

## **African Folktales: A Middle School Unit**

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### **Overview**

Throughout the study of African Folklore, this unit exposes students to multiple opportunities to examine African literature and to use it as a model for their own narrative writing. The goal is to have the students analyze and interpret the elements of good literature while reading the folklore, then use what they have learned from their work to apply it in their own narrative folktales.

This unit is designed to be taught in the 7<sup>th</sup> grade as a supplement to the Pittsburgh Public Schools Core Curriculum. However, the unit could also be used at the other middle grade levels as well. The unit time table is designed for a two week time span in a three block period, which is the design at the Accelerated Learning Academies. However, it may take longer to produce the narrative writing piece if there is not a Writer's Workshop time built into the schedule.

### **Rationale**

The 7<sup>th</sup> Grade Pittsburgh Public School Core Curriculum has eliminated the Unit titled "Folktales, Myths and Legends." In the past, this unit exposed students to a variety of texts that taught meaningful lessons. The titles that are no longer being studied are "Merlin and the Dragons" by Jane Yolen, "Aschenputtel" retold by Jakob and Wilhelm Grimm and "Oni and the Great Bird" retold by Abayomi Fuja. These great stories taught meaningful lessons to my students as well as exposed them to the culture behind each tale. "Merlin and the Dragons" was a great example of a story passed on by oral tradition. "Aschenputtel" was the German version of Cinderella, which demonstrated to my students that stories and themes can be similar but it's the details that make a story unique. "Oni and the Great Bird" showed my students the

value of a good lesson and intricate complex characters. Throughout the study of those stories, the students were continually immersed in great literature that varied in its cultural context. The literature also exposed them to the Oral tradition of World Cultures.

In the New Core Curriculum, there are four novels and one novella. Two novels are studied independently, which are *Tangerine* by Edward Bloor and *Roll of Thunder, Hear my Cry*, by Mildred D. Taylor. The novella, *Song of Trees* is also by Mildred D. Taylor. There is also a unit of study where the students read two novels, *The Giver* by Lois Lowry and *Among the Hidden* by Margaret Peterson Haddix. Intermixed into the shorter units, there are a few short stories, poems, and newspaper articles that are studied as well as a unit on biographies and autobiographies. In that particular unit, students study nonfiction works on Rosa Parks and Nelson Mandela.

I value this unit because I feel that my students are missing in their repertoire of life experiences, the essence of knowing good stories. I was extremely surprised that some of my students never have read common American Folktales such as “Paul Bunyan” and “Johnny Appleseed.” Some of my students believe that “Cinderella” and “Aladdin” are only Disney movies. The students are lacking the ability to make connections to texts because of this. My unit will expose them to African culture and high quality memorable stories. I want my students to be able to discuss the literature and understand it’s meaning through the culture with which it was told.

That being said, it is important to discuss the tradition of oral history first. This will be a brief discussion, but needs to be addressed before we move forward. Students need to understand that there wasn’t always a book to be picked up and read if you wanted to know something. My students’ generation goes a step further and simply visits Google, and finds a plethora of information at their fingertips, with no reason to ever pick up a book in the first place. How stories are being told has changed dramatically over centuries of time. This is often difficult for students to grasp and understand. They never knew a time without the internet. It will be important for my students to see this and experience it. By doing so, it should give them a better appreciation of what we will be reading later on in class.

The stories that I have chosen to focus my unit of study on are “Oni and the Great Bird” retold by Abayomi Fuja and “Why Mosquitoes Buzz in Peoples Ears” by Verna Aardema. “Oni and the Great Bird” is a folktale of the Yoruba people of West Africa, who are well known for their storytelling as well as musical talent. In fact, this particular folktale seems to have a “sing song” sound when you read it out loud. This particular story will be used for the discussion that will revolve around Oral Tradition. The Yoruba people were established over 1000 years ago. Oral tradition was their way of presenting valuable information from their past. This tradition extended in itself then, naturally, to the present and future of their society. It is through their oral tradition that we have these great stories today. The story “Oni and the Great Bird” will also serve as the folktale the students read on their grade level, as it is located in the *Holt Elements of Literature* for the 7<sup>th</sup> grade.

