

Fairfield Township School District



GATE (Gifted and Talented Education) **Curriculum**

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GATE

Learning Unit



African

Fables & Folk Tales

Lessons, Crafts, Activities

(AFRICAN FABLES & FOLKTALES)

GATE CURRICULUM UNIT PLAN 1

Established Goals (NAGC Standards):

- 1.1. Self-Understanding. Students with gifts and talents demonstrate self-knowledge with respect to their interests, strengths, identities, and needs in socio-emotional development and in intellectual, academic, creative, leadership, and artistic domains.
 - 1.1.1. Educators engage students with gifts and talents in identifying interests, strengths, and gifts.
 - 1.1.2. Educators assist students with gifts and talents in developing identities supportive of achievement.
- 1.4. Awareness of Needs. Students with gifts and talents access resources from the community to support cognitive and affective needs, including social interactions with others having similar interests and abilities or experiences, including same-age peers and mentors or experts.
 - 1.4.1. Educators provide role models (e.g., through mentors, bibliotherapy) for students with gifts and talents that match their abilities and interests.
 - 1.6. Cognitive and Affective Growth. Students with gifts and talents benefit from meaningful and challenging learning activities addressing their unique characteristics and needs

NJSLS Anchor Standards

Writing

Text Types and Purposes

- NJSLSA.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

- NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- NJSLSA.W5. Develop and strengthen writing as needed by

Transfer

This unit will provide students with an over view of folk tales and fables from Africa. Through reading, class discussion, activities, research, and lesson extensions, students will gain a foundational knowledge of the elements of folktales and fables and become familiar with at least two stories.

Students will be able to: complete a thematic cross-curricular, inter-disciplinary long term project based on African Fables and Folklore. Fables will be introduced to the students who, using ELA, Math, Geography, Animal Studies, the Arts and Science facts, will (either individually or in groups) develop a presentation (examples: PowerPoint, Lap Book) that includes all of these content areas, plus they will use their creativity and artistic talents to make it "their own."

Meaning

ENDURING UNDERSTANDING

- Students will explore the meanings and histories of African Fables & Folktales
- The journey and lessons these characters will face will help us to better understand them and their response to challenges.
- All stories have universal elements and themes.

ESSENTIAL QUESTIONS

- What are the lessons and the meanings and histories of African Fables & Folktales?
- Did any characters grow or change in a positive way as a result of the conflict in this story?
- How are the lessons taught in these ancient tales apply to today's society?

Acquisition

KNOWLEDGE

Students will know how to...

- determine a theme based on details in a literary text.
- summarize a literary text using only information from the text.
- describe how the plot evolves throughout a literary text.
- describe how the characters change throughout a literary text.
- determine the meaning of literal and figurative

SKILLS

Students will be skilled at...

- producing clear and coherent writing that is appropriate to task, purpose, and audience.
- With support from peers and adults, using a writing process to produce clear and coherent writing.
- using technology to publish a piece of writing.
- typing at least three pages of writing in a single sitting.

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<p>planning, revising, editing, rewriting, or trying a new approach.</p> <p>NJLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</p> <p>Research to Build and Present Knowledge</p> <p>NJLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.</p> <p>NJLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</p> <p>NJLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>Speaking & Listening</p> <p>Comprehension and Collaboration</p> <p>NJLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p>NJLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>Presentation of Knowledge and Ideas</p> <p>NJLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</p> <p>NJLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</p> <p>NJLSA.SL6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>language (metaphors and similes) in literary text.</p> <ul style="list-style-type: none"> • analyze how an author's word choice affects tone and meaning in a literary text. • analyze how an author develops a narrator or speaker's point of view • read above-grade literary texts with scaffolding and support. 	<ul style="list-style-type: none"> • creating poetry, stories, plays, and other literary forms (e.g. videos, art work). • effectively engaging in discussions with diverse partners about the current topics, texts, and issues. • expressing ideas clearly during discussions. • building on others' ideas during discussions. • maintaining consistency in style and tone when writing and speaking
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Weeks	Interdisciplinary Connections (Focus)	Instruction and Pacing (suggested order to teach)
1-3	<p>Lapbook/Project Elements</p> <p>Terms: Character, setting, plot Language Arts</p> <p>Resources included in Unit:</p> <ul style="list-style-type: none"> • Graphic Organizers Character Profile Timeline/Story Elements Venn Diagram 	<ul style="list-style-type: none"> • The students will fill out a checklist listing the different elements of a folktale as contained in the stories introduced. • The students will list different characteristics about the main characters (choosing one to complete a character profile on). • The students will write down different parts of the setting from the stories on a story map (younger students may do one). • The students will list events from the stories on the story map in the order they occurred. • The students will categorize the different elements of folk tales as contained in the story (ies) • The students will compare and contrast one of the elements of a story (character, setting, or plot) from the two folk tales read in class.
4-6	<p>Lapbook/Project Elements</p> <p>Social Studies/Geography World Language</p> <p>Resources included in Unit:</p> <ul style="list-style-type: none"> • Cookie directions • Maps of Africa • Trade route maps & information • Map of native languages 	<ul style="list-style-type: none"> • Create & label map of Africa (with concentration on area/country from which the tale originates) • Make a Map Cookie • Make a map of trade-routes (to be combined with lesson in weeks-- - to create the game) • Create a "dictionary" of terms from the country of origin, noting its English equivalent (younger students may create a picture dictionary) • Make a flag of the country of origin
7-9	<p>Lapbook/Project Elements</p> <p>Mathematics</p> <p>Resources included in Unit:</p> <ul style="list-style-type: none"> • Trade route maps • Map of Africa • Photos of ships 	<ul style="list-style-type: none"> • Create a time-line of African exploration dates • Calculate the distance of trade routes • Create a chart of the first 20 African numerals • Study/compare population trends of various African countries (ex: double bar graph) • Compare triangular sails to square sails on trade ships

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<p>10-12</p>	<p>Lapbook/Project Elements Art/Music Resources included in Unit:</p> <ul style="list-style-type: none"> • Crafting directions 	<ul style="list-style-type: none"> • Make African mud-cloth • Create sandpaper art of Mansu Musa • Make camel craft to represent salt travel • Create paper mache' masks (or other materials) • Build a replica of ships that traveled the trade-routes (use with maps made earlier in the unit to create the game) • Make Anansi spiders (or models/creations of animals from assigned folk tales) • Make an African drum or tongue rattle
<p>13-15</p>	<p>Lapbook/Project Elements Science Resources included in Unit:</p> <ul style="list-style-type: none"> • Graphic organizers 	<ul style="list-style-type: none"> • Learn more about the animals from the folk tales (camels, spiders, cheetahs, lions, warthogs, jackal, chameleons, birds, monkeys) • Create powerpoint or poster from research on animals <ul style="list-style-type: none"> ▪ Characteristics ▪ Body parts ▪ Habitat ▪ Diet ▪ Population ▪ Related species
<p>16</p>		<p>Complete Lapbook/projects for presentation</p>

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Common Misconceptions	Proper Conceptions
Students might think that the theme of the story is the same thing as the main idea of a story.	A theme is a lesson learned from a story, whereas the main idea is what a story is mostly about.
Students might think they only need to know a word's definition to successfully understand the word in a story.	Some words have multiple definitions and the context of the word is very important.
When engaging in discussion, students might feel it is OK to talk over each other or to interrupt the other person.	Students must learn to listen respectfully to others opinions and to take turns during discussions.
Students often write in an informal style, inappropriate to the audience.	Students must be cognizant of their purpose for writing and address the audience with the correct formality as needed.
When drafting writing, particularly if typing, students might be too cautious about correcting mistakes as they go.	Students should understand that the writing process has several steps and that getting your rough ideas down does not require perfection.
When publishing writing students often believe that they need to use colored, fancy, fonts, and pictures to supplement their ideas.	Students should understand that their words can make their writing come to life and that a formal style is needed when publishing an essay or other formal writing piece.

Resources

Additional Materials Needed:

- Sandpaper
- Paper & Plastic cups
- Shoe polish
- Craft paper
- Glue
- Paint
- Cloth/rags
- Egg cartons
- Pipe cleaners
- Googly eyes
- Yarn
- Markers/crayons
- Balloons
- Cookie dough/frosting/toppings
- Flour
- Buttons/beads/metal washers

- <http://africa.mrdonn.org/fables.html>
- <http://africa.mrdonn.org/griots.html>
- http://archive.artsmia.org/world-mvths/artbyculture/kingscrown_story.html
- <https://www.schooltube.com/video/b9eb0754bcbf471487e77The%20Perfect%20Orange.%20A%20Tale%20from%20Ethiopia>
- <http://www.ancient-origins.net/history-famous-people/sundiata-keita-lion-king-mali-005733>
- <http://www.wartgames.com/themes/africa.html>
- <https://makingmulticulturalmusic.wordpress.com/2012/10/02/make-your-own-african-style-tongue-rattle/>

Other

- Binders or Journals
- Lapbook templates
- Graphic Organizers

The plan is to complete a thematic cross-curricular, inter-disciplinary long term project based on African Fables and Folklore. Teachers will introduce the fable to the students, and the students, using ELA, Math, Geography, Animal Studies, the Arts and Science facts, will (either individually or in groups) develop a presentation (examples: PowerPoint, Lap Book) that includes all of these content areas, plus they will use their creativity and artistic talents to make it "their own."

Differentiation and Accommodations

Accommodations:

Some students may go online and listen to the story.
Students may present their stories to members of the school community (i.e., as a read-aloud to younger students).
Students may create illustrations that accompany their stories that show, or add to, the details they included in their writing.

Advanced options:

- When writing their story,
- Students can create their own visual representations, such as a powerpoint.
 - Research information and write an essay
 - Type a narrative essay

Instructional Strategies

Some instructional strategies that may be used effectively to support student achievement. These may include, but not be limited to, strategies that fall into categories identified by the Framework for Teaching by Charlotte Danielson:

- Communicating with students
- Using questioning and discussion techniques
- Engaging students in learning
- Using assessment in instruction
- Demonstrating Flexibility and Responsiveness

Interdisciplinary Connections

- Social Studies/World Language
- Art/Music
- ELA
- Mathematics

21st Century Skills

- Critical thinking, problem solving, reasoning, analysis, interpretation, synthesizing information
- Research skills and practices, interrogative questioning
- Creativity, artistry, curiosity, imagination, innovation, personal expression
- Perseverance, self-direction, planning, self-discipline, adaptability, initiative
- Oral and written communication, public speaking and presenting, listening
- Leadership, teamwork, collaboration, cooperation, virtual workspaces
- Information and communication technology (ITC) literacy, media and internet literacy, visual interpretation, data interpretation and analysis, computer programming
- Civic, ethical, and social-justice literacy
- Economic and financial literacy, entrepreneurialism
- Global awareness, multicultural literacy, humanitarianism
- Scientific literacy and reasoning, the scientific method
- Environmental and conservation literacy, ecosystems understanding

2010 Pre-K-Grade 12 Gifted Programming Standards

Gifted Education Programming Standard 1: Learning and Development

Introduction

For teachers and other educators in PreK-12 settings to be effective in working with learners with gifts and talents, they must understand the characteristics and needs of the population for whom they are planning curriculum, instruction, assessment, programs, and services. These characteristics provide the rationale for differentiation in programs, grouping, and services for this population and are translated into appropriate differentiation choices made at curricular and program levels in schools and school districts. While cognitive growth is important in such programs, affective development is also necessary. Thus many of the characteristics addressed in this standard emphasize affective development linked to self-understanding and social awareness.



Standard 1: Learning and Development

Description: Educators, recognizing the learning and developmental differences of students with gifts and talents, promote ongoing self-understanding, awareness of their needs, and cognitive and affective growth of these students in school, home, and community settings to ensure specific student outcomes.

Student Outcomes	Evidence-Based Practices
<p>1.1. Self-Understanding. Students with gifts and talents demonstrate self-knowledge with respect to their interests, strengths, identities, and needs in socio-emotional development and in intellectual, academic, creative, leadership, and artistic domains.</p>	<p>1.1.1. Educators engage students with gifts and talents in identifying interests, strengths, and gifts.</p> <p>1.1.2. Educators assist students with gifts and talents in developing identities supportive of achievement.</p>
<p>1.2. Self-Understanding. Students with gifts and talents possess a developmentally appropriate understanding of how they learn and grow; they recognize the influences of their beliefs, traditions, and values on their learning and behavior.</p>	<p>1.2.1. Educators develop activities that match each student's developmental level and culture-based learning needs.</p>
<p>1.3. Self-Understanding. Students with gifts and talents demonstrate understanding of and respect for similarities and differences between themselves and their peer group and others in the general population.</p>	<p>1.3.1. Educators provide a variety of research-based grouping practices for students with gifts and talents that allow them to interact with individuals of various gifts, talents, abilities, and strengths.</p> <p>1.3.2. Educators model respect for individuals with diverse abilities, strengths, and goals.</p>
<p>1.4. Awareness of Needs. Students with gifts and talents access resources from the community to support cognitive and affective needs, including social interactions with others having similar interests and abilities or experiences, including same-age peers and mentors or experts.</p>	<p>1.4.1. Educators provide role models (e.g., through mentors, bibliotherapy) for students with gifts and talents that match their abilities and interests.</p> <p>1.4.2. Educators identify out-of-school learning opportunities that match students' abilities and interests.</p>
<p>1.5. Awareness of Needs. Students' families and communities understand similarities and differences with respect to the development and characteristics of advanced and typical learners and support students with gifts and talents' needs.</p>	<p>1.5.1. Educators collaborate with families in accessing resources to develop their child's talents.</p>
<p>1.6. Cognitive and Affective Growth. Students with gifts and talents benefit from meaningful and challenging learning activities addressing their unique characteristics and needs.</p>	<p>1.6.1. Educators design interventions for students to develop cognitive and affective growth that is based on research of effective practices.</p> <p>1.6.2. Educators develop specialized intervention services for students with gifts and talents who are underachieving and are now learning and developing their talents.</p>
<p>1.7. Cognitive and Affective Growth. Students with gifts and talents recognize their preferred approaches to learning and expand their repertoire.</p>	<p>1.7.1. Teachers enable students to identify their preferred approaches to learning, accommodate these preferences, and expand them.</p>
<p>1.8. Cognitive and Affective Growth. Students with gifts and talents identify future career goals that match their talents and abilities and resources needed to meet those goals (e.g., higher education opportunities, mentors, financial support).</p>	<p>1.8.1. Educators provide students with college and career guidance that is consistent with their strengths.</p> <p>1.8.2. Teachers and counselors implement a curriculum scope and sequence that contains person/social awareness and adjustment, academic planning, and vocational and career awareness.</p>

Gifted Education Programming Standard 2: Assessment

Introduction

Knowledge about all forms of assessment is essential for educators of students with gifts and talents. It is integral to identification, assessing each student's learning progress, and evaluation of programming. Educators need to establish a challenging environment and collect multiple types of assessment information so that all students are able to demonstrate their gifts and talents. Educators' understanding of non-biased, technically adequate, and equitable approaches enables them to identify students who represent diverse backgrounds. They also differentiate their curriculum and instruction by using pre- and post-, performance-based, product-based, and out-of-level assessments. As a result of each educator's use of ongoing assessments, students with gifts and talents demonstrate advanced and complex learning. Using these student progress data, educators then evaluate services and make adjustments to one or more of the school's programming components so that student performance is improved.



Standard 2: Assessment

Description: Assessments provide information about identification, learning progress and outcomes, and evaluation of programming for students with gifts and talents in all domains.

Student Outcomes	Evidence-Based Practices
<p>2.1. <i>Identification.</i> All students in grades PK-12 have equal access to a comprehensive assessment system that allows them to demonstrate diverse characteristics and behaviors that are associated with giftedness.</p>	<p>2.1.1. Educators develop environments and instructional activities that encourage students to express diverse characteristics and behaviors that are associated with giftedness.</p>
	<p>2.1.2. Educators provide parents/guardians with information regarding diverse characteristics and behaviors that are associated with giftedness.</p>
<p>2.2. <i>Identification.</i> Each student reveals his or her exceptionalities or potential through assessment evidence so that appropriate instructional accommodations and modifications can be provided.</p>	<p>2.2.1. Educators establish comprehensive, cohesive, and ongoing procedures for identifying and serving students with gifts and talents. These provisions include informed consent, committee review, student retention, student reassessment, student exiting, and appeals procedures for both entry and exit from gifted program services.</p>
	<p>2.2.2. Educators select and use multiple assessments that measure diverse abilities, talents, and strengths that are based on current theories, models, and research.</p>
	<p>2.2.3. Assessments provide qualitative and quantitative information from a variety of sources, including off-level testing, are nonbiased and equitable, and are technically adequate for the purpose.</p>
	<p>2.2.4. Educators have knowledge of student exceptionalities and collect assessment data while adjusting curriculum and instruction to learn about each student's developmental level and aptitude for learning.</p>
	<p>2.2.5. Educators interpret multiple assessments in different domains and understand the uses and limitations of the assessments in identifying the needs of students with gifts and talents.</p>
	<p>2.2.6. Educators inform all parents/guardians about the identification process. Teachers obtain parental/guardian permission for assessments, use culturally sensitive checklists, and elicit evidence regarding the child's interests and potential outside of the classroom setting.</p>
<p>2.3. <i>Identification.</i> Students with identified needs represent diverse backgrounds and reflect the total student population of the district.</p>	<p>2.3.1. Educators select and use non-biased and equitable approaches for identifying students with gifts and talents, which may include using locally developed norms or assessment tools in the child's native language or in nonverbal formats.</p>
	<p>2.3.2. Educators understand and implement district and state policies designed to foster equity in gifted programming and services.</p>
	<p>2.3.3. Educators provide parents/guardians with information in their native language regarding diverse behaviors and characteristics that are associated with giftedness and with information that explains the nature and purpose of gifted programming options.</p>
<p>2.4. <i>Learning Progress and Outcomes.</i> Students with gifts and talents demonstrate advanced and complex learning as a result of using multiple, appropriate, and ongoing assessments.</p>	<p>2.4.1. Educators use differentiated pre- and post- performance-based assessments to measure the progress of students with gifts and talents.</p>
	<p>2.4.2. Educators use differentiated product-based assessments to measure the progress of students with gifts and talents.</p>
	<p>2.4.3. Educators use off-level standardized assessments to measure the progress of students with gifts and talents.</p>

	2.4.4. Educators use and interpret qualitative and quantitative assessment information to develop a profile of the strengths and weaknesses of each student with gifts and talents to plan appropriate intervention.
	2.4.5. Educators communicate and interpret assessment information to students with gifts and talents and their parents/guardians.
2.5. <u>Evaluation of Programming</u> . Students identified with gifts and talents demonstrate important learning progress as a result of programming and services.	2.5.1. Educators ensure that the assessments used in the identification and evaluation processes are reliable and valid for each instrument's purpose, allow for above-grade-level performance, and allow for diverse perspectives.
	2.5.2. Educators ensure that the assessment of the progress of students with gifts and talents uses multiple indicators that measure mastery of content, higher level thinking skills, achievement in specific program areas, and affective growth.
	2.5.3. Educators assess the quantity, quality, and appropriateness of the programming and services provided for students with gifts and talents by disaggregating assessment data and yearly progress data and making the results public.
2.6. <u>Evaluation of Programming</u> . Students identified with gifts and talents have increased access and they show significant learning progress as a result of improving components of gifted education programming.	2.6.1. Administrators provide the necessary time and resources to implement an annual evaluation plan developed by persons with expertise in program evaluation and gifted education.
	2.6.2. The evaluation plan is purposeful and evaluates how student-level outcomes are influenced by one or more of the following components of gifted education programming: (a) identification, (b) curriculum, (c) instructional programming and services, (d) ongoing assessment of student learning, (e) counseling and guidance programs, (f) teacher qualifications and professional development, (g) parent/guardian and community involvement, (h) programming resources, and (i) programming design, management, and delivery.
	2.6.3. Educators disseminate the results of the evaluation, orally and in written form, and explain how they will use the results.

Gifted Education Programming Standard 3: Curriculum Planning and Instruction

Introduction

Assessment is an integral component of the curriculum planning process. The information obtained from multiple types of assessments informs decisions about curriculum content, instructional strategies, and resources that will support the growth of students with gifts and talents. Educators develop and use a comprehensive and sequenced core curriculum that is aligned with local, state, and national standards, then differentiate and expand it. In order to meet the unique needs of students with gifts and talents, this curriculum must emphasize advanced, conceptually challenging, in-depth, distinctive, and complex content within cognitive, affective, aesthetic, social, and leadership domains. Educators must possess a repertoire of evidence-based instructional strategies in delivering the curriculum (a) to develop talent, enhance learning, and provide students with the knowledge and skills to become independent, self-aware learners, and (b) to give students the tools to contribute to a multicultural, diverse society. The curriculum, instructional strategies, and materials and resources must engage a variety of learners using culturally responsive practices.



Standard 3: Curriculum Planning and Instruction

Description: Educators apply the theory and research-based models of curriculum and instruction related to students with gifts and talents and respond to their needs by planning, selecting, adapting, and creating culturally relevant curriculum and by using a repertoire of evidence-based instructional strategies to ensure specific student outcomes.

Student Outcomes	Evidence-Based Practices
3.1. Curriculum Planning. Students with gifts and talents demonstrate growth commensurate with aptitude during the school year.	3.1.1. Educators use local, state, and national standards to align and expand curriculum and instructional plans.
	3.1.2. Educators design and use a comprehensive and continuous scope and sequence to develop differentiated plans for PK-12 students with gifts and talents.
	3.1.3. Educators adapt, modify, or replace the core or standard curriculum to meet the needs of students with gifts and talents and those with special needs such as twice-exceptional, highly gifted, and English language learners.
	3.1.4. Educators design differentiated curricula that incorporate advanced, conceptually challenging, in-depth, distinctive, and complex content for students with gifts and talents.
	3.1.5. Educators use a balanced assessment system, including pre-assessment and formative assessment, to identify students' needs, develop differentiated education plans, and adjust plans based on continual progress monitoring.
	3.1.6. Educators use pre-assessments and pace instruction based on the learning rates of students with gifts and talents and accelerate and compact learning as appropriate.
	3.1.7. Educators use information and technologies, including assistive technologies, to individualize for students with gifts and talents, including those who are twice-exceptional.
3.2. Talent Development. Students with gifts and talents become more competent in multiple talent areas and across dimensions of learning.	3.2.1. Educators design curricula in cognitive, affective, aesthetic, social, and leadership domains that are challenging and effective for students with gifts and talents.
	3.2.2. Educators use metacognitive models to meet the needs of students with gifts and talents.
3.3. Talent Development. Students with gifts and talents develop their abilities in their domain of talent and/or area of interest.	3.3.1. Educators select, adapt, and use a repertoire of instructional strategies and materials that differentiate for students with gifts and talents and that respond to diversity.
	3.3.2. Educators use school and community resources that support differentiation.
	3.3.3. Educators provide opportunities for students with gifts and talents to explore, develop, or research their areas of interest and/or talent.
3.4. Instructional Strategies. Students with gifts and talents become independent investigators.	3.4.1. Educators use critical-thinking strategies to meet the needs of students with gifts and talents.
	3.4.2. Educators use creative-thinking strategies to meet the needs of students with gifts and talents.
	3.4.3. Educators use problem-solving model strategies to meet the needs of students with gifts and talents.

	3.4.4. Educators use inquiry models to meet the needs of students with gifts and talents.
3.5. <i>Culturally Relevant Curriculum</i> . Students with gifts and talents develop knowledge and skills for living and being productive in a multicultural, diverse, and global society.	3.5.1. Educators develop and use challenging, culturally responsive curriculum to engage all students with gifts and talents.
	3.5.2. Educators integrate career exploration experiences into learning opportunities for students with gifts and talents, e.g. biography study or speakers.
	3.5.3. Educators use curriculum for deep explorations of cultures, languages, and social issues related to diversity.
3.6. <i>Resources</i> . Students with gifts and talents benefit from gifted education programming that provides a variety of high quality resources and materials.	3.6.1. Teachers and administrators demonstrate familiarity with sources for high quality resources and materials that are appropriate for learners with gifts and talents.

Gifted Education Programming Standard 4: Learning Environments

Introduction

Effective educators of students with gifts and talents create safe learning environments that foster emotional well-being, positive social interaction, leadership for social change, and cultural understanding for success in a diverse society. Knowledge of the impact of giftedness and diversity on social-emotional development enables educators of students with gifts and talents to design environments that encourage independence, motivation, and self-efficacy of individuals from all backgrounds. They understand the role of language and communication in talent development and the ways in which culture affects communication and behavior. They use relevant strategies and technologies to enhance oral, written, and artistic communication of learners whose needs vary based on exceptional ability, language proficiency, and cultural and linguistic differences. They recognize the value of multilingualism in today's global community.



Standard 4: Learning Environments

Description: Learning environments foster personal and social responsibility, multicultural competence, and interpersonal and technical communication skills for leadership in the 21st century to ensure specific student outcomes.

Student Outcomes	Evidence-Based Practices
<p>4.1. Personal Competence. Students with gifts and talents demonstrate growth in personal competence and dispositions for exceptional academic and creative productivity. These include self-awareness, self-advocacy, self-efficacy, confidence, motivation, resilience, independence, curiosity, and risk taking.</p>	4.1.1. Educators maintain high expectations for all students with gifts and talents as evidenced in meaningful and challenging activities.
	4.1.2. Educators provide opportunities for self-exploration, development and pursuit of interests, and development of identities supportive of achievement, e.g., through mentors and role models.
	4.1.3. Educators create environments that support trust among diverse learners.
	4.1.4. Educators provide feedback that focuses on effort, on evidence of potential to meet high standards, and on mistakes as learning opportunities.
	4.1.5. Educators provide examples of positive coping skills and opportunities to apply them.
<p>4.2. Social Competence. Students with gifts and talents develop social competence manifested in positive peer relationships and social interactions.</p>	4.2.1. Educators understand the needs of students with gifts and talents for both solitude and social interaction.
	4.2.2. Educators provide opportunities for interaction with intellectual and artistic/creative peers as well as with chronological-age peers.
	4.2.3. Educators assess and provide instruction on social skills needed for school, community, and the world of work.
<p>4.3. Leadership. Students with gifts and talents demonstrate personal and social responsibility and leadership skills.</p>	4.3.1. Educators establish a safe and welcoming climate for addressing social issues and developing personal responsibility.
	4.3.2. Educators provide environments for developing many forms of leadership and leadership skills.
	4.3.3. Educators promote opportunities for leadership in community settings to effect positive change.
<p>4.4. Cultural Competence. Students with gifts and talents value their own and others' language, heritage, and circumstance. They possess skills in communicating, teaming, and collaborating with diverse individuals and across diverse groups.¹ They use positive strategies to address social issues, including discrimination and stereotyping.</p>	4.4.1. Educators model appreciation for and sensitivity to students' diverse backgrounds and languages.
	4.4.2. Educators censure discriminatory language and behavior and model appropriate strategies.
	4.4.3. Educators provide structured opportunities to collaborate with diverse peers on a common goal.
<p>4.5. Communication Competence. Students with gifts and talents develop competence in interpersonal and technical communication skills. They demonstrate advanced oral and written skills, balanced biliteracy or multiliteracy, and creative expression. They display fluency with technologies that support effective communication</p>	4.5.1. Educators provide opportunities for advanced development and maintenance of first and second language(s).
	4.5.2. Educators provide resources to enhance oral, written, and artistic forms of communication, recognizing students' cultural context.
	4.5.3. Educators ensure access to advanced communication tools, including assistive technologies, and use of these tools for expressing higher-level thinking and creative productivity.

