

Speaking of Haiti
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The use of folklore in the foreign language classroom provides a vital link between linguistic proficiency and a cultural understanding of those who speak the language of study. The word *folklore* has its etymology in the words *folk*, meaning people, and *lore*, meaning knowledge. Folklore refers, then, to the knowledge of the people and is generally considered to be collective knowledge particular to a group of people. Generally, folklore focuses on the oral tradition and, throughout the course of history, this collective knowledge was transferred from generation to generation by the spoken word. This curricular unit will provide a means of exploring the folklore of Haiti in the foreign language classroom with an emphasis on the oral / aural skills needed to become a proficient speaker of French. A Haitian folktale written in French has been selected. Likewise, language and culture activities have been designed to enhance the novice level language learner’s curriculum (exploratory level or first year) but the activities certainly can be adapted to suit other levels of language study.

Proficiency Standards

The only content standard of Pittsburgh Public Schools which deals specifically with foreign language requires that “all students converse at a level of ‘Intermediate Low’ as defined in the oral proficiency guidelines developed by the American Council on the Teaching of Foreign Languages (ACTFL).” Thus, the emphasis in the foreign language classroom needs to be on speaking and communicating orally in the target language, a charge that needs several years of study in order to obtain proficiency.

On the ACTFL scale, an “Intermediate Low” speaker of language is capable of creating in the foreign language. In other words, intermediate low speakers do not memorize dialogues or conversations but can use the dialogues and conversations they have heard or studied in order to carry out basic survival tasks. This communication is usually laden with errors and needs only to use the present tense but does encompass a broad level of speaking situations. By the education standards established for the state of Pennsylvania, the term “proficient” replaces “intermediate low” in order to describe the desired level of foreign language ability for a student who has met the foreign language content standard. Therefore, the term “proficient” will be used throughout the unit.

The Context

I have designed this unit for the students of Arsenal Middle School, the school where I teach French to sixth, seventh, and eighth graders. In many cases, I provide the only experience that students at my school have had or will ever have with a foreign language. As a result, one of my priorities is to create a positive experience with foreign language learning. This can often be a challenge because many of my students enter

sixth grade with literacy skills that need to be fostered. My students are not yet comfortable with written text much less text written in a foreign language. By emphasizing oral / aural skills and using written work as a reinforcement rather than the focus, my students have an opportunity for success – even those who need extra learning support. For many, it becomes a chance to shine.

The lessons differentiate between exploratory French and academic French. The distinction is necessary because of the amount of time I spend with each class. I intend to use this unit with all levels understanding that I will need to modify the activities somewhat. Classes at Arsenal are approximately 45 minutes long. Throughout the course of a week, I see 6th graders twice, 7th and 8th grade exploratory classes three times and my academic class five times. My emphasis in 6th grade is on word-level language use, in 7th and 8th grade exploratory on sentence-level discourse and 8th grade academic emphasizes paragraph-level discourse. As a general rule, most of my time in the exploratory setting is preparing students to comprehend the story while in the academic setting, I spend less time priming students to listen and more time engaging them in using the language of the story. Broadly speaking, the difference is between receptive and productive skill building.

Linguistic Rationale

The emphasis in foreign language classrooms of the past was on discrete grammar points taught in isolation with little or no connection to their communicative function. This approach has produced countless students who can say, “I studied French for three years but I can’t say a thing!” With content standards that focus on the knowledge that students can demonstrate through speaking, it is necessary to shift the focus of the traditional foreign language classroom to a more communicative and interactive environment.

Linguistic theory developed in 1983 by Stephen Krashen and Tracy Terrel in *The Natural Approach* is based on the fundamental assumption that language learning occurs as the learner is able to process speech input. However, the input needs to be comprehensible or made comprehensible through the use of gestures, pictures, or familiar vocabulary. (This process is similar to the way in which language acquisition occurs for a baby who is learning a first language.) The theory behind this approach is that students will be able to make sense of the language – first individual words then grammatical structure -- through inductive learning.

The Whole Language approach to first and second language learning is based on a similar premise but it also emphasizes the use of extra-linguistic cues such as schema-building with a focus on interesting and meaningful content. The approach to language learning that this curricular unit uses is a combination of the Natural Approach, the Whole Language Approach and some direct instruction of the grammar points to be learned. The rationale is that not all students are successful inductive learners and sometimes they need to focus on the details before they can grasp the bigger picture – the message in what they have heard.