The second African folktale the students will read is “Why Mosquitoes Buzz in People’s Ears.” The main purpose of reading this story is to examine the key elements of a folktale. Students will enjoy the story and will be able to easily point out the key elements that make it a folktale. Some students may be familiar with it from early in their childhood, as it is a popular tale read in many preschool and kindergarten classrooms. This particular story is also known as a *pour quoi* story. *Pourquoi* stories are stories that were created to explain why things happened in the world. These types of stories originated from Australia and Zimbabwe. *Pourquoi* is French for the word “why.” After reading and discussing the elements of what makes this story a folktale, students will then be able to use this it as a model for their own folktale writing.

The writing piece that the students will be creating throughout the unit will be a Folktale Narrative story. After reading two high quality folktales, they will be able to use the stories as models for their own writing. It is highly important for students to study high quality writing, not only for comprehension, but to use it as a model as well. Using the America’s Choice model for Writer’s Workshop is a requirement working at an Accelerated Learning Academy. But after teaching here for the past three years, I value the practices and would implement them in any classroom, simply as a “best practice” technique.

By utilizing the Writer’s Workshop Model, I am able to show my students model pieces of writing. Models can be anything written by famous authors or even as simple as written pieces by students I have had in the past. Models can also be students’ pieces that are being worked on by current students as well. Models do not have to be “perfect.” Some of my best student work models were models that we revised together as a class. Student pieces that are not completed are great models to use to improve student sentence structure, engaging statements, topic sentences, or whatever specific skill I want my students to see and perfect.

The Opening of the workshop is about 10-15 minutes at most. During that time, I will have students look at the writing for style rather than comprehension. The benefit of reading the stories together first is that there is no question as to the purpose we are rereading it. The students already know what has happened, so they aren’t using reading strategies. They are looking at the writing in a new light.

After analyzing the author’s style, students then will participate in the Work Period. That is when they will write their folktale. During this time, students will be writing independently, focusing on the writing skills taught in the opening. Also during that time, students can meet with peers in response groups, where the students meet and discuss their writing. They are able to get feedback from each other to help them improve their writing. Another opportunity that the students have during this time is to meet with the teacher for a writing conference. Students can meet and ask specific questions about their writing. This is also a great opportunity for the teacher to see how well the students are applying the skills and lessons that they have been taught.

During the last ten minutes of class, students are asked to share what they have learned during the class period, what they have worked on, or ask to get feedback from their peers about their writing. This is the end of the Workshop, and it is a time for reflections. Students have the opportunity to read part of their work in the Author's Chair in order to show what they have learned as well as to receive feedback.

## **Objectives**

This unit is designed to expose students to literature from the African Culture as well as to enable students to discover the lessons that can be learned from folktales. Furthermore, students will examine and model their own writing after the folktales studied in class. Two goals of this unit are to have students gain a rich understanding of the African culture through reading folklore and to apply what they have learned about good writers in their own writing pieces.

Students will be able to:

- Understand the value of cultural experiences as it is portrayed in African folklore
- Identify the elements of folktales
- Read, analyze, and interpret African folktales, looking specifically at story structure, theme, and character development
- Examine and critique the qualities of good writing in African Folktales
- Write a folktale that includes elements of a folktale in it
- Apply the qualities of good writing in the creation of their own Fictional narratives

## **Strategies**

This unit is “modeled” after the Pittsburgh Public School Core Curriculum. The core curriculum is based on the Disciplinary Literacy model, a pattern of teaching developed by the Institute for Learning at the University of Pittsburgh. The following strategies are infused in this pattern:

1. Read to Get the Gist- Students read text strictly for comprehension purposes. During this time, students clarify and question any confusing parts of the text.

