of a story unique to a family or clan or individuals within a clan. Ancestry was based on the stories about animals. The people felt a direct and close relationship to these story animals and used them to decorate not only totem poles, but all their clothing, houses and utensils.

Keeping this in mind, a totem may be chosen to represent each story or selected stories within the Series. Have students vote on what the totem should represent. Spend time researching what an actual coastal representation might look like.

Collect large circular tubs like ice cream cartons and have students attach their totems to them. Remember that the totems may be three-dimensional, so include wings and bird beaks, etc.

Totem pole construction may be an ongoing project or may be used to summarize a year’s work with the Level VI stories. Students will learn a great deal about Northwest Coastal art in the process.