¹ Differences among groups of people and individuals based on ethnicity, race, socioeconomic status, gender, exceptionalities, language, religion, sexual orientation, and geographical area.

Gifted Education Programming Standard 5: Programming

Introduction

The term programming refers to a continuum of services that address students with gifts and talents' needs in all settings. Educators develop policies and procedures to guide and sustain all components of comprehensive and aligned programming and services for PreK-12 students with gifts and talents. Educators use a variety of programming options such as acceleration and enrichment in varied grouping arrangements (cluster grouping, resource rooms, special classes, special schools) and within individualized learning options (independent study, mentorships, online courses, internships) to enhance students' performance in cognitive and affective areas and to assist them in identifying future career goals. They augment and integrate current technologies within these learning opportunities to increase access to high level programming such as distance learning courses and to increase connections to resources outside of the school walls. In implementing services, educators in gifted, general, special education programs, and related professional services collaborate with one another and parents/guardians and community members to ensure that students' diverse learning needs are met. Administrators demonstrate their support of these programming options by allocating sufficient resources so that all students within gifts and talents receive appropriate educational services.



Standard 5: Programming

Description: Educators are aware of empirical evidence regarding (a) the cognitive, creative, and affective development of learners with gifts and talents, and (b) programming that meets their concomitant needs. Educators use this expertise systematically and collaboratively to develop, implement, and effectively manage comprehensive services for students with a variety of gifts and talents to ensure specific student outcomes.

Student Outcomes	Evidence-Based Practices
5.1. <i>Variety of Programming.</i> Students with gifts and talents participate in a variety of evidence-based programming options that enhance performance in cognitive and affective areas.	5.1.1. Educators regularly use multiple alternative approaches to accelerate learning.
	5.1.2. Educators regularly use enrichment options to extend and deepen learning opportunities within and outside of the school setting.
	5.1.3. Educators regularly use multiple forms of grouping, including clusters, resource rooms, special classes, or special schools.
	5.1.4. Educators regularly use individualized learning options such as mentorships, internships, online courses, and independent study.
	5.1.5. Educators regularly use current technologies, including online learning options and assistive technologies to enhance access to high-level programming.
	5.1.6. Administrators demonstrate support for gifted programs through equitable allocation of resources and demonstrated willingness to ensure that learners with gifts and talents receive appropriate educational services.
5.2. <i>Coordinated Services.</i> Students with gifts and talents demonstrate progress as a result of the shared commitment and coordinated services of gifted education, general education, special education, and related professional services, such as school counselors, school psychologists, and social workers.	5.2.1. Educators in gifted, general, and special education programs, as well as those in specialized areas, collaboratively plan, develop, and implement services for learners with gifts and talents.
5.3. <i>Collaboration.</i> Students with gifts and talents' learning is enhanced by regular collaboration among families, community, and the school.	5.3.1. Educators regularly engage families and community members for planning, programming, evaluating, and advocating.
5.4. <i>Resources.</i> Students with gifts and talents participate in gifted education programming that is adequately funded to meet student needs and program goals.	5.4.1. Administrators track expenditures at the school level to verify appropriate and sufficient funding for gifted programming and services.
5.5. <i>Comprehensiveness.</i> Students with gifts and talents develop their potential through comprehensive, aligned programming and services.	5.5.1. Educators develop thoughtful, multi-year program plans in relevant student talent areas, PK-12.
5.6. <i>Policies and Procedures.</i> Students with gifts and talents participate in regular and gifted education programs that are guided by clear policies and procedures that provide for their advanced learning needs (e.g., early entrance, acceleration, credit in lieu of enrollment).	5.6.1. Educators create policies and procedures to guide and sustain all components of the program, including assessment, identification, acceleration practices, and grouping practices, that is built on an evidence-based foundation in gifted education.
	5.7.1. Educators provide professional guidance and counseling for individual student strengths, interests, and values.
5.7. <i>Career Pathways.</i> Students with gifts and talents identify future career goals and the talent development pathways to reach those goals.	5.7.2. Educators facilitate mentorships, internships, and vocational programming experiences that match student interests and aptitudes.

Gifted Education Programming Standard 6: Professional Development

Introduction

Professional development is essential for all educators involved in the development and implementation of gifted programs and services. Professional development is the intentional development of professional expertise as outlined by the NAGC-CEC teacher preparation standards and is an ongoing part of gifted educators' professional and ethical practice. Professional development may take many forms ranging from district-sponsored workshops and courses, university courses, professional conferences, independent studies, and presentations by external consultants and should be based on systematic needs assessments and professional reflection. Students participating in gifted education programs and services are taught by teachers with developed expertise in gifted education. Gifted education program services are developed and supported by administrators, coordinators, curriculum specialists, general education, special education, and gifted education teachers who have developed expertise in gifted education. Since students with gifts and talents spend much of their time within general education classrooms, general education teachers need to receive professional development in gifted education that enables them to recognize the characteristics of giftedness in diverse populations, understand the school or district referral and identification process, and possess an array of high quality, research-based differentiation strategies that challenge students. Services for students with gifts and talents are enhanced by guidance and counseling professionals with expertise in gifted education.



Standard 6: Professional Development

Description: All educators (administrators, teachers, counselors, and other instructional support staff) build their knowledge and skills using the NAGC-CEC Teacher Standards for Gifted and Talented Education and the National Staff Development Standards. They formally assess professional development needs related to the standards, develop and monitor plans, systematically engage in training to meet the identified needs, and demonstrate mastery of standard. They access resources to provide for release time, funding for continuing education, and substitute support. These practices are judged through the assessment of relevant student outcomes.

Student Outcomes	Evidence-Based Practices
<p>6.1. Talent Development. Students develop their talents and gifts as a result of interacting with educators who meet the national teacher preparation standards in gifted education.</p>	6.1.1. Educators systematically participate in ongoing, research-supported professional development that addresses the foundations of gifted education, characteristics of students with gifts and talents, assessment, curriculum planning and instruction, learning environments, and programming.
	6.1.2. The school district provides professional development for teachers that models how to develop environments and instructional activities that encourage students to express diverse characteristics and behaviors that are associated with giftedness.
	6.1.3. Educators participate in ongoing professional development addressing key issues such as anti-intellectualism and trends in gifted education such as equity and access.
	6.1.4. Administrators provide human and material resources needed for professional development in gifted education (e.g. release time, funding for continuing education, substitute support, webinars, or mentors).
	6.1.5. Educators use their awareness of organizations and publications relevant to gifted education to promote learning for students with gifts and talents.
<p>6.2. Socio-emotional Development. Students with gifts and talents develop socially and emotionally as a result of educators who have participated in professional development aligned with national standards in gifted education and National Staff Development Standards.</p>	6.2.1. Educators participate in ongoing professional development to support the social and emotional needs of students with gifts and talents.
<p>6.3. Lifelong Learners. Students develop their gifts and talents as a result of educators who are life-long learners, participating in ongoing professional development and continuing education opportunities.</p>	6.3.1. Educators assess their instructional practices and continue their education in school district staff development, professional organizations, and higher education settings based on these assessments.
	6.3.2. Educators participate in professional development that is sustained over time, that includes regular follow-up, and that seeks evidence of impact on teacher practice and on student learning.
	6.3.3. Educators use multiple modes of professional development delivery including online courses, online and electronic communities, face-to-face workshops, professional learning communities, and book talks.
	6.3.4. Educators identify and address areas for personal growth for teaching students with gifts and talents in their professional development plans.
<p>6.4. Ethics. Students develop their gifts and talents as a result of educators who are ethical in their practices.</p>	6.4.1. Educators respond to cultural and personal frames of reference when teaching students with gifts and talents.
	6.4.2. Educators comply with rules, policies, and standards of ethical practice.

Background Information on Folk Tales

Folktales (or folklore) are defined as "stories that grow out of the lives and imaginations of the people, or folk." They are heard and remembered, and they are subject to various alterations in the course of retellings. They are a form of traditional literature that began as an attempt to explain and understand the natural and spiritual world. The origin of the folktale lies in the oral tradition, until the twelfth century, when first literary sources began to circulate in Europe. As they are passed through a culture, some folktales may pass in and out of written literature (for example, the "Rip Van Winkle" story), and some stories of literary origin may cross over into oral tradition (for example, the anecdote about George Washington and the cherry tree). Nevertheless, an essential trait of folktales—and all folk literature—is their passage from one generation to another, by word of mouth.

A folk tale is a short story that comes from the oral tradition. Folk tales often have to do with everyday life and frequently feature wily peasants getting the better of their superiors. In many cases, the characters are animals with human characteristics. They often contain elements of magic, wonder, and enchantment. The main emphasis is on the plot, and they contain repetitive elements to help in the memory process. Universal human emotions such as love, hate, courage, kindness, and cruelty appear in bold, broad strokes on the canvas of folk tales.

There are several distinctive elements of folktales. First is the introduction, which introduces the leading characters, time/place of the story and the conflict or problem to be faced. These may be short such as "Once upon a time" or "Back in the days when the animals could talk." Setting is also stock such as a road or a bridge or in a forest. Following the introduction is the development. Here the action mounts steadily until it reaches a climax, where the problem or conflict will be resolved. Typically, the hero or heroine faces many obstacles and is usually reduced to helplessness before the climax. Finally, comes the conclusion, which is usually "short and sweet." Everything is resolved-- the heroes and heroines are happy and the villains are punished. One convention conclusion is "and they lived happily ever after." A very distinctive element of folktales is the importance of the plot and the shallowness of the characters and setting.

For children, the appeal of folktales lies in the qualities that youngsters respond to in a story. The tale starts quickly with action throughout. Children often enjoy the humor in such stories. They also appeal to a child's sense of justice--good is rewarded and evil is punished. Characters are generally stereotyped--good or bad. The rhyme and repetition of many folktales attract children. Stories are usually short and with a definite conclusion.



African Storytellers

The griots were the storytellers in the ancient kingdom of Ghana. After dinner, villagers might hear the sound of a drum or a rattle announcing a story was soon to be told. They collected around a central fire and settled down to listen.

The storytellers told many stories - stories about the many gods and goddesses worshiped by these early people. They told tales of war and battle and heroes and leaders and kings. Stories were often accompanied with music and dancing and song. There was no written language. Stories kept their history alive. Stories were also entirely fictional.

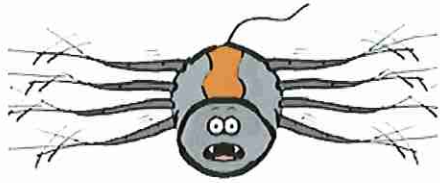
Everyone loved the stories of Anansi, the little spider! Anansi had a good wife. He had strong sons and beautiful daughters. He had many friends. He was almost always in trouble. Anansi used his wits and humor to get himself out of trouble.

Anyone could tell a story, but there was only one official Griot per village. If a village tried to steal or entice away a griot from another village, war could break out. The griots were very important. The griots did not work in the fields. Their job was to tell stories.

Even today, there are griots in African villages, still telling tales of Anansi the Spider, and creating new stories about the marvelous people of Africa.

Anthology

- ❖ Why Anansi has Eight Legs
- ❖ King of the Birds
- ❖ The Curse of the Chameleon
- ❖ Mansa Musa
- ❖ Why the Warthog Goes About on His
Knees
- ❖ Why the Cheetah's Cheeks Are Stained
- ❖ The Lion's Whisker
- ❖ The Man Who Never Lied
- ❖ Clever Jackal Gets Away
- ❖ The Monkey's Fiddle



Why Anansi Has Eight Thin Leg

Once upon a time, a long time ago, there lived a spider named Anansi. Anansi's wife was a very good cook. But always, Anansi loved to taste the food that others in the village made for themselves and for their families.

One day, he stopped by Rabbit's house. Rabbit was his good friend.

"There are greens in your pot," cried Anansi excitedly. Anansi loved greens.

"They are not quite done," said Rabbit. "But they will be soon. Stay and eat with me."

"I would love to, Rabbit, but I have some things to do," Anansi said hurriedly. If he waited at Rabbit's house, Rabbit would certainly give him jobs to do. "I know," said Anansi. "I'll spin a web. I'll tie one end around my leg and one end to your pot. When the greens are done, tug on the web, and I'll come running!"

Rabbit thought that was a great idea. And so it was done.

"I smell beans," Anansi sniffed excitedly as he ambled along. "Delicious beans, cooking in a pot."

"Come eat our beans with us," cried the monkeys. "They are almost done."

"I would love to Father Monkey," said Anansi. And again, Anansi suggested he spin a web, with one end tied around his leg, and one end tied to the big bean pot.

Father Monkey thought that was a great idea. All his children thought so, too. And so it was done.

"I smell sweet potatoes," Anansi sniffed happily as he ambled along. "Sweet potatoes and honey, I do believe!"

"Anansi," called his friend Hog. "My pot is full of sweet potatoes and honey! Come share my food with me."

"I would love to," said Anansi. And again, Anansi suggested he spin a web, with one end tied around his leg, and one end tied to the sweet potato pot.

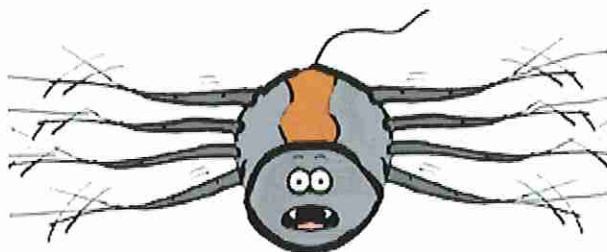
His friend Hog thought that was a great idea. And so it was done.

By the time Anansi arrived at the river, he had one web tied to each of his eight legs.

"This was a wonderful idea," Anansi told himself proudly. "I wonder whose pot will be ready first?"

Just then, Anansi felt a tug at his leg. "Ah," said Anansi. "That is the web string tied to Rabbit's greens." He felt another. And another. Anansi was pulled three ways at once.

"Oh dear," said Anansi as he felt the fourth web string pull.



Just then, he felt the fifth web string tug. And the sixth. And the seventh. And the eighth. Anansi was pulled this way and that way, as everyone pulled on the web strings at once. His legs were pulled thinner and thinner. Anansi rolled and tugged himself into the river. When all the webs had washed away, Anansi pulled himself painfully up on shore.

"Oh my, oh my," sighed Anansi. "Perhaps that was not such a good idea after all."

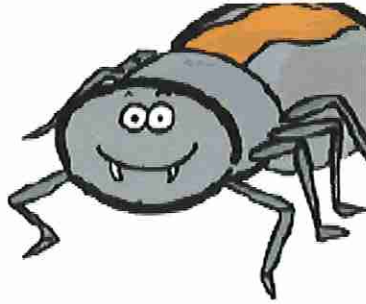
To this day, Anansi the Spider has eight very thin legs. And he never got any food that day at all.

Questions:

Why did Anansi decide not to wait at Rabbit's house until the greens were done cooking?

How did Anansi save himself from being pulled into pieces?

What is the moral of this story?



More Anansi Tales

The first Anansi story was told over a thousand years ago. Anansi stories are so good that we still tell them today. There is an old legend that explains why Anansi stories are so good.

Legend says Once upon a time, a long time ago, Anansi visited the Sky God. The Sky God liked him so much that he gave Anansi, and only Anansi, the gift of storytelling so that Anansi could spin stories about life on earth.



King of the Birds (A Traditional Zulu Story)

"Gogo?" Thobeka was the first to break the silence around the fire this night.

Gogo looked at the most inquisitive of her grandchildren with a broad smile.

"Yes, my dear one," she answered.

"Gogo, I know that the mighty Lion, Bhubesi, is king of all the animals. Is he King also of the birds?"

"Ah, that is an interesting question, Thobeka." The children sensed a story coming and drew even closer together. "You are right when you say that Lion is the king of all the animals. And as for the birds, well, I will have to tell you about the time they decided to have a leader of their own. . . Kwasuka sukela. . . ."

Some time after the Creator had finished making the beasts of the sea, land and sky, as He was busy putting the finishing touch to His work by creating People, Nkwazi (nkwah'-zee), the great Fish Eagle, called a meeting of all the birds. And they came, from the Flamingo to the Weaver, from the Warbler to the Owl, they came.

"Ah-hem," Nkwazi began by clearing his throat. The chatter died down as everyone turned their gaze on the magnificent eagle. "I have asked you all to be here for a very important reason. As you all know, Lion, the great Bhubesi, is the king of all the beast of the land. But he hardly dare speak for us, the great winged creatures of the air! It is my suggestion that we chose from among our number a bird to be our sovereign leader!" A ripple of chattering began again as the birds turned to one another to discuss the idea. "Ah-hem!" Nkwazi cleared his throat once more. He waited until he had the attention of all present. "As I am the most majestic and regal bird present, I suggest that I, Nkwazi, be the King of the birds!"

A great deal of mumbling began from all corners of the gathering. Then one voice rose above the others, demanding attention.

"Yes, Nkwazi, you are indeed majestic." It was the giant Eagle Owl, Khova (koh'-vah) speaking.

"However I actually think that it is I who should be the King of the winged animals. You see, I have

the largest eyes of any of the birds. I can see everything that happens, and therefore am very wise. It is wisdom we need in a leader more than stateliness."

Again a low murmur went through the crowd until a third voice demanded attention. "I acknowledge Khova's wisdom and Nkwazi's regal bearing, however I would propose that I be King of the birds." Kori Bustard, Ngqithi (ng*ee'-tee) walked to the centre of the circle as he spoke. "I am the largest of all the winged kingdom. Certainly strength is an important factor in leadership!"

All the birds began to speak at once. Some threw their support behind the Eagle, some believed the Owl should be the King, while others liked the Kori Bustard. Finally after a long period of arguing, a little voice was heard rising above the din.

"Excuse me. Excuse me, please!" It was Ncedo (n~ay'-day), the tiny Neddicky (a small, quick-moving southern African warbler). He was so small and insignificant looking that he was easily overlooked. Finally the crowd became silent and allowed the little bird his say. "If we are going to elect a King of the birds, well, I think it should be me!"

Everyone broke into laughter. Surely this miniature warbler was jesting! Ncedo, King of the birds! Unthinkable! Silly creature for even thinking it! What, the audacity of this little thing! What arrogance! What impudence!

"And what reason would you give for having us elect you as our King?" asked Nkwazi staring into Ncedo's eyes.

"Well," began Ncedo, "no real reason, besides to say that I should be given every bit as much opportunity as anyone else!"

While they laughed at Ncedo's suggestion, the assembly was impressed with the little fellow's courage!

"What we need is a competition!" decided Nkwazi. "We will have a contest to see who is fit to be our King!" Everyone seemed to like this idea. It was agreed that on the first day after the full moon the birds would again gather. They would meet on the open veld when the sun was high in the sky. And when the sun touched the tallest tip of the mountain, the birds would become airborne. The one who could then fly the highest and touch the hand of God would become the King.

On the appointed day the birds assembled. Patiently they watched the sun make her way down from the sky. At the exact moment she touched the tallest peak of the mountain, the birds all rose into the air. It was a magnificent sight to see.

Now, little Ncedo was there. He was determined to prove that he had just as much right as anyone else to the kingship. But he knew that his little wings could not lift him very far. He had therefore made a special plan. Just before the birds took off, Ncedo silently crept underneath the wing of the

mighty Fish Eagle. He carefully pushed his way deep down into the raptor's largest feathers. Nkwazi was so busy concentrating on the descent of the sun, he didn't feel a thing.

Higher and higher the birds soared. The little ones fell out of the race after a short time. Slowly they drifted back down to earth to watch the others. Soon all but three of the birds had dropped out of the competition. Eagle, Owl and Bustard fought to see who would claim the prize. They were so tired, but they pushed on, higher and higher. The strain was too much for owl, and with a resigned "Hoo-hoo" he dove back toward firm ground. Now it was Nkwazi and Ngqithi. Up and up they went, closer and closer to the hand of God. But no matter how much he tried, the feat was too much for the heavy Bustard. After a final pull with his mighty wings, he called to Nkwazi. "Ah, my friend, it seems you are the winner. I can go no further."

That confession seemed to temporarily strengthen the almost spent Eagle; he gathered his last bit of strength and climbed beyond the Bustard.

"Wheeeee-who-who!" The victorious sound of Nkwazi's call filled the sky.

"Not so fast, Nkwazi!" chirped Ncedo, and he shot out from under one of the mighty bird's feathers. "You have not won yet!" And with that Ncedo rose above Nkwazi to touch the hand of God. No matter how hard he tried, Nkwazi just didn't have the strength left to climb any farther. With a groan he allowed himself to begin gliding down to earth.

Now, all the birds below had watched this and were angered by Ncedo's trickery. As Ncedo returned to the soil he did not find the kingly welcome he expected. Instead every bird in the kingdom was ready to pluck the feathers from little Ncedo's back. But the quick little bird saw their anger and quickly flew into a deserted snake hole.

"Come out, Ncedo!" snapped the bustard. "Come out and get the prize that you deserve!"

"Yes!" echoed all the other birds. "Come on, Ncedo! Where's your brave face now?"

But Ncedo stayed hidden. The birds guarded the hole until long after sunset, waiting for Ncedo to show his face. All through the night they waited, thinking that Ncedo had to come out for food or water soon. In the morning Ncedo had still not appeared. "Listen," said Nkwazi, "I am faint from hunger. We do not all need to guard the hole. I suggest we take turns until the little jokester decides to come out!" Everyone agreed, most of them being terribly tired.

"I am not yet weary or hungry," volunteered the owl. "I do not mind taking the first watch. Just mind that someone comes back in an hour or two to relieve me!"

A quick roster was drawn up and everyone but owl went off to sleep or hunt for food. Owl was used to being still and waiting for his prey. He waited and waited it seemed to him forever. Finally he decided to close just one of his eyes. "After all," he thought, "even one of my eyes is bigger and can see better

than both eyes on any other bird!" He closed his right eye and peered into the dark hole with his left eye. Several minutes later Owl decided to switch and so he open the right eye and closed the left. This went on for quite a while, until one time Owl forgot to open the right eye when he closed the left. There he was, both eyes closed! And he fell fast asleep.

Now this was the moment for which Ncede had been waiting. Before the opportunity was lost, Ncede shot out of the hole and disappeared into the forest. Eagle, who was on his way to relieve Owl, saw the little creature leave and cried out. He went to owl and found the bird in a deep sleep.

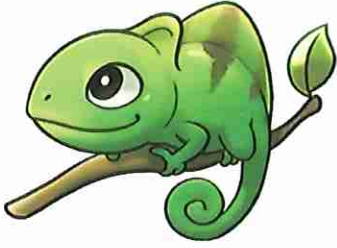
"Wake up, you fool!" he shouted at owl. "You fell asleep and Ncede got away!"

Well, Owl was so embarrassed by his mistake, to this day he sleeps during the day and does his hunting at night so that none of the other birds will bother him about having been caught sleeping on the job. And Ncede, he hides out in the forest, flittering from here to there, never stopping anywhere long enough to be caught.

"So," Gogo," asked Thobeka when several moments of silence had elapsed, "who then became the king of the birds?"

"That, my child," Gogo looked at her granddaughter with a smile, "no one knows. I think they are arguing to this day about the position!"

Author's notes: * = "q" in Zulu is a "click" sound made by drawing the tongue down sharply from the palate. ~ = "c" in Zulu is also a click sound. It is the sound made when the tip of the tongue is drawn away from the back of the front teeth. Similar to the click of exasperation made in most Western countries.



The Curse of the Chameleon

(A Traditional Zulu Story)

Gogo breathed deeply of the cool evening air. She paused beneath the darkening sky, hands pressed into her back.

"Woza, Gogo!" called little Methembe, who, although he seemed to have unlimited energy, always waited for his granny. "Come on!" he encouraged as he turned and dashed up the final rise toward the homestead. Gogo chuckled, shook her head slowly and forced her feet to continue up the path. "Hawu!" she thought to herself. Soon she would no longer be able to make it down to the river and back. By the time Gogo came within sight of the evening fire, the children had put away the washed clothing and deposited the firewood where it was stored. They were now squatting in a tight circle, the older ones rocking on their heels, waiting for their elders to finish eating that they might then have their dinner.

After everyone had eaten and the pots were filled with water to soak, Gogo and the children settled down before the fire. "Gogo," asked Methembe rather tentatively, choosing to look into the fire rather than at his beloved granny, "why do people grow old and die?" The old woman looked lovingly at her grandson and smiled. She knew his unspoken fears.

"Ahh, my little Hope," she answered, looking into the fire herself. "That is a very interesting tale! Shall I tell you, my children, the story of why people must grow old and die?"

"Yebo, Gogo! Yes!" they all answered as if one.

"Alright then..." And Gogo began. "Kwasuka sukela...."

After God the great Creator finished making all things, he sat back and took a long look at the world he'd made. He smiled and decided that it was very good. He was especially pleased with the people, the first man and woman. They, after all, were the most like himself. "Yes," he thought, "this is good! Very good!"

But as time went on the Creator noticed that man and woman kept injuring their bodies. Oh, the skin would heal with time, but it always left scars. And after many years the first man and woman's bodies were looking old and tatty indeed! "Hmmm," thought Creator, "these bodies are wearing out! Time, I think, for new ones!"

So Creator called Chameleon to himself. "Listen, Chameleon," said Creator, "I have a package that I want you to deliver to man and woman. It is most urgent, so do not delay. Go straight to the people, tell them I sent you, and give them this parcel from me!" With that he pushed a small package into Chameleon's hands. "I trust you, Chameleon, for you are loyal and swift. Go now!"

So Chameleon set off to do as his Lord bid. In those days Chameleon was fast as lightning. He sped toward Earth, the parcel neatly tucked beneath his arm. When he reached the great river he paused to take a drink. And this proved to be his undoing!

Snake just happened to be drinking at the same time. "Hello, Cousin Chameleon," he hissed. "My, you are in a great hurry today! What are you about?"

Chameleon looked up. "Ah, yebo! Sawubona, Nyoka!" he politely replied. (sah-woo-boh'-nah nyoh'kah = "Yes, I see you, Snake!" or "Hello, Snake!") "I have a package to deliver for Creator. Something for the people."

Now Snake hated the people. They walked so far above the ground, often treading on Snake and his family members without even noticing. And Creator seemed to pay so much more attention to them than he did to the other animals. Snake was bitterly jealous of people, and when he heard that Chameleon was taking a gift to them from Creator, Snake began to scheme. How could he make sure that people did not receive this gift?

"Oh, dear Cousin Chameleon," Snake hissed, edging closer to Chameleon and the parcel. "It is so good to see you again! My family has missed you a great deal! All of our other relatives come often to share a meal. But you never seem to have time for us! One would tend to think that perhaps you thought yourself too good to associate with your close kin!"

Now Chameleon was a sensitive fellow. It worried him to think that Snake might have something against him. "Oh, no, dear cousin Nyoka," pleaded Chameleon. "I assure you that I hold you in high regard! I would be honoured to come for a meal sometime!"

"Well," Snake answered quickly, "why not now? My wife is at this very moment waiting lunch for me. She would be pleased beyond words to see you dine with us!"

"Oh, dear!" answered Chameleon, looking at the parcel still tucked beneath his arm. "I really have an urgent errand for Creator at the moment. Ummmm....perhaps some other time?"

"Yes, yes," hissed Snake turning away with a hint of disgust in his voice. "Just as I thought. Too good for the likes of us! Well, run along then with your all-important business."

Chameleon looked at the sun. It was still high in the sky. He could have the mid-day meal with Snake's family and have plenty of time left to deliver the package. Perhaps he was being too hasty.

