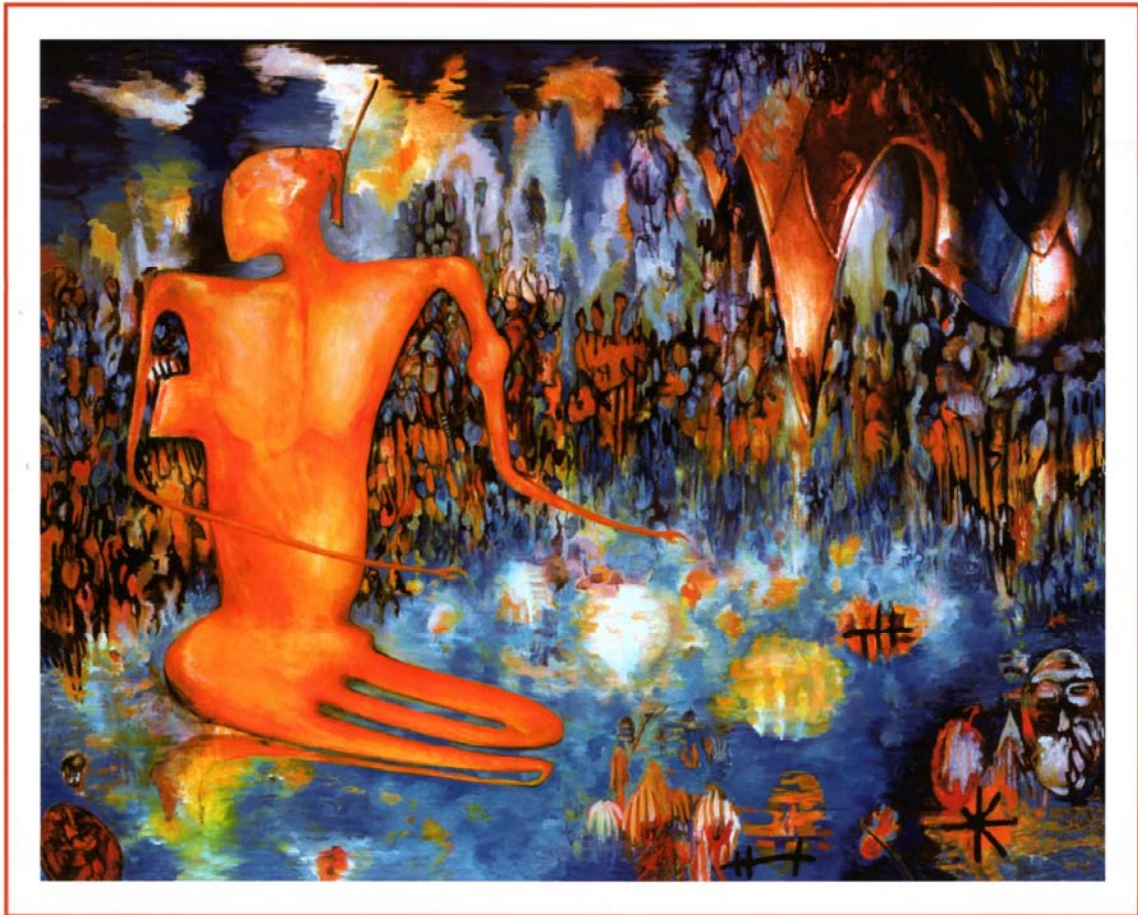


DENDE MARO: The Golden Prince

by Sally Mallam

Illustrations created from the ancient rock art of Africa



HOOPOE LITERACY CURRICULUM
TEACHER'S LESSON PLAN
Teaching-Stories™: Learning That Lasts
Grade 8

Hoopoe Literacy Curriculum
Teaching-Stories: Learning That Lasts



Teacher's Lesson Plans
For Grade 8

**Dende Maro: The Golden
Prince**

by
Sally Mallam

HOOPOE BOOKS
Los Altos, CA

This publication was developed by **The Institute for the Study of Human Knowledge (ISHK)** with grants from **The Will J. Reid Foundation**

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Published by Hoopoe Books
a division of The Institute for the Study of Human Knowledge

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ISBN 978-1-933779-77-5

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COMMON CORE STATE STANDARDS FOR LANGUAGE ARTS	
CALIFORNIA CONTENT STANDARD ALIGNMENT CHARTS FOR	
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B. VISUAL ARTS	

The worksheets in this guide can be used for many of the activities. Worksheets include: book-making instructions; "About Rock Painting" article; "Earliest Writing" article; Some Examples of Creation Myths.

OTHER HOOPOE BOOKS

The Boy Without a Name
The Clever Boy and the Terrible, Dangerous Animal
The Farmer's Wife
Fatima The Spinner and the Tent
The Lion Who Saw Himself in the Water
The Man and the Fox
The Man with Bad Manners
The Old Woman and the Eagle
Neem the Half-Boy
The Silly Chicken

Other Teacher's Activity Guides

Activity Guides for PreK-1

The Clever Boy and the Terrible, Dangerous Animal
The Farmer's Wife
The Lion Who Saw Himself in the Water
The Old Woman and the Eagle
The Man with Bad Manners
The Man and the Fox
The Silly Chicken

Lesson Plans for Grades 1 – 2

The Clever Boy and the Terrible, Dangerous Animal
The Lion Who Saw Himself in the Water
The Man and the Fox
The Man with Bad Manners
The Old Woman and the Eagle
The Silly Chicken

Lesson Plans for Grades 3 – 5

The Boy Without a Name
The Lion Who Saw Himself in the Water
The Magic Horse
The Old Woman and the Eagle
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The Boy Without a Name
Fatima The Spinner and the Tent
The Magic Horse
Neem the Half-Boy

Lesson Plans for Grades 9 – 12

Fatima The Spinner and the Tent
The Magic Horse

For information about these and other educational materials, please visit

www.hoopoekids.com



“Dende Maro is a beautifully told and stunningly illustrated origin tale, inspired by ancient African carvings and paintings. The emphasis on the arts, as well as survival skills, encourages readers to reflect on the importance of music, writing, and visual representation in human life. The list of websites and books at the end encourages further study of art forms that date back thousands of years.”

—Denise Nessel, Ph.D., Consultant and Director of Publications with the National Urban Alliance for Effective Education.

HOW THESE LESSON PLANS CAN HELP YOU

This guide gives you lesson plans for classroom use with *Dende Maro*. Students will get the most out of this story if you remember these points:

- Students need to experience a story several times in order to become familiar with it and begin to understand its meanings. This guide will give you ideas for having them read the story individually and with each other.
- Students understand and remember a story better if they discuss it with you and their classmates and relate it to their own experiences. This guide will give you ideas for engaging students in discussions so that they can express the meanings the story has for them.
- Students enjoy a story more if they are able to respond to it in interesting ways such as drawing a scene, retelling the story, acting the story out, researching elements of the story and writing in response to the story. This guide will give you ideas for enjoyable activities that are connected to the story.
- Students can get a lot more out of reading a story if they understand how the story is related to world literature and different cultures.

Introduction to the Lesson Plan

- Students learn different reading and language skills from stories that help them improve their literacy. This guide will give you ideas for using the story to help them improve their reading and writing skills.
- Students will enjoy the story even more if they share what they are learning with their families. This guide will give you ideas for having students share the story and what they are learning at school with their families.

HOW THESE LESSONS ARE ORGANIZED

Students first read the story independently. For students who have difficulty reading independently, be prepared to read the story aloud to the class. Opportunities for additional readings are included with some activities.

A series of activities guides students to respond to the story in a variety of ways. These can be introduced at any time; however, if you do an activity on a new day after the reading, you may want to refresh the students' memory of the story by reading the story aloud or inviting them to review the main events. Choose the activities you want to do according to the abilities of your students and the time available. Each activity has an estimation of time needed. These activities include skills and strategies that will help your students improve in all areas of language and literacy, including listening, speaking, reading and writing.

ACTIVITIES IN THIS GUIDE

The Hoopoe Teacher's Lesson Plans address the activities listed below. See page 5 for suggestions on how to use the activities in each area to improve cognitive and affective development as outlined by Bloom's Taxonomy.

Personal Response

Students will develop their use of spoken, written, and visual language to communicate effectively. They will become engaged in the story activities, generating and exploring their personal responses. Students will have opportunities to think about the meanings of the stories in ways that will enrich their lives, thus "making the stories their own." They will acquire new understandings that will help them respond more productively at home and school and eventually in the workplace as well as increase their sense of personal fulfillment. Personal response activities include:

- discussion
- drawing
- retelling

Vocabulary and Word Study

Students will develop and increase their vocabularies by increasing their understanding of denotations and connotations of words and phrases. Included in this area of study are:

- using context clues
- learning word meanings
- analyzing words structurally
- etymology

Comprehension and Thinking

Students will apply a wide range of strategies to comprehend the text and think deeply about it, drawing on their knowledge of other stories and prior experiences and on their interactions with other readers. Key cognitive activities include:

- synthesizing
- sequencing
- determining important ideas
- making predictions
- reflecting
- making inferences
- visualizing
- generating analogies
- comparing and contrasting

ASSESSMENT

An informal assessment is provided at the end of each activity, and a rubric is provided for you to use as part of the assessment. If there is a particular behavior that you would like to assess for which a rubric is not provided, you may wish to use this rubric as your model. Each rubric describes four levels of proficiency, as shown in this sample:

RUBRIC SAMPLE:

Assessment: **Name of Skill**

Level 1: Indicates: Proficiency is not yet developed.

Level 2: Indicates: Some proficiency is evident.

Level 3: Indicates: Adequate proficiency is evident.

Level 4: Indicates: Above-average proficiency is evident.

Bloom's Taxonomy: Cognitive and Affective Domains

In 1956, Benjamin Bloom published a classification of levels of intellectual behavior relevant in learning. Bloom's studies showed that most questions that students were required to answer used only the lowest level of thinking: recalling information.

