USING FOLKLORE TO TEACH ABOUT NATIVE AMERICAN
CULTURE IN THE ENGLISH AS A FOREIGN
LANGUAGE CLASSROOM

A Project
Presented
to the Faculty of
California State University, Chico

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Teaching International Languages

by
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Angel R. Morgan

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DEDICATION

To my mother for instilling the importance of education in me and to all my family and friends for their continuous support.
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I am eternally grateful to Lynne Bercaw for taking on this project and guiding me through each phase to completion while encouraging me every step of the way. She went above and beyond for me and I cannot thank her enough for her contribution. I also appreciate Saundra Wright for her ongoing positive reinforcement throughout the project design process. I thank both Lynne and Saundra for keeping me on task. Additionally, I would like to acknowledge Hilda Hernández for her ongoing participation in my graduate education. From day one, she guided me through the TIL Program and is ultimately responsible for the development of this project through her thoughtful guidance.
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ABSTRACT

USING FOLKLORE TO TEACH ABOUT NATIVE AMERICAN CULTURE IN THE ENGLISH AS A FOREIGN LANGUAGE CLASSROOM

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Master of Arts in Teaching International Languages

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This project addresses the need for authentic Native American educational resources in the English as a Foreign Language (EFL) Classroom. Historically, Native Americans have been repressed and displaced through forced assimilation into Euro-American society. Their stories were adulterated by western culture through writing about Native Americans using a false emic perspective, providing a non-Native cultural view. Even contemporary educational materials contain misinformation about Native Americans based upon stereotypes proliferated through these false pretenses. Although it is not necessarily the intention of the educator to misinform students, the materials lack good representation through the examination of authenticity of the information provided about Native Americans. Often, when Native Americans try to challenge information provided by the status quo, they are met with extreme resistance. Native Americans
should always be afforded the opportunity to scrutinize whether or not the content is representative of any Native American tribal nation. This collection of resources contains texts written by Native Americans. The texts are a starting point for educators to supplement their curriculum with authentic materials that offer the Native American perspective. This project utilizes Native American folklore to design educational materials for EFL Classes. These materials challenge hegemonic views of Native Americans and offer a means through which tribal nations can reclaim their heritage.

The database was developed through the process of academic inquiry. The sample lessons are designed in accordance with the American Council on the Teaching of Foreign Languages (ACTFL) *Standards for foreign language learning: Preparing for the 21st century*. The lessons intend to provide access to Native American culture while simultaneously engaging students in activities that support foreign language development. The literature review supports a story-based curriculum for second language acquisition through the use of literature such as folklore. Native American consultation provides emic perspectives on what areas need development. The cultural products (CP) include short stories, news articles, videos, and audio documentation. The CPs provide the Native American perspective on celebrations such as thanksgiving and insight into some of their earlier practices and how they have changed over time. Finally, Appendix D provides copies of the Native American survey results. This collection offers a unique opportunity for teachers to develop additional classroom materials in conjunction with Native American recommendations.
CHAPTER I

INTRODUCTION

In September 2013, I embarked on what was to be a 27-month commitment serving as a Peace Corps Volunteer (PCV) teaching EFL in Ukraine. The events that took place over the five months I lived in Ukraine and the six months I was a PCV were a whirlwind. They were certainly life-changing.

During the first three months as a PCV in Training, I taught intermediate level English at a pedagogical university, where the educational objective for students was to become English teachers. I continued to teach beginning, first, second, and third year students at a different pedagogical university at my placement site. The teaching experience I gained during my short stay in Ukraine educated me about teaching EFL more than I could have imagined. As a foreign visitor, often times, cultural limitations affected how the lessons progressed, such as dissimilar communication styles and roles between students and teachers. Navigating those cultural differences is what guides this research.

Based on my experience in Ukraine, I began exploring the challenges and opportunities of teaching English in a foreign country. The greatest challenge was the lack of educational resources compared with American educational institutions. Living and teaching in a foreign country gave me the opportunity to assess the needs of teachers and students in this environment. Teachers need access to relevant cultural information
and students need to be exposed to contemporary language used in both academic and non-academic settings. I designed this project to look deeply at the Native American role in American society and how best to teach this content in the foreign educational setting.

This project is intended to facilitate the flexibility required by all PCVs to live anywhere Peace Corps requires and under any conditions they are asked. Therefore, this project is designed to be applicable to any population anywhere in the world. Additionally, it is projected to be useful with limited access to educational resources.

Prior to service as a PCV, I was looking for a research topic that would be cross-cultural and would not require educational resources beyond paper and a pencil. I had observed on several occasions that these were the most one could expect to have available in a foreign language classroom. For example, while internet was easily accessible in Ukraine, technology was scarce in the classrooms. On a good day, the assigned room had a chalkboard. Should a teacher need access to a projector, speakers, or computers for students, he or she was placed on a rental waiting list. These were not solely primary and secondary schools, but universities lacking technological resources.

Early research for this project suggested the use of storytelling as curriculum would provide the most resourceful access to English language and culture. The basis was that all cultures practice storytelling such as oral tradition (Nicholas, Rossiter, & Abbott, 2011). This suggests that, because storytelling is humanly universal, it would be the most culturally relevant means for teaching EFL in locations where resources are limited. In addition, basic communication includes some form of story even if it is solely to tell about what happened over summer vacation. Therefore, the use of story in the
classroom provides students with the skills they need for conversational English in addition to academic English.

Although storytelling is used by some teachers, its effectiveness is largely undervalued in second language acquisition (SLA) compared with other methods. One study suggests that, while a lack of available resources makes teaching more difficult for educators, this can be improved with a story-based curriculum because it can be exploited with minimal resources. In addition, and particularly for English language learners (ELLs), frequent use of story-based communication will advance their literacy considerably (Uchiyama, 2011).

Literature and literary devices encapsulate culture, so utilizing these authentic texts in the classroom is a meaningful way to look at culture over time (Schofer, 2002). While a general storytelling curriculum may be put to good use in certain situations, this project will narrow the topic from a general umbrella of story, and limit it to a particular type of story, folklore, with a focus on Native American culture. Folklore provides boundless cultural information. It can be easily adapted and analyzed for cultural content.

In a conversation with a Konkow Maidu tribal member, we discussed the use of folklore as a tool for teaching about Native American culture. She said that because [Native Americans] are natural storytellers, she believes the use of lore is perhaps the most authentic approach to teaching about Native American culture (B. Warrick, personal communication, March 11, 2016). Additionally, these tales are shared among cultures, but each with its own nuances, so there are plenty of opportunities for cultural comparison. This review of the literature examines how Native American culture can be extricated and taught using folklore.
Purpose of the Study

The purpose of this project is to create a collection educational resources for English language educators to utilize for teaching Native American culture in an adult intermediate EFL classroom. The output of the project will be a database for teaching culture using a story-based methodology, more specifically, folklore. I am particularly interested in how Native American culture can be extricated from folklore and taught in the EFL classroom.

Research suggests there is little difference in the development of specific skills such as listening, speaking, and reading when using story-based communication in comparison with traditional language learning methods (Rance-Roney, 2010). Research also suggests language development can take place with the use of story-based communication without formal instruction (Kyung Sook, Dong Seop, & Krashen, 2008). In fact, use of the language can improve rapidly this way (Speaker, Taylor, & Kamen, 2004).

Evidence leans toward a positive relationship between story-based communication and second language (L2) acquisition, which supports the use of folklore in the EFL classroom (Uchiyama, 2011). However, this project does not suggest that story-based communication should replace other language acquisition tasks. Zhou (2009) emphasizes the importance of explicit grammar and vocabulary instruction to University level English language learners; therefore, this project assumes the inclusion of other reading, writing, listening, and speaking tasks within the curriculum. The difference is in how the language will be applied (Pichette et al., 2012). For example, some tasks will involve academic language development through literature analysis such as looking for
the main ideas of a text, or answering comprehension questions. Other tasks will involve using the language to practice fluency, pronunciation, and to build vocabulary. However, the focus is on the cultural content rather than explicit language instruction.

Significance of the Research

The education system has diminished the expression of oral tradition by attempting to put it in writing and teach it as a fixed historical practice. It is imperative to recognize the oral tradition of folklore for its role in forming communities, but it also has a place in academia should it be culturally representative. Folklore provides a means for understanding cultures such as the diverse Native American tribal nations that are an integral, but sometimes invisible aspect of American Culture (Rudy, 2013). Native Americans sometimes find themselves in situations where they also do not have a complete understanding of their own traditions. A member of Enterprise Rancheria said, “[a]s the years go on it gets harder to hold on to the traditions” (Respondent 1, see Appendix D). A consultant from the Oneida Nation of New York agrees that traditions have been lost over time:

Many of our people were removed from our communities during the Boarding School era. We still suffer from that damage to our communities, entire generations losing the ability to speak their languages or refusing to teach it to their children out of fear or a desire to protect them, many of the traditions that are still alive are being lost because fewer and fewer children are taught them or brought up valuing them for a whole variety of political, social, psychological reasons. (Respondent #11, see Appendix D)

A Cherokee affiliate stresses the importance of “communications [with] tribal elders to accurately pass on to the children the true traditions, culture and history” (Respondent #21, see Appendix D). A Choctaw representative agrees that education of Native
American youth should be maintained by tribal elders, but understands the need for authentic Native American resources to educate others about tribes/nations (B. Choctaw, personal communication, April 2, 2016); therefore, with proper Native American consultation, the collection may become a valuable educational resource for both Native Americans to recover their traditions in addition to integrating intercultural content into mainstream education.

Although the lessons are targeted toward adult intermediate EFL students, the collection of resources may be applicable to any EFL or ESL population. It may even be possible to generalize the results of this inquiry to other populations, such as different age groups, levels, or disciplines.

Limitations of the Study

As with any research, there are limitations to this study. The first limitation is the small sample of Native American groups represented in the developed resources. The literature review identified significant websites and bibliographies created and maintained by Native American groups, but with more than 500 federally recognized tribes, the database only represents a small part of the native population in the United States. The recommended websites and bibliographies are representative, but the units and lesson plans only distinguish a few tribes. The second limitation is the low number of responses from Native Americans for consultation on this project with only eleven tribes represented in the final analysis. The third limitation is that the materials have not been thoroughly tested in the EFL classroom.
Definition of Terms

**Assimilation** – adopting the ways of another culture and fully becoming part of that culture. This can be done either willingly or by force. Often minority groups and immigrants are forced to assimilate into the dominant culture. Assimilation results in loss of heritage culture. Likewise, assimilation does not promote multiculturalism, where minorities and immigrants maintain their heritage cultures while also adopting aspects of the dominant culture (Holohan & Holohan, 2012).

**Culture** – “the evolving way of life of a group of persons, consisting of a shared set of practices associated with a shared set of products, based upon a shared set of perspectives on the world, and set within specific social contexts” (Moran, 2001, p. 24).

**Cultural artifact** – An object that is the product of a culture.

**Folklore** –

… the body of expressive culture, including tales, music, dance, legends, oral history, proverbs, superstitions, and so forth, common to a particular population, that comprise the traditions of that culture, subculture, or group. Scholars who study folklore are often called folklorists. Much of folklore study has been academic, classifying material and identifying original forms. Applied folklorists, on the other hand, use folklore and other traditional cultural material to address social problems. (Folklore, 2013, para. 1)

**Federally Recognized** –

A federally recognized tribe is an American Indian or Alaska Native tribal entity that is recognized as having a government-to-government relationship with the United States, with the responsibilities, powers, limitations, and obligations attached to that designation, and is eligible for funding and services from the Bureau of Indian Affairs. (Federally Recognized, n.d., para. 5)

**Hegemonic** – “the social, cultural, ideological, or economic influence exerted by a dominant group” (Hegemonic, n.d., para. 2).
**Homogenous** – “of the same kind or nature; essentially alike” (Homogenous, n.d., para. 2).

**Inbetweeness** – The state of being wedged between two groups, having characteristics of both, but not definitively part of either one.

**Interculturality** – “an awareness and a respect of difference, as well as the [...] capacity to see oneself through the eyes of others” (as cited in Menard-Warwick, 2009, p. 30).

**Paratexts** – “the liminal devices that control how a reader perceives the text, such as front and back covers, jacket blurbs, indexes, footnotes, tables of contents, forewords, and prefaces” (as cited in Rudy, 2013, pp. 12-13).

**Racialism** – the ideology of race.

**Story-based Communication (SBC)** – in this context, SBC is referring to the use of literature as a means of promoting communication as the curriculum.
CHAPTER II

LITERATURE REVIEW

Storytelling in Language Acquisition

Storytelling provides a window to access Native American culture because oral tradition is an embedded part of their history. An archaeological view of history is the written past. Anything prehistoric is anything preceding written records. Contrary to this Eurocentric view, Native Americans have a rich oral history. They think of oral tradition as a viable way to transfer cultural values without a need to document the stories. On the other hand, written stories contain cultural information as well. Therefore, neither written nor oral records will be excluded from this collection of resources, since both are culturally relevant.

Research by Speaker, Taylor, and Kamen (2004) suggests that “exposure to storytelling may foster emergence of more advanced stages of language development” (p. 11). The use of stories is not a new concept in education; many teachers apply it in their own pedagogy (Coulter, Michael, & Poynor, 2007). The most popular uses tend to be retelling of stories and read-aloud’s (Cruz, 2008), but informal storytelling happens in most classes when people introduce themselves and offer personal information about themselves or their interests. For example, Tyler and Mullen (2011) examine storytelling in the law classroom. Stories were used to improve communication, to talk about other people, and to talk
about how legal doctrines shape the world, which improved students understanding and retention of the course content.

Children’s research supports the hypothesis that story-based communication has a positive impact on literacy through “increases in attention span, listening skills, accuracy of recall, sequencing ability and fluency in writing” (Speaker, Taylor, & Kamen, 2004, p. 4). Speaker et al. (2004) argue that vocabulary development and syntactic complexity are improved due to the interactive nature of storytelling. The most integral part of vocabulary development is in the number of times students are exposed to the words (Cortazzi & Jin, 2007). Language learners must be exposed to vocabulary multiple times before it is committed to memory (Brown, Waring, & Donkaewbua, 2008). Likewise, stories increase in meaning for the students through multiple retellings (Enciso, 2011). Story-based communication facilitates repetition through discussion of themes and ideas, and through building and reworking the stories. Listening to stories has proven central to L1 acquisition and it provides incidental exposure to vocabulary; therefore, it would likely be as effective in L2 acquisition (Brown et al., 2008).

Story-based communication can enhance traditional language instruction in the EFL context, not only for its creative aspect, but because of its practicality regarding the availability of resources. Likewise, story-based communication includes a variety of tasks and skills using independent and group work and reading, writing, speaking, and listening skills. In addition to its creativity and practicality, storytelling is a way for cultures to pass on values and sustain identities from one generation to the next. Likewise, cultures transfer values through storytelling. These values are integral to identity formation.
Identity Formation

According to Langellier (2010), “Identities are stories we tell ourselves and others about ‘who we are’ and [...] ‘who we are not’” (p. 68). Parents tell stories to their children that their parents told them. Those stories get passed along through generations, establishing group and ethnic identity and teaching family values and power relations. The stories are also a tool for bonding and entertaining at family gatherings. However, in the absence of the original storyteller, we tend to make people into martyrs and soon the stories become like myths. Langellier (2002) contends that “[w]e envision our ancestors as stable, timeless, primordial, homogenous, and without internal conflict” and cautions that “grandmothers’ stories participate in enchantment, a nostalgia for a more traditional past: more family-centered, more clearly demarked gender roles, more religious and less materialistic, and less assimilated” (p. 70). Considering immigrant identity development, the more assimilated they become, the less connected they are with their heritage culture, but they come to be more accepted by mainstream society (Newton, 2010). Ultimately they develop an identity of what I have labeled inbetweenness that sets them apart from both cultures.

In Newton’s (2010) words, “there [a]re at least four models of identity, overlapping but distinct [...], focused on language, ethnicity, nationality and race” (95). The idea that one language is superior to others is a consequence of cultural imperialism. Linguistic assimilation is when people learn the language to become an equal participating member of another culture. However, some people fear that adopting a foreign culture’s language for allegiance would result in the loss of one’s own heritage, or would be incongruent with maintaining their ethnic identities. Likewise, some groups
devotedly use a language in order to maintain allegiance with a culture based upon this belief that the language is somehow superior to others (Newton, pg. 103, 2010).