"Wait, Snake," Chameleon spoke quickly. "I was being too abrupt. I beg your pardon. I really would love to have a meal with you. To prove it I will dine with you now and do my business after the meal!"

Snake smiled to himself before he turned back toward Chameleon. "Oh, Chameleon," Snake replied, sounding quite humble indeed, "Thank you! It is we who will be honoured by your presence, I assure you!" And with that he led Chameleon off to his burrow.

Snake's wife had really outdone herself, as usual. She'd prepared a huge and sumptuous meal and truly was delighted to see that Chameleon had come to share it with them. She encouraged him to have more and more, and as it was so delicious, Chameleon helped himself until he was almost too full to move. He was having such a good time, and was especially enjoying Snake's outstanding utshwala (oo-chwah'-lah = a traditional Zulu beer brewed from sorghum), that he forgot all about his special mission. Snake smiled slyly as he watched Chameleon's head nod and his eyelids droop. Snake laughed aloud as Chameleon fell asleep with a satisfied little grunt.

"What is so funny, my husband?" asked Snake's wife, accustomed to the ways of nature to rest after the mid-day meal in the hottest hours of the day. She saw nothing strange or funny about Chameleon's behaviour. It was actually a compliment to her as a hostess, that she had made her guest so comfortable and welcome.

"Look here," Snake hissed, as he gently lifted the package from under Chameleon's arm.

"What is that?" she asked.

"A gift for us from Creator," Snake laughed. And with that Snake tore open the parcel. "Look, my good wife," he exclaimed, lifting something from the box. "Creator has sent us new skins! New skins, so that whenever our old ones wear out we can change into new ones!" Snake laughed again, louder this time, waking his guest. Chameleon took one look at the parcel and immediately knew what had happened.

"No, Snake!" Chameleon pleaded, a sinking feeling in the pit of his stomach. "Those are not for you! They are for people. You know that! Give them back!" Chameleon stretched out his hands toward the skins. "Please, Nyoka! Give them back!"

But Snake just laughed, holding the skins beyond Chameleon's reach. "No, my cousin. These are my skins now!" And with that Snake slithered away.

As the sun went down Chameleon was sick with sadness for the way in which he'd been betrayed and for the way in which he had disobeyed. He hid away from Creator in the braces of the trees, clinging to the limbs, moving slowly so as not to be detected. He was too afraid to face Creator.

"And so, you see, my children," finished Gogo, "how it was that people were cheated out of new skins by Snake. To this day snake will shed his old skin and don a new one whenever he is feeling his age."

"But that's not fair, Gogo!" cried Methembe. "Creator should make Snake return the skins!"

"Ah, well, my boy," Gogo looked at him and placed a hand on his head, "Life is not always fair. But while Snake got the skins, Creator did not stop the people from standing on Snake from time-to-time. In fact, when most people encounter Snake these days they give him what they think he deserves: a sound thrashing! And, of course, Chameleon is still hiding away in the trees, moving so slowly that he usually goes undetected. And as for people, well, Creator gave them another gift that was better than new skins!"

"What was that, Gogo?" the children asked

"Oh, my children," Gogo replied with a smile, "That is a story for another time! Now my weary old bones tell me that it is time for a good night's rest!"

And with a great heave Gogo lifted herself from her stump by the fire and walked slowly toward her hut.

"Lalani kahle, bantwana!" (lah-lah'-nee kah'-hlay bah-ntwah'-nah = "Sleep well, children!")



Mansa Musa

The Muslim King of Mali

Mansa Musa and his adventures put the kingdom of Mali on the map.

When he took over as king, the empire of Mali had grown so big that Mansa Musa knew he could not hear all the concerns of all his people. One of the first things he did was to divide the empire into provinces. He put a governor in charge of each province. Each village had a mayor. Business that affected the empire was done by Mansa Musa and his advisors. The day to day problems were handled locally. Mansa Musa did not turn his back on his people. He made sure the local governments were operating fairly and effectively.

Mali was rich when Mansa Musa came to power. The army guarded the gold mines. They guarded sections of the trade routes. There were usually about 90,000 men on duty at any one time. Wealth in the form of gold poured into Mali. Traders always stopped at Mali. They knew they would be welcomed, fed, housed, and safe. Mansa Musa was generous. Trade with Mali was always good for the traders who had come so far.

Mansa Musa established religious freedom. Education was free and encouraged. He even established a university. People came from all over the world to study at this famous university. When Muslim scholars visited Mali, they were surprised at the people's

clothes. They didn't look like Muslims. The women were unveiled. The clothes were colorful. But Mansa Musa was a great host and a devout Muslim. The scholars were understanding. They found their host delightful, if a bit unusual.

Mansa Musa knew his people needed him to act like a king. Every time he left his palace, he took about 300 guards and musicians and acrobats with him. It was quite a sight. The people loved it. They gathered as people would to watch a parade, which is exactly what it was. They would cry out, "Mansa Musa!"

As Mansa Musa wandered about, accompanied by his many guards and performers, he gave out presents. Some people were handed luxury goods. Others were given a small nugget of gold. The elders of every town received special gifts. No wonder the people loved him. He had so much wealth. He believed it should be shared.

Mansa Musa wanted to travel and see the holy city of Mecca. He felt safe leaving his empire and his people in the hands of his advisors and local officials. He was right. They did a great job during the year he was gone.

On his way to the city of Mecca, Mansa Musa did what he always did - he took people and camels with him, along with a great deal of gold. On the way, he shared his wealth with the people he met. By the time he reached Cairo, in Egypt, word of his wealth had spread. People were packed along the streets waiting for his arrival.

By the time he was ready to return home, he had given out so much gold that he needed to borrow some to get home. But

many nobles were eager to loan the king whatever he needed. They had no doubt they would be repaid. And they were. He gave paid back everyone who had loaned him gold to get home, more gold than he had been given.

Mansa Musa put Mali on the map. After his trip to Mecca, there was almost no one in the African world who did not know the great king, Mansa Musa.



Why the Warthog Goes About on His Knees (A Traditional Zulu Story)

"Oh, Gogo," little Siphon asked one evening, "could you tell us the story of clever Jackal again?" Siphon, whose nickname was Mpungushe "jackal," never tired of hearing tales of his beloved namesake.

"Hawu, Siphon," moaned several of his siblings, "Not again, little Jackal! You will wear out our ears with stories of Mpungushe!"

Gogo laughed her deep, round laugh. Soon each of her grandchildren were laughing along with her.

"I, too, love the stories of the Jackal!" Gogo looked at Siphon. "But we do not want to cause your brothers and sisters to become deaf. I think there is another tale that I can tell you of an animal who tried to be as clever as Jackal!"

Kwasuka sukela . . .

Wart hog had made himself a lovely, spacious home in an old termite mound that an aardvark* had cleared out. He had built it up and made a wide entrance. He thought it was the most magnificent home in Africa and would often stand at the entrance of his dwelling with his snout in the air as the giraffe, wildebeest** and zebra passed to the watering hole. "Hah," he thought to himself, "no one has such a fine home!"

One day as he looked out from the entrance of his cave he was horrified to see a huge lion stealthily stalking toward him. He started to back away, but because he had made the entrance to his place so grand, the lion would have no difficulty in following Wart Hog right in. "Ahhhh," panicked Wart Hog, "Bhubesi will eat me in my own lounge! What will I do?"

Wart Hog decided to use an old trick he'd heard Jackal bragging about. Wart Hog pretended to be supporting the roof of his hole with his strong back, pushing up with his tusks. "Help!" he cried to the lion, "I am going to be crushed! The roof is caving in! Flee, oh, mighty Bhubesi, before you are crushed along with me!"

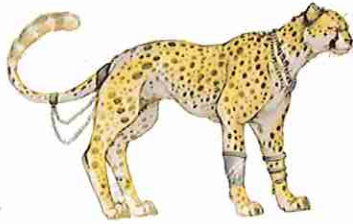
Now Lion is no fool. He recognized Jackal's old ploy straight away ("Do you remember that story, children?"), and he wasn't going to be caught out again. He roared so fiercely that Wart hog dropped to his knees, trembling. Wart hog begged for mercy. Luckily for him Lion was not too hungry. So he pardoned the wart hog and left, saying, "Stay on your kness, you foolish beast!"

Lion laughed to himself and shook his shaggy head as he walked away. Imagine, slow-witted Wart hog trying to copy Jackal's trick! Wart hog took Lion's order to heart. That is why, to this day, you will see Wart hog feeding on his knees, in a very undignified position, with his bottom up in the air and his snout snuffling in the dust.

Notes:

*"aardvark" comes from Afrikaans and literally means "earth pig." It is a South African eutherian mammal which is nocturnal and feeds mainly on termites.

** "wildebeest" is a South African antelope that has a large ox-like head. It is often also referred to as a "gnu" because its call sounds like "gnu...gnu...gnu."



Why The Cheetah's Cheeks Are Stained (A Traditional Zulu Story)

"Kwasuka sukela...."

Long ago a wicked and lazy hunter was sitting under a tree. He was thinking that it was too hot to be bothered with the arduous task of stalking prey through the bushes. Below him in the clearing on the grassy veld there were fat springbok grazing. But this hunter couldn't be bothered, so lazy was he! He gazed at the herd, wishing that he could have the meat without the work, when suddenly he noticed a movement off to the left of the buck. It was a female cheetah seeking food. Keeping downwind of the herd, she moved closer and closer to them. She singled out a springbok who had foolishly wandered away from the rest. Suddenly she gathered her long legs under her and sprang forward. With great speed she came upon the springbok and brought it down. Startled, the rest of the herd raced away as the cheetah quickly killed her prey.

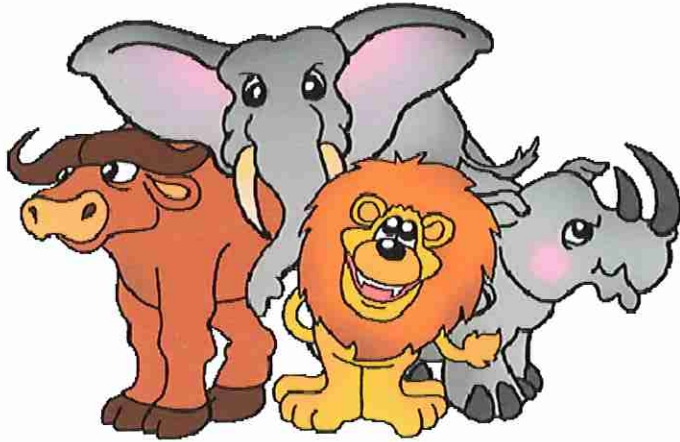
The hunter watched as the cheetah dragged her prize to some shade on the edge of the clearing. There three beautiful cheetah cubs were waiting there for her. The lazy hunter was filled with envy for the cubs and wished that he could have such a good hunter provide for him. Imagine dining on delicious meat every day without having to do the actual hunting! Then he had a wicked idea. He decided that he would steal one of the cheetah cubs and train it to hunt for him. He decided to wait until the mother cheetah went to the waterhole late in the afternoon to make his move. He smiled to himself.

When the sun began to set, the cheetah left her cubs concealed in a bush and set off to the waterhole. Quickly the hunter grabbed his spear and trotted down to the bushes where the cubs were hidden. There he found the three cubs, still too young to be frightened of him or to run away. He first chose one, then decided upon another, and then changed his mind again. Finally he stole them all, thinking to himself that three cheetahs would undoubtedly be better than one.

When their mother returned half-an-hour later and found her babies gone, she was broken-hearted. The poor mother cheetah cried and cried until her tears made dark stains down her cheeks. She wept all night and into the next day. She cried so loudly that she was heard by an old man who came to see what the noise was all about.

Now this old man was wise and knew the ways of the animals. When he discovered what the wicked hunter had done, he became very angry. The lazy hunter was not only a thief, he had broken the traditions of the tribe. Everyone knew that a hunter must use only his own strength and skill. Any other way of hunting was surely a dishonour.

The old man returned to the village and told the elders what has happened. The villagers became angry. They found the lazy hunter and drove him away from the village. The old man took the three cheetah cubs back to their grateful mother. But the long weeping of the mother cheetah stained her face forever. Today the cheetah wears the tearstains on its face as a reminder to the hunters that it is not honourable to hunt in any other way than that which is traditional.



The Lion's Whisker

An African Story

Once upon a time, there lived a young husband and wife in a small village in Africa. For some time now, the husband had not been happy with his marriage. He began to come home late from working in the fields. His wife thought he was the most wonderful man. But she was unhappy, too. His behavior was making her miserable.

Finally, she went to the oldest man in her village, the village elder. The elder was sad to hear her marriage was not a happy one. He had married them only two years before. At the time, he was sure that the marriage would be a good one.

"Of course I will end your marriage if that is what you want," he told the young wife, after listening patiently for a while. "You will be free to marry again. But is that really what you want?"

"I want my husband to be loving," she said. "I want to be loving. We are both miserable."

"I think I can help you," the elder said slowly. "I can prepare a secret potion that will change your husband into a loving man."

"Prepare this magic potion at once!" the young wife cried out excitedly.

"I could make it," he said sadly. "But I am missing an important ingredient. I am too old to get this ingredient for you. You must bring it to me."

"What do you need?" the young wife asked eagerly. "I'll bring it today."

"I need a single whisker taken from a living lion to make the potion work."

Her eyes widened in alarm. She bit her bottom lip. She straightened her shoulders. "I'll get it for you," she nodded.

The next morning, the young wife carried a huge piece of raw meat down to the river where lions sometimes came to drink. She hid behind a tree and waited. After waiting many hours, a lion ambled down to the river to have a drink. He sniffed at the raw meat. In three bites, the meat was gone. He raised his mighty head. He knew she there. The young wife held her breath. The mighty lion moved slowly back into the forest and disappeared.

The next day, the young wife came again. This time, the lion appeared quite quickly. This continued for many days. Days became weeks. Each day, the woman crept from her hiding place behind the tree, moving closer and closer to the lion.

At the end of four weeks, she moved quietly next to the lion and sat silently while he ate. Her hand shaking, she reached slowly out and pulled a whisker from his chin. Holding her prize firmly in one hand, she sat frozen until the lion had disappeared back into the forest.

She ran to the elder, waving her whisker. "I have it," she shouted. "I have it!"

The elder was in awe when he heard her story. "You do not need magic to change your husband back into the loving man he once was. You are brave enough to pull a whisker from the chin of a living lion. It took cleverness and bravery to do what you have done. Can you not use that same patience and courage and wit with your husband?"

"But the potion," the young wife said eagerly. "Would not that work as well?"

"Perhaps," the elder told her. "But it would not last. Trust me, my child. Show your husband each day that you love him. Share his problems. Make him feel welcome. Make him feel wanted and needed. Give him time to change and see what happens."

The young wife went home and followed the elder's advice. Slowly, her husband began to return from the fields with the other men of the village. He began to look glad to see her. Within a year, their life was a happy one.



Questions:

What is the moral of this story?

List four things this story tells us about daily life in ancient Kush/Nubia.

3 AFRICAN FOLK TALES



THE MAN WHO NEVER LIED

Once upon a time there lived a very wise man who never, ever lied. His name was Mamad. Mamad was famous all over the land, far and wide, for his reputation of always telling the truth.

The king heard about Mamad and ordered his subjects to bring him to the palace. He looked at the wise man and asked:

"Mamad, is it true, that you have never lied?"

"It's true."

"And you will never lie in your life?"

"I will never lie in my life."

"Okay, tell the truth, but be careful! Lies are cunning! They get on your tongue easily."

Several days passed and the king called Mamad once again. The king was determined to trick Mamad into lying. With a big crowd gathered all around, the king talked with Mamad as he prepared to go hunting. With one foot in his horse's stirrup, he ordered Mamad:

"Go to my summer palace and tell the queen I will be with her for lunch. Tell her to prepare a big feast. You will have lunch with me then."

Mamad bowed down to the king and then set off to find the queen. The king laughed and said:

"We won't go hunting and now Mamad will lie to the queen. Tomorrow we will laugh on his behalf."

But the wise Mamad went to the palace and said:

"Maybe you should prepare a big feast for lunch tomorrow, and maybe you shouldn't. Maybe the king will come by noon, and maybe he won't."

"Tell me will he come, or won't he?" asked the queen.

"I don't know whether he got on his horse or whether he put his left foot on the ground after I left."

Everybody waited for the king. He came the next day and said to the queen: "The wise Mamad, who never lies, lied to you yesterday."

But the queen told him about the words of Mamad. The king realized that the wise man never lies, and says only that, which he saw with his own eyes.



CLEVER JACKAL GETS AWAY

"Hawu, hawu, hawu, my children," Gogo began one evening. "You know, cleverness is a very important thing to own! Why, cleverness has helped Nogwaja out of the cooking pot more than once!"

"The Jackal is also a clever animal, isn't he, Gogo?" asked little Siphoh (see' poh), who was quite proud that his nickname was Mpungushe (mpoo-ngoo'-shay = "jackal"). Gogo, in fact, had given him that name because of the loud howl he had made as a baby. Siphoh liked to think it was because he was quick and agile as the Jackal.

Gogo laughed and looked at the child at her feet. "Yes, my boy! You are right! Jackal is a very clever animal. Sometimes too clever for his own good!"

"I remember how he helped Jabu the herdboyc by tricking Bhubesi back into the snare. Tell us another tale about Jackal, Gogo!" begged Siphoh.

"Yes, Gogo," her other grandchildren chorused. "Please tell us...."

"Alright, my children. But listen and learn!" Gogo settled her round self down more comfortably upon the tree stump. "Kwasuka sukela . . ."

One day long ago, Jackal was trotting through a narrow, rocky pass. As he often did, he kept his nose to the ground as he ambled along, to catch the odd scent. "Never know when I'll happen upon my next meal," he thought to himself, although it was highly unlikely that he would find a rat out in the midday heat. But perhaps he could catch a lizard or two.

Suddenly he was aware of a movement ahead of him in the pass. "Oh, no!" Jackal moaned and stopped dead-still in his tracks. Lion was coming toward him. Realising that he was too near to escape, Jackal was filled with fear. He had played so many tricks on the great Bhubesi in the past, he was sure that lion would take this opportunity to get his revenge. In a flash Jackal thought of a plan.

"Help! Help!" cried Jackal. He cowered down on the cliff path, looking above at the rocks.

Lion stopped short in surprise.

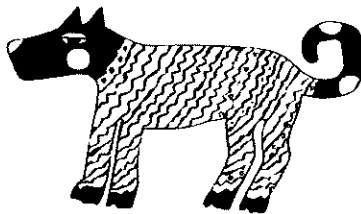
"Help!" Jackal howled, using the fear he felt in the middle of his chest to accentuate his cry. Jackal glanced up at Bhubesi. "Oh, great Nkosi! Help! There is no time to lose! See those

great rocks above us? They are about to fall! We shall both be crushed to death!!!! Oh, mighty Lion, do something! Save us!" And Jackal cowered even lower, his paws covering his head.

Lion looked up, most alarmed. Before he even had a chance to think, Jackal was begging him to use his strength to hold up the overhanging rock. So Lion put his brawny shoulder to the rock and heaved.

"Oh, thank you, great King!" yelped Jackal. "I will quickly fetch that log over there to prop under the rock, and we will both be saved!" With that Jackal bounded out of sight.

Lion was left all alone to struggle under the weight of the unmoving rock. How long he remained there before he realized that it was another trick, we will never know. But this much we do know: Jackal continued to live by his wits!



THE MONKEY'S FIDDLE

Hunger and want forced Monkey one day to forsake his land and to seek elsewhere among strangers for much-needed work. Bulbs, earth beans, scorpions, insects, and such things were completely exhausted in his own land. But fortunately he received, for the time being, shelter with a great uncle of his, Orang Outang, who lived in another part of the country.

When he had worked for quite a while he wanted to return home, and as recompense his great uncle gave him a fiddle and a bow and arrow and told him that with the bow and arrow he could hit and kill anything he desired, and with the fiddle he could force anything to dance.

The first he met upon his return to his own land was Brer Wolf. This old fellow told him all the news and also that he had since early morning been attempting to stalk a deer, but all in vain.

Then Monkey laid before him all the wonders of the bow and arrow that he carried on his back and assured him if he could but see the deer he would bring it down for him. When Wolf showed him the deer, Monkey was ready and down fell the deer.

They made a good meal together, but instead of Wolf being thankful, jealousy overmastered him and he begged for the bow and arrow. When Monkey refused to give it to him, he thereupon began to threaten him with his greater strength, and so when Jackal passed by, Wolf told him that Monkey had stolen his bow and arrow. After Jackal had heard both of them, he declared himself unqualified to settle the case alone, and he proposed that they bring the matter to the court of Lion, Tiger, and the other animals. In the meantime he declared he would take possession of what had been the cause of their quarrel, so that it would be safe, as he said. But he immediately brought to earth all that was eatable, so there was a long time of slaughter before Monkey and Wolf agreed to have the affair in court.

Monkey's evidence was weak, and to make it worse, Jackal's testimony was against him. Jackal thought that in this way it would be easier to obtain the bow and arrow from Wolf for himself.

And so fell the sentence against Monkey. Theft was looked upon as a great wrong; he must hang.

The fiddle was still at his side, and he received as a last favor from the court the right to play a tune on it.

He was a master player of his time, and in addition to this came the wonderful power of his charmed fiddle. Thus, when he struck the first note of "Cockcrow" upon it, the court began at once to show an unusual and spontaneous liveliness, and before he came to the first waltzing turn of the old tune the whole court was dancing like a whirlwind.

Over and over, quicker and quicker, sounded the tune of "Cockcrow" on the charmed fiddle, until some of the dancers, exhausted, fell down, although still keeping their feet in motion. But Monkey, musician as he was, heard and saw nothing of what had happened around him. With his head placed lovingly against the instrument, and his eyes half closed, he played on, keeping time ever with his foot.

Wolf was the first to cry out in pleading tones breathlessly, "Please stop, Cousin Monkey! For love's sake, please stop!"

But Monkey did not even hear him. Over and over sounded the resistless waltz of "Cockcrow."

After a while Lion showed signs of fatigue, and when he had gone the round once more with his young lion wife, he growled as he passed Monkey, "My whole kingdom is yours, ape, if you just stop playing."

"I do not want it," answered Monkey, "but withdraw the sentence and give me my bow and arrow, and you, Wolf, acknowledge that you stole it from me."

"I acknowledge, I acknowledge!" cried Wolf, while Lion cried, at the same instant, that he withdrew the sentence.

Monkey gave them just a few more turns of the "Cockcrow," gathered up his bow and arrow, and seated himself high up in the nearest camel thorn tree.

The court and other animals were so afraid that he might begin again that they hastily disbanded to new parts of the world.



Resources



- ❖ **Cross-Curricular Connections**
- ❖ **Maps**
- ❖ **Graphic Organizers**
- ❖ **Craft Ideas**
- ❖ **Activities**

MEDIEVAL AFRICA

Teaching Tip

Telling stories is one of the best ways to make a history lesson memorable. Tell a story from your life, your ancestors, or about a person who lived the history. If you don't know one, do your best to find one. Find someone on the planet who was affected by the historical events from your lesson and tell their story. Make it personal. That's when we'll make the connections between history and today. Reading biographies is one way to do this, but a simple story told aloud can accomplish the same connection.



On the Web

This interactive map from PBS allows you to click on and learn about different “wonders” of black Africa, mostly from the middle ages and earlier.

http://www.pbs.org/wonders/fr_wn.htm

Sub-Saharan Africa was partly highly developed agricultural kingdoms, partly nomadic herdsman, and partly lesser developed agricultural tribes. North Africa was quickly converted to Islam from the 7th century. Meanwhile, there was a vibrant trade across the desert to the kingdoms of Mali and Songhay and up the Nile River to Ethiopia. Arab ships also traded down the east coast of Africa to the Swahili states. Through this contact Islam peacefully spread to much of sub-Saharan Africa. Ethiopia remained staunchly Christian, but the pagan religions of less developed people gave way. Islam and Christianity both brought with them learning and technology. Timbuktu University was one of the premier centers of learning during the Medieval Period. As in Christian nations, the Islamic university centered on religion primarily, but mathematics, philosophy, and the sciences were also explored in great detail.

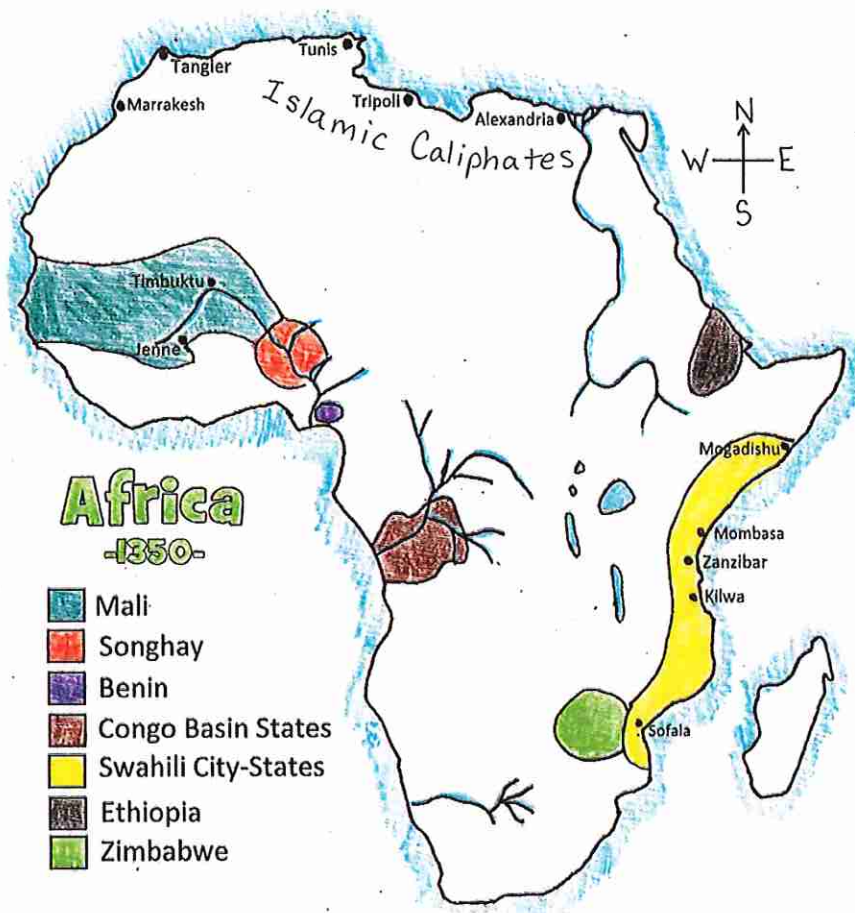


Manuscript from the University at Timbuktu showing mathematical and astronomical calculations.

Besides the learning brought by more sophisticated religions, there was also a great deal of wealth earned through trade. Mali, Songhay, Ethiopia, Swahili States, and Zimbabwe in particular became fabulously wealthy, far beyond European standards. It wasn't until the warring and slavery of the colonial period, perpetuated by both Muslim and Christian nations, that Africa was set back so far.

☺ ☹ ☹ EXPLORATION: Africa in the Middle Ages

Make a map of the Medieval African Kingdoms. Use the Africa map from the end of this unit. The kingdoms shown were highly developed agricultural centers. They also traded extensively with Asia, North Africa, and the Middle East. Most of the remaining areas of Africa were less developed agriculturally and had tribal systems rather than feudal kingdoms. North Africa is not colored on this map, but it was, of course, highly developed at this point as well.