In these lesson plans, students are moving through all levels of Bloom's hierarchy of cognitive and affective domains. Working with these stories enhances students' cognitive and affective development.

The verbs given in these lesson plans (see sample lists below) show how the lesson activities address Bloom's taxonomy levels. Many of the Hoopoe lessons address multiple levels of Bloom's Taxonomy.

Bloom's Cognitive Domain¹

Bloom identified six levels within the cognitive domain: Knowledge, Understanding/Comprehension, Application, Analysis, Synthesis, and Evaluation. The simplest levels of the taxonomy include recall and recognition of facts. The more complex levels of the taxonomy include more intricate and abstract mental operations.

Although other systems and hierarchies have been created, Bloom's taxonomy is easily understood and has been widely applied throughout school districts in the United States.

Asking students questions that require thinking across a range of levels stimulates their thinking and makes their reading more enjoyable.

The following is a list of the levels of Bloom's taxonomy and includes examples of verbs that represent intellectual activities on each level:

Simple Thinking Skills and Sample Behaviors:

S1. Knowledge: define, memorize, repeat, record, list, recall, name, relate, collect, label specify, cite, enumerate, tell, recount, duplicate, list, recognize, order, repeat

Example: Student will discuss and define the meanings of words that are used in the Teaching-Story.

S2. Comprehension: restate, summarize, discuss, describe, recognize, explain, express, identify, locate, report, retell, review, translate, select, translate

Example: Student will retell the Teaching-Story during the museum walk activity.

S3. Application: exhibit, solve, interview, simulate, apply, use, demonstrate, dramatize, practice, illustrate, operate, calculate, show, experiment, write, schedule

Example: Student will dramatize words from the Teaching-Story in vocabulary study activities.

¹From Benjamin S Bloom, *Taxonomy Of Educational Objectives Book 1/Cognitive Domain*, 1/e. Published by Allyn and Bacon/Merrill Education, Boston, MA. Copyright © 1984 by Pearson Education. Adapted by permission of the publisher.

Complex Thinking Skills and Sample Behaviors:

C1. Analysis: interpret, analyze, arrange, classify, differentiate, group, compare, organize, contrast, examine, categorize, inventory, question, discover, text, inquire, diagram, experiment

Example: Student will compare and contrast character behaviors within the story.

C2. Synthesis: compose, setup, plan, prepare, propose, imagine, produce, generalize, design, predict, arrange, create, collect, construct

Example: Student will write original responses to the content of the story and will make connections between the story and aspects of their own lives.

C3. Evaluation: judge, assess, decide, evaluate, infer, deduce, choose compare, predict, revise, choose, conclude, recommend, select, determine, argue, support

Example: Student will make and justify predictions while reading the Teaching-Story.

Bloom's Affective Domain²

Bloom's affective domain includes the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasms, motivations, and attitudes. The five major categories are listed from the simplest to the most complex behavior:

Bloom's Affective Skills and Sample Behaviors:

A1. Receiving Phenomena: Awareness, willingness to hear, selected attention.

Key Words: asks, chooses, describes, follows, gives, holds, identifies, locates, names, points to, selects, sits, erects, replies, uses.

Example: Student remembers details from the story, e.g., the names of the characters. Student listens to the opinions and interpretations of others with respect during discussions of the story.

A2. Responding to Phenomena: Active participation on the part of the learners. Attends and reacts to a particular phenomenon. Learning outcomes may emphasize compliance in responding, willingness to respond, or satisfaction in responding (motivation).

Key Words: answers, assists, aids, complies, conforms, discusses, greets, helps, labels, performs, practices, presents, reads, recites, reports, selects, tells, writes.

Examples: Student actively participates in class discussions of the story and in other story-related activities. Student questions new ideas, concepts, models, etc. presented in the Teaching-Story in order to fully understand them.

A3. Valuing: The worth or value a person attaches to a particular object, phenomenon, or behavior. This ranges from simple acceptance to the more complex state of commitment. Valuing is based on the internalization of a set of specified values, while clues to these values are expressed in the learner's overt behavior and are often identifiable.

²From David R. Krathwohl, Benjamin S. Bloom, Bertram B. Masia, et al. *Taxonomy Of Educational Objectives, Book 2: Affective Domain*. Published by Allyn and Bacon/Merrill Education, Boston, MA. Copyright © 1984 by Pearson Education. Adapted by permission of the publisher.

Key Words: completes, demonstrates, differentiates, explains, follows, forms, initiates, invites,

Introduction to the Lesson Plan

joins, justifies, proposes, reads, reports, selects, shares, studies, works.

Examples: Student is sensitive towards individual and cultural differences as evidenced in the story and in the discussions about the story and is able to examine and articulate a variety of points of view presented in the story. Student is able to come up with a variety of possible solutions to problems portrayed in the story.

A4. Organization: Organizes values into priorities by contrasting different values, resolving conflicts between them, and creating an unique value system. The emphasis is on comparing, relating, and synthesizing values.

Key Words: adheres, alters, arranges, combines, compares, completes, defends, explains, formulates, generalizes, identifies, integrates, modifies, orders, organizes, prepares, relates, synthesizes.

Examples: Student is able to use systematic planning in order to complete an activity, such as learning to tell or retell a story. Student is able to prioritize time effectively in order to meet the needs of the assignment and working with a group. Student learns to accept responsibility for her/his actions and explore options for different reactions to events when examining in the Teaching-Story.

A5. Internalizing values (characterization): Has a value system that controls their behavior. The behavior is pervasive, consistent, predictable, and most importantly, characteristic of the learner. Instructional objectives are concerned with the student's general patterns of adjustment (personal, social, emotional).

Key Words: acts, discriminates, displays, influences, listens, modifies, performs, practices, proposes, qualifies, questions, revises, serves, solves, verifies.

Examples: Student is able to make analogical connections between events in the story and his/her own life. Student shows self-reliance when working independently. Student cooperates in group activities (displays teamwork). Student uses an objective approach in problem solving. Student is able to revise judgments and changes behavior in light of new evidence learned in the stories. Student learns to value people for what they are, not how they look.

Story Synopsis



DENDE MARO: THE GOLDEN PRINCE

This original creation story begins at a time when all that existed was a longing, from which everything began. The longing created a wind, which created a shape from which all creation came: the sky and all that is in the sky, the sea and everything in the sea, the land with its mountains, hills and valleys and all that grows on the land, and lastly, the shape created all the people in the world. The people themselves felt a longing: they wanted to know how to live well in the world, and their longing created the golden prince Dende Maro, who taught them how to learn what they needed.

From the Author:

“What I have tried to do in this book is to show young people, through the story of Dende Maro and the inspirational African artwork, that this need to understand and to create is fundamental – it has been with us for all of human history.

I hope, also, that by saying things in the book such as “it took a long, long time for the people to learn these things...but they did,” this story will help young people understand that finding yourself and expressing yourself requires effort and patience. Nothing real happens overnight – that’s just the story people tell at the end of it, after all the effort has been spent.”

I. FIRST READING OF THE STORY

A. Making Predictions

Reading books along with students is one of the most important things you can do. When done with skill, on a regular basis, reading stimulates development in all areas of language and literacy: listening, speaking, reading and writing. This easy-to-do activity builds a range of important cognitive and communication skills. Reading together is also a social activity, creating a bond between the readers.



Some think that students in this age group are “too old” to be read to. Nothing could be further from the truth. Older students, as well as younger ones, enjoy hearing stories read aloud, and this helps to build habits that they can take into adulthood.

ACTIVITIES

Personal Response

- discussion

Vocabulary

- developing an understanding of the denotation and connotation of words and phrases

Comprehension and Thinking

making predictions

When read straight through without interaction with your students, this story takes about 7-8 minutes of reading time. Each session should take 40 - 60 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Before you read the story with your students, read the story yourself ahead of time and decide on three or four places to have students pause to discuss what they think will happen next in the story. Asking them to make predictions like this (without knowing for sure what is going to happen) is a very good way of developing their thinking abilities. Also, it is a way of giving them reasons to attend carefully to the story. They will want to find out if their predictions are correct! A good place to pause is when there is a “turning point” in the story—when there is some suspense about what will happen next. Suggested here are places to stop and invite predictions in the “during reading” section. You may wish to use these or choose your own places to stop.

I. First Reading of the Story/Making Predictions

- You will be encouraging your students to examine the details of the illustrations. You may want to research ancient African rock art yourself beforehand and organize a list of references in order to be prepared for their questions. **(there are many notes and references in the back of the book)**. For steps **2c** and **3d**, have a chalkboard (or chart paper) available to write down class word list and their observations.
- You will have a book for each student. If it is possible, please keep these stored safely until you are ready to hand them out for student activities. You may wish to have the students leave their books in the classroom and take them home once all the activities have been completed. But, if this is not possible, make sure you have enough copies of the books available for all activities.

1. Before Reading

a. Making predictions helps to activate students' prior knowledge. This story has distinct patterns of language and events that lead to predictions about what will happen next. Hold up the book so that the students can see the cover. As you are showing the book, introduce it by telling a little about the story and what the author says about the work. Say something like this:

This story is the kind of story called a creation myth or an origin tale. What the author says about it is this:

"What I have tried to do in this book is to show young people, through the story of Dende Maro and the inspirational African artwork, that the need to understand and to create is fundamental – it has been with us for all of human history."

b. To get students started in making predictions when they read or hear the story for the first time, read the title, show them the jacket illustrations, and say:

What do you notice in the illustration that you think may be important to the story? Why do you think so?

What do you think is going to happen in this story?

Why do you think Dende Maro is called "The Golden Prince"?

Let's read the story and find out more about Dende Maro and what he does.