Language differences can lead to miscommunication, but they also contribute to understanding the way people think. Conversely, having a similar language background is not necessarily integral to the solidarity of a group. People can speak the same language, but not feel connected to one another in any other way. One way to connect with people is to try to understand their heritage, so expressing an interest in the language can be more important than whether or not a person is fluent in that language. It demonstrates a desire for solidarity, which ultimately creates closer ties and group affiliation. On the contrary, Newton (2010) argues that language differences are what led to ethnic diversity, thus language variation was where racial distinctions originated from rather than languages developing from different races. Nevertheless, it is important to acknowledge how language brings people together rather than how it separates them. Race and ethnicity are not sole defining factors in “linguistic and cultural transmission and allegiance” (Newton, 2010, p. 95).

Racial categorization began as early as the seventeenth century and was fine-tuned later by Carl Linnaeus. Racialism is the idea that people are biologically distinctive, at different evolutionary stages, physical characteristics determine mental and moral potential, and traits are genetic and cannot be altered (Newton, 2010). Newton underscores that language was not considered important to the development of racialism and its role in identity formation.

Marchi (2013) reasons that folk practices contribute to the evolution of culture by contesting hegemonic views. According to Marchi, the use of symbols during public
festivals is among the ways in which people encourage social change. As an example, Marchi (2013) highlights that one way Mexican Americans challenged racism was through protest art, where the artists and performers reenact “the daily realities and struggles of Mexican Americans while educating Latinos about their legal rights and the collective efforts taking place to combat racial injustices” (p. 273). This art form was a major function in the Chicano movement and drastically changed how festivals such as Day of the Dead would be celebrated in the United States (Marchi, 2013).

The Day of the Dead is an example of a festival that carried on certain practices, values, and beliefs, but it was also transformed into a type of hybrid celebration. In fact, some Mexican Americans did not truly understand the practice more than any other ethnic group. They tended to observe All Saints Day and All Souls Day instead. Day of the Dead in the United States was celebrated by a number of cultures and even raised questions as to the authenticity of the celebration, itself. While the hybrid form enabled Hispanic groups to share their heritage with other groups, some people thought their identity was actually being propagated by people who did not share the same ethnic background (Marchi, 2013).

According to Marchi (2013),

The 1970s was a period in which many racial minorities in the United States were attempting to reclaim their cultural roots—languages, clothing, art, music, religious rituals, and other ancestral traditions that had been lost in processes of slavery, colonization, reservation systems, and forced assimilation. (p. 279)

Since one purpose of the Chicano movement was to form a cohesive community identity within the Latin American population, other ethnic groups might have been considered an interference to achieving that goal. Although the traditions change over time, folk
practices are used to construct cultural identity while cultivating and maintaining social relationships (Marchi, 2013).

Folklore: A Window into Culture

The identity of a cultural group is not only communicated across generations through folklore, but it can provide insight about the culture to outsiders. The study of folklore often involves an outsider collecting and interpreting texts that represent another group’s heritage (Lee & Nadeau, 2013). According to Kononenko,

Folklore scholarship was originally the study of a certain type of art. Whether verbal, visual, plastic, or performative, this is a special sort of art, created not by an individual, but handed down through tradition. Folklore is transmitted in a special way: orally and by custom and practice. It is restricted by tradition at the same time that it draws on tradition for richness and depth of meaning. (2006, p. 167)

A more traditional view of folklore differentiates between this and other literary types. Lombardi (2015) defines folklore as “a collection of fictional tales about people and/or animals” stating that “folktales describe how the main character copes with the events of everyday life, and the tale may involve crisis or conflict” (para. 3). Lombardi (2015) claims “superstitions and unfounded beliefs are important elements in the folklore tradition” (para. 3). In comparison, New World Encyclopedia (2013) describes folklore more broadly as “the body of expressive culture, including tales, music, dance, legends, oral history, proverbs, superstitions, and so forth, common to a particular population, that comprise the traditions of that culture, subculture, or group” (para. 1). Lee and Nadeau (2013) agree that “ritual cultural practices can be considered folklore, such as those that are acted out at births, marriages, or during religious festivals that are performed within the context of a family or community setting” (p. ix).
For the purposes of this project, folklore is a body of expressive culture and ritual cultural practices. According to Reese (2007), it is “through these practices, [that] people pass their religious beliefs, customs, history, lifestyle, language, values, and the places they hold sacred from one generation to the next” (p. 245). Therefore, these stories are not purely entertainment, but they are significant to the transmission of cultural values.

According to Pedersen (1993), “A great need exists for coherent, sensitive, flexible, teacher-friendly, learner-centered, folklore-based English curriculum materials” (p. 8). There is a plethora of cultural information that can be extracted from folklore. However, there are problems with using folklore as cultural products to teach students about contemporary life. One problem with using folklore as a means of teaching culture is that it can cause misunderstandings due to hegemonic ideals in the tales. This, in turn, can cause conflict in the classroom. However, Menard-Warwick (2009) argues that such “tensions are pedagogically valuable because they index the cultural areas that need to be explored in order to work toward interculturality” (p. 30).

Folklore exists in virtually all cultures, so it can be a means of cultural comparison. For example, in a personal conversation with a coworker, she talked about a popular American television program that was replicated by a Mexican television network. The program had exactly the same story, but a much different environmental setting (S. Kerk, personal communication, August 11, 2014). One could look at these settings and compare and contrast American and Mexican culture. On the other hand, folklore may have generalizations and stereotypes that are not representative of a group of people within a culture. For example, Reese (2007) argues that Native American
history books are loaded with misinformation and non-native perspectives of the Native American past. They tend to either romanticize or dehumanize Native American groups.

Another concern with teaching about culture using folklore is that teachers sometimes impose certain ideals upon students who are resistant to hegemonic standards. There may be ideas and themes that a student disagrees with. If the teacher did not do enough research, or does not allow for independent thinking and discussion, the student may be forced into following along with the dominant culture and denied free expression of ideas. In addition, students may feel isolated by the content. Teachers must beware of imposing cultural ideals upon students. Rather than having a static agenda, they need to plan for student involvement that may include alternative philosophies. Rather than being attached to the lesson plan that demands a certain behavior from students such as speaking for the sake of practice, teachers need to encourage thoughtful discussions about cultural representations (Menard-Warwick, 2009).

One example of a cultural representative might be the hero of a tale. The hero in a fairytale is usually individualistic and the conflict of the story is often social in nature (Hohr, 2000). Brule (2008) contends that “through these stories, the ideals of an attractive appearance, especially feminine appearance, are cultural constructions reflecting primarily hegemonic standards” (p. 72). Eighteenth century fairytales taught children “[…] appropriate gender roles that reflected the values and attitudes of the society” (Brule, 2008, p. 72). This practice endures today. Brule (2008) argues that “because children’s stories are used primarily as a way to assimilate children into the culture, it is important to teach students to question standards that reflect and respect only people with certain physical attributes” (p. 72).
While folklore is useful as a cultural artifact, teachers must be careful that the cultural information they are passing along is current and not outdated information (Virtue, 2007). Virtue (2007) suggests procedures to follow when looking for folklore to use as a cultural product in the classroom:

When using folktales as cultural resources, teachers should follow these guidelines:
1. Do preliminary research on the country and culture in question. Pay careful attention to the historical context, but remain cautious about engaging in a presentism that interprets the past solely in terms of today (e.g., Hunt 2002). Read background literature, visit Web sites, and consult local ethnic or cultural organizations. In addition, consult with students, colleagues, or community members who may have firsthand cultural knowledge.
2. Read the folktale carefully, paying close attention to the setting, characterization, and sequence of events. Who are the heroes and the villains? How are they characterized? What acts are considered virtuous or heroic? What negative stereotypes might be reinforced by the tale? What information can be provided to address these stereotypes? In addition, the focus of the folktale should not be how much the students comprehended the information presented to them, rather, there should be enough time allowed after reading to let the story settle (Pedersen, 1993). This “free” time can make the difference between memorizing information to regurgitate as proof of understanding the reading and developing an honest understanding of the content.

Integrating Culture into EFL Instruction

There are challenges in teaching foreign languages such as what method to use or whether or not to teach certain elements explicitly or implicitly. Moran (2001) argues that culture should be explicitly included in language classes. However, finding ways to integrate culture into the curriculum is challenging because it is even more
difficult to establish which culture should be included and which should be excluded. Mishan (2005) reasons that “[…] one language does not mean one culture” (p. 44). For example, there are several L1 English speaking countries such as the United States, England, and Australia that are culturally distinctive from one another. An even bigger concern is the variability within populations due to “ethnic, racial, socioeconomic, regional, or religious differences” among individual members of the group (Moran, 2001, p.6). These cultural differences provide an opportunity for cultural comparison and offer a better understanding of how the language evolved over time.

Mishan (2005) discusses the distinctions of the definition of culture. The first is an anthropological perspective, or small “c” culture, referring to “the norms, values, and standards by which people act” and transmitted from one generation to the next. The second is a big “C” view of culture, referring to the intellectual and “artistic achievement of a society” (p.45). While these two views of culture are distinctive, Mishan highlights that “the two facets are interdependent,” and the common element is language (p. 45). Traditionally, in foreign language classrooms, culture is minimally included in the curriculum. Often the focus is on grammar and pronunciation. There are many approaches to teaching a foreign language; but regardless which approach is applied in the classroom, the basis of the language, culture, is regularly missing from the content.

Moran (2001) demonstrates the Five Dimensions of Culture, products, practices, persons, communities, and perspectives, using drive-through restaurants as an example. There is a certain amount of information a person needs to be able to experience a popular cultural practice in the United States of ordering and eating fast food. Products
range from napkins to the spatial layout of the building. Practices include all the
information a person needs to proceed with obtaining fast food from driving a car to
recognizing product quality. Communities involve the people who participate in the
drive-through experience from locals in the area to manufacturers. Persons encompass
anything from individuals stopping for a drink to stockholders in the company. Finally,
perspectives comprise all of the points-of-view held by the communities whether or not
they eat fast food. These perspectives include notions of time, health, and mobility. In
addition to building relevant cultural schema in the target language, students who are
provided with cultural schema are given a basis to explore their own cultures, thus
making meaningful cultural connections (Moran, 2001).

The United States has numerous groups whose worldviews differ greatly from
the dominant culture. In addition, individuals also vary in their points of view. According
to Moran (2001), “individual members of the culture have their own distinct identities,
derived in part from their unique characteristics, experiences, and outlooks and in part
from their membership in particular groups and communities” (p. 99). For example, in
the United States, Native Americans are thought to be a relatively homogenous group.
While they have a common history of being decimated by European expansion, they are
culturally diverse. According to the National Congress of American Indians (n.d.), “there
are 562 federally recognized Indian tribes, bands, nations, pueblos, rancherias,
communities and Native villages” nationwide (p. 12). For the purposes of this project,
Native Americans were selected as an integral component to teaching about American
culture in the EFL classroom. The cultural content is representative, up-to-date and
relevant, and the texts are challenging, but adaptable, to all language learner levels (Mishan, 2005).

Native American Folklore

Native groups, the Pueblo people for example, transfer vital cultural information such as survival strategies through oral narrative (Reese, 2007). While there may be variation in how the story is told, it must convey the information without changing the intended meaning (Reese, 2007). The problem with the majority of Native American folklore is that the meaning is lost in translation. Countless stories are an attempt by outsiders to express what it means to be Native American.

Reese (2007) highlights the importance of recognizing cultural diversity among Native American groups. She reasons that “there are great distinctions between and across American Indian tribal nations” (p. 246). Reese (2007) adds that “her home pueblo is very different from the other 19 pueblos in New Mexico, among which there are several different language groups” (p. 246). Often times, what is culturally accurate for one group will not apply to another. For example, as discussed in Reese, Gerald McDermott's Arrow to the Sun: A Pueblo Indian Tale inaccurately depicts traditions with a western notion of orphanism, which is not a part of Puebloan culture, but a European American concept. Reese (2007) stresses that “the concept of ‘orphan’ does not exist” in Pueblo culture because children are born into an extended network. Should something happen to the parents, the child would continue to be cared for by other family members: the proverbial village (p. 249). Arrow to the Sun: A Pueblo Indian Tale also takes an umbrella view of customs by implying that the traditions apply to all Puebloan groups,
when in most cases they did not apply to any of the groups. Where one Pueblo might have allowed children to use the story, other pueblos determined that the story was inaccurate and not representative of their culture at all.

Reese (2007) notes how “a March 2006 search of the Children's Literature Database [...] indicated that 36 of the 42 books about American Indians published in 2000 are works of historical fiction” (p. 247). This exposes a major issue in Native Americans’ lives, that they are recognized as a part of history, but not identified as a contemporary group that has evolved through time just as any other culture group has. Reese stresses that they are often viewed as heterogeneous, static people of the past.

Reese (2007) acknowledges the differences among tribes, but gives emphasis to the fact that “generally speaking, American Indian societies embrace extended families, a collaborative work ethic, [and] equitable distribution of material goods” (p. 249). In retellings of a Zuni story “The Turkey Girl,” European American notions of beauty, wealth, and orphanism are added to make somewhat of a Cinderella story. One author changes the ending in coordination with this fairytale tone, and thus changes its relevance to Zuni culture as a means of providing “tribal members with a map, of sorts, that they can use to guide them” (Reese, 2007, p. 249); therefore, the story loses its purpose of transmitting cultural information. In addition, the retellings imply that Zuni culture is part of history rather than a group that still uses such stories to pass along significant lessons.

One of the problems with documentation of Native American lore is that there is so much lost in translation from cultural bias to turning a communicative performance into a static version that is completely removed from its social context. Two common
stereotypes about natives is that they are either romanticized as eloquent orators or they are completely dismissed as lacking communicative abilities beyond grunts and whoops (Reese, 2007). Rudy (2013) discusses:

… how the perception of others as illiterate primitives created a blind spot in the ability to envision just how traditional expressions maintain relational communities. Story collections at times became only a window to distant, passing culture rather than a guide for keeping ongoing relationships. (p. 6)

For many Native American groups, the “concept of self [...] is absolutely tied to the interdependence of land and people,” which is reflected in the oral narratives. These narratives are necessary to sustain native communities and there is an underlying social responsibility for natives to keep stories, lands, and peoples together.

A hegemonic approach to literature and education in the U.S. inadvertently devalues the importance of such traditions in poor translations of stories to fit into mainstream American society. While some books perpetuate stereotypes that Native Americans were primitive, illiterate people of the past, they can serve as an example of how natives were viewed at the time they were written. Likewise, they offer an educational opportunity for critical analysis of how the native voice is lost, even in situations where authors hope to preserve that voice (Rudy, 2013).

By simultaneously privileging one perspective over another while supposedly acknowledging other points of view in folklore, textual aspects take precedence over performative function. As such, the privileged view tends toward a sense that cultural information will be lost forever after all the Indians have assimilated. It presumes that the stories are not or will not continue to effectively sustain community relationships (Rudy, 2013).
Two problems that have influenced accurate representation of Native Americans in education are how they are presented in textbooks and how they are utilized to legitimize authorship. Rudy (2013) draws attention to the influential use of paratexts in all written word. Paratexts are often used by publishers to reach the intended audience, but they can also be used to influence readers’ perceptions and interactions with the story. Likewise, authors have used the term “folklore” as a way to falsely validate their use of story (Rudy, 2013). Paratexts and fraudulent claims of authenticity run rampant in both Native American folklore and history books. As a result, Reese (2007) poses the questions: What do Americans actually know about Native Americans and how it is possible to make educated decisions about what story to present in the classroom?

This project was designed to answer those questions. The final product contains research based resources that are maintained by various native groups. The cultural products are authentic electronic texts such as news sites and blogs. The information is current and representative of the diversity among natives. The earlier collections such as the 1895 clay recordings and the 1901 Old Indian Legends offer insight into how native culture has changed over the last century.

Conclusion

Folklore is largely undervalued for its usefulness in the curriculum. While the overarching purpose of folklore is to diffuse cultural practices, it can be a means for looking into the lives of culture groups from a relational point of view. If approached with caution, Native American folklore can provide a realistic understanding of twenty-first century native cultures (Rudy, 2013).
This project addresses issues that can arise while teaching about culture such as hegemony and cultural misunderstandings. The resource database is practical and useful to EFL teachers who do not have the time, or are afraid to approach the subject of culture in the language classroom. Menard-Warwick (2009) states that “Interculturality does not mean agreement; it means understanding […]” (p. 44). This resource database is intended to help promote understanding of Native American culture through the use of folklore.
CHAPTER III

METHODOLOGY

The project is a resource database for EFL teachers. It is a collection of folklore from Native American cultures in the U.S. including, but not limited to, lesson plans, classroom activities, and literature recommendations to teach about American culture.