2. Reread for Significance- Students identify any significant moments in the story. They discuss why the author included this moment and what further purpose the event may have in the story.
3. Read again to Interpret Ideas in the Text- Students respond to an open-ended writing prompt that allows for a deeper understanding of the text. Students respond in written form for individual interpretation, and then discuss their responses in an Inquiry Discussion forum, to build a deeper understanding of the text.
4. Read Again to Analyze the Author’s Methods- Students examine the author’s writing style and use the published writing as a model for learning writing skills and concepts.

Accelerated Learning Academies also utilize the Writer’s Workshop Model from America’s Choice. This model teaches students writing in an open forum learning environment. Students choose what they want to write and work at their own individual pace, based on the current genre of study. Generally, there is a short mini-lesson opening, based on a specific area of need for the entire class, then there is a work period, where students work on their pieces, then there is a closing. During the closing, students can share their pieces and get feedback from their peers in the “Author’s Chair.” This time can also be for addressing questions or concerns or clarifying any key points.

It is important to note that all teachers bring their own experiences with these models to the table when they use these strategies. For the purposes of this unit, I intend to utilize these strategies in my own creative way.

## **Classroom Activities**

### ***Day One-Reading***

Students will begin the unit by experiencing a true Oral History. They will interview a partner, asking them five scripted questions (Appendix B). However, they are not permitted to write down their answers. They need to depend on their listening skills and memorization skills only. Then they will present what they know, to another partner set, to see what they remembered. The purpose of this activity is for them to see that oral history was passed on by people with intense listening and communication skills.

Students will then read “A Great Oral Tradition” from the website <http://www.mrdowling.com/609ancafr.html>. Students will write in their Reader’s/Writer’s notebook responses to the following questions: *What new*

*information did you discover about African Oral Tradition? In your opinion, why are there no longer “griots” in society? Explain your response. Discuss and chart student responses.*

### ***Day One-Writer’s Workshop***

Students will look at a model writing piece (Appendix C). Together with a partner, they will answer questions about the writing piece.(Appendix D) In the closing, we will discuss and chart their answers together. The purpose of this activity is to get students thinking about what makes a Folktale “good.”

### ***Day Two-Reading***

Students will read “Oni and the Great Bird” as a class. Begin the lesson discussing the history of the Yoruba, West African people. Remind students of the value of the Oral tradition. After the students read, have them record in their Reader’s/Writer’s notebooks the following: *What’s going on in the story? Who are the characters? What do we know about them?* (This is called the “gist”). After the story is finished, have students Think-Pair- Share their responses. Chart responses for reference later.

### ***Day Two-Writer’s Workshop***

Students will look at a PowerPoint of the Elements of a Folktale (Appendix I). Then, have students work in pairs identifying the elements of a folktale from well known folktales such as “The Three Little Pigs,” “Cinderella,” and any other folktales that your school or local library has on hand. Be sure when selecting them, that they do include the key elements that are discussed in the PowerPoint.

### ***Day Three-Reading***

Students will review the “gist” of “Oni and the Great Bird.” With a partner, have them identify any Significant Moments from the story. Significant Moments are lines or moments in the story that were important. After they identify the moment, they will explain why it is important.

If students are not sure what to do, give them an example as a model. For example, in the story, it says, “As he struggled, one of his magic boots came off and remained stuck beneath the dead bird.” This is significant because later in the story, the king doesn’t believe that Oni killed the bird. He tells the men to look under the trees and feathers, and they will find his lost boot there. When they do, they realize that he was telling the truth.

Have students present their moments to the class. Chart their responses for reference later.

### ***Day Three-Writer's Workshop***

Using the story "Oni and the Great Bird" as a model, draw the students attention to the author's use of the words they're, their, and there. Discuss with them the differences:

*They're*- is a contraction of the two words they and are

*There*- is a word that indicates a place, or that begins a sentence

*Their*- indicates a personal possession

The following are examples from the story:

When the people of the town hear the bells, they're very frightened.