Additional Layer

Not many people made the huge journey across the Sahara because of the vastness and difficulty of the desert. Some traders from North Africa made the trip though. They crossed the Sahara together in a group called a caravan. They led as many as 10,000 camels, heavily laden with goods, in a long line known as a camel train. At the southern edge of the Sahara, the goods were transferred to donkeys or human porters, to be carried farther south.

Think about how geography, like a desert, affects human society. How would Africa have been different if there were no desert?

Fabulous Fact

Mali was the longest lasting empire in west Africa. The secret? The king taxed the people a minimal amount, the people governed themselves locally.

☺ ☹ ☹ EXPLORATION: Timeline

- 600 Kingdom of Ghana founded
- 635-40 Islamic Arabs conquer Egypt
- 680 Islamic armies reach Morocco
- 800 Swahili trading towns emerge on east coast
- 992 Ghana controls Saharan Trade routes
- 1067 Ghana destroyed by Muslim Berber Almoravids, broken up into many kingdoms
- 1076 King of Ghana converts to Islam
- 1200 Mali begins to become powerful

On the Web

This ten minute entertaining video talks about the west African Kingdoms, especially Mali, and about the Swahili city-states.

<http://youtu.be/jvnUov6hcUo>

On the Web

Mud cloth, also known as bogolanfini is still made in western sub-saharan Africa. You can find lots of examples of designs by searching Google images for [bogolanfini](#).

You can also visit the Smithsonian Institute website to learn more about modern mud cloth and make a virtual design:

http://www.mnh.si.edu/africanvoices/mudcloth/index_flash.html

Additional Layer

The key to Ghana's ascendancy was the domestication of the camel, which made trade across the Sahara possible. Which modern technologies have completely changed trade and wealth?

Fabulous Fact

Ghana isn't on the map we did on the previous page because it covers part of the same territory as Mali, only Ghana was powerful earlier. And declined in around 1235 when Mali took over control of the territory.

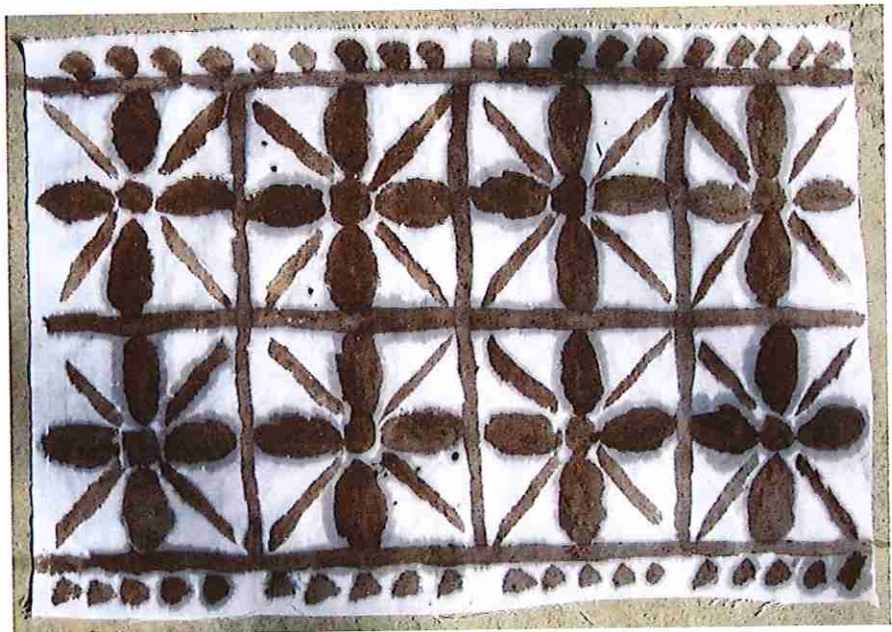
- 1250 Palace complex at Zimbabwe constructed
- 1324 Mansa-Musa of Mali goes on pilgrimage to Mecca
- 1390 Kingdom of Kongo (Congo basin) established
- 1433 City of Timbuktu re-conquered by Tuareg, decline of Mali
- 1450 Portuguese begin trading in West Africa
- 1464 Songhay begin raids on Mali

GHANA

🟡 😊 EXPLORATION: Mud Cloth

Ancient Ghana was known for its' beautiful cloth designs. They used a technique called mud dying. As the mud dries, it leaves interesting designs on the cloth.

1. Get a piece of white cloth: a scrap of muslin, a pillowcase, part of an old sheet, or a t-shirt.
2. Go outside and make mud. You'll want it thinned enough to use as paint. You may also want to add a bit of black tempera paint or food coloring to darken the mud.
3. Draw a design in pencil on the cloth first.
4. Wipe the mud over your cloth along your design. Use your fingers or a paint brush. Most designs would be geometric. Well done designs have straight lines and regular patterns.
5. Lay the cloth out in the sun to dry completely.
6. When it's dry clean it off outside in a bucket or in the hose.
7. Now wash it in the washing machine and dry normally.



● EXPLORATION: Griots

The people of west Africa gathered together in the evenings to listen to the local story teller, called a griot, as he masterfully told them tales. This was entertainment, but it also served to pass on the culture and traditions and values of the people from one generation to the next. Are there values from your heritage as an American or as a cultural, religious, or ethnic group that are passed on through stories? Think of some.

The Anansi the spider tales are the most famous of west Africa. You can find lots of these tales at the library or online. Read one and then make Anansi puppets out of egg cartons.

1. Cut the egg carton so you have just one egg cup.
2. Poke four holes in opposite sides of the egg cup.
3. Thread pipe cleaners, cut in half, in one hole, across the egg cup and out an opposite hole, until you have all eight legs.
4. Glue googly eyes on to finish Anansi. You can use the puppet to re-tell one of the stories.



☺ ☹ ☺ EXPLORATION: Gold Coast

Ghana grew rich off the trans-Saharan trade route. Northern peoples would mine salt and bring it south to trade and southern miners would bring gold north to trade. Ghana didn't produce anything themselves, they just "protected" the caravans, for a fee of course.

Set up your own trade route of valuables to illustrate how this works.

Writer's Workshop

When we give animals or objects human characteristics it is called personification. Think of some stories that use personification. Practice personification by making up your own story.

Additional Layer

Learn more about spiders, their parts, their webs, and their food.



Writer's Workshop

Write your own version of one of the classic tales from your childhood. Illustrate it and share it with a friend or younger sibling.

Does the story tell anything of your beliefs or culture? What makes it an important enough tale that it has been passed down?

Teaching Tip

From experience, we know that socialization is truly not a concern to most homeschoolers. There are plenty of great ways to learn to speak and interact with others appropriately aside from attending public school. Still, kids enjoy getting together with other kids for lessons, and this kind of exploration provides a perfect opportunity. Cookies and punch is a great reason to invite some extras over. A school lesson can become a little party!

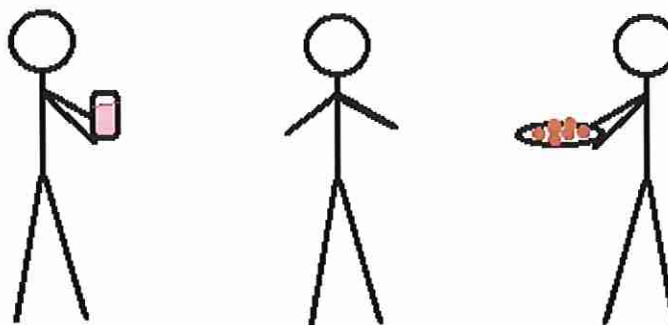
Additional Layer

Think about trade. When you trade someone something they want for something you want, you both win. You each get something that the other can't produce as well as you can. Sometimes what you're trading away can seem almost worthless to you because it is common in your world, but in your trading partner's world it is rare and valuable.

On the Web

You can watch a video of modern camel salt caravans on YouTube. You can also see a satellite view of the salt mines on Google Earth.

Divide the kids into three groups. (If you're short kids, have stuffed animals stand in.) Two groups should stand on either end of a room, or a yard or the house, with the third group in the middle.



When the first group wants passage through the center to trade some of the wonderful cookies they have for some of the punch the opposite group has, the group in the middle, says, "Well you know we can't guarantee your safety unless you pay us for an armed escort through the highways. The cookie people have to give up some of their cookies in order to get across to trade with the punch people. The punch people have the same predicament. Meanwhile the punch people and the cookie people have to work to make the punch and cookies while the folks in the middle get a cut for nothing. Not a bad plan, eh?"

It worked so well that Ghana and later west African kingdoms became so fabulously wealthy that they were called the Gold Coast.

🕒 EXPLORATION: Salt Mines

The Sahara Desert is the site of ancient salt mines, and they are still used today. If you were a European sailor captured in the Mediterranean by North African pirates, there was a good chance you'd live out your few remaining days in a salt mine in the Sahara. They also used sub-Saharan African slaves, captured in war and traded. Slaves and indentured servants are still used to mine the salt today and camel caravans are still used to transport it south to Timbuktu and beyond.

The town of Taoudenni, Mali is the site of an active salt mine. The area is the bed of an ancient sea. Salt is chipped out of the ground by hand with picks and shovels. It is loaded in blocks on camels and brought south to Timbuktu. On the journey north, the caravans bring fresh fruits and vegetables. The only water at Taoudenni is salinated. People never live here for more than six

months at a time as conditions are too harsh. During the summer months Taoudenni is a ghost town.



Make a camel craft and load it with blocks of salt.

1. Cut out an egg cup from an egg carton.
2. Paint it brown or yellow. This will be the body.
3. Make legs for your camel from cardboard, like from a cereal box. Just make simple rectangles. Paint these brown or yellow as well.
4. Make the head from cardboard, a triangle folded in half, and painted to match the rest of your camel.
5. Glue your camel parts together. The thinner end of the triangle attaches to the body, with the wide folded end being the head. Add a tail of yarn and googly eyes.
6. Now add some rectangles of paper or cardboard slung across the back of your camel on either side to represent the salt blocks.

MALI and SONGHAY

🌞🌱 EXPLORATION: Mansa Musa

Mali was governed by an elite class of nobles who chose a Mansa, or king, from among them to rule over the land. Mansa Musa was the most powerful and wealthy of the kings of Ghana. Though the kings of Ghana were all chosen from among the royal family, they were not necessarily direct descendants with the kingship passing from father to son. Mansa Musa became king after the previous king had appointed him to watch the kingdom while he went off exploring the Atlantic Ocean. The king never

On The Web

Most harsh environments are near the equator or at the poles. Choose a place in one of these regions and use the web to discover how people have adapted to living there.

Fabulous Fact

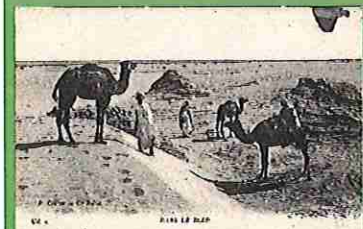
Successor States to the Ghana Empire c. 1200 ce



Ghana had been made up of many city states over which the king of Ghana had power. When Ghana declined in power these were the states left. Mali will be the next to rise in power.

Additional Layer

Learn more about camels. Which kind are used in the Sahara desert?



Famous Folks

Sundiata, who lived in the first half of the 13th century, was the founder of the Mali empire. His story is told orally and remembered by west African griots. He was born according to prophecy to be a great king, but his older half brother took the throne against the prophecy and against the wishes of the old king when he died. Sundiata, a cripple, was exiled with his mother and sisters. But he rallied and gathered an army and drove his brother from the throne, uniting not only his own kingdom, but eleven others as well. Sundiata became a great ruler, lawgiver, and uniter. His people experienced unprecedented wealth and peace under his rule and he became known as the Lion King.

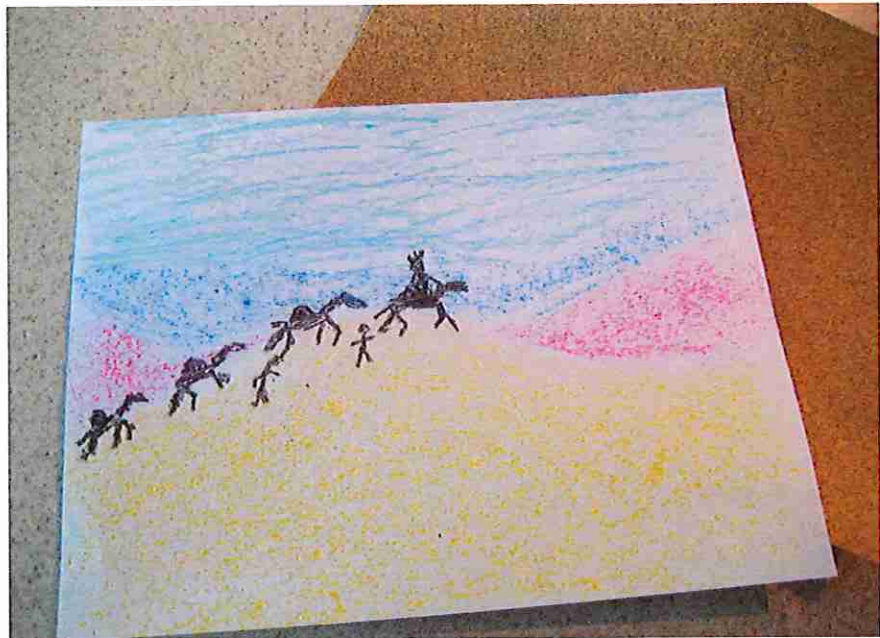
Disney adapted the story, making the main characters into animals and calling their story *The Lion King*.

Additional Layer

Benin had a warrior culture and was formidable in battle. The people they captured were ritually slaughtered once a year until the advent of the slave trade when the captives were sold instead.

returned and Musa took over the throne. Mansa Musa is most famous for making a pilgrimage to Mecca. Along the way he spent money and gave gifts all in pure gold. His retinue included thousands of servants and slaves, many nobles, and hundreds of camels. Make a sand picture of Mansa Musa crossing the Sahara with his entourage.

1. Place a sheet of sandpaper behind some paper and, using the side of a crayon, rub the wax onto the paper. This will make a background that looks like sand dunes. Make the sky with smooth blue strokes.
2. Draw the camels, Mansa Musa, and many walking servants and slaves. Give Mansa Musa a crown so everyone will know who he is.



BENIN

🌞 🌍 🌐 EXPLORATION: Masks

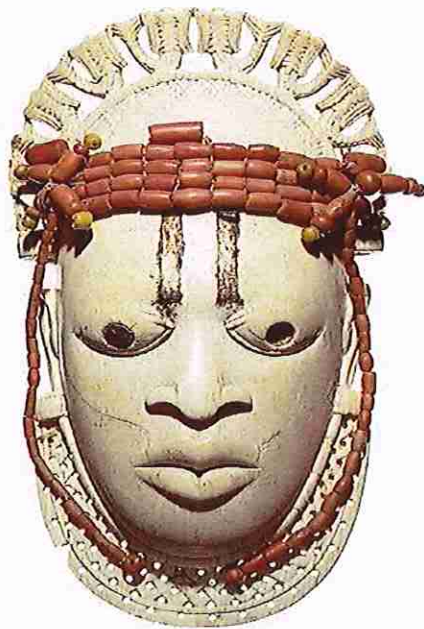
The arts and crafts of Benin were famous all over Europe and the Middle East. People traveled far and wide to trade with Benin for their cloth, masks, and pottery.

You can make a Benin mask. Their masks were made of wood, ivory, or bronze and worn on the hip of the king, and other powerful nobles during religious ceremonies. The masks represented either deities or beloved dead family members. The masks had either human or animal features.

1. Blow up a balloon. It doesn't have to be big enough to

cover your face. These masks were small and worn on the hip.

2. Cover half of the balloon in paper maché. Tear up long strips of newspaper and dip them in paste (1 c. flour, $\frac{3}{4}$ c. water, mixed well) to stick to the balloon.
3. Do 2-3 layers of paper to make the mask strong. Then you can add features like a nose, lips, eyes, ears and so on.
4. Let it completely dry for about 3 days. Pop the balloon and trim the edges of the mask to make it smooth and rounded.
5. Once it's dry you can paint it. Benin masks were most often left in natural colors, so you may want to paint it all in an earth tone, and just add a few accents of color.



SWAHILI CITY-STATES

● EXPLORATION: Swahili Language

The Swahili Coast is the eastern side of Africa. It was a series of city-states, not one unified nation. Swahili refers to the language that developed between the Arab traders and the native Bantu speakers. Eventually this amalgamated language took on its own life and became the language of the people. These people were very literate, most people of the middle and upper classes could read and write and keep accounts. They had extensive literature and were learned.

Learn some Swahili words:

Sesimi Kiswahili

I don't speak Swahili

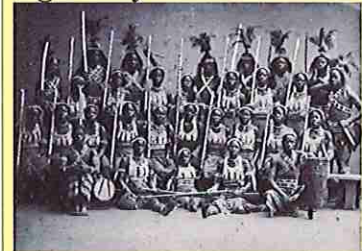
On the Web

This BBC site has many links to articles about different parts of Africa and the history of the regions and kingdoms. At the bottom of the articles are BBC radio programs on the topics, which you can listen to as you draw a map, color a picture, or do a craft.

http://www.bbc.co.uk/worldservice/africa/features/storyofafrica/index_section4.shtml

Fabulous Fact

The Ahosi were a band of elite warrior women of Benin, compared to the legendary Amazons.



Ahosi warriors visited Europe in 1891 and had their portrait taken.

Photo courtesy of Tropenmuseum of the Royal Tropical Institute (KIT)

Fabulous Fact

Around 5 million people speak Swahili as their native homeland tongue. Find the Swahili language area on a map of Africa.

Teaching Tip

A fun way to practice languages is with a puppet.

Speak one phrase to the puppet and then make the puppet converse back.

Once kids have seen the conversational phrase exchange, have them lip sync it while you speak it again.

Next, let them take over one half of the conversation by controlling the puppet.

Finally, let them do the whole dialogue exchange.

ndyio
hapana
asante sana
safari
simba
tembo
kiboko
Choo ni wapi

yes
no
thank you
journey
lion
elephant
hippopotamus
Where's the bathroom?

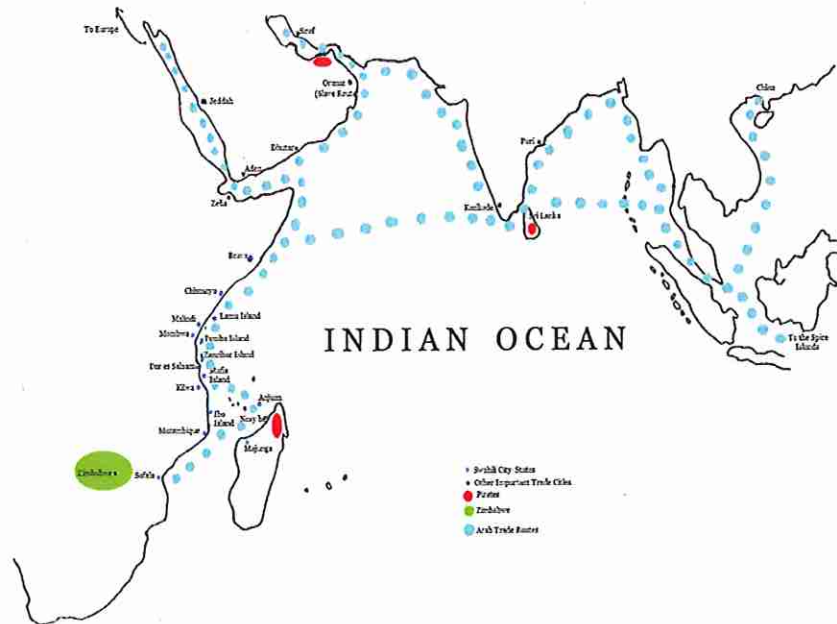
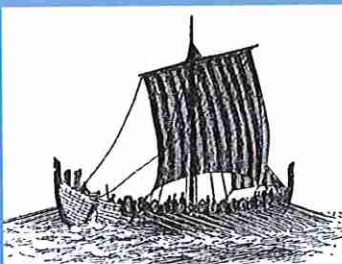
EXPLORATION: Swahili Trade

The Swahili weren't sailors but ships from many Arab cities around the Indian Ocean were in their ports. The Swahili traded ivory, gold, ebony, sandalwood, and slaves. The Swahili imported rice, jade, and spices from India and China. Make a map of the main Swahili city-states, their trading partners, and the Indian Ocean trade routes.

This map can be printed out from www.Layers-of-Learning.com or from the end of this unit.

Additional Layer

Compare Arab triangular lateen sails to square Viking sails. What are the advantages and disadvantages to each design?



You can draw the map large, on poster board. Round "price" stickers from the office supply area would be a great way to mark cities, trade routes, and pirate havens. Make boats out of walnut shells. Throw in a pirate ship for fun. Pirates were, as always, a problem on the high seas.

Walnut shell boats:

1. Use a half of a walnut shell. (You can substitute egg carton cups.)

2. Stick some clay down inside
3. Push a toothpick into the clay.
4. Put a triangle shaped lateen sail on the toothpick mast.

You can use the map as a game board. Just use your boats as “pieces” and roll a die to see how many spaces you travel. Go from Sofala, the southern-most Swahili port, to the Spice Islands and back. If you like you can have the kids listen to Swahili or answer Africa trivia before each die roll.

ETHIOPIA

🕒 🌍 EXPLORATION: Ethiopian Empire

The Ethiopian royal house claims descent from King Solomon, of the Bible, and the Queen of Sheba. The story goes that after she visited Solomon she gave birth to a son, and this is the ultimate ancestor of their house. This same house ruled Ethiopia, with brief interruptions, for hundreds of years from 1270 to 1974.

Do a biography of one of these famous Ethiopian Rulers:

- The Evil Queen Yodit
- The Saintly King Gebre Mesquel Lalibela
- The Founder of the Solomonic, Yekuno Amlak
- The Conqueror, Amda Seyon I
- The Great Scholar and Ruler, Zar' a-Ya'qob
- The Man Mistaken for Prester John, Lebna Dengal

🕒 🌍 EXPLORATION: Lalibela Churches

Christianity was brought to Ethiopia very early. By the 4th century they had established their own Ethiopian Orthodox Church. Ethiopia has remained a Christian nation ever since. But there are also many Jews and Muslims among their people. The famous churches of Lalibela were carved from solid stone during the Middle Ages under the direction of the monarch, Gebre Mesquel Lalibela.

The churches are shaped in a cross and set deep in the ground, the earth and stone around them being excavated and carved away until only the church is left.

Teaching Tip

Any time you can turn a lesson into a game you will be able to repeat the lesson many times and get far fewer complaints!

Additional Layer

Before Ethiopia was called Ethiopia there was a mighty and wealthy kingdom called Aksum. Aksum reached its' height in the 6th century and was considered on par with China, Rome, and India for wealth and power. Aksum minted its' own coins at a time period when not many societies in the world were rich enough or sophisticated enough to need coinage.

Additional Layer

The first Christian in Ethiopia (then called Aksum) according to legend was King Ezana, who converted in 331 AD when some Christians were stranded in a shipwreck on Ethiopian shores. After the king converted, many of his subjects did as well, until eventually all of Ethiopia became Christian. But cut off from contact with other Christians by the Muslim world, the Ethiopian church soon went its' own way.

On the Web

Read about and view Ethiopian art from the middle ages. Most of the art is religious in nature.

http://www.metmuseum.org/toah/hd/acet/hd_acet.htm

Fabulous Fact

During the Crusades the Ethiopian monasteries maintained churches in Jerusalem and had some contact with the Crusader governments.



Famous Folks

AVID AIANSOU AKIN



Lebna Dengel was the emperor of Ethiopia when the Portuguese first made contact, bearing a letter from their king addressed to Prester John. Lebna had a very tumultuous reign in which he was trying to balance the encroaching European powers against the invading Ottoman powers, playing them off one another.

You can learn more and take a 3-D panoramic tour of the churches at <http://www.zamani-project.org/map/Ethiopia/Lalibela>

Make a model of an Ethiopian monolithic church. Use a large block of clay or homemade salt dough. Put it in a square or rectangle dish to make it a block shape. Then using Popsicle sticks, butter knives, toothpicks and so on, carve away the outer layers of clay until only the cross shaped church is left. Add doorways and windows and some ornamentation.

🌟🌟 EXPLORATION: Prester John

The Ottoman Turks began to expand in every direction during the 15th century and one of those directions was south into Christian Ethiopia. Fortunately for Ethiopia, the Portuguese had been obsessed with finding the far eastern Christian kingdom of the Legendary Prester John. They found Ethiopia and concluded this must be it just when Ethiopia was threatened by the Turks. The Portuguese helped with men and arms, and the Turks were held off. The Portuguese thought this would be a great time to demand that Ethiopia recognize and submit to the Catholic popes at Rome. The Ethiopians disagreed and remained independent. It wasn't until 1936 that Europe finally subdued and conquered Ethiopia—Mussolini, the Italian dictator overtook the country as a prelude to WWII.

There were wild and fanciful tales told of the legendary kingdom of Prester John. Many people asserted that the land was overflowing with riches, gold, silks, ivory, and spices. They

believed it was the site of the legendary fountain of youth, which seems to have moved around the globe quite freely. It was supposed to be the border of an earthly paradise and contain many fanciful animals like unicorns and griffins (and possibly things like elephants and giraffes which would have seemed foreign enough to Europeans).

Make a map of the legendary kingdom of Prester John and situate it in Ethiopian geography. Include real Ethiopian towns and mountains and rivers and then add in pictures of magical creatures and legendary sites. Be as fanciful as you like.



Additional Layer

Almost the only source we have of medieval Ethiopian society, culture, and history is a Portuguese friar named Francisco Alvares who visited Ethiopia and stayed for six years during the first Portuguese expedition to the country. Alvares wrote an account of the things he heard and saw in Ethiopia. The Ethiopians did have their own written records, but in coming centuries they would be mostly lost during a series of devastating wars.

Writer's Workshop

Write an adventure tale that is centered around your Prester John map. It may be an expedition to find this amazing land, or a series of adventures that happen in the land. Include mythological creatures and the fountain of youth.