Tell students that all predictions are good because they involve good thinking and that it is all right for them to disagree on what will happen next. Tell students that good readers make predictions all of the time (in their heads) as they are reading. Then, as the events in the story occur, ***good readers adjust their thinking and alter their predictions as they read ahead.***

I. First Reading of the Story/Making Predictions

I know that we often think of picture books as being for only young children, but this story helps to illustrate that humans from ancient times have used pictures, sometimes called "pictographs," to tell about their lives. Pictographs can be found all over the world in caves, on rock walls, on clay tablets, on clay jars and on many other items.

Read carefully and study the pictures. Read up to _____, then stop and think about what might happen next. We'll discuss the different ideas before we continue reading. You will probably not know for sure, but think about what has already happened and what might happen next.

2. During Reading

a. Have the students read silently. If there are not enough books for each student, have students share books.

b. Each time you pause to have students make predictions, ask these questions:

What do you think will happen next in the story? Why do you think so?

What details from the story are you using to make your prediction?

Remember that all predictions involve good thinking and that it is all right for students to disagree on what will happen next. Call on different students to give their predictions. When one student gives an idea, ask the others if they agree or disagree and ask them to give their reasons. Encourage students to debate their ideas. Allow enough time for discussion so that several students have a chance to make predictions and for the class to discuss the ideas. Then continue reading to the next stopping point.

Here are some suggestions for places to stop and invite predictions:

- **More than a thousand million years ago, at a time before time, when space was no space, and when everything was nothing, all that existed was a longing.**

What do you think is meant by "longing"? Can you think of another word for longing?

- **...the wind said: "I long to create a shape that could become the beginning of all shapes." ...And it did.**

*What do you think the significance of a "shape" will be in this story?
Why do you think this?*

Look at the shape on this page (point to the image on page 3 of the story, see opposite). What do think this shape will do?

- **She became the shape of the mountains...everything that grows on the land.**

What do you think the shape will become next? Why do you think this?

- **And finally, she became the shapes of all the people in the world. It took a long, long time for the shape to do all this...but she did.**

Why do you think the shape took so long to do all that she did?



I. First Reading of the Story/Making Predictions

What do you think the people will do next?

- When the people of the world looked around...Their longing grew and grew. It grew so strong that a golden prince was born. His name was Dende Maro.

What does this suggest to you about what role Dende Maro might play in this story?

- He showed them how to recognize which plants were food and which were not...Then he taught them how to care for all the animals and for each other.

What other things do you think Dende will teach the people?

- Finally, the golden prince taught the people how to travel by the stars in the sky...And they were never lost.

What do you predict will happen with this knowledge that Dende taught them?

- Thousands of years passed...and once more the people felt a longing, and this longing grew and grew. It grew so strong that Dende Maro heard it and he knew that the time was right to call the people to him...And they came from the North, the South, the East, and the West.

What do you think the longing was that the people had? Why do you think so?

- He showed them how to sharpen stones and shells, and with them to carve images...

What do think Dende Maro can teach them next? Why do you think so?

- So the people learned how music would lift their spirits and ease their tiredness.

Now that people know how to make images of their lives and to make music to help them, what else do you think he will teach them?

- They painted their fortunes and misfortunes, their fears, and their dreams.

Looking at the image (point to the picture on page 31, see opposite), what do you think is shown here?

What do you think the people will do next?



c. Class Word List: As the students read, discuss any words students are not sure about. Encourage students to use the context of the story to determine the meaning. If students do not know the meaning of a word, explain it briefly and then have them continue reading. After the first reading, you may want to start a running class list of the words that students are learning (see next activity).

3. After Reading

I. First Reading of the Story/Making Predictions

- a. When you reach the end of the book, tell students they did a very good job of reading and making predictions about what might happen next.
- b. Organize the students into groups of 4-5. Invite each group to go back through the book, looking carefully at the illustrations and talking about the objects they see pictured. For instance, beginning on the cover, students will notice the image of the person with many people and objects around him. And they will notice this same image on other pages.
- c. Give a book to each group. Allow the students a chance to look carefully at the illustrations (examining the details) and to reflect on whether they have ever seen images like these before. Point to the list of references you have prepared ahead of time or that are listed in the back of the book where they can look up more information when convenient.
- d. Have each group take turns sharing their observations with the class. You may want to write their observations on the board or chart paper so that you can add to it each day you discuss and reread the story.
- e. You may wish to continue on with the next activity, leaving a book with each student, or you may wish to collect the books telling the students that they will be able to take these books home and share them with their families after you and they have used them for more activities.

ASSESSMENT: Making Predictions

Levels of mastery 1- 4

Level 1: Student is unable to make predictions when invited or makes predictions that are not logically related to the available information.

Level 2: Student is able to predict an outcome that follows logically from the available information and gives a reason to support the prediction. Student may or may not remember the prediction when reading on and does not always recognize when new information relates to the prediction.

Level 3: Student is able to predict an outcome that follows logically from the available information, gives a reason to support the prediction, recognizes when new information relates to the prediction, and keeps or revises the prediction accordingly.

Level 4: Student is particularly astute in using available story information in making and justifying predictions and in using subsequent information to keep or revise the predictions.

B. Vocabulary and Word Study

WORD LISTS

Students tend to use the same words over and over again in speech and in writing. An alphabetical word list is an effective way to encourage students to build vocabulary and avoid using the same words repeatedly. Class word lists can be developed on the board or chart paper and left up in the room for the students to use during writing and/or speaking. During peer editing, students can refer to the lists to find suggestions for substitute words. Students can also keep their own word lists in three-hole notebooks and add to them whenever they have free time.

After a while, they begin to “own” all of these words. Using the alphabetical format gives the students a challenge and is an easy way for them to organize their words and thoughts.

ACTIVITIES

Vocabulary and Word Study

- developing an understanding of the denotation and connotation of words and phrases
- dictionary skills

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Tape a piece of chart paper up on the board, or use the board, and write the letters of the alphabet in two vertical lines, leaving enough space between letters to write words (see illustration).
- Have available three-hole lined notebook paper, a binder or a composition book for each student in the class to use for an individual notebook.
- This story has many interesting words and many words your students may not have seen in this context before. The connotations of some of the words may be unfamiliar to the students. Go through the book and choose fifteen to twenty-five words from the story that students may not know the meaning of or may not recognize when they see the words written down.
- Make a list for yourself to keep so you will remember which words you chose. (You'll do this activity later with other activities.) Choose interesting words, including some that students can act out. For example, there are some words listed in this section you may want to include. List the words alphabetically in one column, and leave enough room to write meanings beside the word (see example in step 1 below).

I. First Reading of the Story/Vocabulary

- You may want to put each of the words you choose and those that the students find on note cards for use in the activity described below.
- Look over the lesson plan so that you are familiar with the steps to follow.

1. Explain to students that you want them to savor and learn words from the story and that to accomplish that end you're introducing an alphabetical word list and other activities. Show them the model of the word list you prepared (see example below) and have them prepare pages in their notebooks for their own lists.

My Word List from Dende Maro

A

animals - living things on Earth that are not plants

awoke - coming out of sleep; sometimes means understanding something
etc...

B

beginning - the time at the start of something

breath - the air that a being takes in or lets out of the lungs; sometimes means quiet
etc...

2. Explain that discussing words, placing them alphabetically in a personal word list, acting them out, or drawing them makes them especially memorable. To illustrate, choose a word from your list (or your note cards), have the students see if they can find the word in the story and have them read the sentence where they locate the word. Engage students in a discussion of its meaning, given the context within which it appears in the book. Have them volunteer to generate sentences using it. Add the word to the class word list.

3. To illustrate acting out a word, tell the students you will act out a word from the story which is on your word list and you want them to guess what it is. Then act out "longing" by pretending to want something really strongly. If students do not guess the word right away, add verbalizations as clues, e.g., address the class by saying with a look of concern, "I want to learn to fly a plane; I really, really want to be able to fly anywhere I want, whenever I want!" If students still cannot guess the word, tell them it is "longing" and write the word next to the "L" in the word list on the board. Then engage students in a discussion of the meaning of "longing" to ensure that everyone understands it. Use synonyms such as: "yearning," "dreaming," and "hunger" in discussing the meaning. Also have students use the word "longing" in original sentences that they generate orally.

I. First Reading of the Story/Vocabulary

4. Continue focusing on the words on your list, acting them out, drawing representations of them, or simply talking about their meanings. Once the students grasp the activity of adding words to an alphabetical list, learning the meanings of the words, using them in sentences, acting them out, or drawing their interpretation of the meaning, invite them to go through the book, choosing words for their own word list. Have them write the words on their lists as they find them. Focus on as many words as time allows. Continue on succeeding days as needed to write as many words as they want from the book.
5. To reinforce students' understanding of these words, have pairs of students choose one word from their own list. Give students one minute to come up with a simple sketch or skit (with or without words). They may need to look the words up in the dictionary if they don't remember their meanings.
6. Have the pairs take turns drawing or acting out meanings while the entire class tries to guess the words. When students have correctly guessed the words, have students add the word and the meaning to their own word lists and add it to the Class Word List. Below is an example of what an alphabetical class word list might look like after several days of vocabulary work.

Example of some words from *Dende Maro*

A awoke	N numbers
B became (become), beginning, breath	O
C calculate, carve, create, cultivate	P poems, powders, prince
D different, dreams	Q
E enormous, eventually, existed	R ready, recognize, rhythms
F firelight, fortunes	S sacrifices, sigh, spirits, stretched
G golden, guide	T thousand, tiredness, twirled, tiny
H harvest, heroic, hopeful	U understood
I images	V
J journeyed	W wonderful
K	X
L listen, longing	Y
M meaning, memories, mountains, mark	Z

7. Have students practice using the words by asking them to use the words on their lists in a sentence.

I. First Reading of the Story/Vocabulary

Can anyone use one word in a sentence? Can anyone use two of our words in one sentence? Can anyone use three of our words in a single sentence? Can anyone use four, or five of our words in one sentence?