Participants

- EFL teachers (https://www.surveymonkey.com/r/5MLBPWT)

- Low/mid/high intermediate level adult EFL students (Incidental participation)

- Representatives of Native American groups to complete survey (https://www.surveymonkey.com/r/58Q5GDV)

There is one PCV who is currently teaching EFL in Ukraine that will test these materials in a pilot study to assess their effectiveness and practicality. He is also giving access to the materials to Ukrainian teachers of EFL to use in their English classes. In a conversation with this PCV, he mentioned that although teaching about Native American culture does not arise often in Ukraine, he believes it is an important part of American culture studies (B. Gropp, personal communication, April 2, 2016).

Incidental participants in testing the resource database will be students from any part of the world. However, these students are indirectly involved, as there will not be any testing of the students, themselves, but the teachers will be testing accessibility
and usefulness of the resources in their own classroom pedagogy. The teachers will complete the survey to provide feedback on the lesson plans designed for this project and the utility of the website.

Perhaps the most important participants are the Native American consultants. The online survey was sent to tribes across the United States to get a diverse sample of participants. The resource database will be amended periodically with information provided by the Native American groups.

Materials

Educational materials were assembled into an internet accessible website. Considering the EFL context and uncertain availability of resources, the database was designed to be manageable for teachers with basic computer knowledge. All materials are digital and were uploaded or linked to the website (http://teachingamericancultureefl.webs.com/). There are tabs with links to all the educational resources. The website is designed to make the database easily accessible to EFL teachers across the globe.

Procedures

The selection of categories was difficult because the act of being inclusive while trying to separate people into groups illuminated numerous complications in the collection of resources. There are more than 500 federally recognized tribes in the U.S, which makes teaching about Native American culture both difficult and exciting. It is crucial that the diversity among these groups is well represented in the classroom.
Additionally, students should research what it means to be federally recognized, state recognized, or tribally enrolled (Reese, 2007).

In preparation of the educational resources, a survey (https://www.surveymonkey.com/r/58Q5GDV) was completed to receive guidance from select native groups on what they deem important to include in the folklore representing Native American cultures. Even though there are numerous Native American tribes in the United States, one group from each of the lower 48 states was asked to complete the survey. They were selected based upon their mode of communication. If they had an email address or Facebook page, they were contacted and sent the survey link. The surveys are important to provide the emic perspective of important cultural information. Moran (2001) contends that “to really get inside the emic view, an outsider needs an informant who is aware of the values and is able to articulate them” (p. 30).

The EFL teachers were provided with a link to the folklore resource database (http://teachingamericancultureefl.webs.com/). They were asked to provide feedback on a survey (https://www.surveymonkey.com/r/5MLBPWT) about their experience with the database, what went well, what did not go well, and any suggestions they have to improve the website.

Native American Survey Results

There were 27 total respondents. Of those respondents, two are not Native Americans, 16 provided responses to the questions, and the remaining nine did not continue on with the survey. One of the non-Native American’s father-in-law is an elder tribal member, so the respondent is involved in Native American practices as taught by
the elder father-in-law. Therefore, this respondent’s information is included in Appendix D for reference. In addition to the survey contacts, I had email and Facebook exchanges with some Native American groups that wanted to clarify information about the purpose of the survey and how the information will be used. The tribes represented in the survey include:

Beaver Creek Indians (State recognized Tribe in South Carolina)
Cherokee
Enterprise Rancheria
Klamath
Konkow Maidu
Louisiana
Maliseet Tribe of Maine
Winnebago Tribe
Oneida Indian Nation of New York
Oneida Nation of the Iroquois Confederacy
Paiute Indian Tribe of Utah

The respondents were asked to provide cultural information that is traditionally passed down through folkloric practices such as storytelling. They were asked to provide details about these practices that would aid in the development of educational resources to teach about Native American culture.

Common practices among the respondents are the importance placed on tribal gatherings and honoring a Creator, storytelling and oral histories, listening to stories by elders, listening to music, singing, dancing, drums and flutes, and arts and crafting. Additionally, several of the respondents placed importance on recovering their language and cultural practices that have been lost over time.
Lesson Planning

Howard Gardner defines intelligence as “a capacity to process a certain kind of information” (as cited in Shrum & Glisan, 2010, p. 351). His Theory of Multiple Intelligences was written as a critique of the view that intelligence is innate and can be measured with IQ tests. It is an alternative to the measureable IQ methods (Multiple Intelligences, n.d.). Shrum and Glisan (2010) list four assumptions regarding Gardner’s Multiple Intelligences. First, everyone has all the intelligences, but the list of nine is not exhaustive. There may be additional intelligences that have not been identified. Second, most people have highly developed one or more intelligences and underdeveloped others, but everyone has the capacity to further develop any given intelligence to at least a moderate level. Third, similar to the four skills, reading, writing, listening, and speaking, the multiple intelligences work together rather than in isolation. Finally, there are various ways to demonstrate each intelligence.

According to Shrum and Glisan (2010),

... results from a study involving primary and secondary language teachers and students in classrooms where a multiple-intelligences approach was incorporated [...] showed greater progress in learning the target language than those in teacher-centered classrooms. (p. 351)

Zwiers (2008) observes that academic language is not intuitive and can be especially difficult for students that are falling behind. The idea that all students immersed in the language will inevitably learn that language is a false notion. Zwiers stresses the importance of academic language development. Therefore, in conjunction with Moran’s Five Dimensions of Culture as discussed in the “Culture” section and suggested activities from Zwiers’ *Building Academic Language: Essential Practices for
content classrooms, each lesson is designed using Howard Gardner’s Theory of Multiple Intelligences. This approach provides a student-centered learning environment with a variety of activities to stimulate different intelligences for a more holistic lesson.

Evaluation

The website and teacher survey links are available for continuous feedback on the website and lesson designs. The teacher surveys were not completed for this project, but the long term goal of the project is to implement the lesson plans in a variety of international settings to evaluate their accessibility, practicality, and effectiveness in different populations. Additionally, the goal of the project is to include Native American consultation on the value and relevance of the information being taught about tribal nations in the classrooms. Therefore, it is my hope that the lessons also be piloted for evaluation by Native American committees nationwide. One issue that became apparent in the request for survey responses is that Native Americans do not believe their youth should be taught about Native American history/ideologies from non-Native American teachers. They believe cultural information should be passed down from elders (B. Choctaw, personal communication, April 1, 2016). Because much of the Native American cultural information is reserved for participants themselves, it is important to seek further Native American consultation regarding the cultural information in the lesson plans.
CHAPTER IV

THE CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Pedersen (1993) says, “Folk speech is play with language. It is most often humorous, creative, lively, and constantly changing. It comes from all age groups, ethnic groups, occupational groups, and regions” (pp. 6-7). This is what makes folklore such a valuable resource in the EFL classroom. It is rich with cultural information about people from all walks of life. This project broadly defines folklore as all practices that transfer cultural information across generations; so, although more contemporary forms such as news articles are used, the stories convey important perspectives regarding Native American subjugation in American culture. The suppression of the Native American voice in the telling of their own story is what keeps the stereotypes alive in both historical documentation and pop-culture references. The database utilizes resources recommended by Native Americans. While teaching about the practices from an outsider point of view may always result in missing knowledge, teaching about Native Americans in a way that honors their heritage is long overdue.

All lessons were designed using the Standards for foreign language learning: Preparing for the 21st century (ACTFL, 2009), Building Academic Language: Essential Practices for content classrooms (Zwiers, 2008), Teaching culture: Perspectives in
practice (Moran, 2001), and Howard Gardner’s Theory of Multiple Intelligences (Multiple Intelligences, n.d.) in an effort to integrate culture in conjunction with academic language development through engaging classroom activities. Extensive research went into the selection and development of these resources. Reese’s (2007) *Proceed with Caution: Using Native American Folktales in the Classroom* and Rudy’s (2013) *Tales of the North American Indians, and Relational Communities* provided most of the resources in this collection, including access to Native American tribal contacts.

Native American consultation offered advice on topics to teach as well as what will best preserve their heritage. Respondents stress that education, communication, cultural and community awareness, and acceptance are necessary for preservation. There are other important considerations when teaching about certain practices such as sacred ceremonies. For example, a representative from the Paiute Indian Tribe of Utah says, “The Paiute people celebrate through self-expression in the dances and songs. There are many. [H]owever, some are sacred and only can be sung on certain occasions” (Respondent #6, see Appendix D). Therefore, it would be inappropriate to dance or sing songs reserved for these purposes even for sake of cultural awareness in the classroom. It is my hope the database provides a foundation for educators to develop Native American educational resources with accuracy and representation. The database provides links for educators to make Native American contacts, and design lessons with criteria established by the Oyate, who also provide pages of access to Native American stories, songs, and celebrations.
Recommendations

There is a lot of room for this project to grow. There are 12 lesson plans ready to be evaluated in the classroom for effectiveness. The two areas I would like to continue are the development and evaluation of resources and continuous Native American consultation until the collection has lessons for more than 500 tribes that have been classroom tested and evaluated by the associated tribe for accuracy and cultural representation. I believe in this project beyond the Master’s Degree requirement. I believe in advocating for cultural understanding and tolerance. The majority of Native American respondents agree that education is key to developing acceptance of others, especially in a multicultural society like the United States. It is critical for educators to facilitate tolerance and work toward accepting cultural differences in all disciplines, particularly in foreign language education, because it gives students the ability to make connections with the target culture and their own, which aids not only in the understanding of the language or languages of that culture, but also the customs.
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REFERENCES


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PRESENTATION OF CULTURAL PRODUCTS
A CURRICULUM FOR USING FOLKLORE TO TEACH ABOUT NATIVE
AMERICAN CULTURE IN THE ADULT EFL CLASSROOM

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Targeted National Standards for Foreign Language Learning:

**Communication:** Communicate in Languages Other Than English
Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
Standard 1.2: Students understand and interpret written and spoken language on a variety of topics.
Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

**Cultures:** Gain Knowledge and Understanding of Other Cultures
Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

**Connections:** Connect with Other Disciplines and Acquire Information
Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language.
Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

**Comparisons:** Develop Insight into the Nature of Language and Culture
Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.
Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

**Communities:** Participate in Multilingual Communities at Home & Around the World
Standard 5.1: Students use the language both within and beyond the school setting.
Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

INTRODUCTION

Each unit is designed to teach about Native American culture using authentic cultural products, practices, and perspectives. The lessons are designed to objectively look at the Native American point of view in relationship to hegemonic American views. The lessons develop academic language proficiency by provoking thought, cultivating students’ critical thinking skills, and improving fluency, phonological awareness, and communicative competence. The academic skills are designed to build off one another from the first lesson in unit one to the final lesson in unit four. While it is possible to use each unit independent of the other units, each unit should be used in its entirety.

The first unit, titled “A First Thanksgiving,” consists of four lesson plans focusing on the Wampanoag side of the 1621 Thanksgiving story. This unit emphasizes inferencing, summarizing, and evaluating readings, listening practice, conversational English, and informal group activities. The second unit, titled “A Worldview Shaped by Language,” consists of two lesson plans looking briefly at how worldview is formed and how language shapes these perspectives. This unit emphasizes formal group work, group presentations, and synthesis of readings. The third unit, titled “Musical Tradition,” consists of three lesson plans exploring the importance of music in Native American culture using Omaha cylinder recordings and commentary from an Omaha elder about the continuation of these musical practices in contemporary (1983) Omaha society. This unit emphasizes development of reading comprehension strategies, reading for fluency, paraphrasing, and presentation of content. The fourth and final unit, titled “Stereotypes,” explores Native American stereotypes through cultural appropriation, art, and media
representation. This unit emphasizes skimming and scanning reading strategies, identification of the main idea, scaffolding, and considering alternative perspectives.
UNIT I

A THANKSGIVING STORY

Lesson 1: A First Thanksgiving Meal
Lesson 2: Thanksgiving: The Wampanoag Side of the Story
Lesson 3: The Wampanoag side of the Thanksgiving story with Ramona Peters
Lesson 4: Review of the Thanksgiving Unit
Unit I: A Thanksgiving Story

Lesson 1

Lesson Topic: A First Thanksgiving Meal

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “The First Thanksgiving Meal” (Video)
  [http://www.history.com/topics/thanksgiving/first-thanksgiving-meal](http://www.history.com/topics/thanksgiving/first-thanksgiving-meal) is a 2:38 video summarizing the development of present day Thanksgiving dinner from the hegemonic point of view.

Materials:
White/chalk board, dry erase markers/chalk, computer, speakers, and overhead projector to play video/audio, vocabulary sheet, peer review form.

Content Objectives:
Students will demonstrate listening comprehension through completion of a brief summary of a video. In addition, students will demonstrate reading comprehension through a peer editing activity.

Language Objectives:
Using context to infer meaning of unknown vocabulary, Thanksgiving vocabulary, conversational speech, reported speech conversation practice, summarizing, evaluating, listening, speaking, and dialogue, summaries and responses to readings and video/audio.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3
Cultures: Standard 2.1, 2.2
Connections: Standard 3.1
Comparisons: Standard 4.2
Communities: Standard 5.1

Five Dimensions of Culture: (Moran, 2001, p. 25)
Products: Video about the development of Thanksgiving dinner celebration.
Practices: Thanksgiving celebration.
Perspectives: What is the status quo view of Thanksgiving dinner?
Communities: National holidays as coming together for families and friends.
Persons: Wampanoag tribal members, people involved directly or indirectly in the celebration of the national holiday

Intelligences: (Shrum & Glisan, 2010, p. 352)
Verbal-Linguistic: Retelling, speaking, presenting, listening, process writing;
Logical-Mathematical: Critical thinking, predicting;
Bodily-Kinesthetic: Using cooperative groups;
Interpersonal: Group work, peer editing;
Intrapersonal: Personal response, individual study, independent reading.

Instructional Sequence:

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<th>Setting the Stage – Motivation</th>
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<tr>
<td>1. Word Prediction Activity – Write words related to the topic “Thanksgiving” on board and ask students to predict the lesson topic. Once students have guessed the topic, have them predict more words related to the topic (Schema activation).</td>
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<th>Providing Input - Presentation of new material</th>
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| 2. Play “The First Thanksgiving Meal” [http://www.history.com/topics/thanksgiving/first-thanksgiving-meal] video 2 to 3 times (If video not available, play audio). First playback, students listen. Second playback, have students note any unfamiliar vocabulary/concepts and clarify meaning after the video. After third playback, check for student understanding of the video:  
  • What were people celebrating during the first Thanksgiving? (The first successful harvest)  
  • What is a new tradition that was started by George W.H. Bush in 1989? (Pardoned a turkey) |

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<th>Guided Practice - Practice of new material</th>
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<tr>
<td>3. Students write a summary of the video (or dictation). The summary should be two paragraphs long and should highlight all the main ideas from the video.</td>
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<tr>
<th>Providing Application and Extension - Application of new material</th>
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| 4. Students peer review/edit each other’s video response. Give students a copy of the peer editing form, or write it on the board for them to copy from. Peer editing helps students become more:  
  • Aware of the audience for their writing  
  • Thoughtful about problems with their writing  
  • Confident in correcting problem areas  
  Peer response rules: Be...  
  • Respectful  
  • Conscientious  
  • Legible with comments  
  • Encouraging  
  • Specific |

(Adapted from Shrum & Glisan, 2010, p. 332, Figure 9.9)
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<th>Providing Assessment and Evaluation - Summing up activities/Homework</th>
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<td>5. Students turn in video responses and review forms for teacher feedback.</td>
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<tr>
<td>6. Elicit responses from volunteers about other video content they noticed. Introduce the notion of differing cultural perspectives and how many Native Americans view of the first Thanksgiving dinner different from what is frequently taught in public schools in the United States.</td>
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### Thanksgiving Vocabulary

<table>
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<tr>
<td>corn</td>
<td>Pawtuxet Indians</td>
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<tr>
<td>cranberry</td>
<td>Pilgrim</td>
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<tr>
<td>cranberry sauce</td>
<td>Plymouth Rock</td>
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<tr>
<td>feast</td>
<td>pumpkin</td>
</tr>
<tr>
<td>grateful</td>
<td>pumpkin pie</td>
</tr>
<tr>
<td>gratitude</td>
<td>settlers</td>
</tr>
<tr>
<td>gravy</td>
<td>Squanto</td>
</tr>
<tr>
<td>harvest</td>
<td>stuffing</td>
</tr>
<tr>
<td>Hobbamock</td>
<td>corn</td>
</tr>
<tr>
<td>Indian</td>
<td>sweet potato</td>
</tr>
<tr>
<td>mashed potato</td>
<td>thankful</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>Tisquantum</td>
</tr>
<tr>
<td>Mayflower</td>
<td>tradition</td>
</tr>
<tr>
<td>Monhegan</td>
<td>turkey</td>
</tr>
<tr>
<td>Native American</td>
<td>Wampanoag Indians</td>
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Adapted from [http://www.enchantedlearning.com/wordlist/thanksgiving.sht](http://www.enchantedlearning.com/wordlist/thanksgiving.sht)
Peer Review Form

Writer’s Name:
Title:
Three items you want your reviewer to focus on:
1.
2.
3.