Prester John from a map of East Africa (1558)

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Additional Layer

Bantu words that have entered the English lexicon:

Safari from Swahili, a Bantu root language

Mambo (the Cuban music form) from Kakongo, a central African language based on Bantu

Mamba (a venomous African snake) from a Swahili word

Kwanzaa (the holiday) based on a Swahili word meaning “first fruits”

Jumbo the name of an 18th century circus and zoo elephant, the name was taken from a Swahili word

Impala a gazelle of the African plains, the name comes from a Zulu word

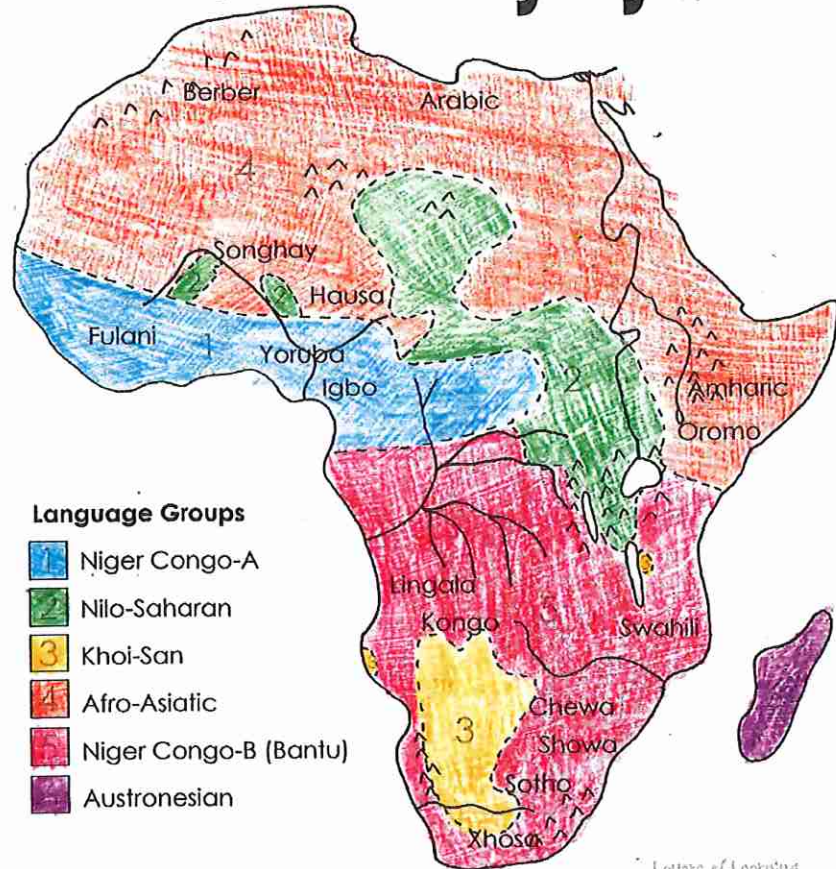
Chimpanzee is a luba-kasai word from the Congo, based on Bantu

Additional Layer

The Bantu word for God in many languages has the same root word that means sky. The Bantu believe that God lives in the sky. Many of their creation myths speak of a time when God was closer to the earth, but the behavior of men, who God created, drove him further off, both physically and emotionally.

Use the African Languages map from the end of this unit to mark where the Bantu language groups ended up in Africa. Some of the major languages from Africa are written on the map in their general locations.

African Languages



Layers of Learning

EXPLORATION: Bantu Creation Myth

The creation myth of the Bantu people goes like this:

In the beginning there was only darkness, water, and the great god Bumba. One day Bumba, in pain from a stomach ache, vomited up the sun. The sun dried up some of the water, leaving land. Still in pain, Bumba vomited up the moon, the stars, and then some animals: the leopard, the crocodile, the turtle, and, finally, some men, one of whom, Yoko Lima was white like Bumba.

Write out the parts of the story on pages in a booklet and illustrate pictures of the Bantu creation myth. Discuss similarities and differences between other versions of the creation of the world.

GEOGRAPHY: AFRICA

Africa is the second largest continent after Asia and lies across the equator. It has diverse landscapes from deserts and mountains to deep dense jungles and broad grasslands. The eastern side of Africa is split by a huge fissure that runs from Israel and the Dead Sea through the Rift Valley. A series of lakes and valleys have formed in this rift.

The north of Africa is covered with the Sahara Desert, except for a strip of land along the Mediterranean coast. The southern end of Africa is also desert. In between, heavy rain fall created a dense jungle in the Congo Basin. The rest of central Africa is covered with grassland called savanna.

● ● EXPLORATION: Cookie Map

Make a cookie map of Africa. You need sugar cookie dough, frosting, chocolate chips, green dyed coconut, yellow dyed sugar, sprinkles, and small candies. To dye sugar or coconut, place the desired amount in a plastic bowl with a lid along with a few drops of liquid food coloring. Shake the sweets around until they're completely coated.

As often as we make maps, we're always game for a fun approach to them. To start out our study of Africa we created an edible map.

The kids carefully shaped a sugar cookie dough continent while referencing our atlas. While it baked and cooled, we read about the various regions within Africa and studied our Children's Atlas. We used various colors of frosting, colored coconut (savannah), yellow sugar (deserts), flower sprinkles (coral reefs), green sprinkles (mangroves), blue frosting for bodies of water, pink sugar (Cape of Good Hope), and chocolate chip mountains. Saltwater taffy bits became the great pyramids.



We started with the basic physical features shown here and kept adding more and more to our map as we discovered new things in our atlas.

Memorization Station

Begin to memorize the countries of Africa. It's not absolutely necessary that kids have it down perfectly, but a great deal of familiarity is desired. When they hear Kenya or Sierra Leone they should at least recognize that these countries are in Africa.

Use geography songs CD's for easy memorization.

Africa Really IS Big

Be sure you look at Africa on a globe and not just on a flat world map. Africa on a map looks pretty small, roughly the size of Greenland. The reality is quite different.

Additional Layer

It's hard to talk about Africa without mentioning slavery. Almost every people on Earth of every skin color and race have been enslaved at some point, but African slavery (because of its recent history) deserves a harder look. In certain parts of Africa slavery is still alive today.

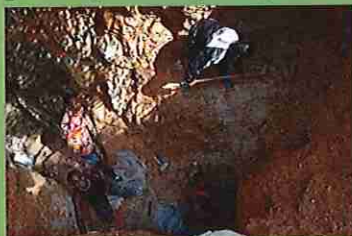
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We Love Your Projects!

Send us pictures of any of the projects you've done using Layers of Learning so we can feature them on our website.

Additional Layer

Africa is ripe with natural resources like diamonds, oil, gold, copper, rare earth elements, timber, salt, coal, coffee, cotton, rubber, spices, and more. Yet much of Africa is rife with poverty. The DR Congo is one of the poorest nations on Earth, but it has one of the richest collections of natural resources. Read more about Congo and see if you can find out why they experience poverty amid plenty.



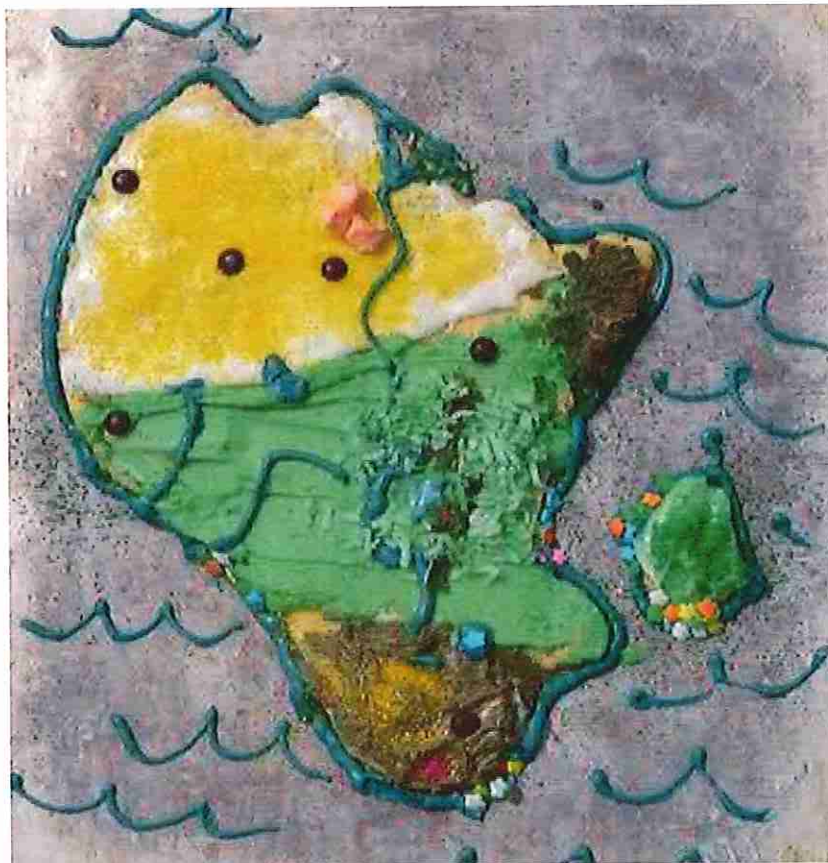
Mining with hand tools

Africa Report

Use the printable continent research form from the printables page at www.Layers-of-Learning.com to begin a report on Africa.

Our focus was primarily on regions, geographical features, and landmarks, but you could use another candy to include cities and political references if you'd like too. If you have several children you could give each one a separate lump of cookie dough to make individual Africa maps. One could create a landmark map, one a political map, one an elevation map, and one a biomes map of Africa. It would make for an interesting discussion as you compare each map.

While the kids ate our map I read them stories about kids who live in Africa from *Children Just Like Me* by Anabel and Barnabas Kindersley. We followed it all up with a discussion comparing the kids' lives and experiences versus our own.



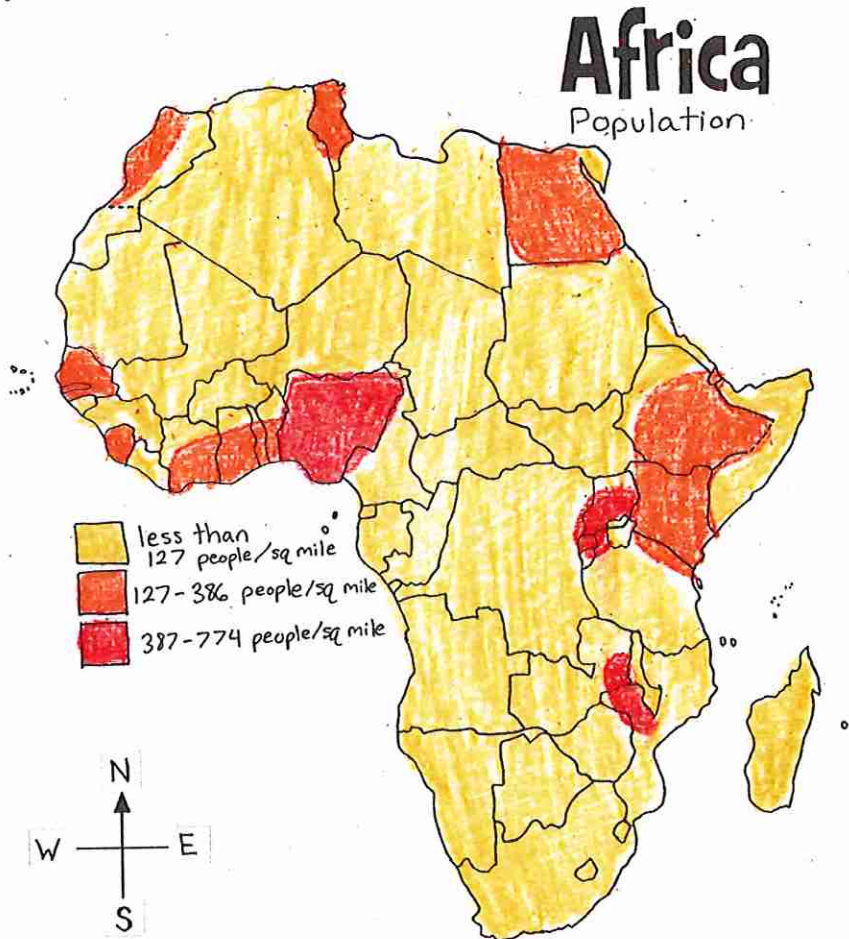
You can create edible maps of anywhere in the world. The hands-on project gives you plenty of time for learning and discussion while you're working away at crafting the map.

🌞 🌱 🌍 EXPLORATION: African Population Map

Use the Africa map from the end of this unit to make a population map of Africa. Use a student atlas and three shades of the same color. Africa has one of the least dense populations in the world, but is growing rapidly. The darkest shade is the most populated

ANCIENT AFRICA – AFRICA – BONDING – AFRICAN TALES

and the lightest shade is the least populated. Be sure to make a key.



☺ ☹ ☹ **EXPLORATION: African Countries**

Use a student atlas and the outline map of African countries at the end of the unit to label all the countries of Africa. For the youngest kids so much writing may be daunting. You can type up the African country names, print them and cut them out to glue onto the map instead or choose a few countries to highlight. We've also included a map with the countries already labeled.

Dashed lines are disputed borders. Older kids can label major cities and seas and oceans as well.

You might also consider coloring and labeling the regions of Africa as shown in the following map.

We've actually included several maps of Africa. Some have natural features and some are only country outlines. Some are labeled and some are not. Take your pick.

Additional Layer

Traditional African music with its strong drum beats and make-me-want-to-dance rhythms was the basis for western music such as reggae, blues, jazz, rock 'n roll, samba, and hip hop.



Photo by Emilio Labrador and shared under cc license.

An Old Joke With a New Punchline

Pick a number between 1 and 10.

Multiply it by 9.

If it's a 2 digit number, add them together.

Now subtract 5.

Map the result to a letter of the alphabet, where A=1, B=2 and so on.

Think of a country which begins with that letter.

Take the second letter of the country and think of an animal which begins with that letter.

Most people come up with an elephant from Denmark, but if your kids know Africa they'll come up with a jaguar from Djibouti.

Making Multicultural Music

Sharing Diversity Through The Arts

Make Your Own African-Style Tongue Rattle

Posted on [October 2, 2012](#)

The beautiful, wide and diverse continent of Africa has some truly amazing and clever musical creations. One of my favorites is a small percussion instrument called a tongue rattle. Generally made from carved wood, the rattle is shaken quickly back and forth and a "tongue" within the two carved sides makes a noise like a person who just can't stop talking.

It's loud, funny, clever and a great way to allow kids to explore making rhythms and creating music.

A Few Simple Supplies

To make a homemade version of a tongue rattle, you need two (same size) plastic or styrofoam cups, tape, two twist-ties, yarn or string and some small items for making noise inside the cups. Beads, paper clips, buttons or metal washers all work perfectly for this craft.

Assemble Your Rattle

To make your cups work like a tongue rattle, turn them over and poke two holes in the top. Next, fold a small twist-tie in half. Then, take a small string or a piece of embroidery thread and string beads, buttons or other noise-makers onto it and tie it into a circle. Slip the string circle with the noise-makers onto the twist tie and twist that into place, attaching it inside the cup. Adjust your string for size so that it will rattle about an inch or so from the far end of the cup. Here's a picture of what that might look like.

Once you've assembled both cups, place them together and tape them up. Now you're set to move your hand back and forth and get





the same kind of sound that's made by one of these unusual African instruments.

Different Sounds From Different Materials

If you want to make several rattles you can compare how different ones might sound. A rattle made with two plastic cups using heavier beads or metal washers as noise-makers may be rather loud. A rattle made with two styrofoam cups and plastic paper clips may be a bit quieter. You may want to experiment with what's inside that creates sound or what's on the outside as decoration for your musical creation.



Play Your Tongue Rattle

To play a tongue rattle, flick your wrist back and forth while holding it. Play it quickly. Play it slowly. Or try something tricky like starting slowly, going faster and faster and then come to a complete stop. Sounds cool – doesn't it?

After you've discovered some of the sounds your rattle can make, put on some of your favorite music and play along. See if you can play in time with the beat or match the rhythm you're hearing. You might be surprised at how this simple instrument can really speak to you!

Win a Carved African Tongue Rattle

During October 2012 we're giving away a really cool tongue rattle plus two other African instruments. You can learn more and enter here:



http://www.dariamusic.com/monthly_song.php

More Crafty Musical Fun From Africa And Around The World

Explore a shekere made from a dried gourd or a recycled milk jug. Turn bobby pins into a working mbira thumb piano. Make the type of ceremonial instruments found in the hieroglyphics of Ancient Egypt. Find all this and more at:

<http://www.dariamusic.com/crafts.php>

African Drum Craft

Contributed by Leanne Guenther



The finished project is about 9 inches tall.

Materials:

- drinking cups (styrofoam, plastic or paper)
- recycle tip: hard to believe, but disposable cups can be washed and used in craft projects. It's a bit of a pain, but if you're doing a lesson on recycling, it's worth asking the children to wash a couple of McDonald's (or other) cups to get the point across that recycling takes some effort.
- glue,
- masking tape
- shoe polish
- rags
- permanent markers

Alternate idea:

Instead of using masking tape and shoe polish, you can paper mache on some white tissue paper and, once dry, brush overtop with coffee or strong tea.

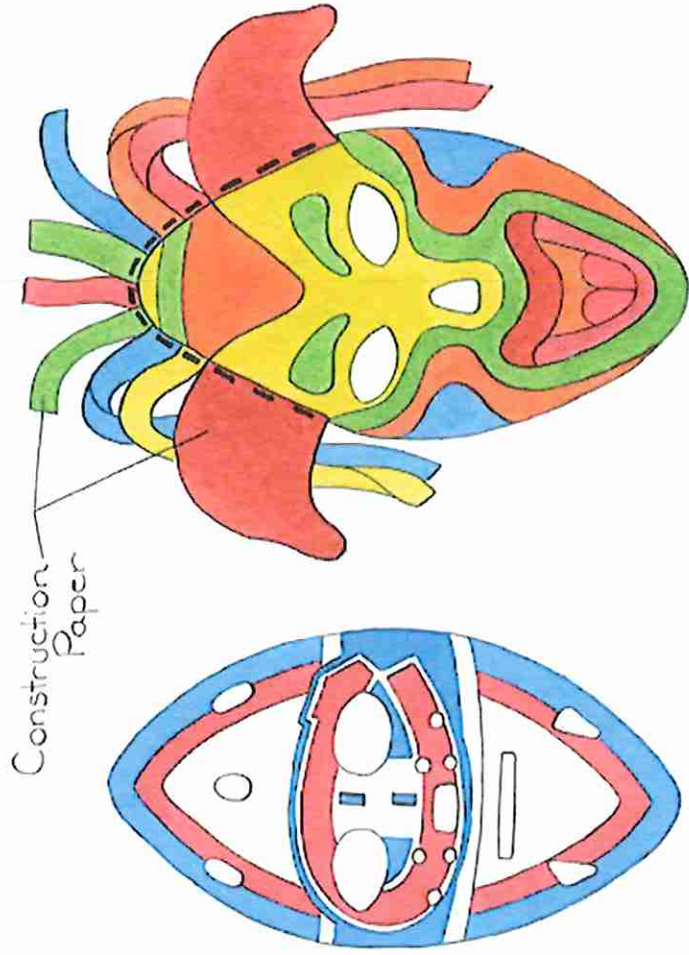
- Paper Mache -- visit "[How to Paper Mache](#)" for the recipe

Instructions:

- glue two cups together, bottom to bottom and let dry
- if doing the project with a large group of children, predo the first step using hot glue to make things flow a bit more smoothly during craft time (most "low temp" craft hot glue guns work on styrofoam cups... carpentry ones will melt them though).
- have the children tear off 4 to 5 inch lengths of masking tape and completely cover the opening at the top and bottom of the cups.
- using 3 to 4 inch lengths of masking tape, completely cover the outside of the cups.
- brush shoe polish all over the masking tape covered cups and then wipe off with rags.
- draw geometric or other designs around the top, middle and bottom of the drums with permanent markers.

[Print friendly version of these instructions](#)

COLORFUL PAPER MASKS



Masks are a way to make kinderart faces, that lift and transport us to new and wild places. From a bird to a beast to a sad happy clown, masks make you laugh, make you jump, make you frown.

Using paper and scissors and objects you find, you can make masks of all colors and kinds.

KinderArt.com

Level: Primary and up
Grades: K and up | Age: 5yrs and up | Written by: Andrea Mulder-Slater
[Andrea is one of the creators of KinderArt.] Illustration: Geoff Slater

Summary:

Masks are a way to make kinderart faces, that lift and transport us to new and wild places. From a bird to a beast to a sad happy clown, masks make you laugh, make you jump, make you frown. Using paper and scissors and objects you find, You can make masks of all colors and kinds.

Objectives:

Identification:

- Students will see that masks have great meaning in many cultures.

Historical:

- Students will have a chance to discover the importance of connecting our present day lives with the lives of those who lived before us.

Creation:

- Students will create a paper mask.

Appreciation:

- Students will learn to appreciate the art created not only by them, but by others as well.

What You Need:

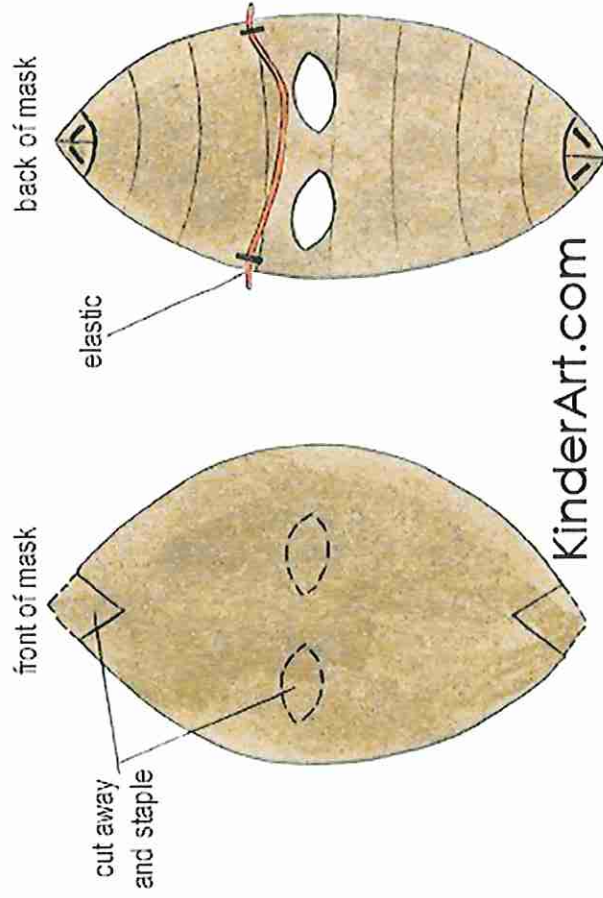
- Heavy poster paper about 22" x 28" per student (can be smaller depending on what's available.)
- Pencils
- Scissors (and help for the little ones)
- A paper stapler
- Crayons
- Paint
- Paintbrushes & containers for water
- Magic markers, feathers and other found objects

- Glue
- String or elastic

What You Do:

When making masks, take the opportunity to discuss masks from around the world. Children could even take part in a discussion about how everyone wears different "masks" from day to day... when we are sad, happy or scared.

1. Draw an oval shape on the large piece of paper. The larger the better... masks can cover more than just the face. Cut the oval shape out of the paper.
2. At both the top and bottom of the oval, make a 1" cut. (You will later take these cuts, fold the paper across itself and staple so the mask has some dimension).
3. Draw and cut out where the eye holes and mouth and nose holes (if any) are going to be.



4. Decorate the mask by using bright crayon colors or bright paint colors.
5. Even more details can be added with magic markers and crayons.
6. Now, where you made your cuts, fold the paper and staple in place. This will give your mask more dimension.
7. Glue found object decorations on the mask. Anything from feathers and string to beads and tissue paper.

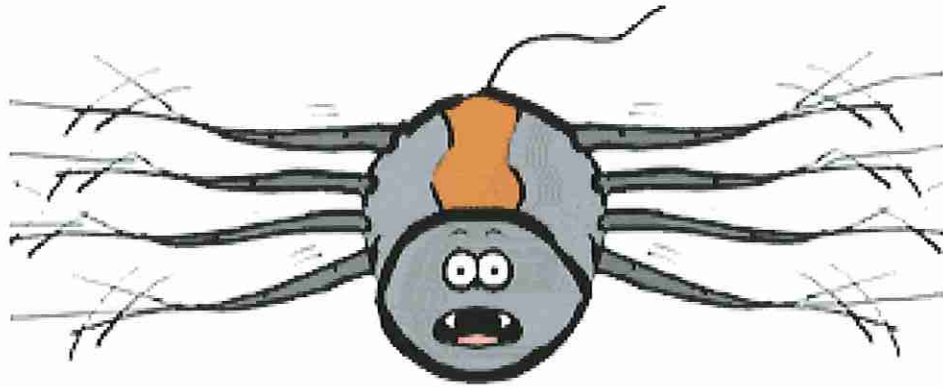
8) Staple string onto the mask

African Tribal Mask

Most African tribal masks are hand-carved from wood. They have been used in spiritual ceremonies for thousands of years. Each tribe had their own specific meanings and significance. Many mask-makers passed on their art and the meanings attached to it to their sons, who continued their trade.



Graphic Organizers

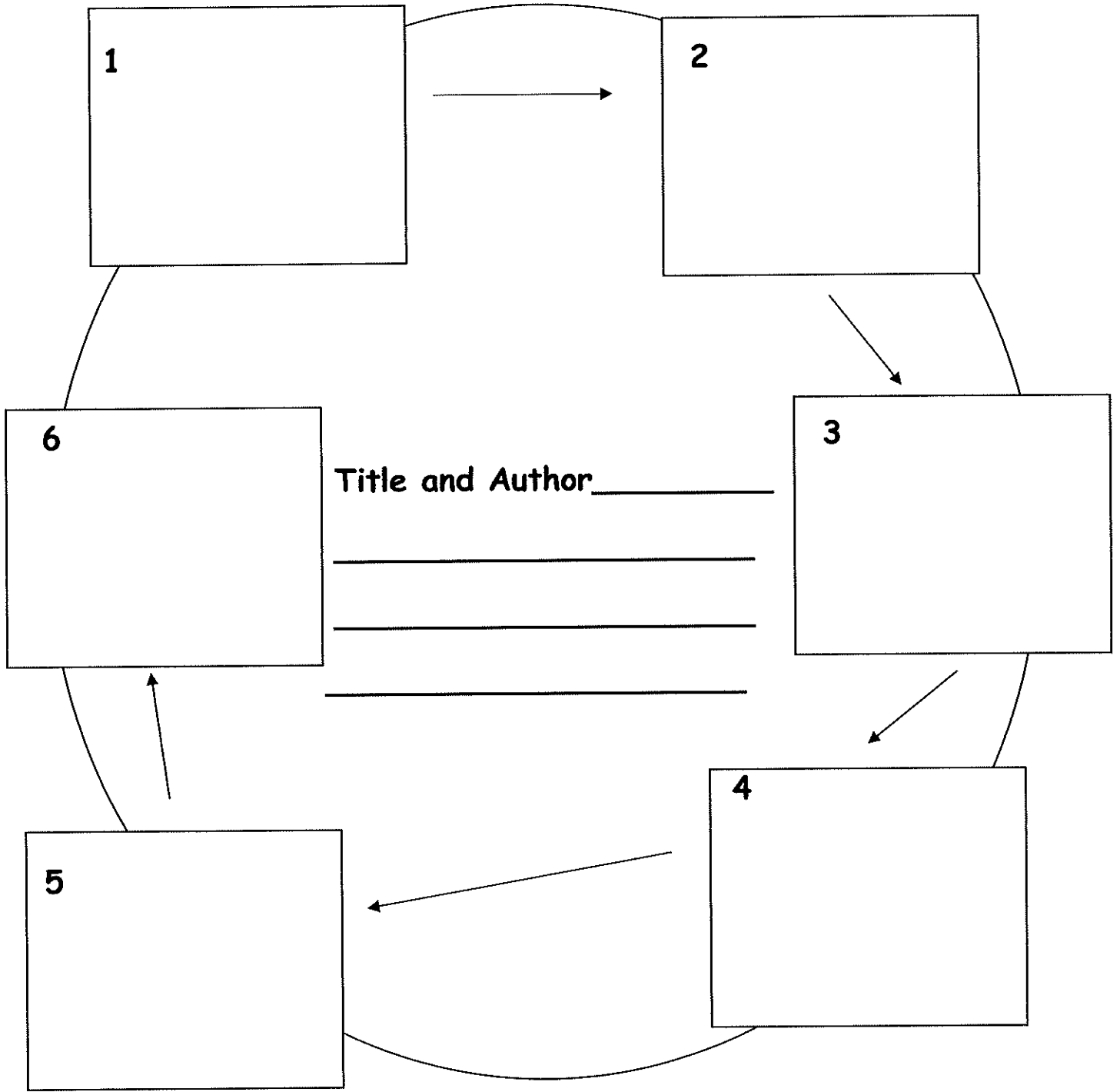


Elements of a Folk Tale Checklist

Put a check on the line if it is true of the story.