8. Challenge the students to use as many words as possible in a single sentence or to make several sentences using all of the words, having them work in pairs or individually. Or, place note cards with words on them in a bowl and have students work in pairs to draw a card and use the word in a sentence. Tell the students the word should be used in such a way as to depict its meaning (definition). They can put a card back and choose another one if they wish. You may want to organize groups of students and have a contest to see which group can use the most words in one sentence.

9. Making Other Word Lists: Some students may want to find and list other kinds of words. For example, they could look for and write down words from *Dende Maro* which describe actions or movement, such as “became” or “taught” (i.e., verbs). Or they may want to list descriptive words, such as “enormous,” “different meaning,” or “long time” (i.e., adjectives or adjectives and nouns).

Additional Activity:

DISCOVER MORE ABOUT WORDS!

Encourage students to keep their own alphabetical lists of all of the new words they are learning in other books and readings, and next to the words include the denotations (literal meaning), connotations (implied meaning), and etymology (where the word comes from). They can place these words in their Word Lists notebook under “New Words that I Have Learned” or other categories that they create.

They can keep a table of contents at the beginning of their Word List notebooks and use an alphabetical index to keep their word lists organized.

For example, for *Dende Maro* their Table of Contents entry might be:

Dende Maro Words
Verbs of Action
etc...

Page D-1
Page V-1

ASSESSMENT: Vocabulary

Levels of mastery 1- 4

Level 1: Student is unable to use any of the words correctly that have been taught in sentences.

Level 2: Student is able to use some of the words correctly that have been taught in sentences.

Level 3: Student is able to use all of the words correctly that have been taught in sentences.

Level 4: Student correctly uses all of the words that have been taught in sentences that are particularly creative and insightful.

C. Making Inferences

1. READING AND DISCUSSION

In many cultures, tales are told and retold and listened to again and again. Students, even today, appreciate doing this. With each reading, students learn what they can in accordance with their understanding. At first, a student may respond only to one character or event in the story or understand only the most literal meaning. But with familiarization, students can think about the story in more depth and relate parts of it to their own lives. Reading and discussing the story will help them do this.

When we visualize and draw or paint, we are able to internalize the story in yet another way.

ACTIVITIES

Personal Response

- discussion
- drawing & retelling

Vocabulary

- developing an understanding of the denotation and connotation of words and phrases

Comprehension and Thinking

- determining important ideas
- *making inferences*
- synthesizing
- reflecting

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Read through the lesson and look at the suggested discussion questions. Decide which ones you wish to ask.
- On the board or chart paper, make a list of some other creation myths in the world that you have researched yourself (some are provided in this lesson).
- Make copies of the “Earliest Writing” document included in this guide for student referral. Have available, if possible, an ancient map of the Indus region and of the Middle East, or draw one of your own from references you find.
- For Compare & Contrast discussion, research ahead of time ancient ways that sailors navigated using the stars as guides, and perhaps photocopy images of ancient

I. First Reading of the Story/Making Inferences

instruments such as the quadrant and astrolabe. Have some research on modern tools that sailing ships use for navigation (GPS, radar and sonar, etc.). Have a list of other tools and resources you may find to help students to look up information on their own.

- Have copies of the book available for each student or group of students.

A. Before Reading

You will ask the students to read the story independently again and then engage them in discussion. You might start the discussion by asking some of the questions below.

Tell students that you are reading the story again because it will be important for the tale to be fresh in their minds for the discussion that they will have after the reading.

B. After Reading

When they have finished reading the story, pair students up or put them in triads for discussion.

Explain that you are going to wait between the time you ask a question and the time you call on a student (or a pair) to allow everyone some time to think about the answers. After each question, have students discuss with their partner(s) what they want to say to answer the question. Give the pairs at least 30 seconds to discuss their thoughts with each other, longer if needed.

During the discussion, let the students know that you are interested in their own recollections from and thoughts about the story and that you hope they will all contribute to the discussion so that the group can benefit from hearing everyone's ideas.

Call on one or more pairs of students to share their thinking with the rest of the class. Do not insist on a response from any student who does not wish to answer; this should be a safe place for them to think about the story without fear of being "put on the spot." However, invite all of the students to speak up, and be sure to encourage those who do not usually raise their hands, in case they are ready to participate.

These questions all can help students develop their comprehension of the story more fully and stimulate their thinking. Not all questions need be asked; choose the ones you think will generate the most interest. You may want to start with this:

Dende Maro is the kind of story called a "creation myth" or an "origin tale." Here are other creation myths you might have heard of (point to the list you have prepared, and there are examples at the back of this guide).

Ancient peoples who created these myths did not expect their audience to believe in these tales "literally." The stories are meant to help people think about life by expressing ideas in ways people can understand and to help them think more deeply about the real meaning of things. So, the content of myth was considered to be higher, in a moral or religious sense, than the description of physical reality.

I. First Reading of the Story/Making Inferences

What other creation myths/origin tales do you know? Think of a story from your own culture about how the world began and human beings came to the earth. (Allow the groups enough time to read the list and discuss their ideas among themselves for a few minutes.)

Then begin asking questions such as these to start discussions.

- *What does the story of Dende Maro make you think about?*
- *What does the character Dende Maro mean to you?*
- *In what ways might Dende Maro be a part of each of us?*
- *What do you think life will be like in the future – say 10,000 years from now? What will we need in order to survive then? Why?*
- *How important do you think people/plants/animals will be in our world in 10,000 years from now? Why do you think that? (Perhaps you can think of sci-fi stories you've read or movies you've seen that suggest what life would be like years from now, e.g., the movies Wall-E, Star Trek, etc.)*
- *Why do you think people, in these earliest times, drew, painted and made marks on rock surfaces? There were probably several reasons for this, so try to think of at least three.*
- *What is the equivalent of rock or cave art for you here today? And if you create this art, why would you do it?*
- *Let's compare your reasons for creating your art and the reasons you think rock art was created in the first place.*
- *Do you think people back in ancient times were very different from us now? If you do, in what way and give reasons for your answer. If you don't, why not, and give reasons for your answer.*
- *Dende Maro taught the people "how to travel by the stars in the sky." How do you think this would be possible?*

Allow the students some time to discuss this, then read or tell them about the following Compare & Contrast activity.

Compare & Contrast – Yesterday's Tools with Modern Tools

Research ahead of time ancient ways that sailors navigated using the stars as guides, and perhaps photocopy images of ancient instruments such as the quadrant and astrolabe. Research what modern sailing ships use for navigation. Have a list of other tools and resources you may find to help students to look up information on their own.

You may want to introduce this activity by saying:

Sailors learned that they could use the sun and the stars to guide them as they traveled. Using "celestial navigation," a process whereby angles between objects in the sky (celestial objects) and the horizon are used to locate one's position on the globe. Sailors tracked the position of the sun and the "Pole" or "North Star" to determine their direction. A rising sun on the left-hand side of the ship, for instance, meant the ship was sailing south. And the Pole Star, which was

I. First Reading of the Story/Making Inferences

visible everywhere north of the equator, stayed in a fixed position all night, allowing sailors to follow it.

Sailors quickly developed tools to help them use the stars more precisely. The quadrant and astrolabe were two tools that helped sailors determine their “latitude” or the distance from east to west. (see <http://astrolabes.org/mariner.htm>)

If you have made photocopies of some tools, show them to the students, then say:

You can learn more about these tools from the library. I have made a list of some other ancient tools people used to guide their travels, and you can use this list of resources to look up more information on your own.

What are some modern ways people can obtain help with directions as they travel? (Share some of your research, if students cannot think of anything.)

<http://science.howstuffworks.com/map8.htm> can help you here. It provides information on how compasses, GPS receivers, and other modern devices work.

Who can see any similarities in the ancient methods and modern methods of navigation? What are these similarities?

ASSESSMENT: Making Inferences

Levels of mastery 1- 4

Level 1: Student is unable to make reasonable inferences; often misinterprets key ideas and does not provide reasonable support even with teacher support.

Level 2: Student is able to make some simple inferences; may be somewhat vague or confusing or goes somewhat beyond what can be logically supported by the text. Student provides limited support; is often vague or incomplete.

Level 3: Student is able to make simple inferences and provides adequate support; is often somewhat general.

Level 4: Student is able to make inferences with some insight; may show some complexity. Provides effective support and is often specific.

2. DRAWING AND RETELLING

This activity stimulates students' creative imagination and refines their thinking. It will encourage students to become more observant and creative, pay more attention to detail, and increase their visualization skills.

ACTIVITIES

Comprehension and Thinking

- compare and contrast
- *visualization*

This sequence of activities should take about 30-45 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Have a variety of drawing instruments such as crayons, markers, and colored pencils available and well placed for students to use.
- Have blank or graph paper available for students to use.
- If you want to use books that students create, see that activity in the next lesson.
- Have a copy of the book for you to read and for student referral.
- You may wish to read through these directions so that you are familiar with the steps to follow.

By listening to and imagining a story, we make it more our own than when we listen to and see a story. An excellent way for students to remember the story is to have them listen to and visualize it. You might say something like:

People have always told stories. We tell them every day when we talk with friends about what has, will or could happen in our daily lives. As we listen to each other tell our stories, images and thoughts come in our minds. We will now read the story of Dende Maro again to see if we can come up with some new ideas on what is important in the story for you.

- Have them read the story again silently or read it aloud to them. Have a copy (or copies) of the book for students' referral.
- Hand out paper, drawing and/or painting tools such as pencils, crayons, markers, and watercolors and let students draw or paint their pictures. Students might also choose to work in the books they created (see next lesson).
- Have the students do one or more of the following art activities. You may want to conduct each activity on different days. Each day you introduce the art activity, read the story once again or have students take turns retelling parts of the story from memory.