Reviewer’s Name
Steps for reviewer:
   a) Listen to the writer read the draft aloud.
   b) Read the paper and mark what changes you recommend.
   c) Write a brief response to the writing offering feedback.

Steps for writer:
   a) Read draft aloud to reviewer.
   b) Once reviewer has completed feedback, read feedback carefully.
   c) Make necessary changes to draft.
   d) Right a brief reflection on what you learned and why you did or did not make the recommended changes to your draft.

(Adapted from Shrum & Glisan, 2010, p. 333, Figure 9.10)
Unit I: A Thanksgiving Story

Lesson 2


Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “The First Thanksgiving, 1621”
  [http://www.eyewitnesshistory.com/pfthanksgiving.htm](http://www.eyewitnesshistory.com/pfthanksgiving.htm) is a short summary of Thanksgiving from a pilgrim point of view. It can be used in conjunction with “The Wampanoag Side of the First Thanksgiving Story,” which is the native point of view for comparison.
- “The Wampanoag Side of the First Thanksgiving Story”

Materials:
White/chalk board, dry erase markers/chalk, jigsaw floor plan printout, jigsaw worksheet.

Content Objectives:
Students will demonstrate communicative competence by participating in the jigsaw reading activity and completing a jigsaw worksheet.

Language Objectives:
Using context to infer meaning of unknown vocabulary, Thanksgiving vocabulary, conversational speech, reported speech conversation practice, summarizing, evaluating, listening, speaking, and dialogue, summaries and responses to readings and video/audio.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3  
Cultures: Standard 2.1, 2.2  
Connections: Standard 3.1  
Comparisons: Standard 4.2  
Communities: Standard 5.1
Five Dimensions of Culture: (Moran, 2001, p. 25)
Products: News article.
Practices: Thanksgiving celebration.
Perspectives: What is the Native American point of view in comparison to the status quo?
Communities: National holidays as coming together for families and friends.
Persons: Wampanoag tribal members, people involved directly or indirectly in the celebration of the national holiday.

Intelligences: (Shrum & Glisan, 2010, p. 352)
Verbal-Linguistic: Retelling, speaking, presenting, listening, process writing;
Logical-Mathematical: Critical thinking, predicting;
Bodily-Kinesthetic: Using cooperative groups;
Interpersonal: Group work;
Intrapersonal: Personal response, individual study, independent reading.
Existential (Life Smart): Reading literature or storytelling about life and living;

Instructional Sequence:

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review previous Thanksgiving vocabulary by playing “Telephone” game.</td>
</tr>
<tr>
<td>Telephone Game Sequence:</td>
</tr>
<tr>
<td>- Divide class into two groups and have them form two lines.</td>
</tr>
<tr>
<td>- Teacher whispers vocabulary word into students’ ears.</td>
</tr>
<tr>
<td>- Students whisper word in the next person in line’s ear, and this continues until the last person hears the word.</td>
</tr>
<tr>
<td>- The last student goes to the board and writes the word. Whichever team gets the correct word first has the first opportunity to define the word.</td>
</tr>
<tr>
<td>- If team gets the definition correct, they get the point. If not, the other team has the opportunity to steal the point by correctly defining the vocabulary word.</td>
</tr>
<tr>
<td>- Continue through all vocabulary words, or the most difficult words. Spelling errors = half point for correct definition.</td>
</tr>
<tr>
<td>2. Explain that Thanksgiving is celebrated to give thanks for a successful harvest, but that it often leaves out the darker side of history and the displacement of Native Americans by settlers. Some Native Americans do not to celebrate Thanksgiving. Others protest against the glorification of the pilgrims, the people responsible for the displacement.</td>
</tr>
</tbody>
</table>

Providing Input - Presentation of new material

| 3. Divide into groups 1-6 for jigsaw reading of “The First Thanksgiving, 1621” (http://www.eyewitnesshistory.com/pfthanksgiving.htm) |
### Guided Practice - Practice of new material

5. Students read their assigned sections independently, but are encouraged to discuss section with group to collaborate for better understanding (Walk around room to help with any questions students have).

### Providing Application and Extension - Application of new material

6. Reorganize students into new groups to explain their sections to the group. Each group should have a student from groups 1, 2, 3, 4, 5, and 6 (See jigsaw floor plan). Students fill out one jigsaw worksheet per reading with information about the articles. Help students with organization by having them go in order 1-6 and timing how long each student talks to other group members (Approximately 5 minutes each).

### Providing Assessment and Evaluation - Summing up activities/Homework

**Homework:**
Answer the following questions using short answer responses with as many sentences as necessary and to provide source information (Provide URL for internet search):

1. Explain what the Pawtuxet tribe is.
2. Who is Squanto?
3. Who is Hobbamock?
4. What is Monhegan?
5. Who is Ousamequin?
Jigsaw Floor Plan

(Adjust according to number of students)
Jigsaw Worksheet

Name: 
Topic: 

<table>
<thead>
<tr>
<th>Important Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Adapted from Jigsaw Graphic Organizer at www.adlit.org
Unit I: A Thanksgiving Story

Lesson 3

Lesson Topic: The Wampanoag side of the Thanksgiving story with Ramona Peters

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “The Wampanoag Indians and Thanksgiving”
  https://www.youtube.com/watch?v=IQqzhG76iQo&v=ANyPxKrQjKjSdfxygoxS
  YSPT9CeR8ZyB5AKO7SUYS50XS4GYZWL9NnN0Y5d3VvGeEIZSGcGfwRr
  SagF-BG9AcAF6_aadxjZ_Dww is an 8:49 video explaining the events during
  that meeting of pilgrims and Wampanoag Indians and the resulting desecration of
  the tribe.
- “What Really Happened at the First Thanksgiving? The Wampanoag Side of the
  Tale” http://indiancountrytodaymedianetwork.com/2012/11/23/what-really-
  happened-first-thanksgiving-wampanoag-side-tale-and-whats-done-today-145807
  is a conversation with Ramona Peters, the Mashpee Wampanoag Tribe’s Tribal
  Historic Preservation Officer. She tells a different story about what happened on
  that first Thanksgiving from the native perspective.

Materials:
White/chalk board, dry erase markers/chalk, Thanksgiving vocabulary, interview cards
printout.

Content Objectives:
Students will practice:
  a) Vocabulary by participating in a Pictionary warmup activity.
  b) Skimming skills using the interview with Ramona Peters.
  c) Presenting information by reading Q&A to class
  d) Conversation by role-playing Q&A using the question and the first two sentences
     as a response.

Language Objectives:
Using context to infer meaning of unknown vocabulary, Thanksgiving vocabulary,
skimming for main ideas, paraphrasing, listening, speaking, and dialogue.
Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3
Cultures: Standard 2.1
Connections: Standard 3.1, 3.2
Comparisons: Standard 4.2
Communities: Standard 5.1

Five Dimensions of Culture: (Moran, 2001, p. 25)
Products: Interview with Ramona Peters.
Practices: Thanksgiving celebration.
Perspectives: What is the Native American point of view in comparison to the status quo?
Communities: National holidays as coming together for families and friends.
Persons: Wampanoag tribal members, people involved directly or indirectly in the celebration of the national holiday.

Intelligences: (Shrum & Glisan, 2010, p. 352)
Verbal-Linguistic: Speaking, presenting, reading aloud, and listening;
Logical-Mathematical: Critical thinking, predicting;
Visual-Spatial: Visualizing, sketching;
Bodily-Kinesthetic: Using cooperative groups, activities, changing room arrangement, creative movement.
Existential (Life Smart): Reading literature or storytelling about life and living;

Instructional Sequence:

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Students play Pictionary with Thanksgiving vocabulary: Divide class into two teams. Each student draws a word out of a hat/basket/bag. One student draws picture on the board while both teams try to guess what it is. The team that guesses first gets a point. Allow one minute per student. For the final round, ask teams the questions from the homework.</td>
</tr>
<tr>
<td>a) Explain what the Pawtuxet tribe is.</td>
</tr>
<tr>
<td>b) Who is Squanto?</td>
</tr>
<tr>
<td>c) Who is Hobbamock?</td>
</tr>
<tr>
<td>d) What is Monhegan?</td>
</tr>
<tr>
<td>e) Who is Ousamequin?</td>
</tr>
<tr>
<td>Each correct response is worth two points.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Providing Input - Presentation of new material</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Play YouTube Video “The Wampanoag Indians and Thanksgiving” <a href="https://www.youtube.com/watch?v=iQqzhG76iqo&amp;ebc=ANyPxKrQikSdfxygoxSYSP">https://www.youtube.com/watch?v=iQqzhG76iqo&amp;ebc=ANyPxKrQikSdfxygoxSYSP</a> T9CeR8ZyB5AKO7SUYS50XS4GYZW19NnN0Y5d3VvGcElZSGcGfwRrSagFBG9AcAF6_aadxjZ_Dwv an 8:49 video explaining the events during that meeting of pilgrims and Wampanoag Indians and the resulting desecration of the tribe.</td>
</tr>
</tbody>
</table>

- Pre-reading: Have students skim through interview and read all the bold questions. Next, have students read the first two sentences of each paragraph.

### Guided Practice - Practice of new material

- Pair students and have them explain one Q&A from the interview to the class – Students read question to the class, and then paraphrase what Ramona Peter’s response was.

### Providing Application and Extension - Application of new material

- Students role-play the interview in pairs using Q&A cards – One student asks the question. The other student replies with the first two sentences, or optionally, paraphrases the response. Students switch roles so everyone has a chance to ask/answer questions.

### Providing Assessment and Evaluation - Summing up activities/Homework

Homework:
Answer the following questions:
- a) What questions do you have about what you read (All unit readings)?
- b) What else would you like to know about this topic?
- c) What do you think was the most important part?
Interview Cards

Email request to angelraeme@gmail.com for a digital copy of the interview cards.
Unit I: A Thanksgiving Story

Lesson 4

Lesson Topic: Review of the Thanksgiving Unit

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “The First Thanksgiving, 1621”
  [http://www.eyewitnesstohistory.com/pfthanksgiving.htm](http://www.eyewitnesstohistory.com/pfthanksgiving.htm) is a short summary of Thanksgiving from a pilgrim point of view. It can be used in conjunction with “The Wampanoag Side of the First Thanksgiving Story,” which is the native point of view for comparison.
- “The Wampanoag Side of the First Thanksgiving Story”
- “What Really Happened at the First Thanksgiving? The Wampanoag Side of the Tale”

Materials:
White/chalk board (On wall in class and personal mobile board), dry erase markers/chalk, and paper.

Content Objectives:
Students will:
  a) Synthesize readings in conversations with classmates.
  b) Write test questions, and then present them to the class in groups.

Language Objectives:
Collaborating with classmates to help understanding of the readings, scanning for relevant information, writing, listening, and speaking.
Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3
Cultures: Standard 2.1
Connections: Standard 3.1, 3.2
Comparisons: Standard 4.2
Communities: Standard 5.1

Five Dimensions of Culture: (Moran, 2001, p. 25)
Products: Interview with Ramona Peters and articles about the Wampanoag side of the first Thanksgiving story.
Practices: Thanksgiving celebration.
Perspectives: What is the Native American point of view in comparison to the status quo?
Communities: National holidays as coming together for families and friends.
Persons: Wampanoag tribal members, people involved directly or indirectly in the celebration of the national holiday.

Intelligences: (Shrum & Glisan, 2010, p. 352)
Verbal-Linguistic (Word Smart): Speaking, presenting, listening, and process writing;
Logical-Mathematical (Logic Smart): Critical thinking.
Bodily-Kinesthetic (Bodily Smart): Activities, changing room arrangement, and using cooperative groups;
Interpersonal-Social (People Smart): Cooperative learning, sharing, group work, peer teaching, discussing;
Intrapersonal-Introspective (Self Smart): Personal response, individual study, independent reading.
Existential (Life Smart): Reading literature or storytelling about life and living;

Instructional Sequence:

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pair students and have them discuss answers with their partner:</td>
</tr>
<tr>
<td>a) What questions do you have about what you read (All unit readings)?</td>
</tr>
<tr>
<td>b) What else would you like to know about this topic?</td>
</tr>
<tr>
<td>c) What do you think was the most important part?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Providing Input - Presentation of new material</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Model examples of possible test questions on the board:</td>
</tr>
<tr>
<td>a) Who were the people in this story?</td>
</tr>
<tr>
<td>b) What is the moral of the story?</td>
</tr>
<tr>
<td>c) Where did the story take place?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Guided Practice - Practice of new material</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Students write one question per text (three total). They must also provide an answer sheet.</td>
</tr>
<tr>
<td>4. Group students and have them select one question per student to present to the class.</td>
</tr>
</tbody>
</table>
Providing Application and Extension - Application of new material

5. Each group takes turns writing questions on the board and the other groups try to correctly answer the questions writing their answers on a white board or piece of paper. Steps using four groups:
   a) Group 1 writes one question on the board. Groups 2-4 write their answer down. Allow about a minute for them to respond using a timer. All the groups with the correct answer get a point.
   b) Group 2 writes one question on the board. Groups 1, 3, and 4 write their answer down. Allow about a minute for them to respond using a timer. All the groups with the correct answer get a point, etc. until all the questions have been asked.
   c) The group with the most points wins. For a tie breaker, have a final round where students answer the alternative questions (the questions not selected for the test) until someone wins.

Providing Assessment and Evaluation - Summing up activities/Homework

Homework:
Write a response to the readings. The response should:
   a) Accurately reflect the message;
   b) Express student’s opinion;
   c) Effectively defend/support that opinion with supporting ideas from the readings;
   d) Three to five paragraphs. (Brown & Abeywickrama, 2010, p. 279)

An alternative Thanksgiving story from a Hispanic point of view:
UNIT II

A WORLDVIEW SHAPED BY LANGUAGE

Lesson 1: Worldview
Lesson 2: How Language Shapes Thought
Unit II: A Worldview Shaped by Language

Lesson 1

Lesson Topic: Worldview

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “What is a Worldview?” (Video)  
  https://www.youtube.com/watch?v=gwR3UWQ2B8I is a 2:09 video briefly defining what the concept of a Worldview is.
- “CODY’S STORY about dreams and colors”  
  http://www.oyate.org/index.php/resources/45-resources/living-stories is a memory about a conflict of beliefs that Cody had with his teacher about how to describe colors.
  http://cosmicserpent.org/uploads/downloadables/Cognitive%20Pluralism%2004.pdf is an article about understanding Native American educational values using the six directions: North, south, east, west, above, and below to compare the values of mainstream American culture with their own.

Materials:
White/chalk board, dry erase markers/chalk, computer, speakers, and overhead projector to play video/audio. If there is no access to technology in the classroom, then provide definition of “worldview.” Worldview Response Form handout.

Content Objectives:
Students will explore the concept of “worldview” from a Hunkpapa Lakota boy’s perspective. This lesson will promote understanding of Native American culture in the public education system in the United States by completing a Worldview handout individually and presenting a portion of a reading in their groups.

Language Objectives:
During Presentations, students should:
  a) Make sure everyone participates.
  b) Ask key questions.
  c) Use active listening such as nods, eye contact, and notetaking.
  d) Build on what others say (Zwiers, 2008, p. 147).
**Targeted National Standards for Foreign Language Learning:** (Shrum & Glisan, 2010, p. 53)

- **Communication**: Standard 1.1, 1.2, 1.3
- **Cultures**: Standard 2.1
- **Connections**: Standard 3.2
- **Comparisons**: Standard 4.2
- **Communities**: Standard 5.1

**Five Dimensions of Culture:** (Moran, 2001, p. 25)

- **Products**: “CODY’S STORY about dreams and colors”
- **Practices**: Designation/naming.
- **Perspectives**: “The Six Directions: A Pattern for Understanding Native American Educational Values, Diversity and the Need for Cognitive Pluralism.”
- **Communities**: The American education system.
- **Persons**: The teacher being part of the status quo and Cody being Native American.