I must add that when I was introduced to this approach to language learning, I was skeptical that my students would be successful. Once I mustered up the courage to tell stories in French in my classroom, I realized that I had been cheating my students of an exciting activity which draws upon both foreign language, first language and social studies skills.

Culture Teaching

An element crucial to the success of the approach to language teaching described above is the element of interest. Stories are intrinsically interesting to learners of all ages, especially to children. Folklore, in particular, adds a new dimension to language study because it gives life and breath to the language and gives a persona to the speakers of the target language. Furthermore, stories offer a change of pace to the sometimes bland and banal vocabulary lists offered in language textbooks.

In the study of French, in particular, the traditional emphasis on the part of most textbooks and courses of study is on the culture of France. This emphasis promotes the erroneous thinking that France is one of the few places in the world where people speak French. As a result, many students say, "I'm never going to France. Why do I have to learn this stuff?" The underlying purpose of this unit is to promote the study of French as an international language as opposed to merely a European one. Furthermore, with an emphasis on Haiti, students will be able to make connections with francophone immigrant communities in various parts of the United States and quite possibly, their own communities. Students will see that they don't need to leave their hometown in order to find French useful.

On a more subtle level, students will see the diverse faces of the francophone world so as not to have the impression which many textbooks promote -- that French speakers are primarily white. This helps to demolish the psychological barriers that sometimes form in regards to language learning allowing the foreign language curriculum to be more accessible to learners of African or Asian descent.

Teacher as Storyteller

Since the emphasis of the unit is on the oral / aural skills required to be successful speakers of French, students will not be engaged in reading the chosen text. Although reading is a separate skill, the teacher can encourage students to draw on first language reading skills such as building meaning through context clues and predicting events. These skills will transfer from the first language into the second and from one mode to the next with little difficulty.

Implicit in the success of such a venture is the way in which the teacher tells the story. Again, the emphasis is not on the teacher reading the story but on allowing for variation in learning styles within the narration. Written text tends to be more dense than the spoken word and just as the traditional *griot* from Africa or *maître conte* of Haiti (storytellers) interact with their audience, so must the teacher. Therefore, when the teacher notices the blank stares of her students while telling the story, she can go back and restate the important idea using more simplified language, use more obvious gestures or simply check more often for comprehension. In my experience of telling stories in French to beginning learners of the language, they often help each other construct meaning from the story.

In order to prepare myself for telling the story, and in order to tell it in a relatively uniform way each time, I use a story skeleton which highlights the key words or phrases that I need to use in each telling. The story skeleton is posted somewhere near me as I tell the story and it looks like this:

Caline -- J'ai soif! J'ai faim
chez la femme – travaille, nettoie, prépare
la poule; la rivière
une crevette
un poisson
une tortue
un crabe
Dans-un-orange-avec-un-serpent
la rivière avec une machette
la femme flotte dans la rivière

The Folktale

The unit uses the story called *The Name* as its core. All activities which precede the telling of the story are to aid the comprehension of the **events** in the narration and all activities which follow the telling are to aid in the comprehension of the **language** used to tell the story. Eventually, students will be able to use the language of the story in speaking activities.

The following is the story that I will tell to students. For an English rendition and the provenance of the story, consult *The Magic Orange Tree*. Keeping in mind that the emphasis in the classroom is always on telling the story rather than reading it, the language used below can be modified to accommodate lower or higher levels of French speakers.

Le Nom

Cric! Crac!

Il y a une pauvre petite orpheline qui s'appelle Caline. Elle avait des problèmes. «J'ai faim! J'ai soif!» dit Caline. Un jour, une vieille femme voit Caline dans la rue et elle l'invite chez elle.

Caline arrive chez la femme. A la maison, Caline travaille beaucoup. Elle nettoie la maison. Elle prépare le repas. «O! J'ai faim! J'ai soif!» dit Caline et la femme dit, «Je te donne quelque chose à manger si tu me dis mon nom. C'est quoi mon nom? Comment est-ce que je m'appelle?»

Et comme Caline ne sait pas son nom, elle dit, «Je ne sais pas!» et elle travaille et elle nettoie la maison.

Le lendemain, la même chose... Caline travaille très dur. Elle nettoie la maison. Elle prépare le repas. «O! J'ai faim! J'ai soif!» dit Caline et la femme dit, «Je te donne quelque chose à manger si tu me dis mon nom. C'est quoi mon nom? Comment est-ce que je m'appelle?»