I. First Reading of the Story/Drawing & Retelling

- a. Have the students think about an important part of the story by saying:

I want you to think of the story of Dende Maro, and choose a part that is important to you. Think about why you consider it important, then draw your ideas as you want. I'd like you to use your imagination here. Your pictures do not have to look like the illustrations in the book.

b. **"Shape Art"**

Discuss the idea of "a shape that becomes the beginning of all shapes." Ask:

What do you think of the illustrator's shape – does it work for a shape that will become the beginning of all shapes? Why or why not?

Draw your own version of what such a shape might look like. You may want to draw it when it is still and when it is moving towards a transformation, becoming something(s) else, etc.

c. **Drawing Our World**

Have students think about their own world and how they would depict important ideas in pictures. Encourage them to use their imagination, such as saying:

Imagine yourself alone and isolated, but with colors and implements to make art. What images would you make? And why? Think about this and then take your art materials and create an artwork that illustrates your answers. You can try to express your ideas by overlapping the images, or you can paint them sequentially, or both.

Post the drawings on the wall, and have students volunteer to tell about what their art says and why.

Make a Class Book

Collect all the students' artwork, organize the pictures in story sequence, if possible, bind together with fasteners or clips, and have the students design and make covers for the book.

3. EARLIEST WRITING

TO PREPARE FOR THE LESSON

- Have writing or drawing paper and markers or pencils available for each student.
- If you want to use books the students create, see the next activity.
- If you want to do the “clay tablet” activity, have the clay, instruments to use as a stylus for “marking,” such as large quill feathers, sticks, small pointed rocks, and make sure to have the students share with each other. Have a paper plate for each student to place the clay on and to keep their workspace cleaner.
- Read over the attached articles on “Earliest Writing” so that you are familiar with some recent history on this subject. Make copies of these articles in case students would like to read them.

Introduce this activity by saying:

In this myth Dende Maro taught the people how to write. What do you think historians know about when human beings began to write?

Allow the students in pairs or triads to discuss their ideas for about 3 minutes, then introduce the art activity below.

The first known examples of writing may have been unearthed at an archaeological dig in Pakistan. Markings have been found on fragments of pottery dating back 5500 years. They were found at a site called Harappa in the region where the great Harappan or Indus civilization flourished four and a half thousand years ago. (Point to the region on your map.)

The earliest known writing was etched onto jars before and after firing. Experts believe they may have indicated the contents of the jar. Scientists believe these primitive inscriptions found on pottery pre-date all other known writing.

Show them the “Earliest Writing” paper you have printed and tell them it is an article that tells more about what historians are discussing on early writing and that they are welcome to have a copy to read if they want. Show them the image of the clay tablet in the article.

This is a photo of a fragment of pottery with markings believed to be writing and is about 5,500 years old. What do you imagine the writing is saying?

Imagine that you had to create writing that would tell a story about your life. Maybe all you would need would be just a couple of marks, or maybe it would take a small drawing of an object, a person or an animal.

Once you have decided on a story to tell, I would like you to draw your ideas with your own created “writing” or pictures to show the story.

I. First Reading of the Story/About Africa & Rock Art

As the students discuss their ideas, hand out paper and markers or pencils and after they have discussed their ideas, have them start creating their story on paper. Have extra paper in case they want to try several forms of writing. After this activity, have students volunteer to tell about their writing and the story they are relating with it.

Additional Activity - Clay Tablets:

What you'll need: Sculpting clay (see recipe below for easy, low-cost dough) rolled into a ball about 1.5 inches in diameter; stylus selections to make the designs (quill feathers, sticks, twigs, small pointed rocks); and paper plates to work on.

- a. Have the students write their names on their paper plate and place a ball of clay on it. Have them flatten the clay until it is at least 2" wide and about ½" thick so they can draw/write.
- b. Have them start creating their writing into the clay using one of the tools. They may want to share with their partner or group what they discover about their tool and its markings. Tell them if they don't like what they just did, they can correct it by gently smoothing it out with their fingers.
- c. Once their writing is carved out, allow the clay to dry at least overnight. Once dried, have volunteers tell about their creation.
- d. You may want to ask the students when they take the tablets home, to look at it every so often to see if they can still translate their writing.

Traditional Play Dough

1 cup flour
1 cup warm water
2 teaspoons cream of tartar
1 teaspoon oil
1/4 cup salt
To make colored play dough, add colored gelatin.

4. ABOUT AFRICA & ROCK ART

TO PREPARE FOR THE LESSON

- Read and become familiar with the short history "About Rock Painting" included in the back of this guide. You may want to make photocopies for students' referral.
- Conduct further research on the internet on African Rock Paint. Some websites are listed on the "About Rock Painting" article in this guide.
- Have a map of Africa large enough for the entire class to see, or draw one of your own making sure the countries talked about in this lesson and the geography is depicted. If

I. First Reading of the Story/About Africa & Rock Art

you are having the students make their own map, make sure they have a template to copy from. There is one provided in the back of the book.

- Make sure you have copies of the Dende Maro book available for student referral.

Begin the lesson by asking:

Has anyone ever been to Africa, or does anyone come from a country in Africa?

Can anyone name a country in Africa?

Why do you think the author dedicates this book "To the children of Africa"? Who is she addressing? How do we know this?

Have the students turn to the back of the *Dende Maro* book, or holding the book open for the students to see, say:

At the back of the book the writer says that one of the oldest example of rock and cave art is a small piece of incised art painted ochre in the Blombos Cave in South Africa that is between 75,000 and 100,000 years old.

You may want to show them the illustration from the "About Rock Painting" article in this guide. Then say:

Much of African rock art is still being discovered today, and much of it has, unfortunately, been destroyed by the weather and, of course, by people who don't appreciate how precious it is.

Using a map of Africa, let's look at the illustrations in the Dende Maro book and the map of Africa to find the area where some of the elements came from. These areas are now located in countries within the continent of Africa, so we will look for the country involved.

Open the book to each of the pages listed below, point to the image(s), and tell the students where the image comes from. Then look at the map, and have the students take turns finding the area on the map. If they have difficulty locating the area, reread the area given below until they can find it. The students may want to make a map of their own and mark the places on their map.



Hands – Tassili n'Ajjer,
Sahara, Algeria

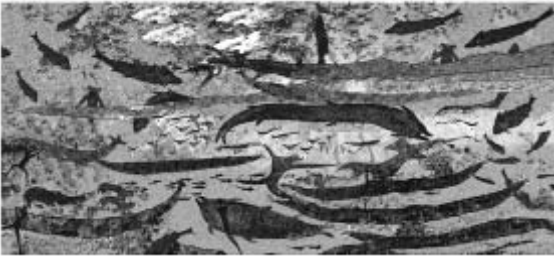


The Shape – Tassili
n'Ajjer, (which means
Plateau of the Rivers)
Sahara, Algeria

I. First Reading of the Story/About Africa & Rock Art



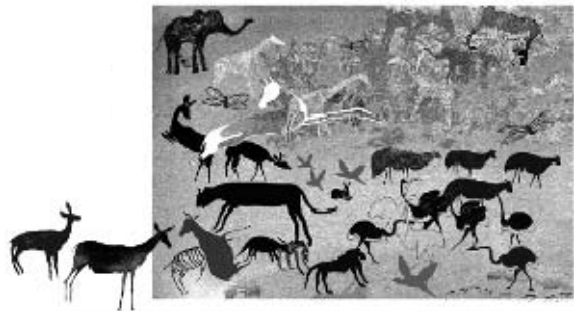
Pg 5: ... shapes in the sky - Zambia and Angola



Pg 6-7: The shapes of the sea - Matopos National Park and the Mtoko caves in Matabeleland, Zimbabwe.



Pg 9: The shapes of the land and the leaves – Macheke and Makumbe Cave, Zimbabwe.



Pg 10-11: ... all the animals in the world:

The white deer - Lybia

The deer outside frame from South Africa

Elephants – Muchezi Cave, Gwanda, South Africa

Fly and birds – Amadzimba Cave – Zimbabwe

Ostriches – South Africa



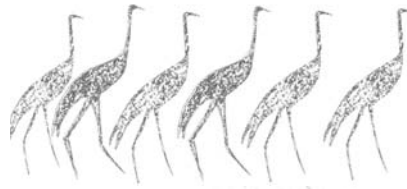
Pg 12-13: All the people – Figure with hair from Tanzania, others from Niger and Libya



Pg 14-15: Dende Maro – Rusape, Mashonaland, Zimbabwe

I. First Reading of the Story/About Africa & Rock Art

Pg 17: How to fish - Kwazulu Natal in South Africa; cranes from South Africa; birds – Amadzimba Cave – Zimbabwe



Pg 18-19: How to care for animals - giraffe and cattle– Tassili n' Ajjer – Algeria; Zebra from Zimbabwe.



Pg 20-21: Went by the stars – South Africa



Pg 24-25: Dancing figures - Tadrart Acacus in Western Libya, Sahara; sitting figures Mashonaland, Zimbabwe.

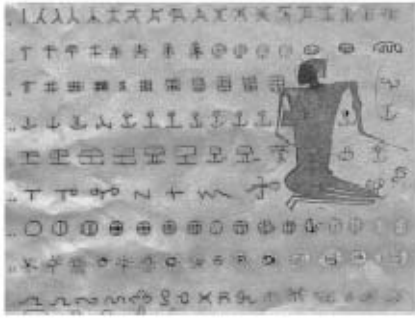


Pg 26: Dende Maro – Rusape, Mashonaland, Zimbabwe



Page 28-29: – most from Zimbabwe

I. First Reading of the Story/About Africa & Rock Art



Pg 32: Writing from South Africa



Endpaper Hands (hardback only):
– Namibia

Once the areas are marked on the map(s), make a list of the different countries on the blackboard or chart paper. Then say:

By visiting your library or going online, try to find out more about the countries that you have found on the map. For example, find out the name of its capital, what language(s) are spoken by its people, what food it grows, what it exports.