There was whispering between the king and his chiefs.

They returned to their houses and locked the doors.

Show the students the examples and explain the differences to them. Have them write their own sentences using the words correctly. Students then can exchange their papers for peer editing, focusing on the uses of these words.

### ***Day Four-Reading***

Students will review significant moments from "Oni and the Great Bird." Students will then record their response to this the following prompt in their Reader's/Writer's notebook (adapted from the Holt Elements of Literature):

*People who are "outsiders" are often left out. Oni was an outsider among his own people, but he ended up being the hero. Do you think that heroes are usually outsiders, or are they usually part of the group? Give specific examples to support your response.*

After students write their detailed responses in their notebooks, they will participate in an Inquiry Discussion. Move students into a Discussion Circle. Go over with the students, the Inquiry Based Discussion Rubric (Appendix E). This clearly states the responsibilities of the students to participate in the discussion, both in their Speaking and their Listening. Have one student keep track of the student participation and have another student be in charge of leading the discussion (Appendix F). The teacher's role is to facilitate the discussion and chart student responses.

After the discussion, have students participate in a Step Back, a reflection on how the discussion went. They will fill in the Rubric and answer the following questions:

*Explain something you learned from the discussion today.*

*In what ways did you participate in the discussion?*

*What can we do better next time?*

***Day Four-Writing***

Students will work on developing their characters through descriptive language. Since characters have already been created, now is the time to think about them as “people.” Have students create a chart (similar to the one shown below) in their Sourcebooks:

<b>Character</b>	<b>Telling</b>	<b>Showing</b>

Show students models of what it sounds like when a writer Tells about his/her character. Then show them a model of when an author Shows about a character. Discuss the differences between the two examples with the class. Then have students work with a partner to complete the chart in the sourcebook about two of their own characters (Appendix G).

***Day Five-Reading***

Students will revisit the Chart from the Inquiry Based Discussion, to clarify any misconceptions. Students will then go back into the story with a partner, looking for the elements of a folktale that are within it. This will be more difficult to do since this folktale is at a higher level than the one used earlier in the week during Writer’s Workshop. Students will record their responses in their Reader’s/Writer’s notebooks. Then, the groups will come back together and discuss as a class.

***Day Five-Writing***

Students will continue to work on and master skills taught all week long. Address any questions or concerns that the class has at the start of Writer’s Workshop. Then begin the day’s mini lesson on Dialogue.

Show students some current student pieces that are a Work of Progress. Some students should be familiar with using dialogue. Have students look at a “correct” model and discuss placement of punctuation. Then have the students look at a piece that needs corrections. Work together as a class to correct it and chart it for further reference. Have students find places in their writing that may need correction. This is also a perfect time to have students “realize” they didn’t use dialogue. Show the students how this is a “Show” not “Tell” strategy to develop more interesting characters.

## **Proposed Reading List**

### **Reading List for Teachers**

Aardema, Verna. Why Mosquitoes Buzz in People's Ears A West African Tale. New York: Puffin/Dial, 2004.

"African and African-American culture and traditions-African Storytelling and Mythology." African Storytelling. 19 April 2009.

<http://arted.osu.edu/kplayground/storytelling.htm>

Bryan, Ashley. Story of lightning & thunder. New York: Atheneum, Maxwell Macmillan Canada, Maxwell Macmillan International, 1993.

Dowling, Mike. "Mr. Dowling's African History Page." Browse the World at mrdowling.com. 18 May 2009 <<http://www.mrdowling.com/609ancafr.html>>.

"EdHelper.com Subscriber Section!" EdHelperBlog.com - Teacher Web Pages. 02 Mar.

2009 <<http://edhelperblog.com/cgi-bin/vspec.cgi>>.