Le troisième jour, la femme rentre à la maison avec une poule à préparer pour le repas. Caline tue la poule et puis elle passe par la rivière pour la nettoyer. Elle nettoie la poule et tout un coup – pouf -- une crevette s'approche et dit, « Si tu me donnes un morceau du poulet, je te dis son nom, le nom de la femme. » Comme Caline n'avait rien à perdre, elle donne un morceau généreux à la crevette et fwip – elle plonge dans la rivière. Prochainement, un poisson arrive et il dit, « Si tu me donnes un morceau du poulet, je te dis son nom, le nom de la femme.» Comme Caline n'avait pas beaucoup à perdre, elle donne un morceau pas mal au poisson et tout un coup, fwip – le poisson plonge dans la rivière.

Après quelques minutes, une tortue arrive et elle dit, «Si tu me donnes un morceau du poulet, je te dis son nom, le nom de la femme.» Comme Caline n'avait guère à perdre, elle donne un petit morceau à la tortue et tout un coup, fwip – la tortue plonge dans la rivière.

Tristement, Caline regarde le poulet et un crabe s'approche et il lui dit «Si tu me donnes un morceau du poulet, je te dis son nom, le nom de la femme.» Caline se méfie du crabe mais elle donne un petit morceau du poulet au crabe. Le crabe dit, «C'est un secret. La femme ne peut pas savoir que c'est moi qui te dis comment elle s'appelle.» Et le crabe dit, «Elle s'appelle Dans-un orage-avec-un-serpent. Voilà son nom.»

Caline rentre à la maison avec ce qui reste du poulet. Comme normal, elle travaille beaucoup. Elle nettoie la maison. Elle prépare le repas. Elle s'assoit à la table avec la femme et Caline dit, «O! J'ai faim! J'ai soif!» La femme répond, «Je te donne quelque

chose à manger si tu me dis mon nom. C'est quoi mon nom? Comment est-ce que je m'appelle?» Caline la regarde et lui dit, «Vous vous appelez Dans-un-orage-avec-un-serpent. Voilà votre nom. C'est ça comment vous vous appelez.» Dans-un-orage-avec-un-serpent ne peut pas croire ce qu'elle entend. «Qui t' a dit mon secret? Bien sûr! Je sais précisément!» Et elle fuit de la maison envers la rivière avec sa machette à la main. Mais Caline (la pauvre Caline), elle reste à la maison et elle mange tout le poulet et elle boit toute l'eau. Quel repas!

A la rivière, Dans-un-orage-avec-un-serpent appelle la crevette. Elle constate à la crevette, «C'est toi qui révéles mon secret. Elle sait mon nom!» «Non! Non! Ce n'était pas moi!» dit la crevette mais, la femme donne un coup de couteau à la crevette avec la machette néanmoins. Elle voit le poisson et elle dit, «C'est toi qui révéles mon secret. Elle sait comment je m'appelle!» «Non! Non! Ce n'était pas moi!» dit le poisson mais, la femme donne un coup de couteau au poisson avec la machette néanmoins. La femme cherche la tortue et elle dit, «C'est toi qui révéles mon secret. Elle sait mon nom!» «Non! Non! Ce n'était pas moi!» dit la tortue mais, la femme donne un coup de couteau à la tortue avec la machette néanmoins. Dans-un-orage-avec-un-serpent trouve le crabe et elle dit, «C'est toi qui révéles mon secret. Elle sait mon nom! Elle sait comment je m'appelle.» «Oui,» dit le crabe, «c'était moi!» Peu à peu, le crabe entre dans la rivière et la femme le suit avec la machette. «Oui, c'était moi! Moi! Moi! Moi!» La femme se met en colère et le suit jusqu'au centre de la rivière où les courants de l'eau sont très forts. «Aide-moi! Aide-moi!» crie la femme et elle tombe dans l'eau et elle flotte vers l'océan où des marins ont trouvé son corps.

A unique element of the francophone Caribbean telling of folktales is that the *mâitre conte* (professional storyteller) expresses his intent to tell a story by exclaiming “*Cric!*” (pronounced like the English word *creek*). At this point, the audience can express their desire to hear a story told by this particular storyteller by replying “*Crac!*” (pronounced like the English word *crack*). The audience can decline by saying nothing but if they respond with “*Crac!*” they are then obliged to give the storyteller their utmost attention and participation if requested.