Algeria - Algiers

Libya - Tripoli

Namibia - Windhoek

Niger - Niamey

South Africa - Pretoria

Tanzania – Dar es Salaam

Zambia - Lusaka

Zimbabwe – Harare

II. COMPREHENSION AND THINKING

A. Personal Response Journal

1. KEEPING A PERSONAL RESPONSE JOURNAL

Good readers engage with what they are reading by thinking about the events, asking questions, reflecting and readjusting their thinking as they read. Keeping a personal response journal will enable students to maintain a record of their responses and thoughts over time. This practice helps them develop good reading and thinking skills.



This exercise will help students focus on determining the important ideas in the story and relating them to themselves and their world.

ACTIVITIES

Personal Response

- discussion
- writing

Comprehension and Thinking

- determining important ideas
- making inferences
- ***synthesizing***
- reflection

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- You may wish to have student make their own books to use for their personal response journals. There are instructions for making a book in the next section and also in the back of this guide. You may wish to make copies of the instructions for each student or each work station for referral purposes. If you don't wish to have your students make books, they may use composition books or their notebooks, and simply identify a section of their notebooks for their personal response journals.
- Make sure students have their own copies of *Dende Maro*.

II. Comprehension & Thinking/Personal Response Journal

Reading with a Personal Response Journal

- a. Tell students that they will be reading the story once again and writing their thoughts in a personal response journal as they read.
- b. Have students use the books they created (see next activity) or give out composition books, or have students create a section in their notebooks where they will keep their personal response journals.
- c. On a flip chart or on the board, draw a line down the center of the page, dividing it in half. On the left side write “**Notes from the Story**” and on the right side write “**My Thoughts.**”
- d. Give students an example of how they might write in their personal response journals. A few ideas you can share are on the next page.
- e. Let students know that this personal response journal is only for them. Tell students that you will be asking for *volunteers* to share some of their writing, but it is not mandatory.
- f. Ask students to look in the storybook and find a suggestion for an entry they might want to write in their personal response journal. Make sure they all understand that they will be writing the notes from the story on one side and adding their personal response to that entry on the other side.
- g. Once the students understand how to proceed, have them write at least one entry in their journals and then ask volunteers to share their examples.

ASSESSMENT: Synthesizing

Levels of mastery 1- 4

Level 1: Student is unable to make any connections to personal experience or prior knowledge.

Level 2: Student is able to make surface connections to personal experience.

Level 3: Student is able to make logical and/or empathetic connections to personal experience.

Level 4: Student is able to make multiple and insightful connections to personal experience and/or other subjects and other people’s experiences.

EXAMPLE OF PERSONAL RESPONSE JOURNAL

	<u>Notes from Dende Maro</u>	<u>My Thoughts</u>
●	Dende Maro showed the people how to recognize which plants were food and which were not	Sometimes I feel like I don't know how to make the right choices for myself.
		At the beginning of history, it must have been difficult for small bands of people who did not even know what to eat to stay alive. I wonder how they did it?
		I wonder if I need a guide that could help me know what is really important so I can achieve what I need or want... or will I find out by myself?
		Dende reminds me very much of one of my favorite teachers...

2. BOOK-MAKING: CREATING A PERSONAL RESPONSE JOURNAL

Students can gain an appreciation of books and understand how they can become an instrument of communication. Books are an art form unto themselves. The form that a book takes influences how we view the contents. When students make a book by hand, they learn about the art of book-making and gain an appreciation of books as an art form. They also experience how to make a book for their own use.

This sequence of activities should take about 50-60 minutes of uninterrupted time.

II. Comprehension & Thinking/Book-Making

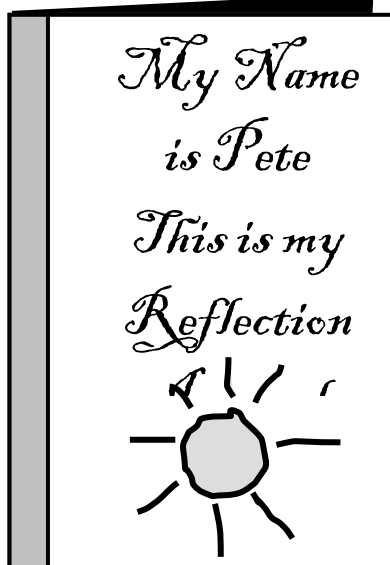
TO PREPARE FOR THE LESSON

- Have all materials available for students. (More detailed instructions are included in this guide.) You will need:
- Stiff felt, glue, paste spreaders, pencils, white drawing paper (large), white cardstock for book covers, several hole punches, fade-resistant construction or art paper (12"x 18" – 12 sheets per book), yarn or string, and newspaper for protecting the workspaces. Drawing and painting supplies such as markers, crayons, colored pencils, paints for decorating the book covers.
- To save class time, cut ahead of time a 3" x 18" strip of stiff felt (spines) and 2 covers from cardstock for each book to be made, at least 10"x 14".
- Draw a light guideline 1" from the edge of the front side of each cover. (This will mark the gluing area.)
- Read through the instructions so that you are familiar with all of the steps. You may wish to make a book ahead of time to ensure you are familiar with the procedure.

1. Lay out all the materials where students can get to them easily. It may be best to make one book ahead of time to show what the end product will look like. Demonstrate the construction and assist those students who need help. You may want to make several copies of the instructions for students' referral.

2. Have the students make the covers first, then the inside pages. The process could take two sessions, so be prepared to store the parts at school until the books are made. Have students draw or decorate the covers after all assembly is completed and the books are dry.

3. Once the books are completed, students may use their books for their personal responses to this story. They may write or draw directly in the books and also may glue work that they have created onto the pages in the book.



Remind students that their personal response journals are private and that they don't have to share any of their entries with the class. If you are collecting these to look at, you can have students put a star on pages that they do not wish you to read. You would then only read those pages without any star on the top.

4. If possible, have the students keep the books in the classroom until after the "Personal Journal Writing" exercises are finished.

B. Determining Important Ideas

When students learn to determine important ideas, they deepen their comprehension and develop good reading skills. These skills will transfer to other reading activities in which they engage. With this reading you will focus on determining the important ideas in the story.

Dende Maro will encourage thinking about ourselves and how we decide what is important in our world and for our part in it. Discussions about our desires and how to achieve them and about what we consider to be important to us now and to the world in the future will help students understand not only the story, but also human nature and how to make choices in their own lives.

Remember that you wish students to think and freely express their thoughts, which may be new for them. To do this, there needs to be an environment that feels safe, and one in which there are no incorrect answers.

ACTIVITIES

Comprehension and Thinking

- *compare and contrast*
- *determining important ideas*

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Each student will need a copy of *Dende Maro*.
- If students are listening to the CD, make sure it is available and the CD player is working.
- Have available chart paper or the board for the class discussion.

Determining Important Ideas

1. Lead a discussion about how we can determine which desires are important in our lives and how we can go about achieving them. You might begin by saying something like this:

- *The story suggests that everyone wants or desires things for themselves. Do you agree? Why or why not?*
- *What if you were to have a Dende Maro in your life? What would you wish such a being could help you do to achieve your desire?*
- *What do you desire most of all for yourself in the short-term or right away? Why? How will you go about achieving this desire?*

II. Comprehension & Thinking/Determining Important Ideas

- *For desires you want in the long-term, say in several years, how will you go about achieving these desires?*
- *The story refers to the peoples' "heroic deeds" and "sacrifices." What do you understand by these words? Do you think you will need to make sacrifices to accomplish your long-term goals? Why or why not? Have you ever done something really brave? Or seen someone else do something really brave? What was it and why was it done?*

2. Ask students to make two columns in their personal journals to list some thoughts about their desires and what they may need to achieve their goals and desires (see example below), and what they may need to sacrifice in order to do so.

WANTS (Desires)

I would like to go work in technology, perhaps be an engineer, because I have an interest in how technology can be used to better the human condition.

When Dende taught people how to write and calculate, it took a long, long time. I think that a good quality to have in order for me to be an engineer is to have the patience to learn as much as I can about how technology has worked in the past and how it can be used to help people.

QUALITIES I WILL NEED

I may need to give up, or sacrifice, some of my spare time in order to study and achieve the grades I need.

3. Lead a discussion on how people's goals and desires help them to understand their world. You may begin by saying:

- *In this story the author suggests that all people desire, or long for, understanding, knowledge and self-expression. What does knowledge and self-expression mean to you? Do you agree or disagree with the writer? Why or why not?*
- *What would you like to understand about the world? Why?*
- *How would you go about trying to understand things about your world? How does this story help you think about that?*

4. Have students again make two columns in their personal journals and tell them they will be writing about their thoughts on understanding some of their desires in life. You may begin by asking them to reflect on these questions:

- *What would you like to understand about yourself? Why?*
- *How would you go about understanding about yourself? How does this story help you think about that?*

II. Second Hearing of the Story/Writing

Example:

What do I Want to Understand About Myself

Why do I want to help younger kids learn to read? What is in it for me?

How to Achieve Understanding

When I was in the sixth grade, I volunteered to help a second grade partner with reading a simple story. I was nervous before I started because I was afraid I would made a mistake. I was trying to find excuses for not doing this activity, but on the first assignment, I saw that the second grader looked up to me because she saw me as older and wiser. That made me relax enough so that I actually enjoyed reading with her. I realize now that by helping that second grader, I felt good about myself . I think that the Dende Maro story shows people how to help each other so they can feel good about themselves, too.

5. Have students read *Dende Maro* again, telling them that this reading might give them more ideas on what they may need to know or do in order to understand themselves and their world. Encourage them to keep writing their ideas down in their journals.

ASSESSMENT: Determining Important Ideas

Levels of mastery 1- 4

Level 1: Student is unable to determine any important ideas expressed in the story when asked to do so and sees no significance or relevance to his own life.