**Intelligences**: (Shrum & Glisan, 2010, p. 352)

- **Verbal-Linguistic**: Speaking, presenting, nonfiction reading, researching, listening;
- **Logical-Mathematical**: Critical thinking;
- **Bodily-Kinesthetic**: hands on experiments, activities, changing room arrangement, creative movement, going on field trips, physical education activities, crafts, dramatizing, using cooperative groups, dancing;
- **Interpersonal-Social**: Group work, discussing, brainstorming;
- **Intrapersonal-Introspective**: Personal response, individual study, independent reading.
- **Existential**: Reading literature or storytelling about life and living;

**Instructional Sequence:**

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Play the “What is a Worldview” video and at the end (2:09) have students think about the two questions posed in video:</td>
</tr>
<tr>
<td>a) What is your worldview?</td>
</tr>
<tr>
<td>b) Why?</td>
</tr>
<tr>
<td><strong>2.</strong> Have students talk with a partner about their responses. After students have shared with their partners, have some volunteers tell the class about their partners worldview. Ask students if this is similar to their own and, if not, have them explain why not.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Providing Input - Presentation of new material</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3.</strong> Give students copies of the “Worldview Response Form” handout, or have them copy it from the board or an overhead and have them read it and look at the table and questions.</td>
</tr>
</tbody>
</table>
4. Give students a copy of “CODY’S STORY about dreams and colors” (http://www.oyate.org/index.php/resources/45-resources/living-stories) and explain that they will be filling out the table on the handout as they read the story.
5. Read the story aloud to class as they read along silently. Answer any questions about vocabulary and pronunciation before they continue on to complete the table.

Guided Practice - Practice of new material

6. Students read “Cody” independently and complete table on handout.
7. Place students into groups of 3 to 5 depending on class size and have them discuss the specific elements of worldview and how Cody and the teacher’s views contrast and why.

Providing Application and Extension - Application of new material

9. Jigsaw within Groups Assignment: Each person will read a part of the “South” section of the article (2-3 paragraphs each) and present it to the rest of the group. Every student in the group should have something to say during the discussion. Students should be respectful, active listeners.

Providing Assessment and Evaluation - Summing up activities/Homework

Homework:
Scan local and national newspapers (from their country) and write a list of the disagreements, conflicts, confrontations, alliances, and collaborations. Identify the groups or communities involved. List the issues that are involved from the viewpoint or worldview of the communities and bring list to class for discussion (adapted from Moran, 2001, p. 88).
Worldview Response Form

Read the worldview elements and questions below.

<table>
<thead>
<tr>
<th>WORLDVIEW FUNDAMENTALS</th>
<th>QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Society</td>
<td>1. Who holds the power?</td>
</tr>
<tr>
<td>Values</td>
<td>2. How do people act toward people in other groups?</td>
</tr>
<tr>
<td>Beliefs</td>
<td>3. What beliefs do people hold about their environment?</td>
</tr>
<tr>
<td>Knowledge</td>
<td>4. How do people develop knowledge?</td>
</tr>
<tr>
<td></td>
<td>5. What ways of knowing are accepted?</td>
</tr>
<tr>
<td></td>
<td>6. How is it valued?</td>
</tr>
</tbody>
</table>

With the worldview element questions in mind, complete the following table as you read “Cody.”

<table>
<thead>
<tr>
<th>Worldview</th>
<th>Cody</th>
<th>Cody’s Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Values</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beliefs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knowledge</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Adapted from http://www.rebooting.ca/carc/grade8/f/index.html#note
Unit II: A Worldview Shaped by Language

Lesson 2

Lesson Topic: How Language Shapes Thought

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “Why Save a Language” (Video) https://www.youtube.com/watch?v=x7BLBUS1IXc&ebo=ANyPxKq1XwLbZb_rOwSd460eb1RJu2m1JDYx--GhsCFRIVesYxCHh2ss2iseihWk-u8yCEpGihlZnM_6iXC9XKOXw0b5FFxOg&nohtml5=False is a 27:52 video explaining the importance of language for heritage preservation and how language influences identities.

Materials:
White/chalk board (Optional), dry erase markers/chalk (Optional), computer, speakers, and overhead projector to play video/audio. Flipchart paper for groups to organize presentation ideas.

Content Objectives:
Students will explore how language/cultural background influences the way we describe the world around us.

Language Objectives:
During group work, students should:
  e) Appropriately, agree/disagree, interrupt, question, critique, compare and respectfully resolve disagreements.
  f) Give reasons and evidence for thinking.
  g) Actively listen to one another.
  h) Work as a team and finish as a team without depending on the teacher.
  i) Perform duties originally agreed to in the beginning of the task (Zwiers, 2008, p. 141).

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3
Cultures: Standard 2.1
Connections: Standard 3.2
Five Dimensions of Culture: (Moran, 2001, p. 25)

Products: “Why Save a Language” (Video) and “How Language Shapes Thought: The languages we speak affect our perceptions of the world.”

Practices: Designation/naming.


Communities: The American education system.

Persons: The teacher being part of the status quo and Cody being Native American.

Intelligences: (Shrum & Glisan, 2010, p. 352)

Verbal-Linguistic: Speaking, presenting, nonfiction reading, listening, process writing;

Logical-Mathematical: Critical thinking;

Bodily-Kinesthetic: Changing room arrangement, using cooperative groups;

Interpersonal-Social: Cooperative learning, sharing, group work, peer teaching, discussing;

Intrapersonal-Introspective: Personal response, individual study;

Existential: Reading literature or storytelling about life and living;

Instructional Sequence:

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Have students use their lists (From homework) of the disagreements, conflicts, confrontations, alliances, and collaborations, the groups or communities involved, and discuss the issues that are involved from the viewpoint or worldview of the communities with a partner (adapted from Moran, 2001, p. 88).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Providing Input - Presentation of new material</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Play “Why Save a Language” (Video) [link]</td>
<td></td>
</tr>
<tr>
<td>3. Give students copies of “How Language Shapes Thought: The languages we speak affect our perceptions of the world” [link] (Or have them bring a copy already printed)</td>
<td></td>
</tr>
<tr>
<td>4. Prior to reading article, have students:</td>
<td></td>
</tr>
<tr>
<td>• Read title and make inferences about the article.</td>
<td></td>
</tr>
<tr>
<td>• Read the headings and asides or tables.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Guiding Practice - Practice of new material</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Divide students into four groups. Assign one section to each group. The groups will create a poster presentation using flipchart paper.</td>
<td></td>
</tr>
<tr>
<td>6. Have all groups place their posters in front. Groups present their posters to the class in order, 2-3 minutes each.</td>
<td></td>
</tr>
<tr>
<td>Providing Assessment and Evaluation - Summing up activities/Homework</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------------------------</td>
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<tr>
<td>Homework:</td>
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<tr>
<td>Write a 1-2 page paper discussing how language background/heritage influence Cody’s and the teacher’s language use. Use information from the video and article to support ideas.</td>
<td></td>
</tr>
</tbody>
</table>
UNIT III

MUSICAL TRADITION

Lesson 1: Funeral Song
Lesson 2: Omaha Song Today
Lesson 3: Love Song
Unit III: Musical Tradition

Lesson 1

Lesson Topic: Funeral Song

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- Funeral Song https://www.loc.gov/item/omhbib000457/
- John Turner Commentary on Funeral Song https://www.loc.gov/item/omhbib000370

Materials:
Computer, speakers, and overhead projector to play video/audio, dictionaries/online dictionaries.

Content Objectives:
Students will compare their culture’s use of music in funerary practices with Omaha’s 1895 and 1983 funeral songs.

Language Objectives:
Reading for fluency, using context to infer meaning of unknown vocabulary, conversational speech, reported speech conversation practice, evaluating, listening, speaking, and dialogue, practice reading comprehension strategies.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3
Cultures: Standard 2.1
Connections: Standard 3.1, 3.2
Comparisons: Standard 4.2
Five Dimensions of Culture: (Moran, 2001, p. 25)

**Products:** The 1895 and 1893 recordings of funeral songs.

**Practices:** The use of the funeral song to guide the spirit on its journey.

**Perspectives:** Omaha Indian, John Turner’s, consultation about the funeral song, how it is used, and the song from 1895 compared with the song in 1983.

**Communities:** Omaha funerary practices.

**Persons:** Omaha tribe, interviewers.

Intelligences: (Shrum & Glisan, 2010, p. 352)

**Verbal-Linguistic:** Speaking, reading aloud, nonfiction reading, listening;

**Logical-Mathematical:** Critical thinking;

**Bodily-Kinesthetic:** Changing room arrangement, using cooperative groups;

**Musical-Rhythmic:** Listening to music;

**Interpersonal-Social:** Peer teaching, cooperative learning, sharing, group work, brainstorming;

**Intrapersonal-Introspective:** Personal response, individual study, independent reading.

**Existential:** Reading literature or storytelling about life and living.

### Instructional Sequence:

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
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</thead>
<tbody>
<tr>
<td>1. Play the “Funeral Song” wax cylinder recording <a href="https://www.loc.gov/item/omhbib000457/">link</a> and explain that it is one of the 1895 cylinder recordings of the Omaha tribe and at the time, “the Omaha had only one funeral song, addressed directly to the spirit of the dead and intended to cheer the spirit on its journey” (as cited in La Flesche, F., Merrick, J., Miller, G., Fletcher, A. C. &amp; La Flesche, F. (1895) Funeral Song. /09. [Audio] Retrieved from the Library of Congress, <a href="https://www.loc.gov/item/omhbib000457">https://www.loc.gov/item/omhbib000457</a>.).</td>
</tr>
<tr>
<td>2. Ask students if they know what a wax cylinder and phonograph are. Either explain that the phonograph is the first sound recording device invented by Thomas Edison in 1877, or have them internet search on their phones (If they have internet and phones) and report back their findings.</td>
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<table>
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<tr>
<th>Providing Input - Presentation of new material</th>
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<tbody>
<tr>
<td>4. Have students skim/scan the document for unfamiliar words.</td>
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<table>
<thead>
<tr>
<th>Guided Practice - Practice of new material</th>
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</thead>
<tbody>
<tr>
<td>5. Divide students into groups to discuss unfamiliar vocabulary. If a student knows the meaning of a word that another student is unfamiliar with, he/she will explain the meaning to the group. If there are any words nobody in the group understands, students will use dictionaries/internet to find meaning.</td>
</tr>
</tbody>
</table>
6. Have groups share words they could not find meaning for with the class. If another group knows the definition, they explain what the word means. If there are any words left that the entire class could not define, teacher explains their meaning.

<table>
<thead>
<tr>
<th>Providing Application and Extension - Application of new material</th>
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<tbody>
<tr>
<td>7. Play “John Turner Commentary on Funeral Song”</td>
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<tr>
<td>(<a href="https://www.loc.gov/item/omhbib000370">https://www.loc.gov/item/omhbib000370</a>) and reiterate the commentary that “John Turner has heard of this song, but he does not know it. He says that it sounds like a gourd was being used. The song would be sung when it was requested. He sings another funeral song” (cited from notes on Library of Congress “Commentary on Funeral Song” page).</td>
</tr>
</tbody>
</table>

8. Ask students to think about funerary practices in their home country and write a list. Is there any special music played to honor the dead? Is there a common theme?

9. Ask for volunteers to share some of the customs with the class.

<table>
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<tr>
<th>Providing Assessment and Evaluation - Summing up activities/Homework</th>
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<tbody>
<tr>
<td>Homework:</td>
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<tr>
<td>Students read “Reflections on the Omaha Cylinder Recordings” article and monitor their own comprehension. While reading, they should:</td>
</tr>
<tr>
<td>- Be aware of what they do understand</td>
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<tr>
<td>- Identify what they do not understand</td>
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<tr>
<td>- Use appropriate strategies to resolve problems in comprehension</td>
</tr>
<tr>
<td>For example, if they do not understand a sentence, they should re-read it and find ways to infer meaning from context, or look up unfamiliar words.</td>
</tr>
</tbody>
</table>

Students return to class prepared to discuss/demonstrate the strategies they used to aid in comprehension.
Unit III: Musical Tradition

Lesson 2

Lesson Topic: Omaha Song Today

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):

Materials:
White/chalk board, dry erase markers/chalk (Optional), the Story Map handout, the Hand Game handout, drums, sticks, bones/ marker.

Content Objectives:
Students demonstrate understanding of main ideas by creating and presenting a story map. Students play the Hand Game.

Language Objectives:
Students practice self-assessment of reading comprehension and use the reading strategy of paragraph shrinking.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3
Cultures: Standard 2.1, 2.2
Connections: Standard 3.1

Five Dimensions of Culture: (Moran, 2001, p. 25)
Products: Drums, bones, sticks.
Practices: Teaching tool.
Perspectives: Develops perception and awareness.
Communities: Tournaments among tribes, traditional gatherings, powwows, tribal celebrations.
Persons: Omaha Indians and other tribes that play the Hand Game.

Intelligences: (Shrum & Glisan, 2010, p. 352)
Verbal-Linguistic: speaking, presenting, reading aloud, nonfiction reading, listening;
Logical-Mathematical: Critical thinking;
Visual-Spatial: Making visual analogies, mapping stories, illustrating, visualizing, sketching;
Bodily-Kinesthetic: Activities, changing room arrangement, creative movement, dramatizing, using cooperative groups, dancing;
Musical-Rhythmic: Humming, playing background music, playing instruments, tapping out poetic rhythms, singing;
Interpersonal-Social: Cooperative learning, sharing, group work, study group.
Existential: Reading literature or storytelling about life and living;

Instructional Sequence:

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students talk to a partner about:</td>
</tr>
<tr>
<td>1. What they do understand</td>
</tr>
<tr>
<td>2. What they do not understand</td>
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</table>

From the homework reading of “Reflections on the Omaha Cylinder Recordings”

<table>
<thead>
<tr>
<th>Providing Input - Presentation of new material</th>
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<tbody>
<tr>
<td>3. Tell students they will be reading the text in groups using the reading strategy of paragraph shrinking, where one student reads a paragraph aloud to the group, pauses, and then summarizes the main point/s of that paragraph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Guided Practice - Practice of new material</th>
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<tbody>
<tr>
<td>4. Students round Robin read “Omaha Song Today” in their groups using the paragraph shrinking strategy.</td>
</tr>
<tr>
<td>5. Listening students fill out story map by drawing pictures of what imagery they see during the reading.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Providing Application and Extension - Application of new material</th>
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</thead>
<tbody>
<tr>
<td>6. Have students share their story maps with the class. Groups decide whose map to present from their group. Each group takes their map and tapes it on a wall. One person stays with the map and describes it to visitors while all the other students walk around to view other map presentations.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Providing Assessment and Evaluation - Summing up activities/Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Play The Hand Game</td>
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</table>
The Hand Game

2+ players.

Equipment:

- 2 small oblong bones, one plain, one marked with a ring.
- 20 sticks/toothpicks
- Drums (items used as drums)
- A song

How to Play:

Divide players into two lines opposite one another. The leader of one side takes the two small oblong bones, one in each hand. The leader changes the bones from one hand to the other, moving his hands and swaying his body, trying to make it impossible for his opponents to guess in which hand he holds the marked bone. The leader’s teammates play drums, clap, cheer, dance, and chant to distract the guesser. If the opposing side guesses right, they win a stick. The side guessing correctly continues to guess until they miss, and then their leader must try to fool the other team. After each right or wrong guess, the next pair sitting/standing across from one another become the leader/guesser until all the pairs have played or one team won all the sticks. The team that collects all of the sticks wins the game.

(Adapted from http://moa.wfu.edu/files/2012/04/Fun-and-Games-Teachers-Guide.pdf)
Unit III: Musical Tradition

Lesson 3

Lesson Topic: Love Song

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- Bice’waan Song “Love Song” https://www.loc.gov/item/omhbib000482/
  Miller, G., Fletcher, A. C. & La Flesche, F. (1897) Bice’waan Song. [Audio]

Materials:
White/chalk board, dry erase markers/chalk, computer and speakers to play video/audio,
Warmup Dialogue handout, paper and writing instrument.

Content Objectives:
Students will contemplate the physical and emotive aspects of song. Students will use
metaphor and generate new language by contributing to the writing of song lyrics.