Story-telling throughout all of the Caribbean and in Haiti, in particular, has its origins when slavery ruled the inhabitants of Haiti who were brought from Africa to work in the sugarcane fields owned by the French. Since slaves were forbidden to learn how to read, a strong oral tradition flourished for many generations. Today in Haiti, with a high illiteracy rate, this oral tradition still maintains the same significance that it had under colonial rule.

Day 1

Students will be able to identify the countries of the West Indies in French, the languages spoken there, and their proximity to the United States. They will label a map and color it according to a key that will indicate the language spoken there. (See Worksheets 1a, 1b, 1c) More detailed maps are available at www.odci.gov/cia/publications/.

Day 2

Students will be able to state important facts about Haiti regarding its history (with a special emphasis on Christopher Columbus, Africa, a struggle for freedom), people, topography, economy, natural resources. “Learning stations” will be set up around the room which highlight these areas of inquiry and students will research these areas and take notes on the worksheet provided to them. In other words, one area of the room will be have information about the history of Haiti. On a card, available for all group members to see, I will mount a reading passage on construction paper and tape it to the wall. The students will work collaboratively in this area to research key issues of Haitian history. When they finish this aspect of their research, I will instruct the group to move to the next station – the people of Haiti. Depending on which class actually does this activity, I use two separate sources to provide the passages which students will read. The sources are as follows: *Microsoft Encarta Encyclopedia '96* and www.odci.gov/cia/publications/factbook/ha.html. *Encarta* provides dense prose with wonderful photos but the web site provides quick facts for easy reference.

Day 3

Students will be able to explain what the country and the people of Haiti look like after they watch a video that highlights Haiti. They will make predictions about what they expect to see (drawing upon the previous day’s lesson) and summarize key differences and similarities between their own lives and the lives of Haitians. A suggested video is *Antilles* (Video Guides Hachette available from *Bonjour America, Inc.*; 116 Consumer Square; Suite 258; Plattsburgh, NY 12901)

Day 4

Students will be able to recognize the key vocabulary words (words crucial for understanding) used in the story through the use of visuals and listening practice in isolation. The following is a list of key words which will need to be pre-taught: *l'orpheline, une poule, la rivière, une crevette, un poisson, une tortue, un crabe, la machette.*

I will offer a brief explanation of article usage in French so that students become used to the idea that they need to remember both the article and the noun when they learn new vocabulary in French.

For the initial presentation of vocabulary, the nouns are best presented with visuals. Following the presentation, check for comprehension. I use a series of oral questions which become increasingly more difficult. For example, I show a picture of the turtle and say, "Oui ou non? C'est un poisson." Once students seem to have mastered this type of listening, I make the question a little more difficult: "C'est une tortue ou un poisson?" And finally the question is, "Qu'est-ce que c'est?"

Equally important as a comprehension check, I use this type of questioning to encourage students (especially 6th graders) that they are ready for the task at hand – listening to an entire story in French. I continually emphasize that a key element to understanding the story in French is knowing the important words.

Day 5

Students will be able to identify and state the key vocabulary words used in the story through the use of paired practice activities. This is a crucial point in the students' progression and preparedness because if they cannot recall the key vocabulary items, they will have difficulty understanding the story. Therefore, I begin the lesson with a quick review of the vocabulary and their meanings, drill the vocabulary as I had the previous day, continue with a written exercise and conclude with an activity that I call concentration or memory. Students are given a pack of cards. Some of the cards have the French vocabulary words, other cards have the pictures that correspond. Students break up into groups of two or three and set up the cards in their area, face down. The first person to take a guess, turns over two cards. If the cards match the word with the picture, the player keeps the cards and if they don't match, the player turns the cards over and the next player goes. The game continues like this until all of the cards are gone at which point, the person with the most matches wins.

Day 6

Students will be able to recognize the meaning of secondary vocabulary words which will aid in the understanding of the story. The following is a list of vocabulary words of secondary importance *travaille, nettoie, prépare, manger, s'approche, plonge, j'ai faim, j'ai soif, je ne sais pas.* I present these more as a confidence-builder even

though students can get the meaning of these words from the gestures I use in telling the story. Knowing these words before hand creates a comfort zone for students who feel uncomfortable with ambiguity.

Before I present new vocabulary, I review some previously taught structures. The forms of *s'appeler* are integrally incorporated into the story. In the course of a normal school year, I teach the expressions, *comment t'appelles-tu* and *je m'appelle* early on in the year. At this point, a review of this vocabulary is a good idea as either a refresher or to present this critical vocabulary to students who may not have been enrolled in my class when the expressions were first presented. To reinforce the vocabulary, I will give students a picture of someone famous so students are assuming a different persona. I will call on someone to ask, "Comment t'appelles-tu?" The student to whom he is speaking will hold up his picture and respond, for example, "Je m'appelle Kermit the Frog."