Level 2: Student is able to determine one or two important ideas but is unable to infer any relevance or significance.

Level 3: Student is able to determine a number of important ideas and is able to infer relevance and significance (e.g., the student says that the story examines ways to understand the world and themselves).

Level 4: Student is able to determine important ideas with a depth of insight and to infer relevance and significance to his/her own life. (For example, the student says that the story examines desires and what it takes to achieve them in life and how this learning process also helped them understand themselves and their world.)

C. Writing & Retelling

1. WRITING A STORY, POEM, OR RAP

Students can refine their comprehension of the story by writing about it in different ways. This activity may be used as a part of a writing or poetry lesson in which the teacher familiarizes the students with different types of poems and literary techniques, encouraging their creative, artistic selves. The students may wish to put their writing in their journals they have created. The students' poems and songs may also be performed in class or during a "parent night" at the school.

ACTIVITIES

Personal Response

- *retelling*

Comprehension and Thinking

- synthesizing
- reflection

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Familiarize yourself with the different types of poems or literary techniques that you wish to teach.
- Have ready paper, staplers, and coloring materials for making simple picture books.

1. Teach the students about different types of poems and literary techniques which they can use in their writing, such as:

POEM:

Ballad: A ballad is like a folk tale or legend meant to be sung. The narrator tells a story, usually beginning with an exciting episode, and without self-reference. A ballad often has repeated refrain.

Epic: An epic is a long, serious poem, usually telling a hero's story.

Haiku: A haiku is a Japanese poem usually consisting of 3 unrhymed lines with 5, 7, and 5 syllables. A haiku usually refers to nature or a season.

Free verse: Free verse is a fluid form of poetry free of traditional rules of meter, rhyme, or versification.

II. Comprehension & Thinking/Writing & Telling Stories

LITERARY TECHNIQUES:

Metaphor: a metaphor expresses one concept in terms of another, using the verb “to be” (e.g., “You are a bud that sprouts in the night”).

Onomatopoeia: using words that imitate the sound associated with the thing or action, such as “hiss” and “buzz.”

Alliteration: repetition of initial consonants in neighboring words such as: “In the end, the eagle eluded the elderly woman by exiting.”

Simile: a simile compares two things using “like” or “as” (e.g., “He is like wind on a moonless night”).

2. Have the students write a story, poem or song that refers to the story, or has something to do with an aspect of the story. Those who choose to do so can read their poems aloud to the class.
3. If the students choose to work with prose or poetry, rap, or anything else, suggest that they try rewriting the story in their own words.
4. Alternately, ask the student to rewrite the story from Dende Maro’s point of view. They can set it in modern times if they wish. Or have students pick one of the things that Dende Maro taught the people, describe his thought process: why he did it, how did he know when to do it and what did he hope would result.

You might say to the students:

Can you think of a real-life situation in which somebody had to help a person learn something very basic, such as tying a shoe? Or something difficult, such as learning a different language? What steps would this person have to take to teach this knowledge to the other person? What would the person who is learning the knowledge do after learning it? How would that change the lives of both the teacher and the other person?

5. Hand out 10 – 15 pieces of blank or colored paper to each student. Have students turn their creative writing into an illustrated book. The writing may also be written and illustrated as comic book. Have the students fold all of the papers in half together and staple them down the middle to create a booklet in which they will write and illustrate their stories. Students may also put their writing in their personal response journals.

ASSESSMENT: Retelling

Levels of mastery 1- 4

Level 1: Student is unable to write a poem, original story, or song format, even with teacher assistance to retell the story. Writing is lifeless.

Level 2: Student is able to retell elements of the story using a poem, original story or song format but the organization and structure are lacking and language is sometimes unimaginative. Writing seems mechanical.

Level 3: Student uses a poem, original story or song and expresses the analogical use of the original story. Writing is appropriate and words are creative.

II. Comprehension & Thinking/Writing & Telling Stories

Level 4: Student uses exceptionally expressive language and form to retell the story using a poem, original story or song. Writer uses humor, emotion and suspense or liveliness.

2. TELLING STORIES

TO PREPARE FOR THE LESSON

- Read through the activities to decide which writing activities are best for your students.
- If you are doing the Compare Ancient/Modern Art activity, have available the research you've done previously on ancient rock art and books/articles featuring modern graphic art and museum art collections for student referral.
- Have ready paper, writing utensils, and colored pens for drawing.

ACTIVITIES

Personal Response

- retelling

Comprehension and Thinking

- synthesizing
- determining important ideas
 - making inferences
 - visualizing
- *writing & reflecting*

Have the students do one or more of the following writing activities. You may want to conduct each activity on different days. Each day you introduce the writing activity, read the story once again or have students take turns retelling parts of the story from memory.

When students are writing, stress the fact that their words are helping the reader to form pictures, and that they use descriptive language to help the reader form these pictures in the mind.

a. Lead a discussion on the writing style used in Dende Maro. You can begin with questions such as these:

Would you call this a poem? If yes, why does it seem like a poem to you? If no, what kind of writing would you call it and why?

In this story the author repeats certain phrases, such as:

This longing grew and grew... It took a long, long time...

Why do you think the writer repeated words like this? What is interesting or pleasing about repetition?

Have you read or heard other stories that use repetition?

II. Comprehension & Thinking/Writing & Telling Stories

Have the students, then, write a creation story or origin tale of their own. It can be a rap, a poem or a story. Tell the students to think about what would be first to be created in their origin story and what would be next. You may want to help them with their thinking by saying:

Write your origin story and show how one thing will affect the next thing. You may want to use repetition of important words or phrases in your story. Make it a rap or poem, if you want.

b. Have the students write a short story in the first person about what they think it was like to live 30,000 years ago. Ask them:

What would a day in your life be like? What would you need in order to survive? How important would people/plants/animals be in your life? What would you need to know and why?

c. Have the students write a dialogue between two people or among several people who are seeing rock art for the first time. Say:

Imagine yourself one of the people who lived over 30,000 years ago. You are traveling with your family or tribe to a new area. You come across rock art on the wall where you take shelter or in a cave where you stay for the night. This is very likely the first time you have seen a deliberate man-made image of anything on a rock surface. What do you think? How do you react? Describe this event in a dialogue between you and your family or friends.

d. Make available your research on rock art that you have done in a previous lesson along with books and articles that show modern graphic art and museum art collections. Have students use this material to help them compare ancient rock art, such as those in the *Dende Maro* book, with a kind of art form today. Say,

Think about billboard art, graffiti that you've seen or the art that can be seen in museums and art galleries, and compare this art with the ancient rock art like in Dende Maro. For example, you can do this as a chart, where you list your observations in one column about rock art, and your observations in another column about, say, a billboard you have seen. Or, you can do it in paragraph form. How does the rock art convey a story, and how does the modern art convey a story? What are the stories they are showing? How are they alike? How are they different?

ASSESSMENT: Writing & Reflecting

Levels of mastery 1- 4

Level 1: Student is unable to demonstrate an ability to create or write a story.

Level 2: Student is able to demonstrate adequately some ability to use descriptive language to give some essential details that allow the reader to understand the story.

Level 3: Student is able to use rich descriptive language and gives many essential details that allow the reader to see the flow of the story and to make inferences to his/her own experience.

Level 4: Student is able to use elaborate descriptive language, giving creative details, and can synthesize key elements to get the story and his/her ideas across.

III. PERSONAL RESPONSE

A. More Journal Writing

Students will deepen their understanding and improve their reading, comprehension, and thinking skills as they continue keeping a personal response journal while reading. Good reading habits take time to develop, and reading and rereading stories require time in order for students to get the most from them. The students will practice engaging with what they are reading by thinking about the events, asking questions, reflecting on what is going on, and readjusting their thinking as they read. This will help them have a better understanding of the events and characters in the story.



This exercise will help students focus on making analogies, that is, relating the events, characters, their actions, and the situations that occur in the story to themselves and their world.

ACTIVITIES

Personal Response

- discussion
- writing

Vocabulary

- denotation and connotation of words and phrases

Comprehension and Thinking

- determining important ideas
- making inferences
 - ***synthesizing***
 - reflecting
- making analogies

This sequence of activities should take about 20-30 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Students will need the personal response journals that you began in a previous class.
- Review the **Story-to-Life Connections (Thinking Analogically)** in the next section. These are just suggestions for provoking analogical thinking among your students.

Reading with a Personal Response Journal

1. Tell students that they will be rereading the story on their own and writing more of their thoughts in their personal response journals as they read. Remind them that, just as when we see a movie or TV show a second or third time, each time we revisit something, we get additional insights from it, particularly if it has a rich content.
2. Review what you discussed when determining the important ideas on a previous day and make sure that students understand how to take notes in their personal response journals. **Remind them that this personal response journal is only for them.** Tell students that you will be asking for *volunteers* to share some of their writing, but it is not mandatory.
3. Make sure that students understand how to proceed and begin the next lesson, **Story-to-Life Connections (Thinking Analogically)**
4. You may wish to suggest to students to add vocabulary words to their word lists as they read.
5. Remind them that good readers try to use context clues to determine the meaning of unknown words or phrases and then look in the dictionary for meanings if the context doesn't help them.

B. Story-to-Life Connections

(Thinking Analogically)

When we think analogically, we make connections between a fictional story and our own lives. This is a powerful skill for understanding ourselves and our world, our origins and our destiny. By encouraging students to juxtapose the situations, characters, and events that occur in stories with those that occur in their own lives, they will enhance their ability to understand, through analogy, aspects of their lives that may otherwise perplex and confuse them.

When students start to think in this way, with these stories, they begin to experience social-emotional growth, including empathy, so critical at this age. Also, coming to an analogical insight feels good; there is an inherent emotional response to this thinking exercise. When we teach students to think analogically, we help them to enhance the development of their potential.