Language Objectives:
Review unit vocabulary, practice responding to music, practice creative language.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
- Communication: Standard 1.1, 1.2, 1.3
- Cultures: Standard 2.1
- Connections: Standard 3.2
- Comparisons: Standard 4.2

Five Dimensions of Culture: (Moran, 2001, p. 25)
- Products: The Bice’waan Song.
- Practices: Singing the song to a girl as she leaves her tent in the morning.
- Perspectives: The way Omaha Indians courted a girl before “technology” took precedence
  over such rituals.
- Communities: Omaha courting ritual.
- Persons: Omaha Indians
**Intelligences:** (Shrum & Glisan, 2010, p. 352)  
Verbal-Linguistic: Speaking, listening;  
Logical-Mathematical: Critical thinking;  
Bodily-Kinesthetic: Activities, using cooperative groups;  
Musical-Rhythmic: Listening to music, writing a song;  
Interpersonal-Social: Cooperative learning, sharing, group work, discussing, brainstorming;  
Intrapersonal-Introspective: Personal response;  

**Instructional Sequence:**

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
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</thead>
<tbody>
<tr>
<td>1. Students review previous lessons by finding their match. Give students either a question or an answer from the “Warmup Dialogue Questions.” They must find the person who has the correct question or answer. If there are more students than questions or answers, use repeats and students will find more than one match.</td>
</tr>
<tr>
<td>2. Once all the mates are found, have students tell their questions and answers to the class.</td>
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<tr>
<th>Providing Input - Presentation of new material</th>
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<tbody>
<tr>
<td>3. Explain to students that they will be thoughtfully listening to an Omaha recording “Bice'waan Song” (<a href="https://www.loc.gov/item/omhbib000482/">https://www.loc.gov/item/omhbib000482/</a>, but do not tell them what the song is about.</td>
</tr>
</tbody>
</table>
| 4. The first time through, they should answer the questions: What...  
  - sound/instruments do you hear in the music?  
  - do you notice about the music? |
| 5. The second time through, they should answer the questions: What...  
  - does the music remind you of?  
  - emotions do you feel when you hear this music?  
  - questions do you have about this music?  
  - do you think the purpose of the music is? |

<table>
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<tr>
<th>Guided Practice - Practice of new material</th>
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</table>
| 6. Students talk with their partner about their responses to the questions:  
  - “I hear...”  
  - “In the beginning...”  
  - “The music reminds me of....”  
  - “I feel...”  
  - “I wonder...”  
  - “I think the music is used for/to...” |

<table>
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<tr>
<th>Providing Application and Extension - Application of new material</th>
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<tbody>
<tr>
<td>7. Explain that “Bice'waan Song” is “the true love-song...sung generally in the early morning, when the lover is keeping his tryst and watching for the maiden to emerge from the tent and go to the spring. They belong to the secret courtship and are</td>
</tr>
</tbody>
</table>

8. Ask students how some of their original ideas about the song did or did not match the idea of a love song.

9. Get students thinking about their favorite love songs. Ask:
   - Why do you love the song?
   - Do your favorite love song remind you of anyone in particular?

10. Now write a love song. Teacher starts the first line, and then passes it to a student. That student writes a line and passes it on, etc. until all the students have written a line. When everyone is done adding a line, read the love song to the class.

Providing Assessment and Evaluation - Summing up activities/Homework

Homework:
Find one song used by a Native American Tribe/Nation. It is not limited to love songs. It can be any song used by any tribe. Prepare a presentation about the song. The presentation should include what tribe uses the song, what the song is used for, details about the practice, and if possible, the audio or a video of the song.
Warmup Dialogue Questions

What is Omaha?

Omaha is the name of an American Indian Tribe.

What are the Omaha cylinder recordings?

The Omaha cylinder recordings are the wax cylinder sound recordings of Omaha music made in the 1890s.

What is a wax cylinder and phonograph?

The phonograph is the first sound recording device invented by Thomas Edison in 1877 and the wax cylinder is what the sound is recorded on.

What was the purpose of the Omaha “Funeral Song”?

The “Funeral Song” was sung to the “spirit of the dead and intended to cheer the spirit on its journey”

Why won’t Omaha Indians look at or greet newcomers entering a room, and continue a quiet, restrained conversation amongst themselves?

Omaha Indians are being polite in not staring, and that quiet, restrained conversation was customary.

What is the “Hand Game”?

The hand game is a guessing game that serves the community, on and off the reservation, as a focal point for the practice of song, dance, language, and religion.

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UNIT IV

STEREOTYPES

Lesson 1: The American Dream and Cultural Appropriation
Lesson 2: Indian “Savages”
Lesson 3: The Vanishing Indian
Lesson Topic: The American Dream and Cultural Appropriation

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “Fool's Gold: The Story of Jamake Highwater, the Fake Indian Who Won't Die”
- “Barbaralee Diamonstein and... Jamake Highwater, 1978” (Video)
  https://youtu.be/HW2Ck5Yzwz0

Materials:

Content Objectives:
Students will explore appropriation of Native American culture and its implications in the “Anglo” world.

Language Objectives:
Reading and study skills strategies of scanning for specific details and skimming to review large amounts of material. Understanding will be demonstrated by accurate responses to questions about the reading.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
- Communication: Standard 1.1, 1.2
- Cultures: Standard 2.1, 2.2

Five Dimensions of Culture: (Moran, 2001, p. 25)
- Products: Indian art.
- Practices: No true practices by Native Americans, but falsification by Jamake Highwater.
- Perspectives: The appropriation of Native American culture.
- Communities: Media, television producers, intellectuals and others seeking Native American consultation.
- Persons: Native Americans.
Intelligences: (Shrum & Glisan, 2010, p. 352)
Verbal-Linguistic: speaking, debating, presenting, reading aloud, dramatizing, book making, nonfiction reading, researching, listening, process writing, writing journals; Logical-Mathematical: problem solving, measuring, coding, sequencing, critical thinking, predicting, playing logic games, collecting data, experimenting, solving puzzles, classifying, using manipulatives, learning the scientific model, using money, using geometry;
Visual-Spatial: graphing, photographing, making visual metaphors, making visual analogies, mapping stories, making 3D projects, painting, illustrating, using charts, using organizers, visualizing, sketching, patterning, visual puzzles;
Interpersonal-Social: Discussing;
Intrapersonal-Introspective: Individual study, independent reading.
Existential: Reading literature or storytelling about life and living;

Instructional Sequence:

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
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<tbody>
<tr>
<td>1.  Give students CH- Story Warmup handout and explain that the first person to find all</td>
</tr>
<tr>
<td>referring to Steven wins round two. Alternative: For listening activity, read the story</td>
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<tr>
<td>aloud and have students raise their hand when they hear the CH- sound.</td>
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<tr>
<th>Providing Input - Presentation of new material</th>
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<tbody>
<tr>
<td>2.   Write Skimming and Scanning details on the board for students to copy and</td>
</tr>
<tr>
<td>reference. Give students copy of “Fool's Gold: The Story of Jamake Highwater, the</td>
</tr>
<tr>
<td>Fake Indian Who Won't Die”</td>
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</table>
|                                                   (http://indiancountrytodaymedianetwork.com/2015/06/18/fools-gold-story-jamake-
|     highwater-fake-indian-who-wont-die-160773)                                            |

<table>
<thead>
<tr>
<th>Guided Practice - Practice of new material</th>
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<tbody>
<tr>
<td>3.   Explain that students will be skimming the article for main ideas and overview.</td>
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<tr>
<td>4.   Students skim article and write the main ideas and brief summary independently.</td>
</tr>
<tr>
<td>5.   Students discuss their results with a partner.</td>
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<tr>
<th>Providing Application and Extension - Application of new material</th>
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<tbody>
<tr>
<td>6.   Explain that students will now scan the article for specific details.</td>
</tr>
<tr>
<td>7.   Give students scanning handout and go over first two to three questions with students.</td>
</tr>
<tr>
<td>8.   Students complete scanning handout independently, but they are encouraged to</td>
</tr>
<tr>
<td>discuss questions and answers about the reading with classmates.</td>
</tr>
<tr>
<td>9.   Go over answers with class.</td>
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<table>
<thead>
<tr>
<th>Providing Assessment and Evaluation - Summing up activities/Homework</th>
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<tbody>
<tr>
<td>Watch 10 minutes of the “Barbaralee Diamonstein and... Jamake Highwater, 1978”</td>
</tr>
<tr>
<td>(<a href="https://youtu.be/HW2Ck5Yzwz0">https://youtu.be/HW2Ck5Yzwz0</a>)</td>
</tr>
</tbody>
</table>
CH- Warmup Story

Adam was excited! He was going to Sara’s house for dinner and they were going to hot dogs, which he didn’t really like, and French fries, which he loved! The weather was a bit chilly so he checked that he had his scarf and beanie before setting off. On the way to Sara’s house, it started to snow. It snowed so much that he had to put his chin behind his scarf to keep warm. He finally got there and when he sat down to eat with Sara, it was hamburgers instead of hotdogs so he was a very happy boy!

Adapted from https://www.google.com/search?q=Ch+words+short+story&rlz=1C1CHFX_enUS552US552&espv=2&biw=1164&bih=635&tbnid=isc_h&tbqp=7u&source=univ&sa=X&ved=0ahUKEwjKs_LE8NLLAhVH22MKHVD7D1MQsAQIKQ&dpr=1.1#imgrc=TaG4y9h3T37eM
Scanning and Skimming Warmup Instructions

Read through the text with the students to give them a general understanding of it.

Round one – Give the students a 5 minute time limit.

- Ask students to find as many occurrences of "ch" as possible.
- They should circle each "ch" on the page.
- At the end of five minutes, they count the number of "ch"s they found.

Round two – Give the students 5 more minutes

- Ask students to find all the pronouns representing Steven (telling them there are 12 on the page including possessive pronouns).
- They should underline all the pronouns.
- The first person to find all of them wins.

Adapted from http://www.teachingideas.co.uk/reading/skimming-and-scanning
Scanning and Skimming Strategies

I. **Scanning** – Quickly looking through large amounts of material for specific information.
   - Steps:
     1. Always keep in mind what you are looking for.
     2. Analyze organization of content before scanning:
        a) If content is brief, may be able to find information in first search.
        b) If content is lengthy, may be able to determine which part of the article to scan.
     3. Let eyes pass several lines at a time.
     4. When you find a sentence that contains the information you are looking for, read the entire sentence.

II. **Skimming** – Quickly reading through text to find the main ideas and overview.
   - Steps:
     1. Read title and intro- or lead in paragraph.
     2. Read first paragraph completely.
     3. Read headings and subheadings and look for relationships between them.
     4. Read first and last sentence of each paragraph.
     5. Look for clue words that answer Wh- questions, proper nouns, unusual words, and typographical clues such as italics, boldface, underlining, and asterisks.
     6. Read last paragraph completely.

Adapted from [https://www.aacc.edu/tutoring/file/skimming.pdf](https://www.aacc.edu/tutoring/file/skimming.pdf)
Jamake Highwater Scanning Handout

1. “Jamake Highwater” claimed to be from what tribes?
2. What did Hank Adams uncover about Jamake Highwater?
3. What was Jamake Highwater’s birthname?
4. What did Columbia Records say about Jamake Highwater’s mother?
5. What did the 1974 affidavit say about Jamake Highwater’s parents?
6. What happened after Deloria and Adams exposed Highwater as a fraud?
7. What was the amazing moment with Star Trek?
9. Where were Jamake Highwater’s birth parents from?
10. What are young Indians being trained to do?
11. Hank Williams said Jamake Highwater’s work is still taught______________________________

______________________________

______________________________.

12. Write a short response stating your opinion or asking one question about the Jamake Highwater story.

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________.
1. Blackfoot/Cherokee
2. Jamake Highwater was not Native American
3. Jackie Marks
4. They (falsely) said that his mother was a Cherokee named Marcia Highwater
5. The affidavit said Marcia was not Indian, but his parents were his adoptive parents, but (falsely) that his birth mother was half Blackfoot and his birth father was Cherokee
6. His PBS deal was cancelled
7. Jamake Highwater advised producers on the character Chakotay
8. Printed Jamake Highwater's fake name (despite being renounced years earlier)
9. His mother was from Russia. His father was from NYC. Both were eastern European.
10. They are trained to view themselves and their culture in terms prescribed by experts rather than traditional elders
11. “in schools and universities to Native and non-Native students.”
Unit IV: Stereotypes

Lesson 2

Lesson Topic: Indian “Savages”

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “Native American Teens: Who We Are” https://youtu.be/t5sJyq59y5I (Video)
- “DORIS’S STORY about being a children’s librarian and an Indian” http://www.oyate.org/index.php/resources/45-resources/living-stories
- “The Savage Indian” http://tvtropes.org/pmwiki/pmwiki.php/Main/TheSavageIndian

Materials:
White/chalk board, dry erase markers/chalk, computer, speakers, and overhead projector to play video/audio, Language for Scaffolding Oral Response Cards.

Content Objectives:
Students will demonstrate communicative competence by participating in the jigsaw reading activity and completing a jigsaw worksheet.

Language Objectives:
Looking for main ideas and questions about the reading, reported speech, conversation practice, summarizing, evaluating, listening, speaking, and dialogue, summaries and responses to readings.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
Communication: Standard 1.1, 1.2, 1.3
Cultures: Standard 2.1
Connections: Standard 3.2

Five Dimensions of Culture: (Moran, 2001, p. 25)
Products: “DORIS’S STORY about being a children’s librarian and an Indian”
Practices: Contemporary Native Americans existing in American society as any other member of society.
Perspectives: The stereotype that Native Americans are savages.
Communities: The library community.
Persons: Doris, the parents, the child.
**Intelligences:** (Shrum & Glisan, 2010, p. 352)

**Verbal-Linguistic:** speaking, presenting, dramatizing, nonfiction reading, listening, process writing;

**Logical-Mathematical:** Critical thinking;

**Visual-Spatial:** Using organizers;

**Bodily-Kinesthetic:** Activities, changing room arrangement, using cooperative groups;

**Interpersonal-Social:** Cooperative learning, sharing, group work, discussing;

**Intrapersonal-Introspective:** Personal response, individual study, independent reading.

**Existential:** Reading literature or storytelling about life and living;

**Instructional Sequence:**

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
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<tr>
<td>1. Play YouTube Video “Native American Teens: Who We Are” (<a href="https://youtu.be/t5sJyq59y5I">https://youtu.be/t5sJyq59y5I</a>) to get students thinking about stereotypes about Native Americans. Elicit any preconceived notions they may have or previously had about Native Americans and where they got those ideas from.</td>
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<tr>
<th>Providing Input - Presentation of new material</th>
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<tr>
<td>2. Pair Jigsaw: Pair students and give one person a copy of “DORIS’S STORY about being a children’s librarian and an Indian” (<a href="http://www.oyate.org/index.php/resources/45-resources/living-stories">http://www.oyate.org/index.php/resources/45-resources/living-stories</a>) and the other person a copy of “The Savage Indian” (<a href="http://tvtropes.org/pmwiki/pmwiki.php/Main/TheSavageIndian">http://tvtropes.org/pmwiki/pmwiki.php/Main/TheSavageIndian</a>). Each student reads his/her copy preparing to inform the partner what the reading was about.</td>
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<tr>
<th>Guided Practice - Practice of new material</th>
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<tr>
<td>3. Students discuss their reading with their partners.</td>
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<tr>
<th>Providing Application and Extension - Application of new material</th>
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<tr>
<td>4. Combine pairs to make groups of four. The groups should prepare a short oral response to the readings.</td>
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<tr>
<th>Providing Assessment and Evaluation - Summing up activities/Homework</th>
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<tr>
<td>6. Groups present responses. Each group should have at least one question for the audience to respond to.</td>
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### Language for Scaffolding Oral Response Cards

<table>
<thead>
<tr>
<th>Main Idea Locater</th>
<th>Questioner</th>
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<tbody>
<tr>
<td>What are the most important points?</td>
<td>What did you find interesting or confusing?</td>
</tr>
<tr>
<td>I think the main idea is...</td>
<td>Why is ______ important to the story?</td>
</tr>
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<tr>
<th>Connector</th>
<th>Alternative View Locater</th>
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</thead>
<tbody>
<tr>
<td>What would you have done in this situation?</td>
<td>On the other hand...</td>
</tr>
<tr>
<td>I think the author wants us to...</td>
<td>Maybe we should look at it from the perspective of...</td>
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Unit IV: Stereotypes

Lesson 3

Lesson Topic: The Vanishing Indian

Lesson Subject(s): English as a Foreign Language and Native American Culture

Level: B1, B2, Intermediate

Time: 80 minutes

Cultural Product(s):
- “THE CHEYENNE ARTIST WHO IS CHALLENGING THE SILENCED HISTORY OF NATIVE AMERICANS”
  http://daily.jstor.org/cheyenne-artist-challenging-silenced-history-native-americans/
- Edgar Heap of Birds’ art page http://heapofbirds.ou.edu/

Materials:
White/chalk board, dry erase markers/chalk, computer, overhead projector to view art page, paper (optional), color pencils (optional), art supplies (optional).