Holt Elements of Literature First Course. "Oni and the Great Bird." Autsin, TX: Holt, Rinehart and Winston, 2005.

"How Rabbit Beat Tortoise in a Race." Liverpool museums - National Museums Liverpool. 18 May 2009  
<<http://www.liverpoolmuseums.org.uk/hamlyn/rabbittortoise/index.html>>.

"Learning literary elements through African and African American folktales."  
LEARN NC. 24 Feb. 2009 <<http://www.learnnc.org/lp/pages/1885>>.

Myers, Walter Dean. Now Is Your Time! The African-American Struggle for Freedom. New York: Scholastic Inc.

ReadWriteThink. 02 Mar. 2009

<[http://www.readwritethink.org/lesson\\_images/lesson324/worksheet.pdf](http://www.readwritethink.org/lesson_images/lesson324/worksheet.pdf)>.

### **Reading List for Students**

Aardema, Verna. Why Mosquitoes Buzz in People's Ears A West African Tale. New York: Puffin/Dial, 2004.

Bryan, Ashley. Story of lightning & thunder. New York: Atheneum, Maxwell Macmillan Canada, Maxwell Macmillan International, 1993. Holt Elements of Literature First Course. "Oni and the Great Bird." Autsin, TX: Holt, Rinehart and Winston, 2005.

Bryan, Ashley. Pourquoi Stories: The Cat's Purr, Why Frog and Snake Never Play Together, the Fire Bringer. Houghton Mifflin School. January

1989. Hamilton, Martha. How & Why Stories: World Tales Kids can Read and Tell. August House. Little Rock, AK. 1999.

Mandela, Nelson. Favorite African Folktales. W.W. Norton & Company. New York, NY. 30 November 2004.

Hamilton, Martha. How & Why Stories: World Tales Kids can Read and Tell. August House. Little Rock, AK. 1999.

## Appendix

### Appendix A

#### **Standards and Assessment Anchors Grade 7**

**This unit addresses the following Pennsylvania State Standards:**

- 1.2 Reading critically in all content areas
- C. Produce work in at least one literary genre that follows the conventions of the genre.
  
- 1.3 Reading, Analyzing and Interpreting Literature
  - A. Read and understand works of literature.
  - B. Analyze the use of literary elements by an author including characterization, setting, plot, theme, point of view, tone and style.
  - G. Demonstrate after reading understanding and interpretation of both fiction and nonfiction text, including public documents.
  
- 1.4 Types of Writing
  - A. Write short stories, poems and plays.
  
- 1.5 Quality of Writing
  - A. Write with a sharp, distinct focus.
  - B. Write using well developed content appropriate for the subject.
  - C. Write with controlled and/or subtle organization
  - D. Write with an understanding of the stylistic aspects of composition
  - E. Revise writing
  - F. Edit writing using the conventions of language

**This unit addresses the following Pennsylvania State Assessment Anchors:**

- A.1.3.1 Make inferences or draw conclusions based on information from the text.
- A.1.4.1 Identify and/or explain stated or implied main ideas and relevant supporting details from text.
- A.1.5.1 Summarize the key details and events of a fictional text as a whole.
- A.1.6.1 Identify and/or describe the author's intended purpose of text.
- B.1.1.1 Interpret, compare, describe, analyze, and/or evaluate the relationships among character, setting, plot, and theme within fiction and literary nonfiction.
- B.1.2.1 Interpret, compare, describe, analyze or evaluate connections between texts.

B.2.2.1 Identify and describe the point of view of the narrator as first person or third person point of view

Appendix B  
**Oral History Questions**

**Directions:** With your partner, ask each other these five questions. You are not permitted to write your partners responses down or to take any notes. Be prepared to share your partner's responses with the class.

1. Where is your family from, originally? Or as far back as you know?
2. Who are your immediate family members?
3. In what ways does your family celebrate holidays?
4. Do you know how your family came to America? If so, explain.
5. Describe a story that you have heard members of your family talk about.