Since all of the second set of words are verbs, I present these in the form of pantomime. Nine student volunteers receive cards with the French word on one side of the card and the English meaning on the other. Students take turns coming to the front of the room acting out the word that they have in their hand. I find that this is a useful technique for making the concept of verbs more salient for students and will eventually help them with the post-listening activities.

Following the initial presentation of vocabulary, I will drill the meaning and check for comprehension of all of the vocabulary words. To reinforce the difference between nouns (which are signaled by *le, la, les*) and verbs, I will do a signaling activity. I will say a vocabulary word and if the word represents a thing, students remain in their seats. If the word represents an action, the students stand.

Finally, I will introduce an activity which I call "Around the world" to reinforce all of the vocabulary. Cards are prepared with words written on them. The first word indicates what is on the front of the card (English) and the second word represents what is on the back of the card (French). It is helpful to use different colored marker for the front and the back because cognates can confuse students. The following is what the cards will contain: *cleans / l'orpheline, the orphan / un crabe, a crab / une crevette, a shrimp / prépare, prepares / une tortue, a turtle / s'approche, approaches / une poule, a chicken / la machette, the machete / manger, to eat / la rivière, the river / travaille, works / un poisson, a fish / plonge, dives / nettoie*. The teacher should pass out all of the cards to students except the first card and model to students how to read the card by reading the first one. Stand up and loudly read the English word then turn the card over and read the French word. Instruct the student who has the meaning of the French word to do the same: stand up, read the English word and then the French word. This eventually forms a chain that will end with you, the teacher. To liven things up, time the activity and enter the times into competition with other classes or mix up the order by passing cards on to different people in the class.

Day 7

Students will review the meaning of all of the specifically taught vocabulary, use a story map to make predictions about what the story will be about and, describe the role of a storyteller in Haitian society and show how they have mastered the vocabulary through a short quiz.

A skill that is emphasized in reading is making predictions before reading a story. Students should readily recognize the meaning of the title of the story, *Le Nom*, because this is the heading that appears on the top of all of their papers. I will present a story map to the class which looks like this:

le nom?

l'orpheline?

la femme

la crevette

le poisson

la tortue

le crabe

Students will make predictions about what they think the relationship is between all of these elements of the story.

Finally, I will explain the role of *maître conte* in Haiti. In so doing, I will draw on students' knowledge of what life was like on the sugar cane plantations to help them to attach the appropriate importance to the whole tradition of story telling. An excellent reference to consult is the preface to Chamoiseau's *Creole Folktales* (see bibliography) and a good prop to have on hand is some sugar cane which I find in stores which sell food from the West Indies.

Day 8

Students will listen to the story told to them in French and will then be able to re-sequence the major events of the story using visuals.

As I tell the story to students, I rely heavily on gestures, repetition, different voices or perhaps hats, masks or other costumes to help differentiate between who is speaking in the story – the girl or the woman. Before the story, as a final confidence-builder, I quickly review the primary and secondary vocabulary and then set the scene for the story. I will have a river and a hut drawn on the board so when the setting of the story changes, I will tell the story in front of a different drawing. I will have two props to represent the two speakers of the story. When Caline is speaking, I will hold a stick with a stuffed bandana attached to it which holds all of her belongings and emphasizes the fact that she was an orphan and when the woman is speaking, I will hold a cardboard machete.

Depending on the level of involvement of the class, I expect that telling the story will take about twenty minutes. To check for comprehension of the story, I will set up the visuals that I used to tell the story on the chalk tray and ask for student volunteers to put the story back in order. As they put the story back in order, I retell the story in a shorter version.

Day 9

Students will demonstrate comprehension of the story by answering (in writing) main idea questions about the story. They will be aware of French syntax in order to create sentences of their own in French about the story.

As a review of the story, I will repeat the sequencing activity from the day before which uses the visuals. This serves two purposes: it reviews the story with the students who have heard it but have perhaps heard it three days before, and it allows students who have never heard the story at all to hear it for the first time.

Once they have heard the story again, I will present a worksheet to them with the following questions:

Comment s'appelle l'orpheline?
Oui ou non? Caline a faim?
Oui ou non? Caline a soif?
Oui ou non? Caline sait comment s'appelle la femme?
Oui ou non? La crevette dit le nom de la femme?
Oui ou non? Le poisson dit le nom de la femme?
Oui ou non? La tortue dit le nom de la femme?
Oui ou non? Le crabe dit le nom de la femme?