Content Objectives:
Students will explore ledger art by making their own ledger piece using the themes from Edgar Heap of Birds works.

Language Objectives:
Students improve fluency by reading the article in various ways.

Targeted National Standards for Foreign Language Learning: (Shrum & Glisan, 2010, p. 53)
- Communication: Standard 1.1, 1.2, 1.3
- Cultures: Standard 2.1, 2.2
- Connections: Standard 3.1, 3.2
- Communities: Standard 5.1

Five Dimensions of Culture: (Moran, 2001, p. 25)
- Products: Edgar Heap of Birds art.
- Practices: Native American ledger art, the art of narrative drawing.
- Perspectives: The misconception that Native Americans are a historic group that no longer exists.
- Communities: People that see Edgar Heap of Birds’ street signs, Native Americans “challenging silenced history.”
- Persons: Edgar Heap of Birds, Native Americans.
**Intelligences:** (Shrum & Glisan, 2010, p. 352)

- **Verbal-Linguistic:** speaking, debating, presenting, reading aloud, dramatizing, book making, nonfiction reading, researching, listening, process writing, writing journals;
- **Visual-Spatial:** Making visual analogies;
- **Bodily-Kinesthetic:** Activities, changing room arrangement, using cooperative groups;
- **Interpersonal-Social:** Sharing, group work, peer teaching, discussing, cross age tutoring, study group, brainstorming;
- **Existential:** Reading literature or storytelling about life and living;

**Instructional Sequence:**

<table>
<thead>
<tr>
<th>Setting the Stage – Motivation</th>
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<tr>
<td>1. <strong>Read Aloud:</strong> Teacher reads “THE CHEYENNE ARTIST WHO IS CHALLENGING THE SILENCED HISTORY OF NATIVE AMERICANS” <a href="http://daily.jstor.org/cheyenne-artist-challenging-silenced-history-native-americans/">http://daily.jstor.org/cheyenne-artist-challenging-silenced-history-native-americans/</a> aloud to class skipping words occasionally. When the teacher skips a word, the students must shout it out.</td>
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<tr>
<td>2. Have students circle any unfamiliar words during this first reading.</td>
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<tr>
<th>Providing Input - Presentation of new material</th>
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<tr>
<td>3. Answer word pronunciation or meaning questions the students identified during the reading.</td>
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<td>4. Pair reading the article: Students switch off reading aloud every other paragraph until article is read completely.</td>
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<tr>
<th>Guided Practice - Practice of new material</th>
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<tbody>
<tr>
<td>5. Students look at Edgar Heap of Birds’ art page and select a picture to talk about <a href="http://heapofbirds.ou.edu/">http://heapofbirds.ou.edu/</a></td>
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<tr>
<td>6. Students prepare to present their picture by writing a list of discussion items. Students should focus their observations to the topic of “resisting social and cultural captivity and erasure, negotiating with and critiquing dominant society, and retaining or reclaiming tribal/community values and ideals.” Ask students to consider the fragmentary knowledge provided by Edgar Heap of Birds and to try to put “all the pieces to put together.”</td>
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<tr>
<th>Providing Application and Extension - Application of new material</th>
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<tr>
<td>7. Students present their picture to a partner.</td>
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<tr>
<th>Providing Assessment and Evaluation - Summing up activities/Homework</th>
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<tbody>
<tr>
<td><strong>Homework:</strong> Define “Ledger Drawing” Make a ledger drawing using a theme from</td>
<td></td>
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<tr>
<td>- resisting social and cultural captivity and erasure</td>
<td></td>
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<tr>
<td>- negotiating with and critiquing dominant society</td>
<td></td>
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<tr>
<td>- retaining or reclaiming tribal/community values and ideals</td>
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A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Overview

Site Description

This website is a resource database for teachers of English as a foreign language to teach about Native American culture using folklore. The materials in this website are provided to address the question: What is Native American culture? There is no easy answer, but the conversation can provide ways for people to think about what it means to be Native American in the 21st century.

Each page contains yellow tabs which are links to additional information including educational resources and Native American websites.

The Guidelines section discusses some ways to approach the use of folklore in the English as a Foreign Language (EFL) classroom.

The Definition of Folklore section briefly defines folklore as it is used in this context. There is a link to an education website for additional information.

The Lesson Planning section provides information on Howard Gardner’s Theory of Multiple Intelligences, a copy of the EFL Instructional Sequence (EIS) guidelines, three lesson plan templates with recommendations about where activities are most effectively used during each step of the lesson, a list of the National Standards for Foreign Language Education, links to guidelines for assessing students’ learning, ideas using the Common European Framework, and sample lesson plans using some of the Native American resources from this website.

The Native American Folklore section provides links to Native American resources and bibliographies.

Finally, there are links provided for additional information about Native Americans including FAQs, Native American Websites, Quest Resources, and two surveys.
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Definition of Folklore

"Folklore consists of traditional stories including myths, legends, and folktales rooted in the oral storytelling traditions of a given people. Through story, people pass their religious beliefs, customs, history, lifestyle, language, values, and places they hold sacred from one generation to the next. As such, stories and their telling are more than simple entertainment. They matter in significant ways to the well-being of the communities from which they originate."


Exploring Everyday Folklore
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Guidelines for Using Folklore in the English as a Second Language Classroom

Oyate Recommendations for Selecting Native American Literature

Folklore exists in virtually all cultures, so it can be a means of cultural comparison. On the other hand, folklore may have generalizations and stereotypes that are not representative of a group of people within a culture. Teachers need to beware of imposing cultural ideals upon students.

When using folktale as cultural resources, teachers should follow these guidelines:

1. Do preliminary research on the country and culture in question. Pay careful attention to the historical context, but remain cautious about engaging in a presentation that interprets the past solely in terms of today (e.g., Hunt, 2007). Read background literature, visit Web sites, or consult local ethnic or cultural organizations. In addition, consult with students, colleagues, or community members who may have firsthand cultural knowledge.

2. Read the folktale carefully, paying close attention to the setting, characterization, and sequence of events. Who are the heroes and the villains? How are they characterized? What acts are considered virtues or vices? What negative stereotypes might be reinforced by the tale? What information can be provided to address these stereotypes?

3. Assess the value of the folktale as a resource for teaching about contemporary culture. Does the folktale illustrate enduring cultural themes? What themes should be emphasized? Which themes may require some explanation?

A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Developing Materials

- Custom Worksheets, Games, and Other Resources
- Library of Congress - Teacher Resources
- Practical Techniques for Teaching Culture in the EFL Classroom
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Instructional Sequence

The Effective Instructional Sequence (EIS)

- EIS Framework

Lesson Plan Templates

- Instructional Sequence Template 1
- Instructional Sequence Template 2
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Language Levels

- Adult Language Levels and Progression
- Common European Framework Reference
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

National Standards

Develop a Personal Professional Development Plan using TESOL Standards at:

TESOL Academy
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Sample Lesson Plans Using Native American Folklore

- The First Thanksgiving Unit
- Worldview Lesson
- Stereotype Unit
- Omaha Musical Traditions Unit
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Native American Folklore

Akwesasne Notes
American Indians in Children's Literature
American Indian Stories - A Celebration of Women Writers
Old Indian Legends - 14 Native American Folktales
Omaha Music - About This Collection
Omaha Music - Alice C. Fletcher and Francis La Flesche Collection of Omaha Cylinder Recordings
Oyate - Living Stories
Selective Bibliography and Guide
THE CHEYENNE ARTIST WHO IS CHALLENGING THE SILENCED HISTORY OF NATIVE AMERICANS
What Really Happened at the First Thanksgiving?
A Guide for Teaching about Native Americans in the English as a Foreign Language Class

Native American Language Learning Materials
A Guide for Teaching about Native American Culture in the English as a Foreign Language Classroom

Native American Sites
APPENDIX C
March 22, 2016

Angel Morgan
3452 Locust St. #14
Ccltonwood, CA 96022

Dear Angel Morgan,

As the Chair of the Campus Institutional Review Board, I have determined that your research proposal entitled "Using Folklore To Teach About Native American Culture In The English As A Foreign Language Classroom" is exempt from full committee review. This clearance allows you to proceed with your study.

I do ask that you notify our office should there be any further modifications to, or complications arising from within, the study. In addition, should this project continue longer than the authorized date, you will need to apply for an extension from our office. When your data collection is complete, you will need to turn in the attached Post Data Collection Report for final approval. Students should be aware that failure to comply with any HSRC requirements will delay graduation. If you should have any questions regarding this clearance, please do not hesitate to contact me.

Sincerely,

John Mahoney, Ph.D., Chair
Human Subjects In Research Committee

Attachment: Post Data Collection Report

cc: Lynn Bercaw (222)
TEACHER SURVEY QUESTIONS
Teaching Native American Culture in the EFL Classroom Website Feedback Form

Survey Description

1/6 17%

The purpose of this survey is to collect feedback from teachers on the utility of the resources provided on the website. This survey will help identify areas where changes can be made to the materials and other site content.

If possible, please answer all the questions as thoroughly as time and space permits. Otherwise, at a minimum, please respond to the five questions marked with an asterisk (*) before selecting “done” on the last page.

Thank you for participating in this survey. Your feedback is important.

Next

Powered by SurveyMonkey

See how easy it is to create a survey
1. My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five to ten minutes to answer all six questions, but it may vary depending upon your responses. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?

- Yes
- No
Teaching Native American Culture in the EFL Classroom Website Feedback Form

2. Does the website appear easy to navigate?

- Extremely easy
- Very easy
- Moderately easy
- Slightly easy
- Not at all easy

Powered by SurveyMonkey
See how easy it is to create a survey
3. How easy is it to understand the information on our website?

- Extremely easy
- Very easy
- Somewhat easy
- Not so easy
- Not at all easy
4. Which course materials were most useful? Why?

5. Which course materials were least useful? Why?
* 6. What improvements would you make to the design of the website?
NATIVE AMERICAN SURVEY QUESTIONS
Teaching Native American Culture

Welcome to My Survey

The purpose of this survey is to give Native Americans a voice in how their cultural values are taught in the English as a foreign language (EFL) classroom. This survey will help guide the selection of authentic materials for teachers of EFL to teach English language learners about Native American cultures. The United States is multicultural. However, many of the cultures are stereotyped or even ignored in mainstream education, especially natives. Many textbooks gloss over certain groups and sometimes propagate misunderstandings because they are frequently outdated or written by people who are not members of the group, therefore, they provide an outsider perspective. The information from the survey responses will be used to develop materials that are representative of the culture they are teaching about. The intention is to use materials that are written by Native Americans for use by Native Americans.

If possible, please answer all the questions as thoroughly as time and space permits. Otherwise, at a minimum, please respond to the five questions marked with an asterisk (*) before selecting "done" on the last page.

Thank you for participating in this survey. Your feedback is important.
1. My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It will likely take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?

○ Yes, I will participate.
○ No, I will not participate.
2. Please describe your tribal affiliation
Teaching Native American Culture

Family History

4/7 57%

3. What traditions or customs have you or your family made an effort to preserve? Why?


4. Are there traditions that you have given up or changed? Why?


Prev Next
5. Has your family created its own traditions and celebrations?
   What are they?
   How did they come about?

6. What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
7. What community traditions are celebrated today?

- What traditions?
- What are they like?
- How long have they been going on?
- How have they changed?
- Who is involved?
- Why are they important to the community?
8. Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.

9. What do you feel is most important to preserving your heritage?
NATIVE AMERICAN SURVEY RESPONSES
Q1: My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It will likely take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?
Yes, I will participate.

Q2: Please describe your tribal affiliation
Enterprise Rancheria

Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Hand games our language beading weaving baskets and harvesting herbs plants and materials

Q4: Are there traditions that you have given up or changed? Why?
No i believe we need to hang on to our traditions

Q5: Has your family created its own traditions and celebrations? What are they?
No we have not

Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Cooking hunting beading baskets and stories

Q7: What community traditions are celebrated today? What traditions? Salomon ceremony
**What are they like?** Alot of arts and crafts
**How long have they been going on?** Years
**How have they changed?** As the years go on it gets harder to hold on to the traditions and teach the younger generation
**Who is involved?** All tribes in the area and public

PAGE 7: Transmission of Cultural Values
**Q8:** Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Yes we have songs that only our tribe sings that represents what tribe we are.
**Q9:** What do you feel is most important to preserving your heritage?
Teaching. The younger generation so the tradition continues
PAGE 2: Informed Consent
Q1: My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It will likely take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?
Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Member of Beaver Creek Indians, a State recognized Tribe in South Carolina

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Bi-annual family and Tribal gatherings (Spring and Fall), the "Give Away" after a family member or friend's death
Q4: Are there traditions that you have given up or changed? Why?
Due to health issues we have not been able to travel to gatherings for a few years

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
Respondent skipped this question
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Growing up our culture was denied, but camping, gardening, and crafting remained prominent in our lives. These continued in prominence with my daughter, combined with learning of our heritage.

PAGE 6: Community History
Q7: What community traditions are celebrated today?
PAGE 7: Transmission of Cultural Values

Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
The traditional Creek Stomp dance songs as so many of those have been lost, any remaining verbal accounts of tribal history and stories told by the Elders. Very little of this has been published for the public for various reasons.

Q9: What do you feel is most important to preserving your heritage?
Sharing what remains with our children
PAGE 2: Informed Consent
Q1: My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It will likely take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?
Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Enrolled member of the Winnebago Tribe

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
We continue to have traditional wakes, burials and memorial dinners for 4 years after death. It is simple tradition, how our ancestors have done for centuries. We give our children "Indian names", as well as English names. Our Creator Mauna will call us by our Indian names when our time comes. We honor our veterans and all veterans during our annual pow wow. We have the oldest annual pow wow in the nation. We will be celebrating 150 consecutive years this July. Our HoChunk Renaissance Program is an effort to revitalize our traditional language, music, customs, art, etc.

Q4: Are there traditions that you have given up or changed? Why?
There are many traditions that have changed, lost and forgotten over the last 100 years. None of them were lost intentionally. Our Grandparents were sent to boarding schools where they prohibited any Native customs, language, music, art, etc. during a period of assimilation. "Kill the Indian, save the child."
PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
What are they? Simple things, like family gatherings during pow wow or other events when everyone is back in town.
How did they come about? Family wanting to be together after long periods of not seeing each other.
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Before TV and other electronics, storytelling was a huge activity. Parents and elders would teach children many things, like making bows and arrows, leather crafts, bead work, feather work, carving, creating regalia for pow wow dancing and competition, horse riding, building fires, camping, lots of music including learning traditional songs for various purposes, making various drums, hunting, sewing, cooking, etc.

PAGE 6: Community History
Q7: What community traditions are celebrated today?
Respondent skipped this question

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question
Q9: What do you feel is most important to preserving your heritage?
Respondent skipped this question
PAGE 2: Informed Consent

Q1: My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It will likely take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?
Yes, I will participate.

PAGE 3: Demographic Information

Q2: Please describe your tribal affiliation
Oneida Indian Nation of NY

PAGE 4: Family History

Q3: What traditions or customs have you/your family made an effort to preserve? Why?
We are making great efforts to revive our culture and history, along with our language. We need to preserve these things for future generations. In addition to preserving these things, we are working very hard to revive some of our old customs and beliefs. One area we have worked hard to improve is the diet our people. We are encouraging our people to eat less sugar and fat, more protein and vegetables.

Q4: Are there traditions that you have given up or changed? Why?
I would say no, not really. They were many things that had been pushed to the "back burner" for many years, as we were simply trying to survive. For example, lacrosse was a very big part of our village life awhile ago, but that kind of went by the wayside for many years from the 20's-70's. We had more pressing things to worry about than having a lacrosse team. We are working to change that now tho, and lacrosse has become a priority once again.

PAGE 5: Family History

Q5: Has your family created its own traditions and celebrations? What are they?
Great NY State Fair, Nation picnic
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
My family was very big on making crafts and attending pow-wows and shows to sell their stuff and dance in competition.

PAGE 6: Community History
Q7: What community traditions are celebrated today?
What traditions? Monthly social dances, 3 Sisters dinner, Elder’s dinner
What are they like? Social gatherings
How long have they been going on? 20 + years
How have they changed? Gotten larger, different venue
Who is involved? Entire community
Why are they important to the community? Brings people together, keeps familiarity

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Our old social dance songs and dances are very important. We tell many stories to relay concepts and ideas to our children and our community.
Q9: What do you feel is most important to preserving your heritage?
Learning and never forgetting our history.
PAGE 2: Informed Consent

Q1: My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It will likely take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?

Yes, I will participate.