Appendix C  
**Model-Student Narrative**

A New Member

Wake up. Watch “Today” with Julie. Sleep. Eat. Chase the neighbor’s cat. Sleep. Eat. Sounds interesting, right? Well that’s my daily schedule. But today, something wasn’t right. My schedule was out of order. I just couldn’t put my tail on it.

Before I tell you about my story, I should probably tell you about myself. My name is Zoey and I’m a 6 year old Boxer. No, not the kind of boxers that fight, I’m a dog. But anyway, my owners are Julie and Ryan Smith. They are the best owners a dog could ever want.

Julie! That’s it! Julie was what was missing! Sorry to cut my “about me” short, but I want to tell you my story.

I woke up, went downstairs, and took my spot on the couch. I didn’t smell that strong coffee aroma yet, which was unusual. Their cars weren’t in the driveway, which was even more unusual considering Julie hasn’t gone to work since she started getting fat. But something still wasn’t right though! Julie is supposed to be here!

Janet, Julie’s mom, stopped by a lot in the last few days. Just to let me out and feed me. For about a week before my owners went missing, they said some word called pregnant. I knew it wasn’t me, so it must have been Julie. That must have been why she was getting fat!

Suddenly, I saw Ryan and Julie coming through the door carrying a crying thing. Julie soon told me that the baby was going to be living with us, and I wasn’t going to be treated like a baby as much anymore. But I was happy to have a new family member. I’m looking forward to seeing the baby grow up. I have a new schedule now!



Appendix E  
**Inquiry Based Discussion**

**Before** we begin the discussion, read the question below and write your ideas down as a starting point.

**During** this discussion, you will be sharing your thoughts and ideas about the stated question. Your teacher will try not to interrupt your class discussion. Your teacher will be charting your thoughts and ideas, so the class can look back over them when you are finished. You need to speak to each other respectfully and listen to each others ideas. Remember to not interrupt others while they are speaking and to wait your turn. You do not need to raise your hand unless too many people are trying to talk at once.

**After** the discussion, we will share out and reflect on how it went. One person will be in charge of keeping track of who participates and how often. It is your goal to participate *at least once*.

Discussion Prompt:

*People who are “outsiders” are often left out. Oni was an outsider among his own people, but he ended up being the hero. Do you think that heroes are usually outsiders, or are they usually part of the group? Give specific examples to support your response.*

**Inquiry Based Discussion Rubric**

Criteria	4	3	2	1
<b>Quality of Comments</b>	Timely, appropriate and thoughtful. Reflective based on the reading and what others have said. Poses interesting questions that contribute to the discussion	Volunteers comments, but lacks depth. May or may not lead to other questions from students.	Struggles but participates. Occasionally offers a comment when directly questioned. May simply restate questions or points previously raised.	Does not participate and/or only makes negative disruptive remarks. Comments are off topic or in appropriate.
<b>Active Listening</b>	Posture, demeanor and behavior clearly demonstrate respect and attentiveness to others.	Listens to others most of the time. Does not stay focused on other’s comments.	Drifts in and out of discussion, listening to some remarks while clearly missing or ignoring others.	Disrespectful of others when they are speaking. Behavior indicates total non-involvement with group or discussion.

**Appendix F**  
**Inquiry Based Discussion Protocol**

**Facilitator:** Teacher

**Job Description:** The facilitator...

1. Will initially start the discussion by explaining the prompt so that it is understood.
2. Will chart student's responses to refer to later.
3. Will intervene as necessary in order to keep the discussion going.

**Discussion Monitor:** Student

**Job Description:** The discussion monitor...

1. Will keep track of students who participate in the discussion.
2. Will encourage students who are not participating by asking questions to get them involved in the discussion.

*(What are your thoughts about that? Do you agree with this? Why?)*

**Peacekeeper:** Student

**Job Description:** The Peacekeeper...

1. Will monitor student comments and intervene when students are being disrespectful. This includes giving one visual warning and one verbal warning to maintain peace.
2. Will keep students focused and on the topic at hand.