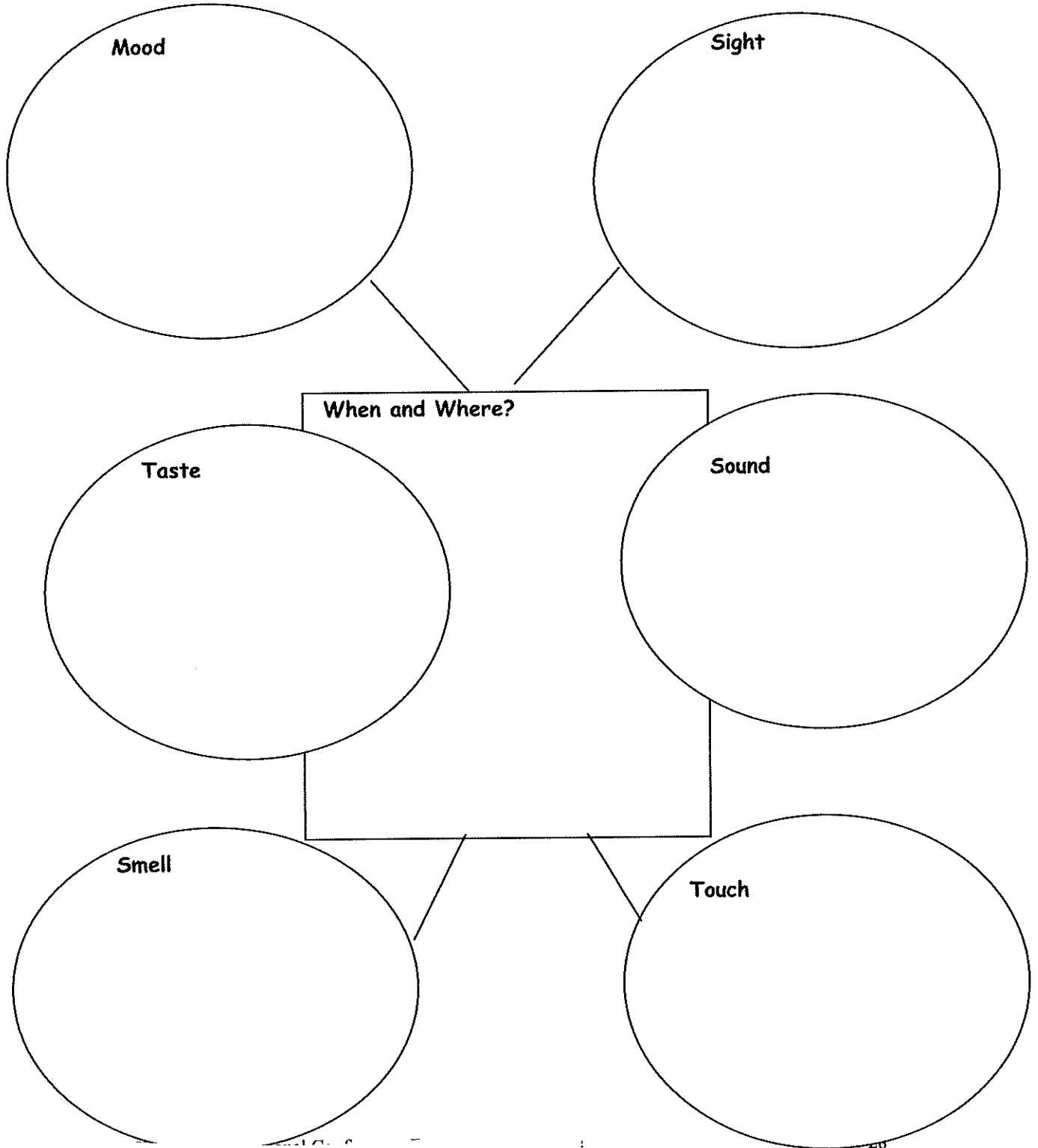
	Title 1	Title 2
1. The story comes from traditional beliefs, legends and tales of a culture	_____	_____
4. They are short stories	_____	_____
5. The story features a smart peasant outsmarting his or her master	_____	_____
4. Animals have human characteristics (such as being able to talk)	_____	_____
5. There are elements of magic	_____	_____
6. The hero faces many obstacles before the end of the story	_____	_____
7. The first line quickly introduces the setting and main character/s	_____	_____
8. In the end the problem is resolved, the hero is happy, and the bad guys are punished	_____	_____
9. There are good and bad characters	_____	_____
10. The story contains a lot of repetition	_____	_____

Plot Worksheet

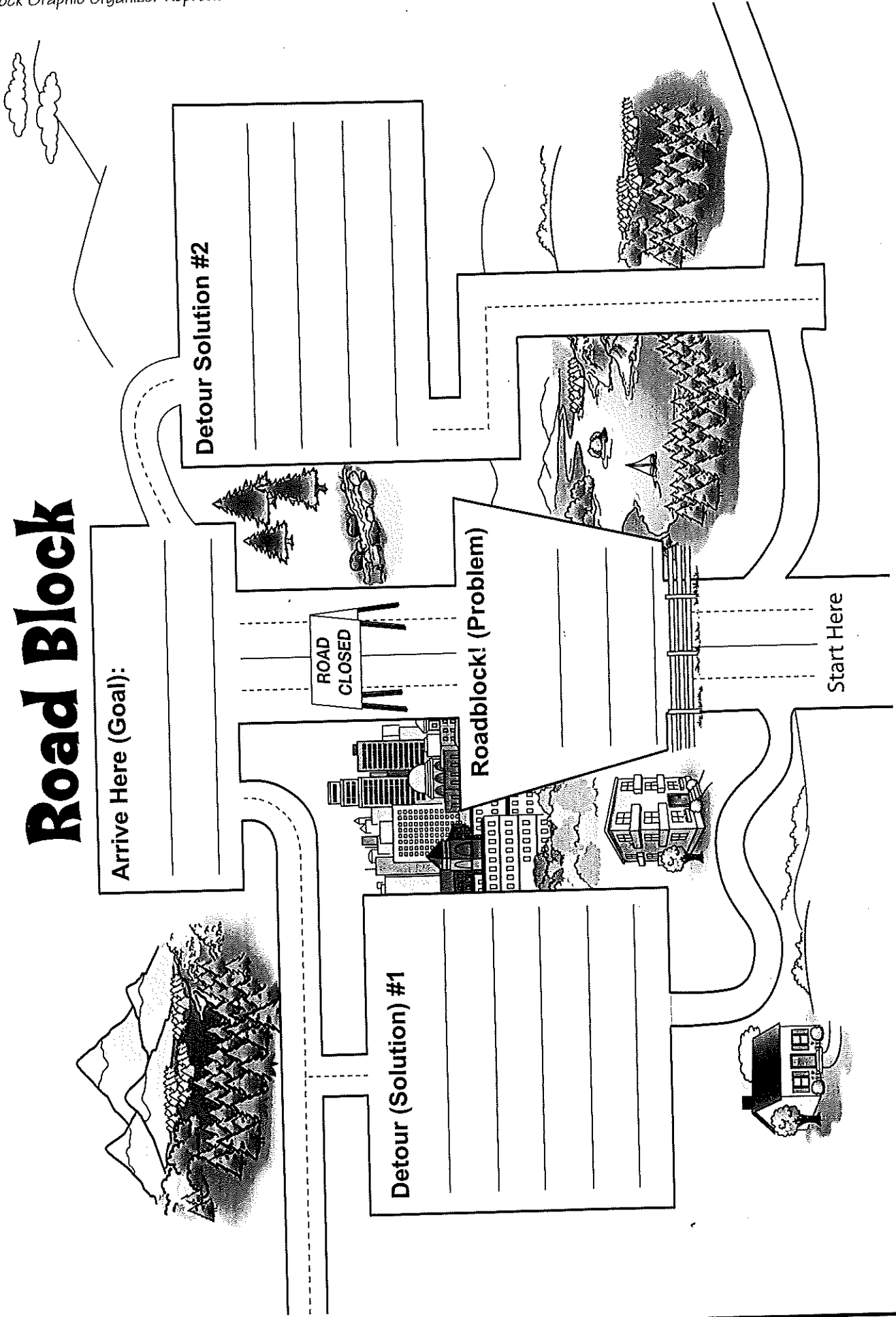


Setting Worksheet

Title and Author _____



Road Block



What We Learned

Blank space for notes.

What We Want to Know

Blank space for notes.

What We Know

Blank space for notes.

Name _____

Date _____

Characters:

Setting:

Story Map

Book Title:

Problem:

Solution:

STORY MAP

Characters

Setting

Story Events

1.

2.

3.

4.

Characters	Setting
------------	---------

Plot		
Beginning	Middle	End

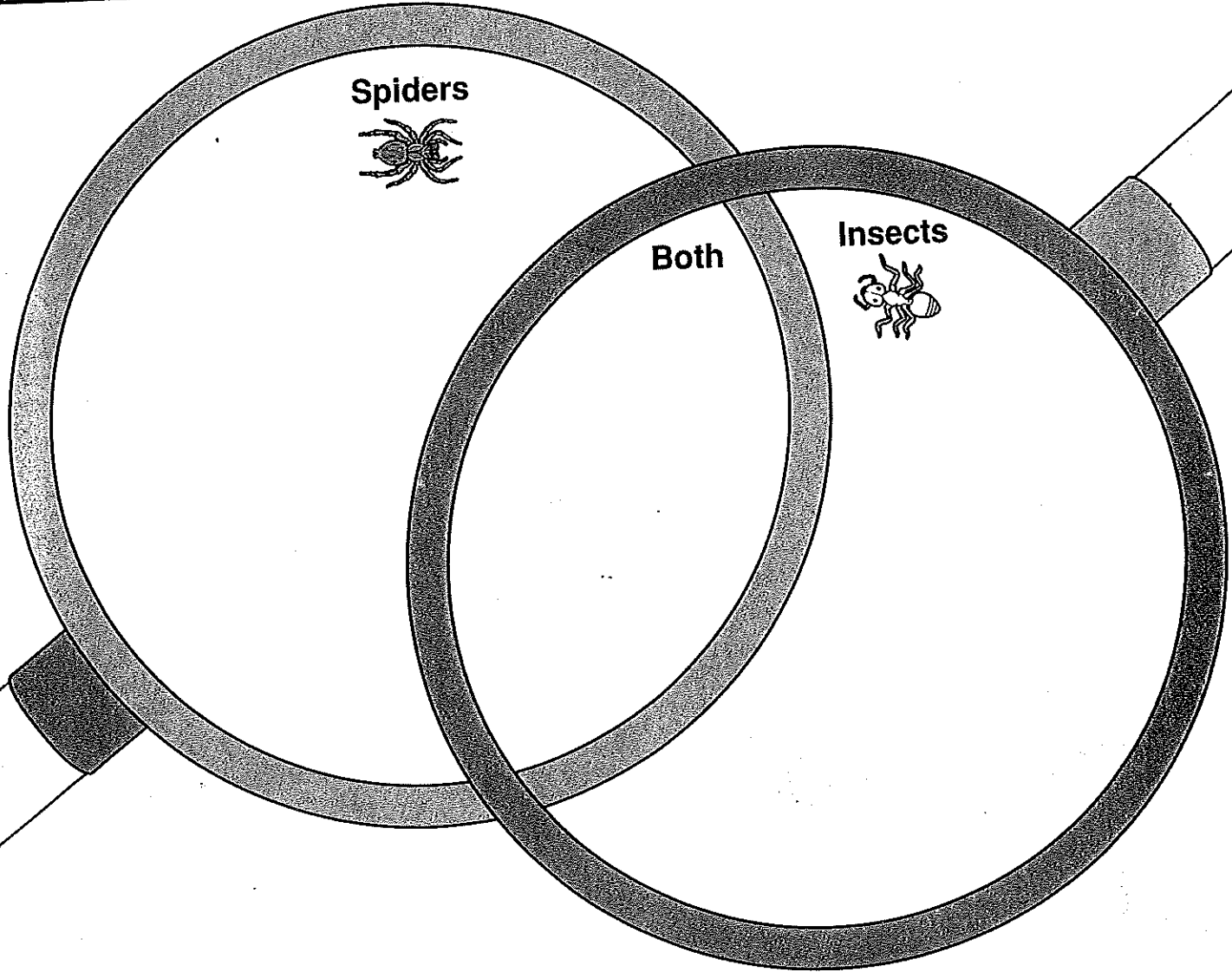
Name _____

Spiders, Insects, Or Both?



Read the facts.
Write each fact in the correct area.

Facts	
<p>A spider has</p> <ul style="list-style-type: none">• eight legs• two body parts (an <i>abdomen</i> and a <i>cephalothorax</i>)• jointed legs• no feelers or wings• a hard skeleton covering its body	<p>An insect has</p> <ul style="list-style-type: none">• six legs• three body parts (an <i>abdomen</i>, a <i>thorax</i>, and a <i>head</i>)• jointed legs• feelers and wings (some insects)• a hard skeleton covering its body



Bonus Box: On the back of this sheet, draw a spider and an insect. Use the facts above to help you.

Name _____



Explore Activity
Unit A Chapter 2

Use with pages A28–A29.

What are some kinds of animals?

Draw your secret animal here.

Write four things about your animal.

1. _____

2. _____

3. _____

4. _____

© Scott Foresman 2



Notes for Home Your child learned about animal characteristics.

Home Activity: Select an animal. Play a game of twenty questions. Have your child try to figure out the secret animal by asking questions that can be answered yes or no.

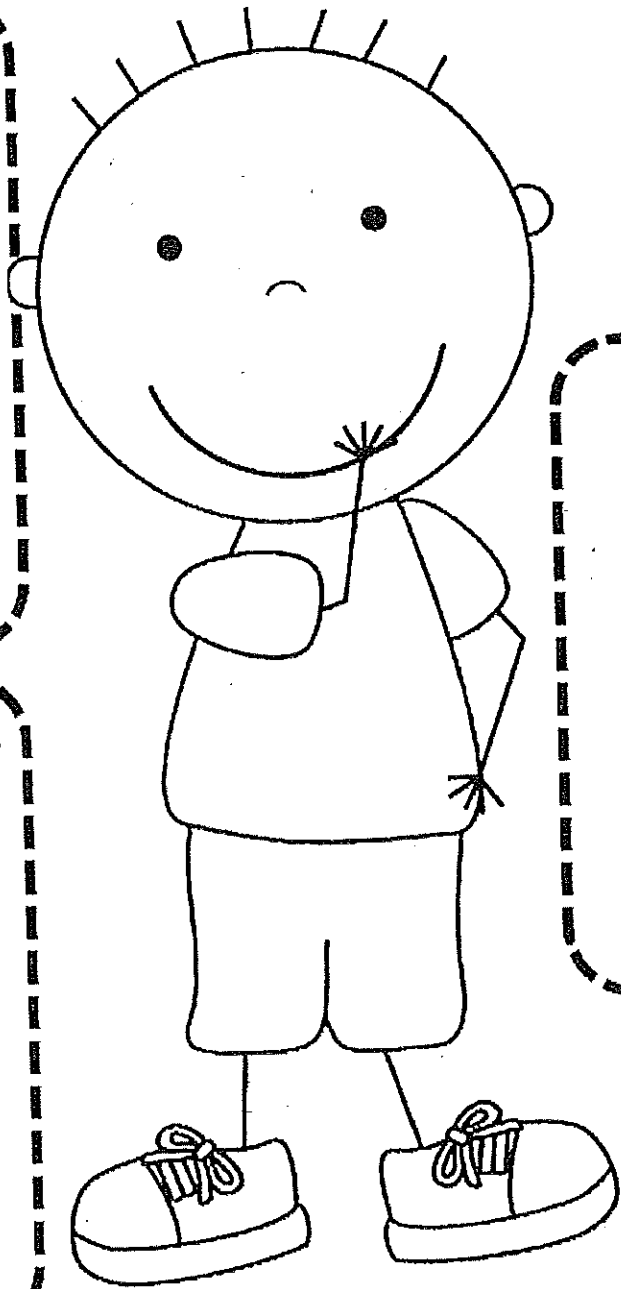
Name _____

Character Profile

Character's Name:

What is the character's personality?

What does the character look like?



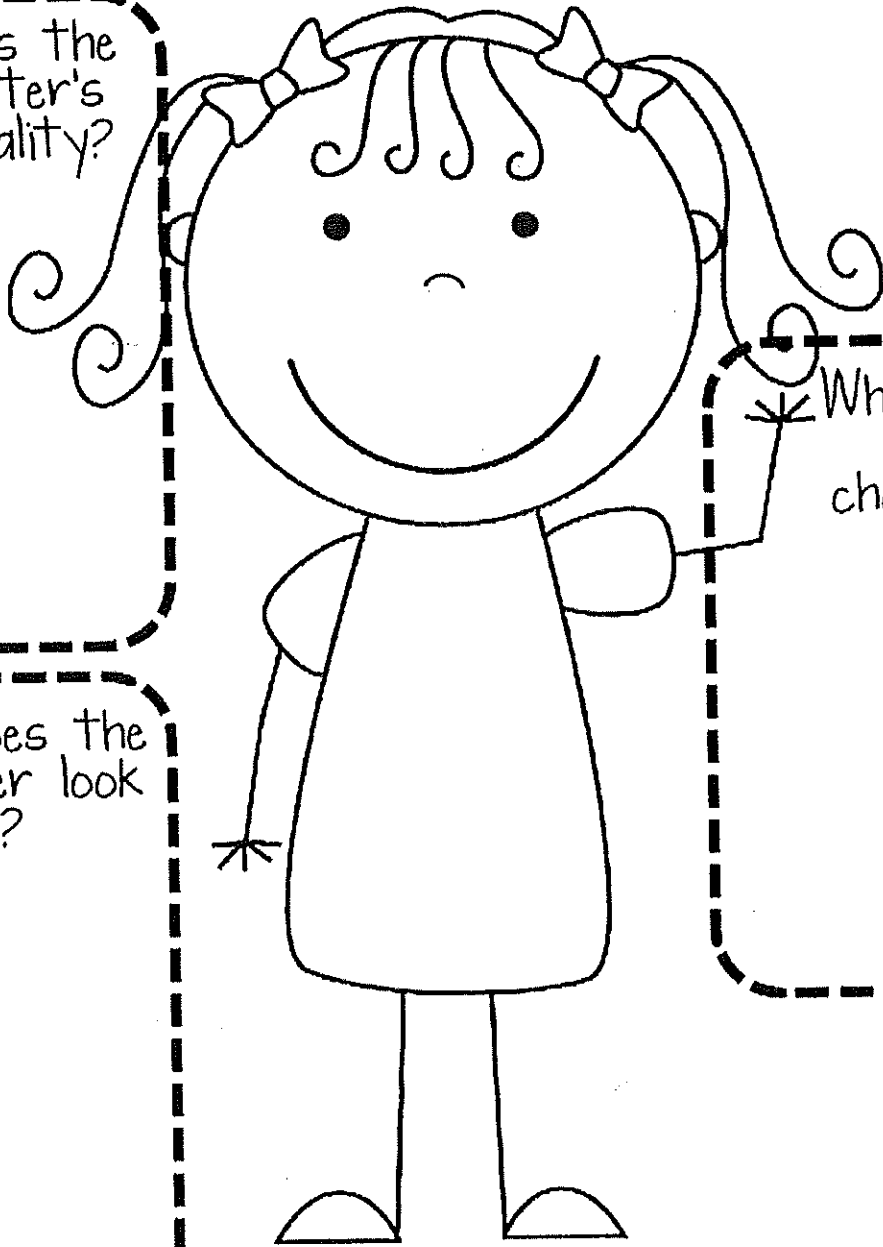
What does the character do?

Name _____

Character Profile

Character's Name:

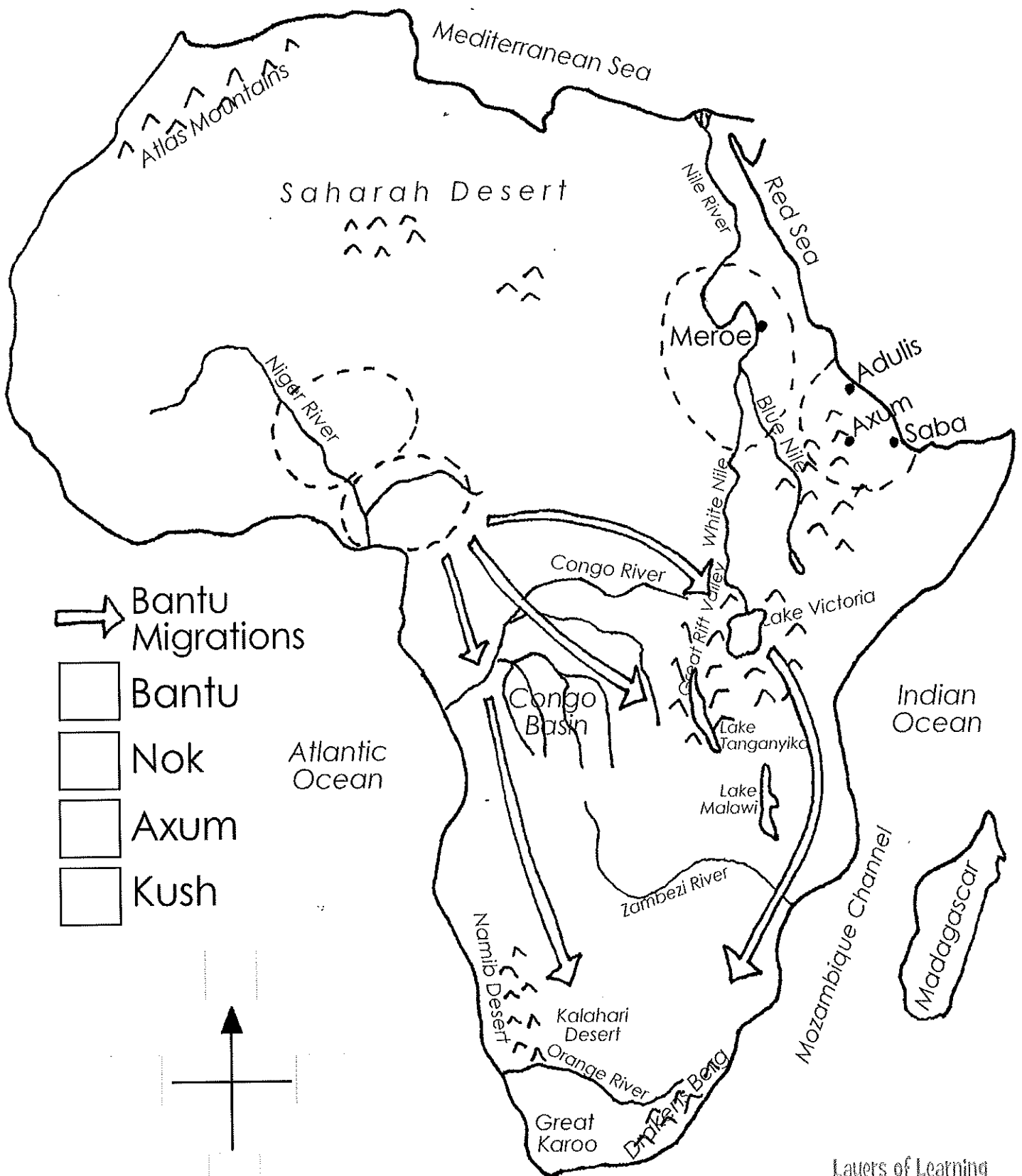
What is the character's personality?



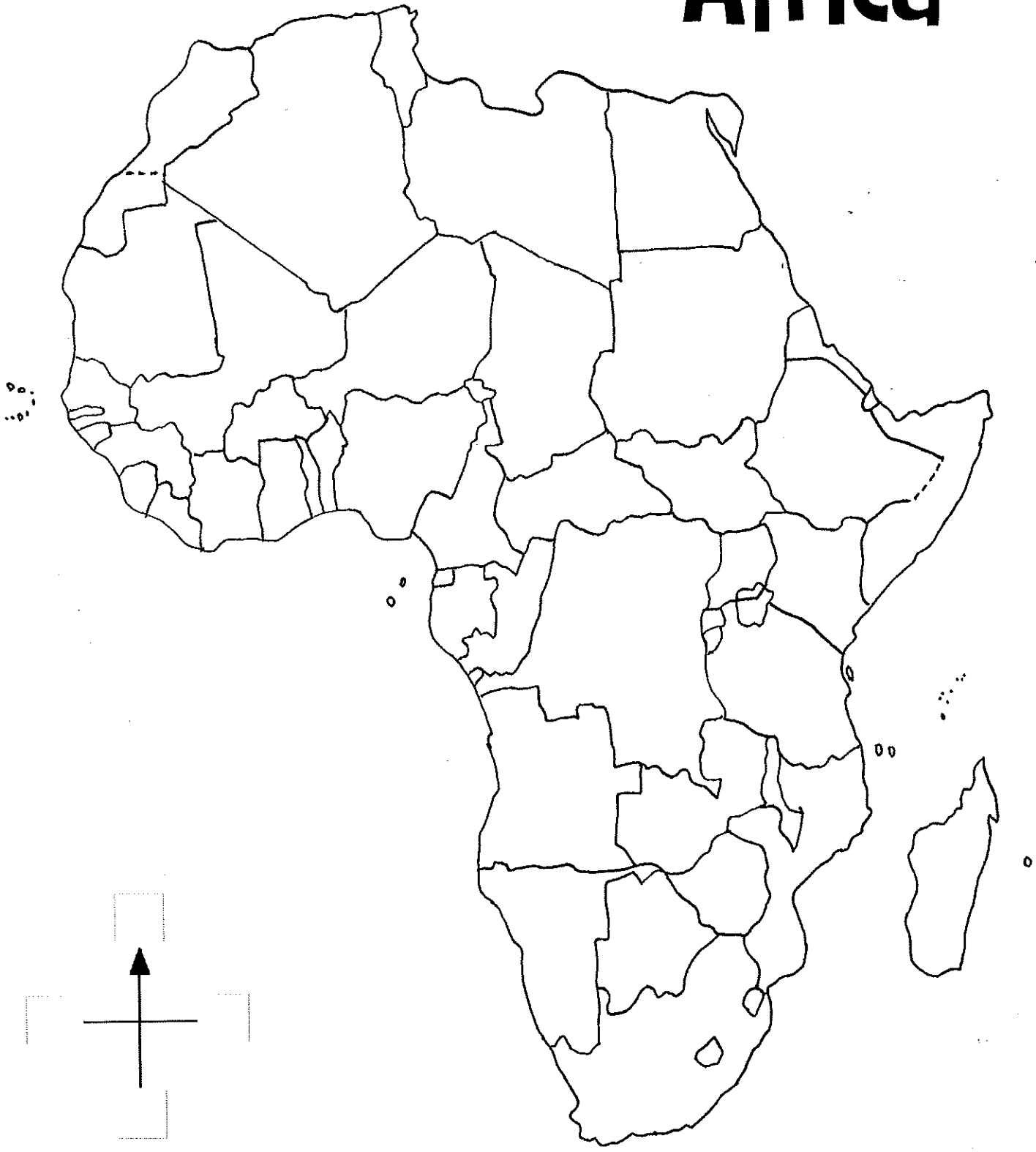
What does the character do?

What does the character look like?