PAGE 3: Demographic Information

Q2: Please describe your tribal affiliation

I am the Director of Economic Development with the Paiute Indian Tribe of Utah

PAGE 4: Family History

Q3: What traditions or customs have you/your family made an effort to preserve? Why?

Offering thanks to the Creator for all things. Preserving Mother Earth and all things the Creator made. The Paiute language. Passing down the oral history of our ancestors. Organizing our tribal government by listening to the general population as a general council. Honoring our elders.

Q4: Are there traditions that you have given up or changed? Why?

Many were lost due to the termination legislation passed by Congress in 1954.

PAGE 5: Family History

Q5: Has your family created its own traditions and celebrations? Why?

Anniversary of our re-establishment as a Federally recognized tribe.

How did they come about? Many of our elders went to Washington and asked the Senate and the House to pass legislation to officially recognize the tribe in 1980.

Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.

Dancing, singing, drums, storytelling. The Paiute people celebrate through self expression in the dances and songs.
PAGE 6: Community History
Q7: What community traditions are celebrated today?
   What traditions? Sings for those that have passed on.
   What are they like? They last all night long with traditional songs.
   How long have they been going on? Thousands of years
   How have they changed? Now they have different foods and are held indoors
   Who is involved? The whole tribe is welcome.
   Why are they important to the community? To respect those who have gone to the other side.

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
There are many however some are sacred and only can be sung on certain occasions.
Q9: What do you feel is most important to preserving your heritage?
Keeping the language and the songs and stories alive and passing them on to future generations
PAGE 2: Informed Consent

Q1: My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It is likely to take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?
Yes, I will participate.

PAGE 3: Demographic Information

Q2: Please describe your tribal affiliation
Oneida Nation of the Iroquois Confederacy

PAGE 4: Family History

Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Language, arts & crafts, philosophies, gratitude for all of creation, storytelling, regalia, ceremonies.

Q4: Are there traditions that you have given up or changed? Why?
Aspects of our ceremonies have changed because another Iroquoian Nation has come to help us maintain the ceremonies and in doing so, we have incorporated some of their traditions.

PAGE 5: Family History

Q5: Has your family created its own traditions and celebrations?
What are they? n/a
How did they come about? n/a

Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Social music and storytelling, social learning opportunities for children taught by elders, many craft programs, modern movie and book discussions.
PAGE 6: Community History
Q7: What community traditions are celebrated today?
What traditions? ceremonies, art, craft, music, storytelling, agriculture, archeology
What are they like? some are attended more than others, plus depending on the season
How long have they been going on? more so in the last 30 years
How have they changed? more refined or variety of teaching methods
Who is involved? everyone from leadership to the babies
Why are they important to the community? sustainability, longevity, community building, engagement

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Dances with Wolves brings a sense of pride, Drums Along the Mohawk has historical value
Q9: What do you feel is most important to preserving your heritage?
communication and love
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
A member of Louisiana tribe.

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Language
Q4: Are there traditions that you have given up or changed? Why?
Within my generation the old way was not passed down.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
What are they? No
How did they come about? N/A
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
None

PAGE 6: Community History
Q7: What community traditions are celebrated today?
Respondent skipped this question
PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question
Q9: What do you feel is most important to preserving your heritage?
Respondent skipped this question
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Yes, I will participate.

Q2: Please describe your tribal affiliation
Oneida Indian Nation of New York

Q3: What traditions or customs have you/your family made an effort to preserve? Why?
going to longhouse speaking and teaching the Oneida language

Q4: Are there traditions that you have given up or changed? Why?
Respondent skipped this question

Q5: Has your family created its own traditions and celebrations?
Respondent skipped this question

Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
beading, sewing

Q7: What community traditions are celebrated today?
Respondent skipped this question
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question

Q9: What do you feel is most important to preserving your heritage?
language
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Oneida

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Language, because i grew up not realizing that our language was/is almost extinct.
Q4: Are there traditions that you have given up or changed? Why?
I am actually trying to learn all the traditions and teach my children now.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
Respondent skipped this question
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Respondent skipped this question

PAGE 6: Community History
Q7: What community traditions are celebrated today?
Respondent skipped this question
PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question
Q9: What do you feel is most important to preserving your heritage?
Language
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Oneida Nation of New York

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
We try to use as much language as we can; we attend monthly ceremonies; we still have our traditional government; we still sing our songs and dance our dances; we still create artwork: pottery, beadwork, leatherwork, wood and stone sculpture, etc. We still have traditional gardens, planting the three sisters as the Creator instructed; we continue to advocate for our treaty rights, land claims, etc.

Q4: Are there traditions that you have given up or changed? Why?
Many of our people were removed from our communities during the Boarding School era. We still suffer from that damage to our communities, entire generations losing the ability to speak their languages or refusing to teach it to their children out of fear or a desire to protect them, many of the traditions that are still alive are being lost because fewer and fewer children are taught them or brought up valuing them for a whole variety of political, social, psychological reasons.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
What are they? Thanksgiving I guess
How did they come about? Instead of celebrating the elementary school version of this holiday, we use it as an opportunity to get together and give thanks to the Creator that we're still here, that mother earth is still here doing what He created her to do.

Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.

My mother and grandmother used to tell stories around the kitchen table, around a campfire, at pow wows. We used to sing and play guitar, drum, my aunt tried to teach me how to bead, but I was too busy trying to get outside to climb trees.

PAGE 6: Community History

Q7: What community traditions are celebrated today?

What traditions? Monthly ceremonies and bi-weekly socials

What are they like? Heart-healing

How long have they been going on? As long as I can remember

How have they changed? There are fewer people who speak the language

Who is involved? Young and old alike

Why are they important to the community?

These are important socially, politically, psychologically, emotionally - we are continuing our traditions as the Creator handed them to us to the best of our ability. When we participate in our ceremonies we are participating in the recreation of the sacred. Its continuing, maintaining, that "changing same", that we still are fulfilling our duties to the Creator, to each other, to our community and family and Nation. The words may change here and there, but they are the same ceremonies our ancestors participated in hundreds of years ago. These are critical to our sense of self, our indigeneity, our ability to function as a sovereign Nation.

PAGE 7: Transmission of Cultural Values

Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.

Many! Our Creation story - provides the very foundation of our people not just physically but metaphorically. Its a teaching story that reveals how we are to treat each other, our families, our Mother Earth, etc. Our social songs and ceremony songs, our dances. The No-Face Doll story, The Flying Head story, How Medicine Came to the Bears, The Peacemaker's Story, etc. History and cultural teachings are all embedded in the stories. 200 Years of Resistance is a great documentary about the Oka Conflict. Tom Porter and Jake Swamp have books and videos out about our traditions, the Thanksgiving Address, our 7th Generation Philosophy, etc.

Q9: What do you feel is most important to preserving your heritage?

Relearning our languages and protocols for ceremonies
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Not affiliated, but highly support our natives and their rights. I have 1/32th of Cherokee, but am considered white.

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
I was raised to respect the values of all individuals and understand their point of view despite race or religion.
Q4: Are there traditions that you have given up or changed? Why?
Not applicable.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
What are they? None really other than things like xmas and secret santas.....
How did they come about? Family, Friends and learning.
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Stories, Music, Videos and first person experiences (I grew up in California and natives would come to my classes to speak about their way of life and how American influence is eradicating it).
PAGE 6: Community History
Q7: What community traditions are celebrated today?
What traditions? To not judge and be acceptable and tolerable of others views.
What are they like? Different views but not wrong.
How long have they been going on? My whole life
How have they changed? They haven't. I always respected my breathren despite race.
Who is involved? Everybody in all angles of life.
Why are they important to the community? Chiloquin is a small town with a long native history. Everything from discrimination to intolerance has been noted in history.

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
N/A
Q9: What do you feel is most important to preserving your heritage?
N/A - But Acceptance.
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Oneida Nation Member

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
I have strived to maintain aspects such as preparing our traditional foods, i.e., corn soup, hot scoons, strawberry drink, mush. It is important to be thankful to have food to eat; it was given and provided to us. Another conscious effort is that I make my kids aware of the changing phases of the sun, moon and weather. The sun, moon and weather affect people and their behaviors. I remind my children so they have a better awareness of their surroundings and people they interact with daily. There is a higher power at work, beyond ourselves, that we should be grateful for. Another important tradition is to speak in our native tongue whenever possible. It seems to get points across and things are understood at a deeper level than if we spoke English.
Q4: Are there traditions that you have given up or changed? Why?
Respondent skipped this question

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations? What are they?
I have learned to smudge with sage upon rising in the morning and praying.
rayer for guidance. It helps me to gain clarity.

Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Listening to stories by the elders. Also, listening to songs.

PAGE 6: Community History
Q7: What community traditions are celebrated today?
Respondent skipped this question

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question
Q9: What do you feel is most important to preserving your heritage?
I believe that having children by a native person is most important to keep the bloodline going. I have stressed this to my children to be with a native person when having children. We have to keep the next generation going; it's our cultural identity.
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
I am director at a school with a high Native American population

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
My children and I are learning to speak the Klamath Language. It is the language of the Native American Tribe where we live.
Q4: Are there traditions that you have given up or changed? Why?
We support many of the Klamath traditions that our taught in our school that supports the Klamath tribal culture.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
Respondent skipped this question
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Respondent skipped this question

PAGE 6: Community History
Q7: What community traditions are celebrated today?
Respondent skipped this question

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question
Q9: What do you feel is most important to preserving your heritage?
Respondent skipped this question
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Enrolled Klamath

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Hunting, gathering, participating in social gatherings, ceremonies, family connections, tribal history. Knowing who we are and where we come from is having a solid base to build on.
Q4: Are there traditions that you have given up or changed? Why?
we want to learn our language. there has been little efforts put forth for this important matter.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
What are they? Puberty Ceremomy (not our own/brought it back)
How did they come about? out of necessity to help our children proceed into the next stage of life.
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Crafts- making many pan-tribal items, beading, sewing, regalia, telling the stories we were told.
PAGE 6: Community History
Q7: What community traditions are celebrated today?
   What traditions? Pan Indian Pow Wows- social events
   What are they like? Everyone has adopted other types of traditions
   How long have they been going on? lifetime
   How have they changed? modernized
   Who is involved? community, families, tribe
   Why are they important to the community? keeping the community involved and together is always a good thing.

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
   Creation story, stories of our Tribes, Story of the Modoc War, these things could be taught in our local school. There is nothing in our school that honors our Tribes (even with there mostly being Tribal kids/population). Nothing to feel proud of.
Q9: What do you feel is most important to preserving your heritage?
   We need to bring the handful of people that still know our language to start up a program implementing it with our youth and bring our elders left to be apart of this.
PAGE 2: Informed Consent

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Yes, I will participate.

PAGE 3: Demographic Information

Q2: Please describe your tribal affiliation
Enrolled tribal member

PAGE 4: Family History

Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Very little to none

Q4: Are there traditions that you have given up or changed? Why?
Most all

PAGE 5: Family History

Q5: Has your family created its own traditions and celebrations?
What are they? No
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Respondent skipped this question

PAGE 6: Community History

Q7: What community traditions are celebrated today?
Respondent skipped this question
PAGE 7: Transmission of Cultural Values

Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question

Q9: What do you feel is most important to preserving your heritage?
Cultural/community awareness
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
I am not a carded tribal member. I am Cherokee by blood and culture.

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
All Cherokee culture, history, and traditions that have been verified through oral history. We wish to pass on the true history of the Cherokee's and not what books and movie's portray.
Q4: Are there traditions that you have given up or changed? Why?
No

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations? What are they?
None, because to do so would violate or change the true traditions of our people.
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Storytelling (passing down oral history). Arrowheads, bows and pipe making are considered crafts today but to our ancestors they were tools and spiritual items and a way of survival.
PAGE 6: Community History

Q7: What community traditions are celebrated today?
What traditions? The Planning Moon and Green Corn Ceremony
What are they like? Peoples coming together to eat and dance
How long have they been going on? Approximately 3,000 years
How have they changed? Traditional they have not changed.
Who is involved? The whole tribe
Why are they important to the community? The whole community gathers together to celebrate the crop and they dance, play games and storytelling. It is much like our family reunion.

PAGE 7: Transmission of Cultural Values

Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
All traditional drum songs. Thousands of stories within the tribe. No films.
Q9: What do you feel is most important to preserving your heritage?
Communications among tribal elders to accurately pass on to the children the true traditions, culture and history.
PAGE 2: Informed Consent

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Yes, I will participate.

PAGE 3: Demographic Information

Q2: Please describe your tribal affiliation
father in law tribal elder Cherokee

PAGE 4: Family History

Q3: What traditions or customs have you/your family made an effort to preserve? Why?
Respecting elders and why that is important. Flutes playing and drums sweat lodges. I believe that children are the future and they need to be taught how to better the world and to be grateful for the world that was created for us

Q4: Are there traditions that you have given up or changed? Why?
I feel that the traditions have faded and i would love to see more community togetherness and the respect needs to be taught to our children more.

PAGE 5: Family History

Q5: Has your family created its own traditions and celebrations?
What are they? we go to a family members for holidays we teach the kids the flutes and bake cookies for the elders and deliver them.
How did they come about? we were invited by clan mother and taught this and fell in love with the spirit of giving and pride that my family felt.

Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Baking music stories outdoor sports
PAGE 6: Community History
Q7: **What community traditions are celebrated today?**
What traditions? he is a yearly gathering for veterans and families.  
What are they like? its very spiritual and peace bringing flutes families teachings stories music dancing  
How long have they been going on? not sure well over 5 years  
How have they changed? more families go every year  
Who is involved? many warm springs families  
Why are they important to the community? i believe it helps the veterans and their families find peace even if only for a short time

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.  
My children are learning the flutes and drums and i am learning some songs from my friend to sing to my babies  
Q9: What do you feel is most important to preserving your heritage?  
telling stories and traditions to my children to pass on to theirs
PAGE 2: Informed Consent
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Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
Konkow Maidu

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
All of them that we can still remember. We're attempting to bring the language back and trying to get tribal members speaking it. We're also introducing our dances and songs and trying to get our younger people involved in it.
Q4: Are there traditions that you have given up or changed? Why?
They've naturally changed, conditions and materials have influenced some of those changes. We're struggling to bring our traditions back but due to the loss of so much knowledge we're having to fill in the gaps. This causes some changes.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations? What are they? Just getting together for the holidays. We always do family dinners for them.
How did they come about? We just have always done them.
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions. Just hanging out. Some story telling, we're natural story tellers.
PAGE 6: Community History
Q7: What community traditions are celebrated today?
Respondent skipped this question

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question
Q9: What do you feel is most important to preserving your heritage?
Respondent skipped this question
PAGE 2: Informed Consent
Q1: My name is Angel Morgan, and I am a student at California State University, Chico. The information in this questionnaire will be used in a culminating project to develop activities to teach EFL students about American culture. The survey will take approximately five minutes to answer the minimum number of questions marked with the asterisk (*1, *2, *9), but it will vary depending upon your responses. It will likely take longer to finish should you decide to answer all 6 questions. Your participation is completely voluntary. There is no penalty if you choose not to participate or if you choose to stop participating in the middle. There is also no anticipated benefit or risk if you do choose to participate. Your responses will be kept confidential and not linked to your name in any way. Would you like to participate?
Yes, I will participate.

PAGE 3: Demographic Information
Q2: Please describe your tribal affiliation
I am a tribal member of the Maliseet tribe located in the state of Maine

PAGE 4: Family History
Q3: What traditions or customs have you/your family made an effort to preserve? Why?
traditional gatherings, ceremonies, drumming, dancing and singing. It's important that we keep our sense of identity, pride and spirituality.

Q4: Are there traditions that you have given up or changed? Why?
Our language has been decimated by the various cruel and racist actions done by those who wanted to destroy who we are and where we came from. We have very few fluent speakers alive.

PAGE 5: Family History
Q5: Has your family created its own traditions and celebrations?
Respondent skipped this question
Q6: What kind of home entertainment was there? (Storytelling, music, craft traditions) Describe these traditions.
Respondent skipped this question
PAGE 6: Community History
Q7: What community traditions are celebrated today?
What are they like? traditional gatherings, drumming and singing to celebrate and give recognition
How long have they been going on? over 20 years
How have they changed? They have grown over the many years.
Who is involved? Tribal members, families and the public
Why are they important to the community?
Federal recognition, honoring those who fought for our freedom and those who walk before us

PAGE 7: Transmission of Cultural Values
Q8: Are there any songs, films, or stories that you believe are important to preserving your heritage? Please explain.
Respondent skipped this question
Q9: What do you feel is most important to preserving your heritage?
to continue to be a part of it, share it and to teach it through the eyes and ears of our children and youth.