Generally, I allow students to work on this alone for several minutes then ask them to break into groups with a partner for several minutes so they can use another student as a resource to help them with questions they do not understand.

I will tell students, "Now that you have listened to this story from Haiti and have understood it, we are going to use the words from the story to create your own sentences." Vocabulary words used in the story will be written on construction paper and placed on the board in groups. One series of words might be: *dans la rivière / la femme / flotte*. I will ask students what is wrong with the words as they appear and then ask someone to reorder the words so they make sense thus creating the sentence, *La femme flotte dans la rivière*. Once students show some ease with putting sentences in order, I will allow them the opportunity for independent practice and give them a worksheet with similar scrambled sentences to place back in order.

Day 10

Students will learn how to make sentences negative in order to say more things which relate to the story.

To begin the class, I will quickly review the vocabulary that they have learned and then have students unscramble sentences using the words written on construction paper taped to the blackboard as they had done in the previous lesson. At this point, I will ask for several student volunteers to make original sentences of their own which

make sense. The volunteers will come to the board and rearrange the posted words in order to make sentences. As the students create good sentences on the board, I will have the remaining students copy the sentences on to a sheet of paper while they are seated.

I will then say to students, “Now, I am going to teach you a way to double the amount of sentences you can make just by adding a couple of words that you have already heard.” I will teach students the negative construction using *ne...pas* and refer them to an expression they had learned in the pre-listening activities: *je ne sais pas*. Students will then respond through signaling whether or not a sentence is in the negative or the affirmative. If I say something that happens, students will put their thumbs up. If I say something doesn’t happen, students put their thumbs down. Together as a class, we will work from the overhead and practice making sentences negative. The final activity of the class is an independent practice which will have the students making the sentences which they copied from the board negative.

Day 11

At this point, the activities I have created activities which diverge in order to accommodate the goals and levels of an exploratory language program and of an academic program.

Exploratory program

Students will create a first draft of sentences of their own about the story using a word bank and illustrations. A worksheet will be provided to students which has all of the visuals from the story plus a line underneath on which they will write a sentence. This will be the first draft and students are encouraged to use only the words that they know.

Academic program

Students will create a graphic organizer using their own words in French to remember key words which facilitate the retelling of the story.

Again, the visuals from the story will be presented to students in sequence. As a class, we will brainstorm key vocabulary words which are associate with each event or picture. These pictures and key words will be the only point of reference and tool that students will use when they retell the story.

Day 12

Exploratory program

Students will choose one sentence from the selection of first draft sentences to re-write and illustrate in order to create a book as a final. I will have checked the first draft sentences in order to verify that students are using language that is within their control

and that makes sense. Students will work in groups of six or seven and each student will choose a different visual to illustrate and write about. Their job is to carefully choose sentences so that they can broadly retell the story in words and pictures once they reassemble their work in sequential order. This project may take two days.

Academic program

Students will begin to retell the story with a partner in French using their graphic organizer and prose provided to them. I always provide a simplified rendition of the story in prose form as a model to students. Even though I tell them not to memorize the prose word for word, they begin with rote memorization. Students eventually abandon memorization because they become more familiar with the pattern of the prose and it becomes much easier to assimilate all of the vocabulary and structure they have learned. To structure their learning (which is independent learning at this point) and to make them more accountable, I have students indicate their progress on a chart that they keep and I give them a daily grade for the new material that they can recite on their own.

Day 13 (and following)

Exploratory program

Students will present their books to their classmates or other classes if possible. I will ask one representative from each group to read the book to the class and show the pictures as they read. The students will then assume the role of *maître conte*.

Academic program

Students will be able to recite the story, *Le Nom*, in French with a partner.

Extension activities

A final project is an essential element to a story-telling unit in order to put closure to the story, give the students a sense of accomplishment or, to reward them for their hard work. Depending on the time of year and the time available for the activity, the following projects are offered as possibilities.

Create a puppet show using socks as puppets and perform it for another group of students.

Videotape students reciting the story.

Invite a guest speaker from Haiti to speak to the class.

Go to an elementary or nursery school and ask students to read their work to an audience.

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Web sites

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A good presentation of facts about Haiti.

Map: www.lib.utexas.edu/Libs/PCL/Map_collection/americas/
Excellent map collection