Ancient Africa



Africa



Africa

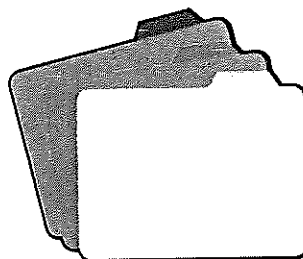


Lapbook Project Instructions



How do I get started?

First, you will want to gather your supplies.



*** Assembly:

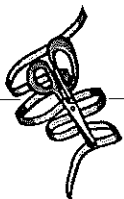
***Folders:** We use colored file folders, which can be found at Walmart, Sam's, Office Depot, Costco, etc. You will need between 1 and 4 file folders, depending on which product you have purchased. You may use manila folders if you prefer, but we have found that children respond better with the brightly colored folders. Don't worry about the tabs....they aren't important. Within this product, you will be given easy, step-by-step instructions for how to fold and assemble these folders. *If you prefer, you can purchase the assembled lapbook bases from our website.*

***Glue:** For the folder assembly, we use hot glue. For booklet assembly, we use glue sticks and sometimes hot glue, depending on the specific booklet. We have found that bottle glue stays wet for too long, so it's not a great choice for lapbooking. For gluing the folders together, we



suggest using hot glue, but **ONLY** with adult supervision. These things get **SUPER** hot, and can cause **SEVERE** burns within seconds.

***Other Supplies:** Of course, you will need scissors. Many booklets require additional supplies. Some of these include metal brad fasteners, paper clips, ribbon, yarn, staples, hole puncher, etc.



You may want to add decorations of your own, including stickers, buttons, coloring pages, cut-out clipart, etc. Sometimes, we even use scrapbooking supplies. The most important thing is to use your imagination! Make it your own!!



Continue ON.....



Ok. I've gathered the supplies. Now how do I use this product?

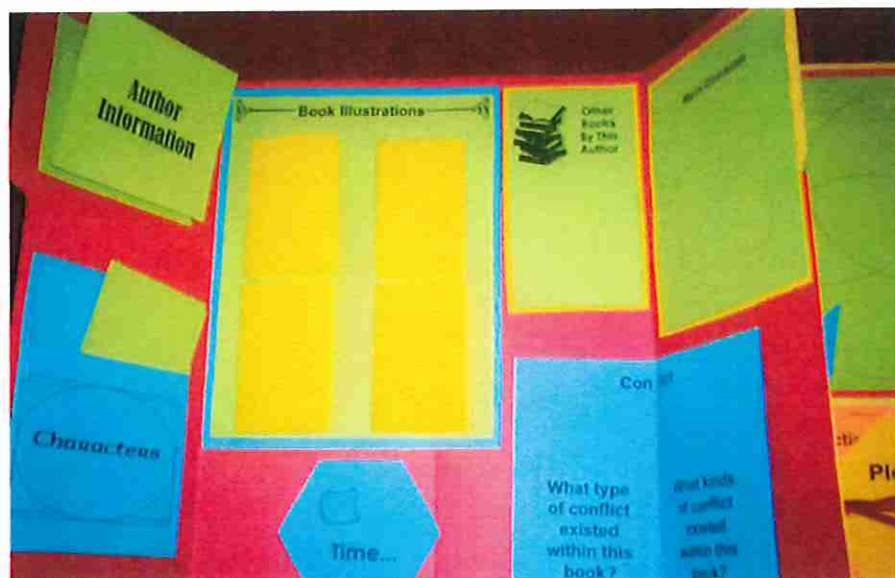
Inside, you will find several sections. They are as follows:

- 1. Lapbook Assembly Guide:** This section gives instructions and diagrams will tell the student exactly how to assemble the lapbook base and where to glue each booklet into the base. Depending on the student's age, he or she may need assistance with this process, especially if you choose to allow the student to use hot glue.
- 2. Student Instruction Guide:** This section is written directly to the student, in language that he or she can understand. However, depending on the age of the child, there may be some parent/teacher assistance needed. This section will also tell the student exactly what should be written inside each booklet as he or she comes to it during the study, as well telling the student which folder each booklet will be glued into.
- 3. Lapbook Assembly Guide:** This section is written directly to the student also, in language that he or she can understand. However, as with the previous section, depending on the age of the child, there may be some parent/teacher assistance needed. This section will also tell the student how to cut, fold, and assemble each booklet.
- 4. Teacher's Guide:** This section is a great resource for the parent/teacher. In this section, you will find the page number where each answer may be found in the book. You will also find suggestions of extra activities that you may want to use with your student.
- 5. Booklet Templates:** This section includes ALL of the templates for the booklets. These have been printed on colors that will help to improve retention of the information presented, according to scientific research on color psychology.

We have added pictures of a completed lapbook!!!
This should help in figuring out how to assemble
the booklets and then how to put it all together!

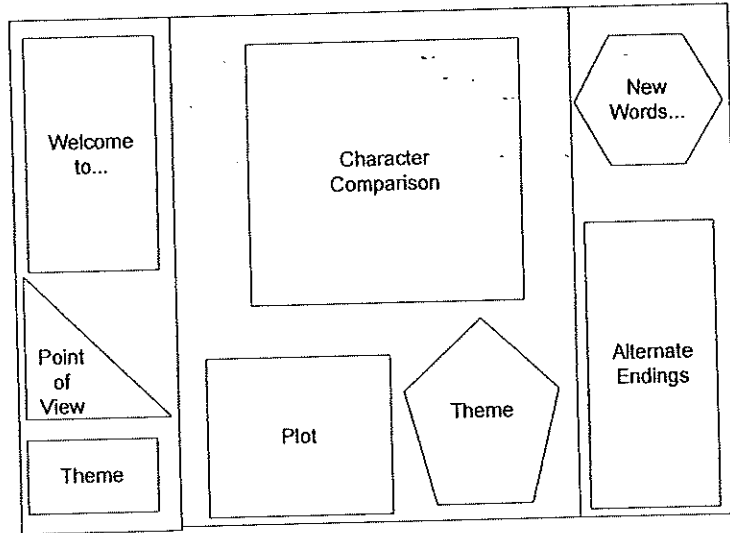


Complete

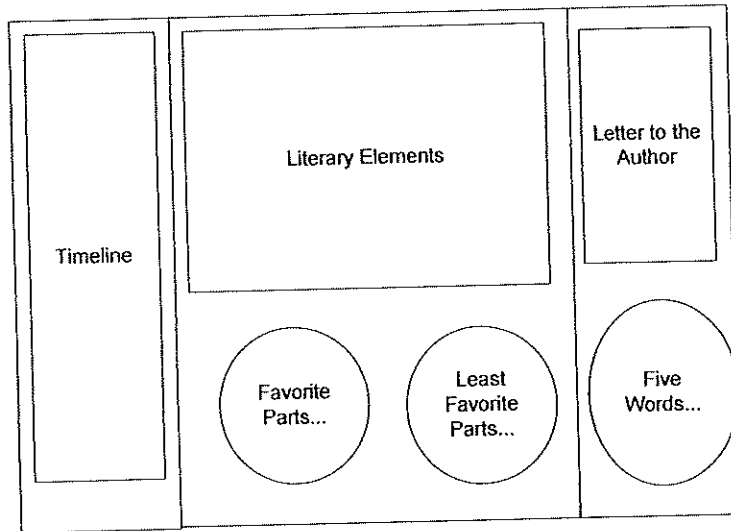


1st Folder

Inside of 2nd Folder:



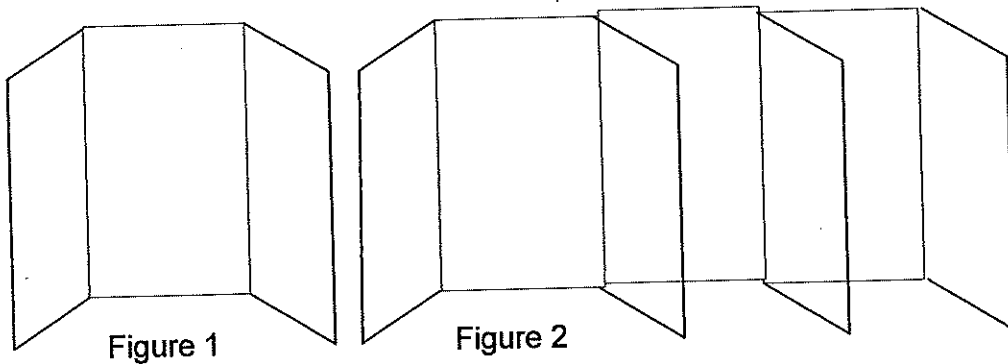
Inside of 3rd Folder:



Literature Analysis Book Report Lapbook

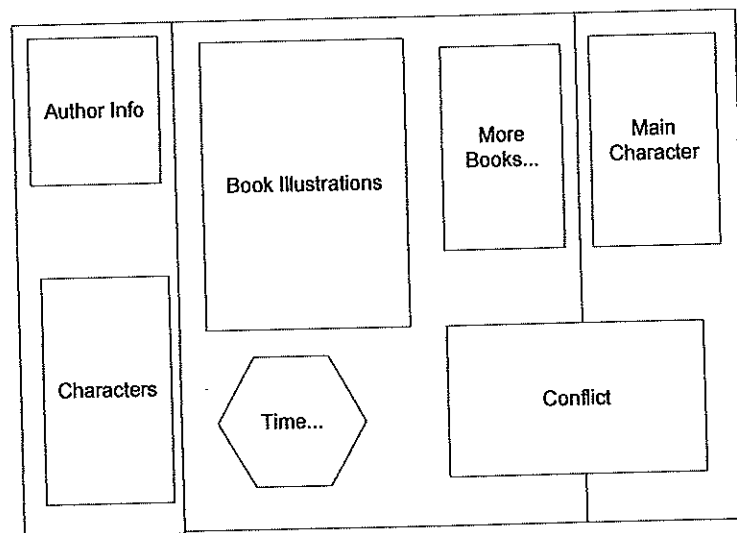
Base Assembly & Layouts

You will need 3 folders of any color. Take each one and fold both sides toward the original middle fold and make firm creases on these folds (Figure 1). Then glue (and staple if needed) the backs of the small flaps together (Figure 2).

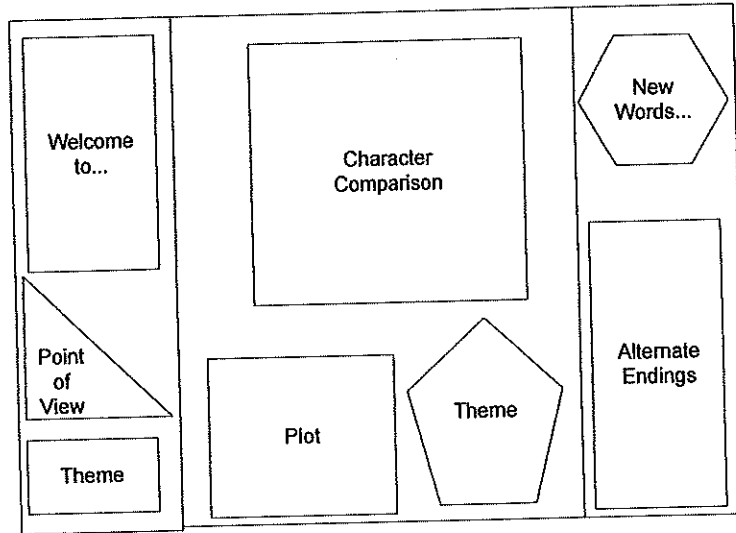


This is the "Layout" for your lapbook. The shapes are not exact on the layout, but you will get the idea of where each booklet should go inside your lapbook.

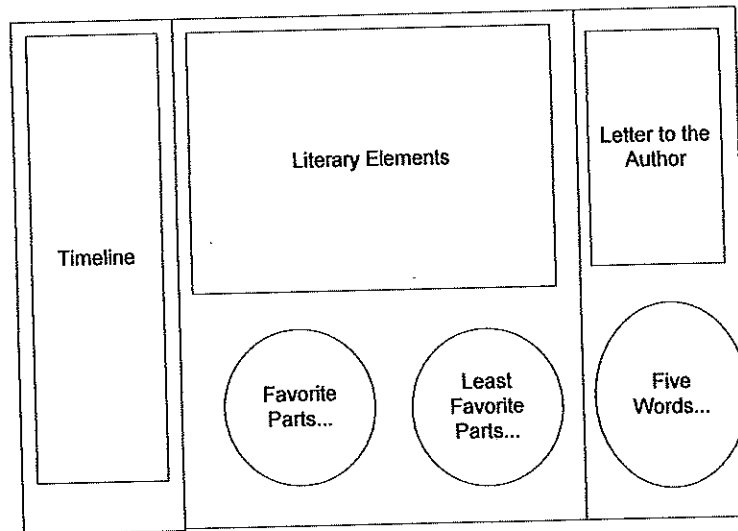
Inside of 1st Folder:

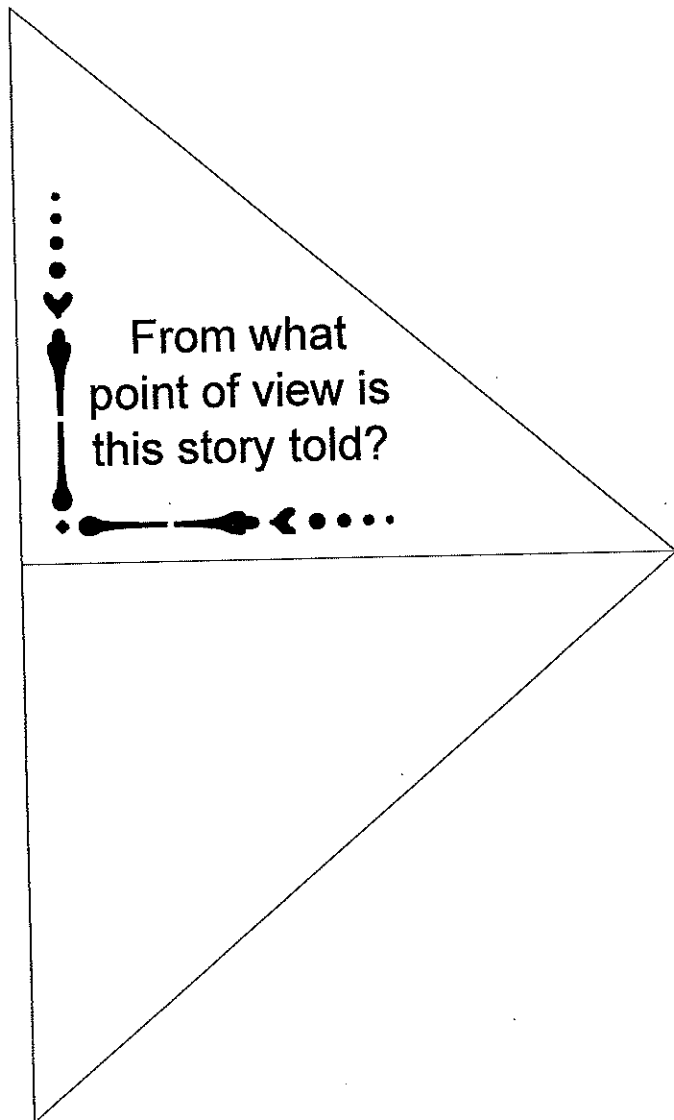


Inside of 2nd Folder:

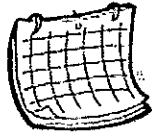


Inside of 3rd Folder:





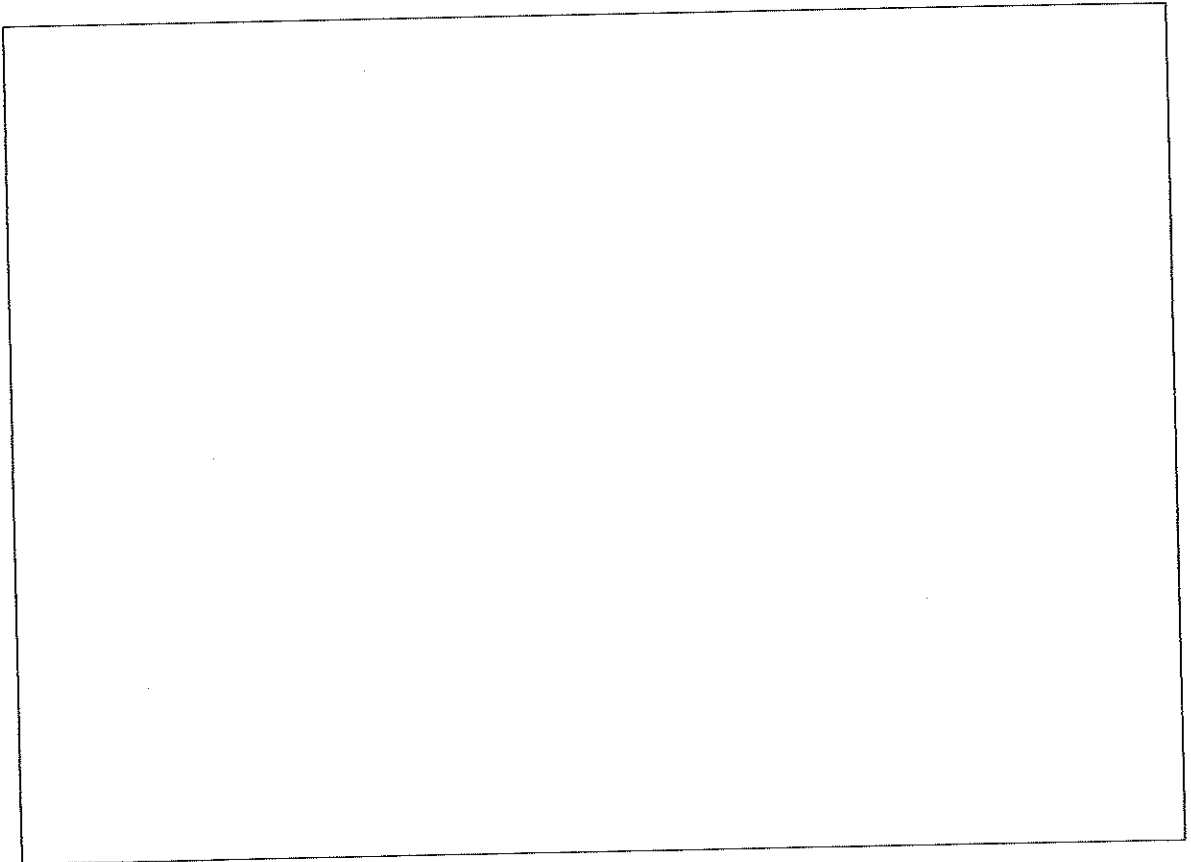
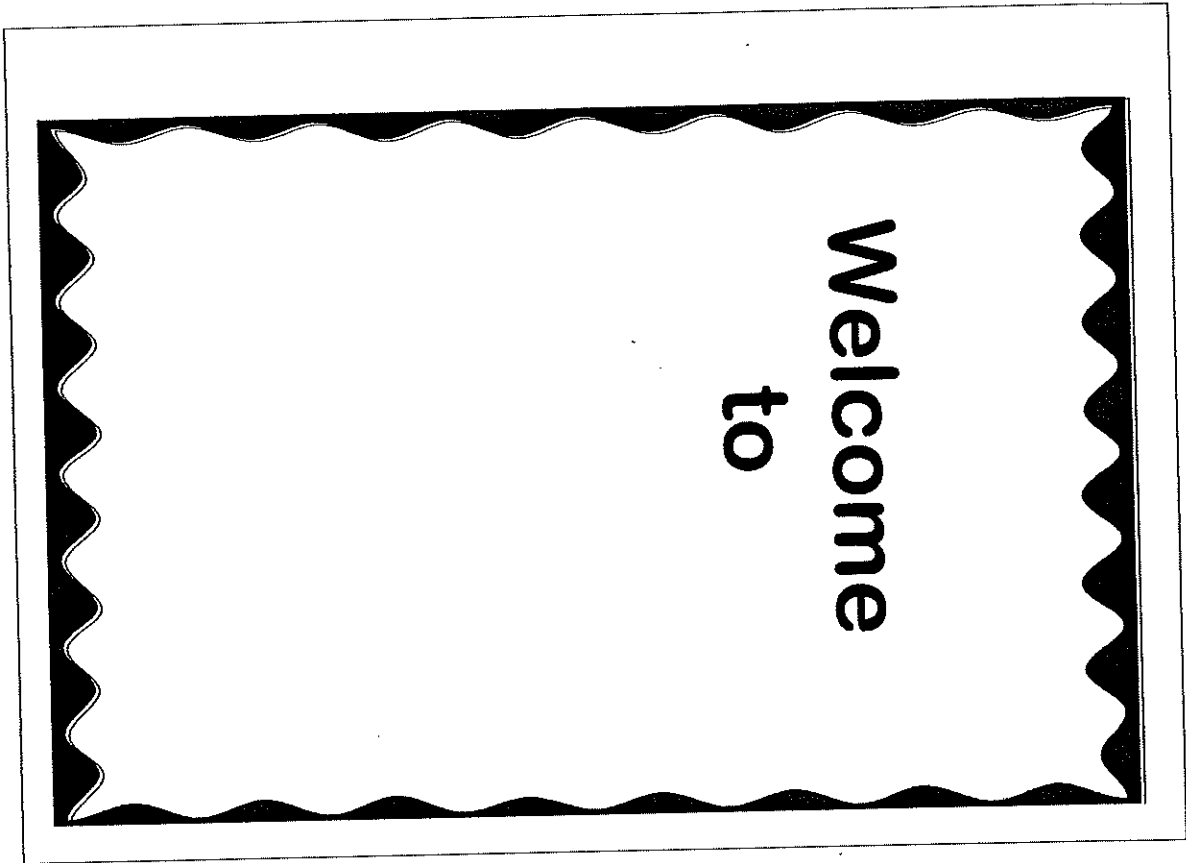
Setting (Time)



Time...

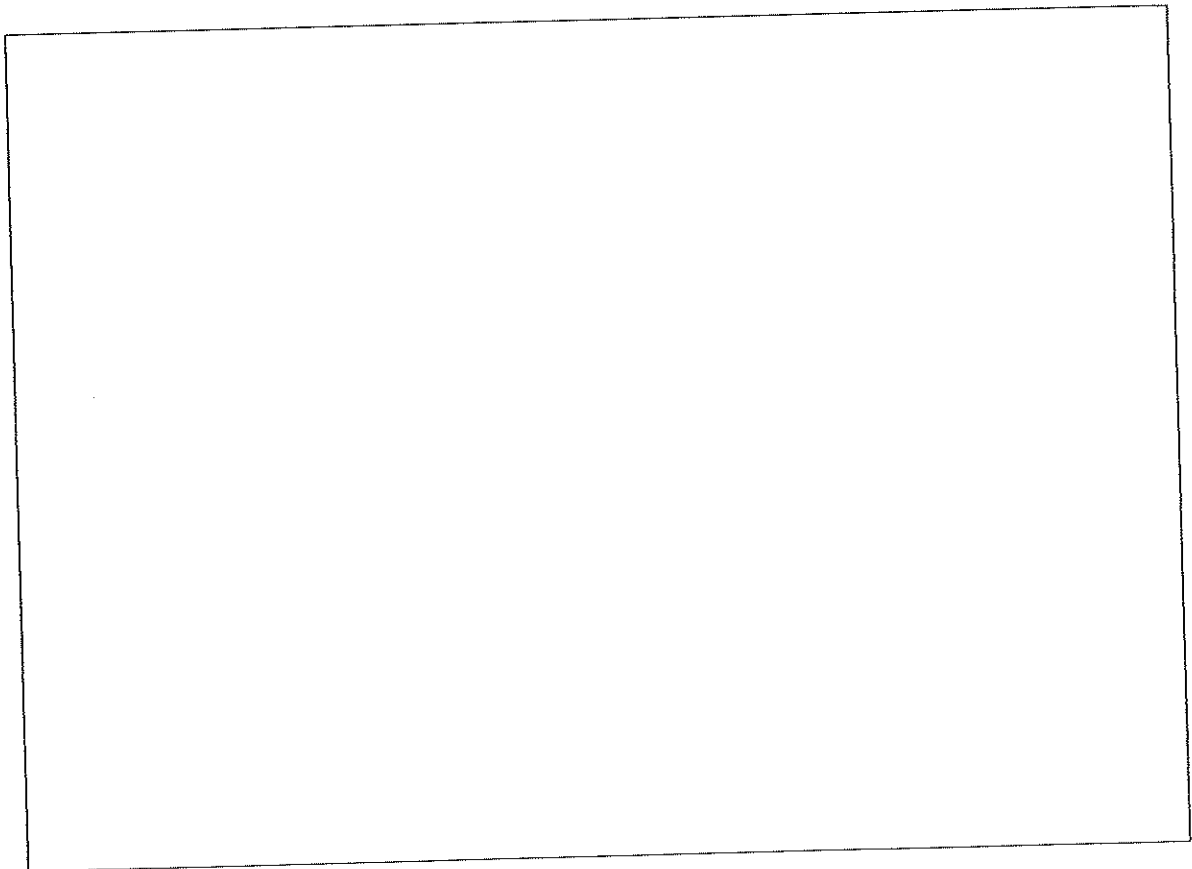
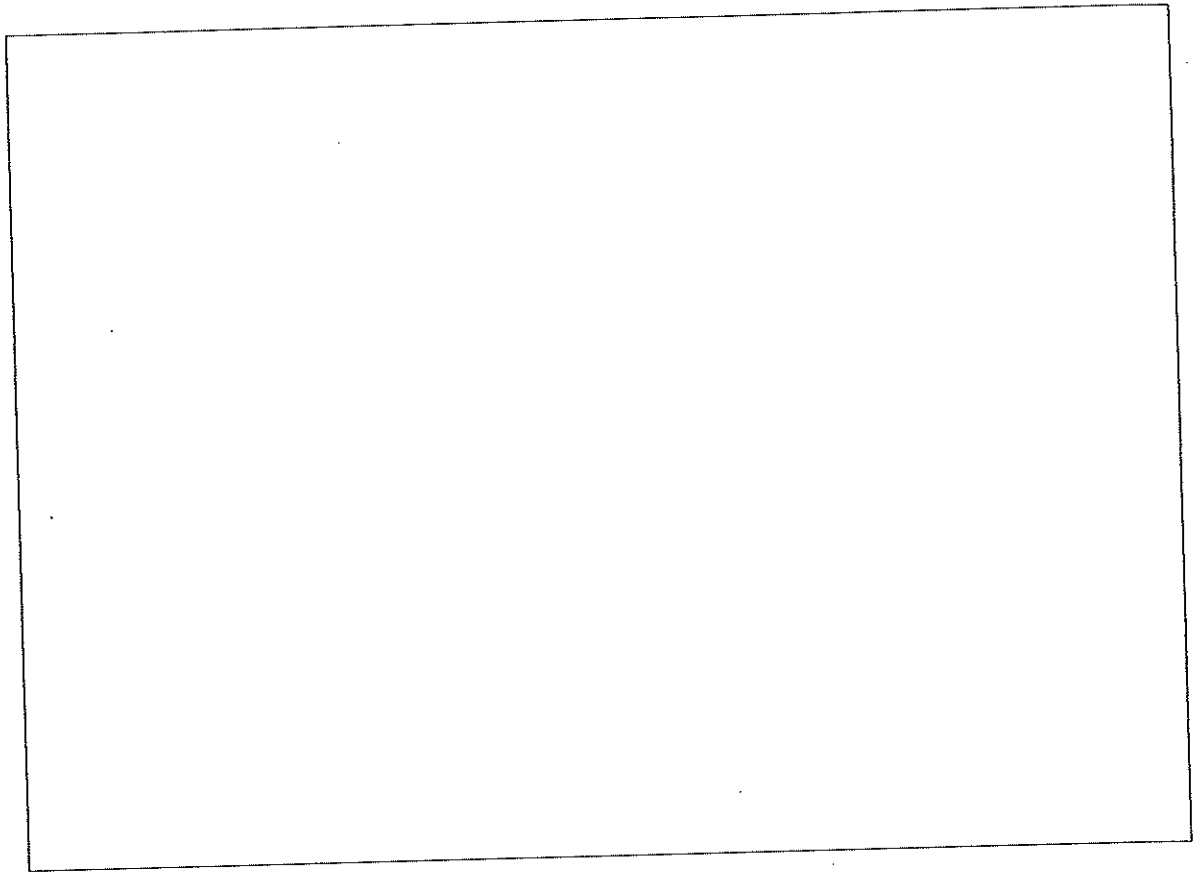
In what year
was this
written?