**Discussion Panel:** All students

**Job Description:** The discussion panel...

1. Will conduct an inquiry discussion in a respectful manner.
2. Will listen and participate according to the Rubric.

## Appendix G

### Show Don't Tell Character Chart-MODEL

Character	Telling	Showing
Prudence	Prudence knew how to act. She was clearly taught her manners.	While their neighbor, Mr. Wilson, was struggling to take the garbage out, Prudence walked next door and asked, "Mr. Wilson, could you use a hand with that heavy bag?"
Mr. Kingly	Jamie Kingly knew how to play the saxophone.	As Jamie walked onto the stage, the audience began murmuring and smiles were spread wide across faces. The moment he began playing, it was as if the audience was entranced.

## Appendix H

### Narrative Rubric

	4 (Advanced)	3 (Proficient)	2 (Basic)	1 (Below Basic)
Focus	Genre is developed and supported through creative use of story elements and literary devices.	Genre is developed and supported through adequate use of story elements and literary devices.	Genre is attempted; minimal or inappropriate use of story elements and literary devices.	Genre is not established.
Content	Realistic characters are developed through direct and indirect methods. Main characters experience growth/change as a result of conflict. Sensory details	Realistic characters are developed through direct and indirect methods. Sensory details	Characters are established but lack development. Writer may have only used direct characterization	Characters are introduced but not developed. Few or no sensory details are used.

	establish mood and a setting contributes to the plot.	establish mood and the setting has a clear time and place.	(telling). Use of sensory details is insufficient to create a clear image to the reader.	
Organization	Engaging introduction captures the reader's attention. Subtle and/or creative transitions used to enhance the flow of the story.	Introduction effectively sets the stage for the story. Appropriate transitions used to ease the reader into the next event.	Introduction lacks sufficient details. Limited or repeated use of transitions; may interfere with the flow of the story.	Story starts without introducing the setting or characters. Transitions missing or inappropriate.
Style	Engaging language draws in the reader. Sophisticated and engaging use of literary devices (foreshadowing, flashback, dialogue, figurative language)	Natural language helps the story flow. Appropriate use of literary devices.	Storyline/flow is inconsistent or choppy. Attempted use of literary devices.	Storyline is confusing. No evidence of literary devices.
Conventions	Very few errors, if any, in grammar, usage, spelling, capitalization, and other punctuation; does not interfere with reading.	Some errors in grammar, usage, spelling, capitalization and other punctuation; does not interfere with reading.	Many errors in grammar, usage, spelling, capitalization and punctuation; sometimes interferes with reading.	Filled with errors in grammar, spelling, capitalization and punctuation; extremely difficult to read.

GLOWS:	GROWS:	STUDENT THOUGHTS:

## **Appendix I**

### **Media Resources**

Anansi and the Turtle, available from

<http://www.afro.com/children/myths/turtle/intro.html>

Anansi and the Firefly, available from

<http://www.afro.com/children/myths/firefly/intro.html>

Anansi Tries to Steal All the Wisdom, available from

<http://www.afro.com/children/myths/wisdom/intro.html>

Elements of a Folktale PowerPoint, created by Amy Madigan, available at

[www.slideshare.com](http://www.slideshare.com) (search Elements of a Folktale)

Madafo Lloyd Wilson audio stories, available from

[www.cdbaby.com/cd/Madafo](http://www.cdbaby.com/cd/Madafo)

Mr. Dowling's African History Page, available from

<http://www.mrdowling.com/609/ancafr.html>

Yoruba Art and Culture, available from

[www.heartsmuseum.berkeley.edu/outreach/pdfs/yoruba\\_teaching\\_kit.pdf](http://www.heartsmuseum.berkeley.edu/outreach/pdfs/yoruba_teaching_kit.pdf)