In what year
is the story
set?



Booklet 5
Continue ON.....







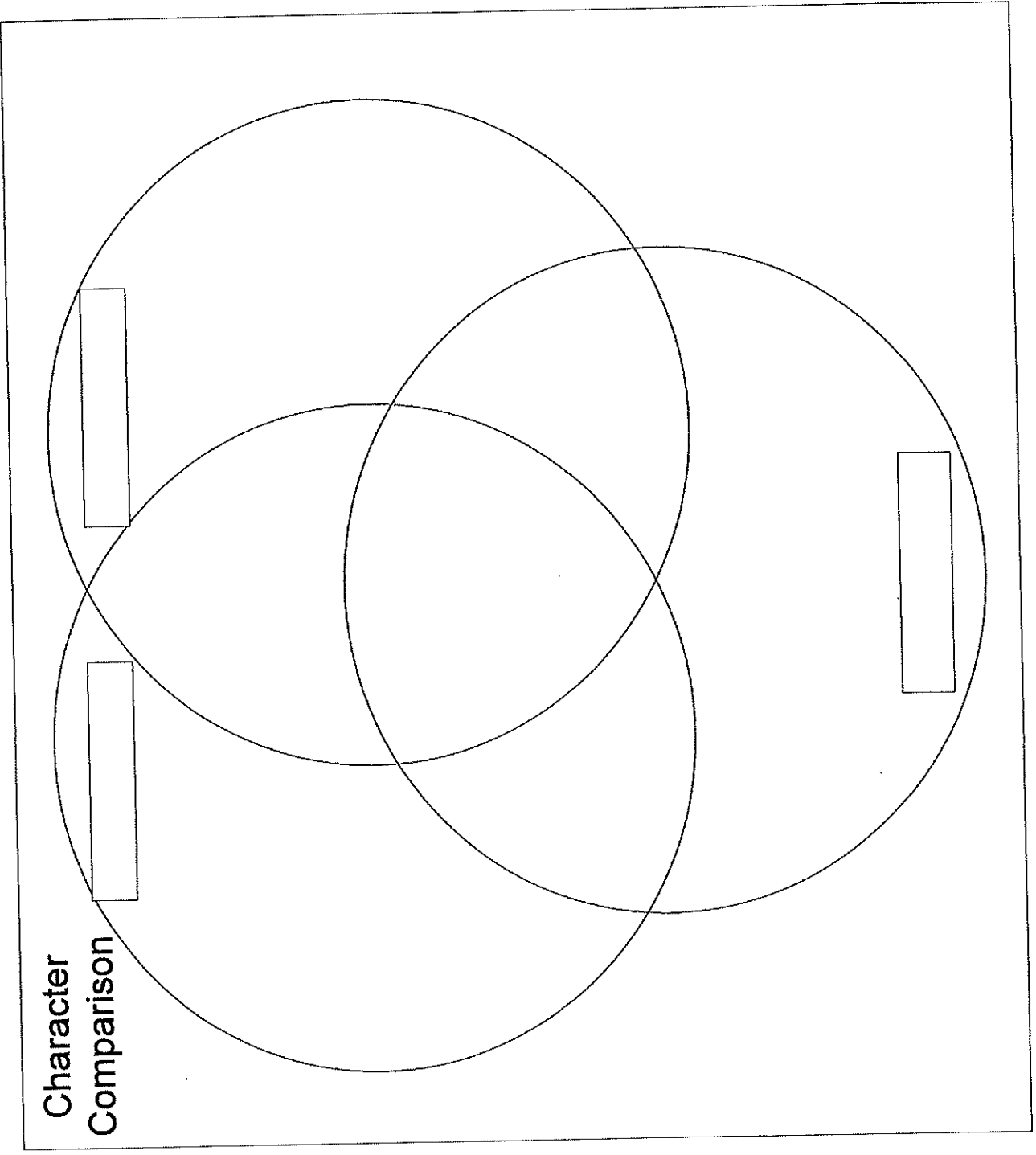
Characters

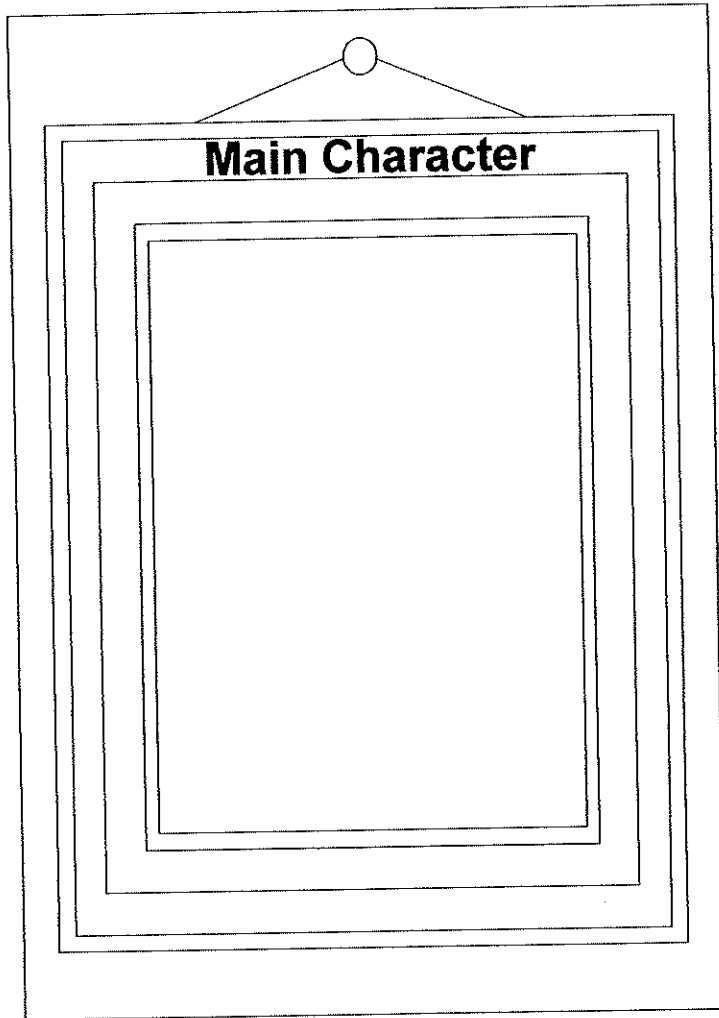
Booklet 6

Continue ON.....

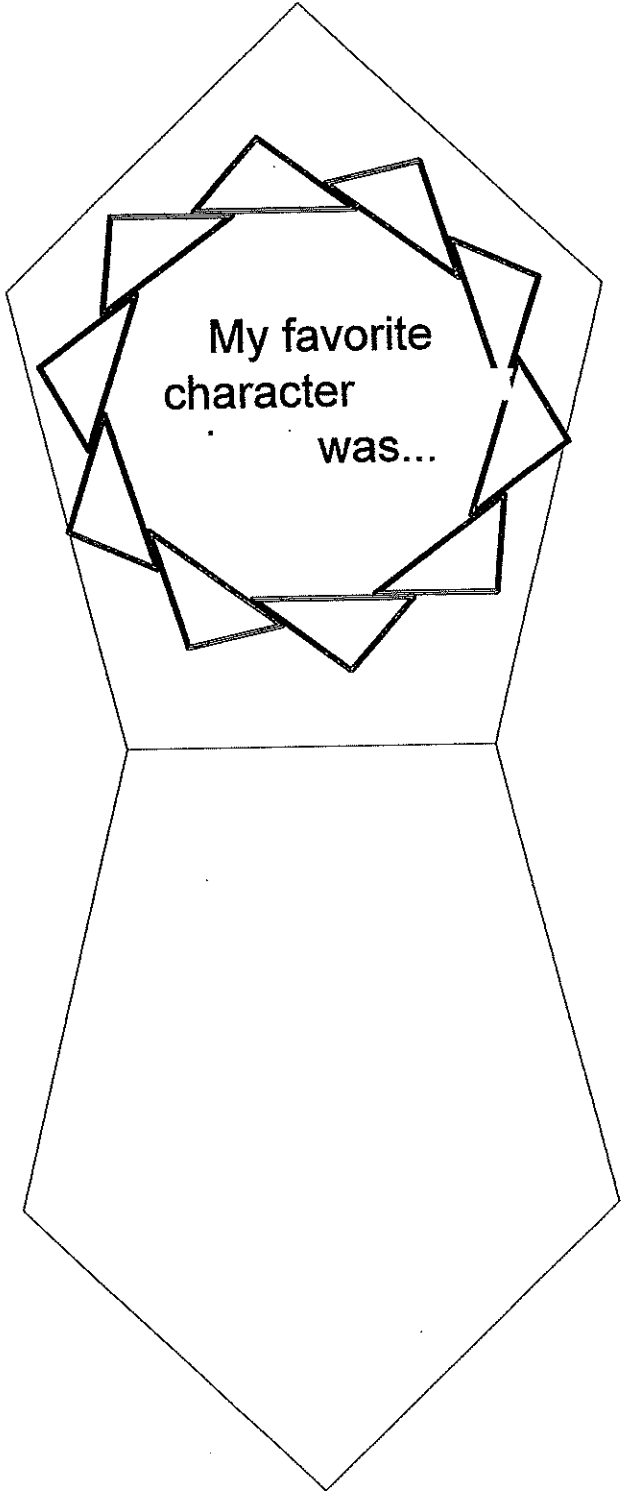


**Character
Comparison**

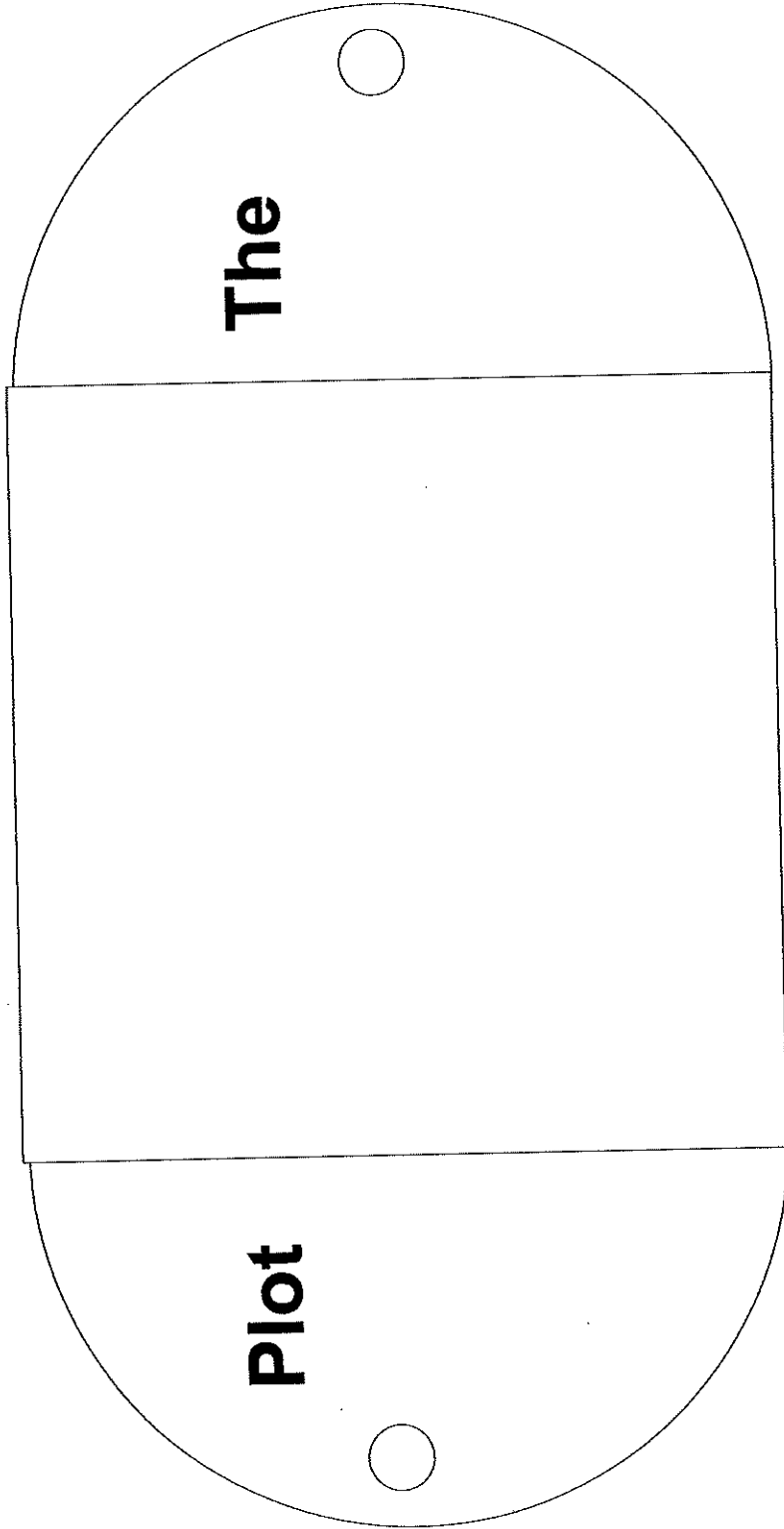




**Main Character
Drawing**



My favorite
character
was...



Con flict	
What type of conflict existed	What kinds of conflict existed

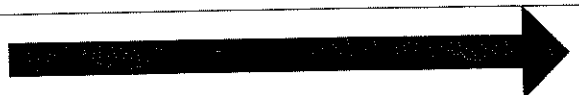
**Literary
Elements Used
Within This Book**

	Simile
	Metaphor



		Personification
		Hyperbole

		Onomatopoeia
		Oxymoron

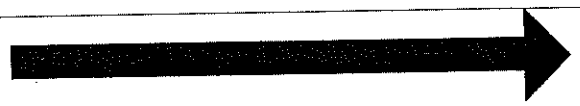


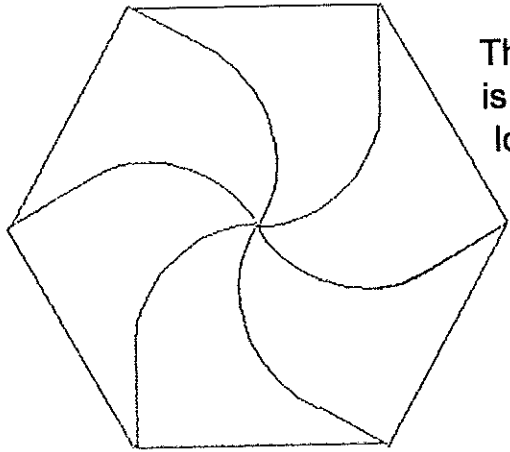
		Imagery Symbolism
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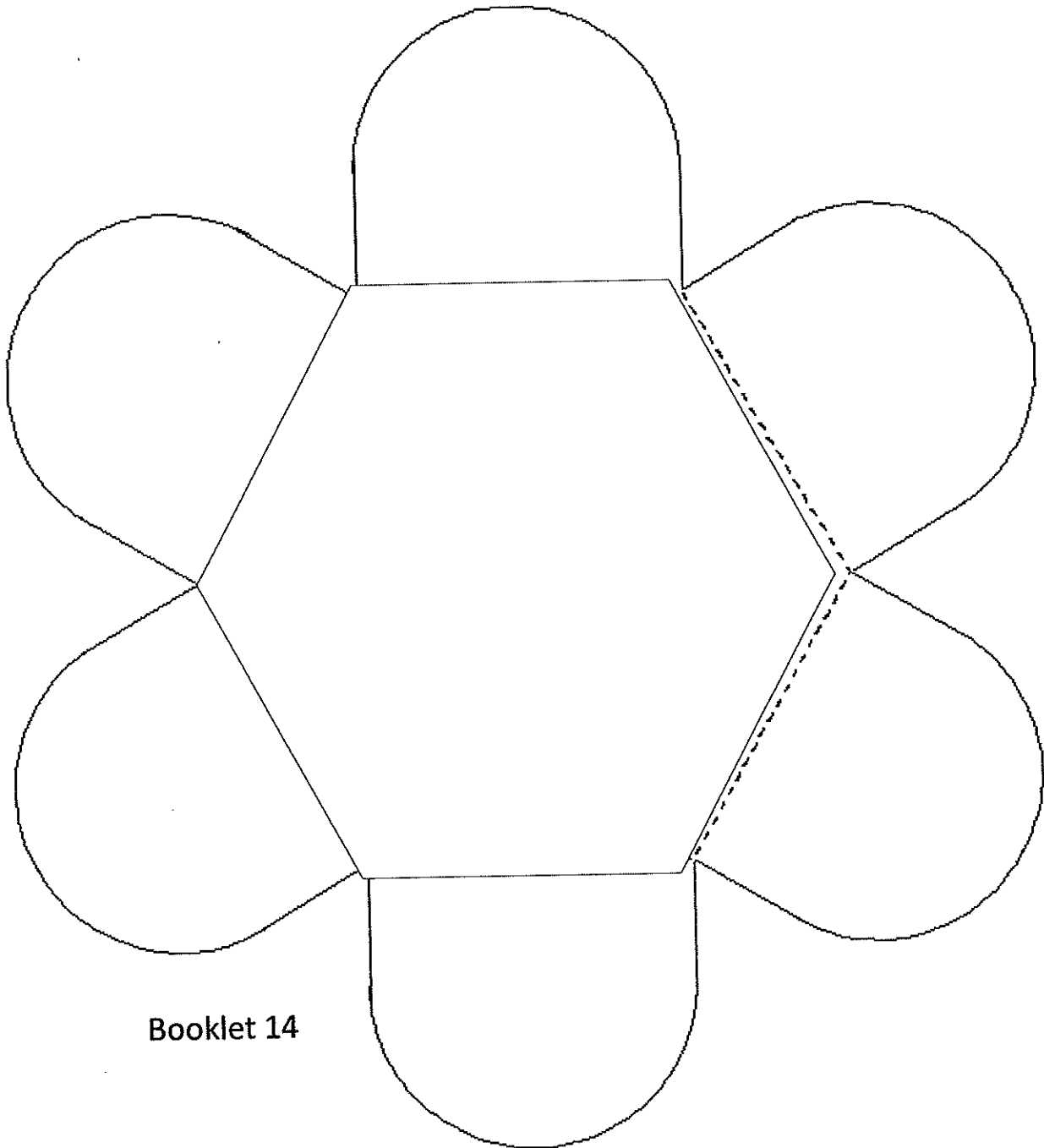
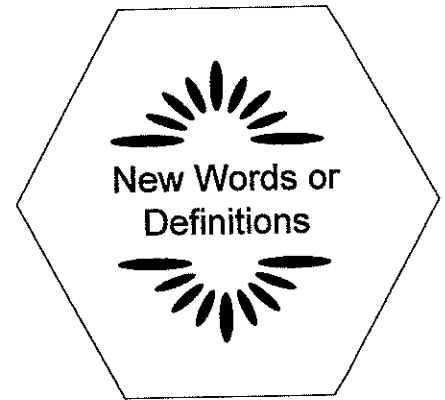
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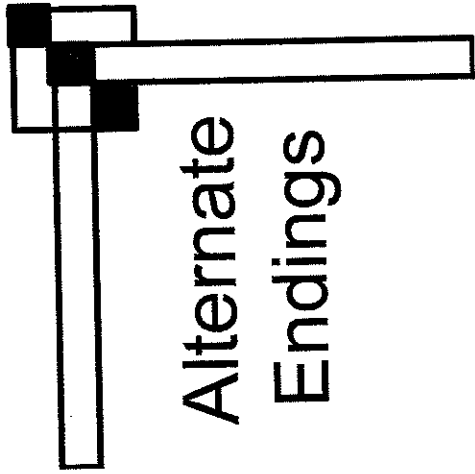




The figure on the left is how the petals will look, once they are folded.



Booklet 14



Alternate
Endings

--

--



Country Facts
(population, natural resources, etc.)

--	--

--	--

Booklet 15



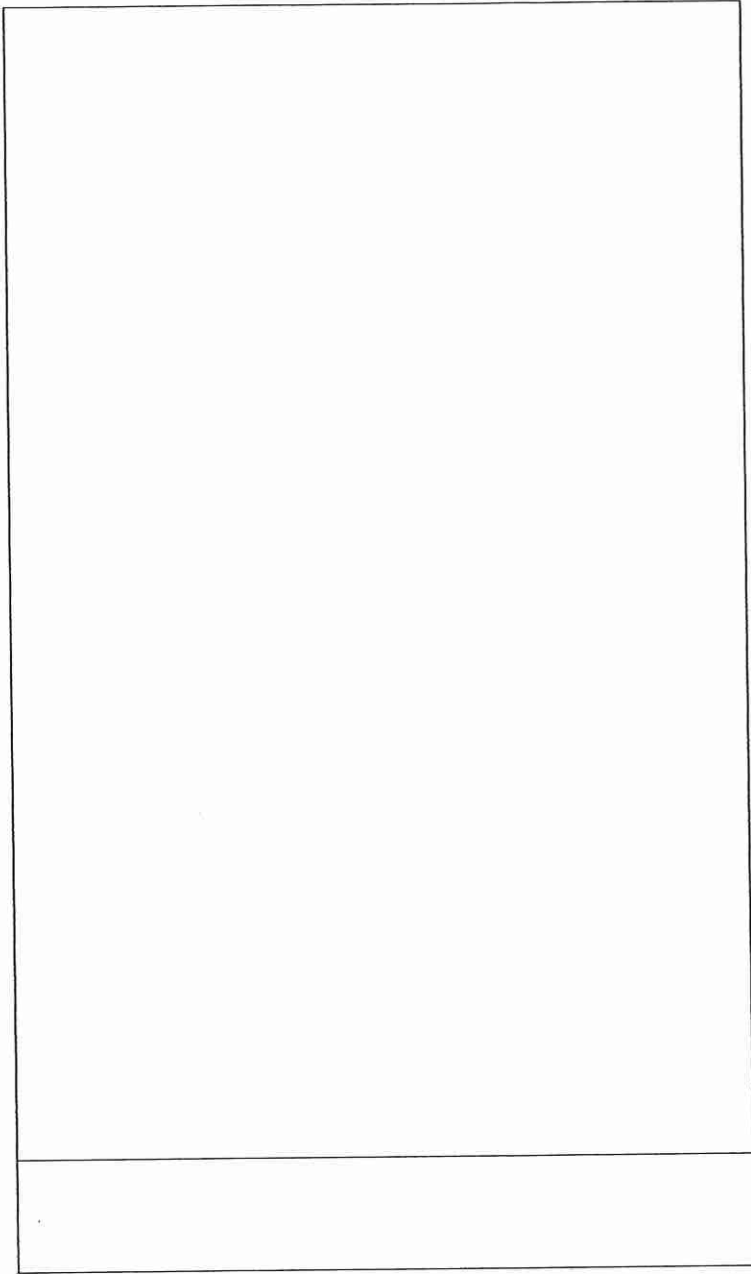
Continue ON.....

Continue ON.....



Booklet 15

Animal Facts




Book Illustrations

Booklet 16

Continue ON.....



Blank templates

	 <p>Theme</p>
--	--

Literary Terms



CONFLICT-- Conflict is essential to plot. Without conflict there is no plot. It is the opposition of forces which ties one incident to another and makes the plot move. Conflict is not merely limited to open arguments; rather it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones.

There are two types of conflict:

- 1) External - A struggle with a force outside one's self.
- 2) Internal - A struggle within one's self; a person must make some decision, overcome pain, quiet their temper, resist an urge, etc.

There are four kinds of conflict:

- 1) Man vs. Man (physical) - The leading character struggles with his physical strength against other men, forces of nature, or animals.
- 2) Man vs. Circumstances (classical) - The leading character struggles against fate, or the circumstances of life facing him/her.
- 3) Man vs. Society (social) - The leading character struggles against ideas, practices, or customs of other people.
- 4) Man vs. Himself/Herself (psychological) - The leading character struggles with himself/herself; with his/her own soul, ideas of right or wrong, physical limitations, choices, etc.

CHARACTER -- There are two meanings for the word character:

- 1) The person in a work of fiction.
- 2) The characteristics of a person.

Persons in a work of fiction - Antagonist and Protagonist

Short stories use few characters. One character is clearly central to the story with all major events having some importance to this character - he/she is the PROTAGONIST. The opposer of the main character is called the ANTAGONIST.

The Characteristics of a Person -

In order for a story to seem real to the reader, its characters must seem real. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways:

- a) his/her physical appearance
- b) what he/she says, thinks, feels and dreams
- c) what he/she does or does not do
- d) what others say about him/her and how others react to him/her

Characters are convincing if they are consistent, motivated, and life-like (resemble real people)

Characters are...

1. Individual - round, many sided and complex personalities.
2. Developing - dynamic, many sided personalities that change, for better or worse, by the end of the story.
3. Static - Stereotype, have one or two characteristics that never change and are emphasized e.g. brilliant detective, drunk, scrooge, cruel stepmother

POINT OF VIEW

Point of view, or p.o.v., is defined as the angle from which the story is told.

1. Innocent Eye - The story is told through the eyes of a child (his/her judgment being different from that of an adult) .
2. Stream of Consciousness - The story is told so that the reader feels as if he or she is inside the head of one character and knows all his or her thoughts and reactions.
3. First Person - The story is told by the protagonist or one of the characters who interacts closely with the protagonist or other characters (using pronouns I, me, we, etc). The reader sees the story through this person's eyes as he/she experiences it and only knows what he/she knows or feels.
4. Omniscient- The author can narrate the story using the omniscient point of view. He can move from character to character, event to event, having free access to the thoughts, feelings and motivations of his characters and he introduces information where and when he chooses. There are two main types of omniscient point of view:
 - a) Omniscient Limited - The author tells the story in third person (using pronouns they, she, he, it, etc). We know only what the character knows and what the author allows him/her to tell us. We can see the thoughts and feelings of characters if the author chooses to reveal them to us.
 - b) Omniscient Objective – The author tells the story in the third person. It appears as though a camera is following the characters, going anywhere, and recording only what is seen and heard. There is no comment on the characters or their thoughts. No interpretations are offered. The reader is placed in the position of spectator without the author there to explain. The reader has to interpret events on his own.

THEME -- The theme in a piece of fiction is its controlling idea or its central insight. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature. The title of the short story usually points to what the writer is saying, and he may use various figures of speech to emphasize his theme, such as symbol, allusion, simile, metaphor, hyperbole, or irony.

Some simple examples of common themes from literature, TV, and film are:

- Things are not always as they appear to be
- Love is blind
- Believe in yourself
- People are afraid of change
- Don't judge a book by its cover