III. Personal Response/Thinking Analogically

ACTIVITIES

Personal Response

- discussion
- writing

Comprehension and Thinking

- determining important ideas
 - making inferences
 - synthesizing
 - reflecting
- *generating analogies*

This sequence of activities should take about 40-50 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Make sure that students have copies of *Dende Maro*. If you have students with difficulties in reading, you may want to read the story aloud. Students will also need their personal response journals.
- Read through suggestions in **Making Analogical Connections Guide** in this section and have it available for stimulating discussion in case students don't initially come up with their own.
- Remember to use wait time when asking questions and awaiting responses.

1. Lead students in a discussion about making connections between events, characters, situations in the story and their own lives.
2. You may want to organize students into pairs or triads.
3. Using the first quote from the story as an example, have students discuss any ideas in their pairs/triads that this event makes them think about.
4. Have students jot down comparisons they think of between some element of the story and a comparable element in their own lives or in the lives of characters in other stories from books, films, or television.
5. You may help guide their discussion using the suggestions in the Making Connections below. Encourage students to think of as many connections as they can, and have them to volunteer to share their connections with the whole class.

Making Analogical Connections Guide

Analogical questions invite us to relate events, characters, and situations in the Teaching-Story to the world around us and ourselves, which, in turn, helps us better understand the world and ourselves. Encourage students to come up with their own analogies.

III. Personal Response/Thinking Analogically

Here are some suggestions for provoking analogical thought. Students will come up with many others. The italicized examples are merely for your information. Student sheets do not contain these.

Allow students to react to these and other parts of the story from their own experiences and insight:

- ❖ **More than a thousand million years ago, at a time before time, when space was no space, and when everything was nothing, all that existed was a longing.**

Have you ever wanted something so badly that all you ever thought of was of that? How did that make you feel at the time? How might knowing this story help you to adjust if this happens again?

- ❖ **"...the wind said: "I long to create a shape that could become the beginning of all shapes." ...And it did.**

Have you ever had something (or someone) like a "wind" or a "shape" to help you solve a problem or start you on the road to accomplishing something really hard?

Have you ever been a guide to someone with their problem or tasks? What preparation were you able to make? What skills did you need to accomplish the task? How did you feel after you guided this person? Did you also learn something while helping the person?

- ❖ **Then the sighing of the wind awoke the shape, and in its breath she heard the longing, and understood....[The shape} became the shape of the sea and of all that is in the sea...of the land, and of everything that grows on the land...of all the animals of the world...and finally, she became the shapes of all the people of the world. It took a long, long time for the shape to do all this...but she did.**

If you have had times when the job or homework you have been assigned seems like it is just too much to do, what did you do to help you get it done? How did you organize your thoughts? How did this help you with your task?

- ❖ **When the people of the world looked around, they saw [all these things] and they said: "This is wonderful, but we long for a guide who will tell us how to live..."**

Have you ever accomplished something or been given a gift you really wanted, just to find out that you still were not satisfied? That you wanted more or something different? Maybe you didn't even know what it was that you wanted. How did you handle that feeling?

- ❖ **Their longing grew and grew...so strong that a golden prince was born.**

Think of times when you or someone you know wished for something really hard, and suddenly it seemed to be there or happen. Did you or your friend think that your wishing made it happen? If you did, how did you come to terms with that? If you did not, why did you discount that idea?

III. Personal Response/Thinking Analogically

- ❖ Prince Dende Maro taught the people how to recognize which plants were food and which were not, how to cultivate land, plant seeds, and harvest crops. Then he taught them how to care for all the animals and for each other.

There are a lot of things to know about in the world you live in. Have you stopped to think how much you have learned since you first started school? Can we come up with some examples

Do you think there will be more that you can learn? What are some of the things you want to learn, and how will you go about doing this?

- ❖ ...the golden prince taught the people how to travel by the stars in the sky...And they were never lost.

Have you ever felt lost? What happened?

Do you feel lost now? Why? What does the story indicate might be a useful way to work out these kinds of feelings?

Have you ever wanted to have something or someone like Dende Maro to guide you through a particularly difficult time? What do you think would have happened had you had that guidance during that time?

- ❖ Thousands of years passed...and once more the people felt a longing...He taught them how to dip their hands, their hair, and sticks...and to paint what they saw.

How important is art in your life? If it is, why is it important? If it's not, why isn't it important to you?

- ❖ Dende Maro taught the people how to listen in their heart to the many rhythms of the world...So the people learned how music would lift their spirits and ease their tiredness.

How do you think music and dance can help people feel better? Has music or dance helped you through difficult times or through hard work? Explain your thinking.

- ❖ When, at last, the golden prince saw that the people were ready, he taught them how to make other marks and how each mark had a different meaning. He called some marks numbers...other marks letters, and he showed them how letters make words, how words make poems and stories and record memories and dreams.

How important is writing and reading in your life? Why do you think that is?

What poem, or song, or story does Dende Maro story suggest to you? Why?

- ❖ They took firelight into the caves and made their marks and images there....They painted their fortunes and misfortunes, their fears, and their dreams.

If something great happens to you, how do you want to record it so that you will never forget it? If something bad happens to you, how do want to record it so that you will learn from it and move on?

- ❖ *How might knowing this story help you to accomplish your desires and dreams? How might knowing this story help you set goals that will help you in your life?*

Follow-Up

There will be opportunities to recall and use the story with your students. For example, whenever you notice a student getting frustrated with a task and perhaps about to give up, you might say something like:

When I heard you right now saying were fed up with trying to do that, I was reminded of the story we read called Dende Maro.

Do you remember the story of how Dende Maro taught the people how to do things but that it took them a long, long time. What would have happened had the people not persevered in learning to take care of the animals, to travel, read, write, dance, etc., how would this have affected their lives and even our lives today?

Perhaps you could approach your decision by recognizing that any choice you make now will affect your life and very possibly limit your ability to do what you want later on.

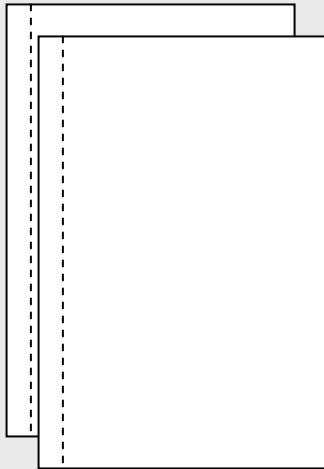
Go back to the story from time to time, weeks or months later, to see if your students can remember the story. Remember, these stories can be enjoyed and be useful for people of all ages.

"This original tale introduces Dende Maro, a golden prince who came into being after the natural world was created and the ancient people longed for someone to show them how to live. The digital collage illustrations, done in vivid colors, provide a fresh interpretation of prehistoric African rock art, where familiar symbols have been colored and duplicated to create large colorful images of humans and nature. The text has a relaxed cadence that leads readers to pause and consider what it would be like to have been alive millions of years ago. Dende Maro teaches the people about the land, plants, animals, music, and art, and 'how to care for all the animals and for each other' ...**the text and stunning art will convey the sense that humans are connected through nature and art.**"

The School Library Journal

BOOK-MAKING INSTRUCTIONS

What You Will Need...



2 cardstock covers
at least 10" x 14"
with line drawn 1" from
one vertical edge



1 piece of
3" x 18" felt



10 sheets large white writing or
construction paper
ea. 12" x 18"

Glue

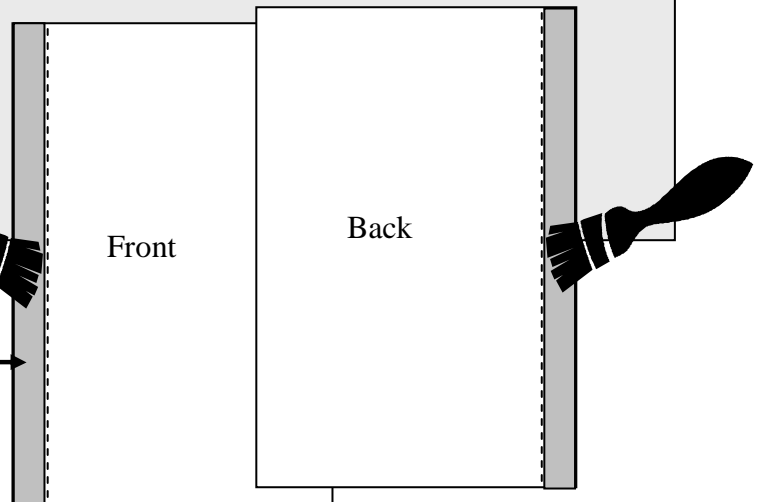
Yarn

Hole punch

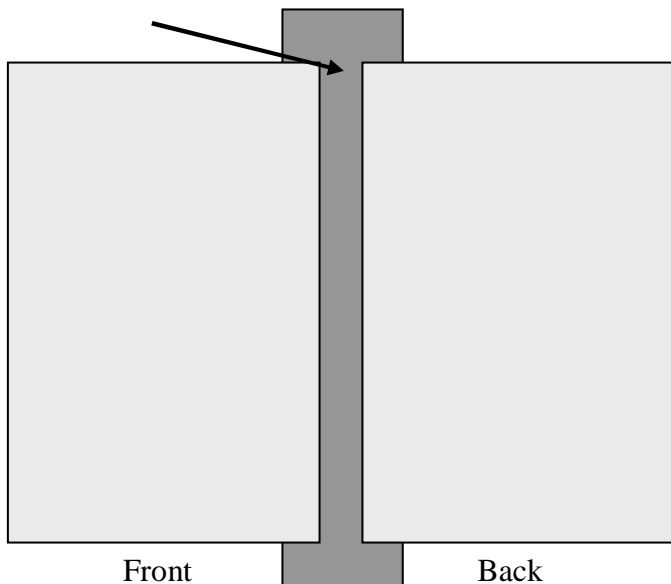
Markers, paint, crayons, or colored pencils

Other decorative items

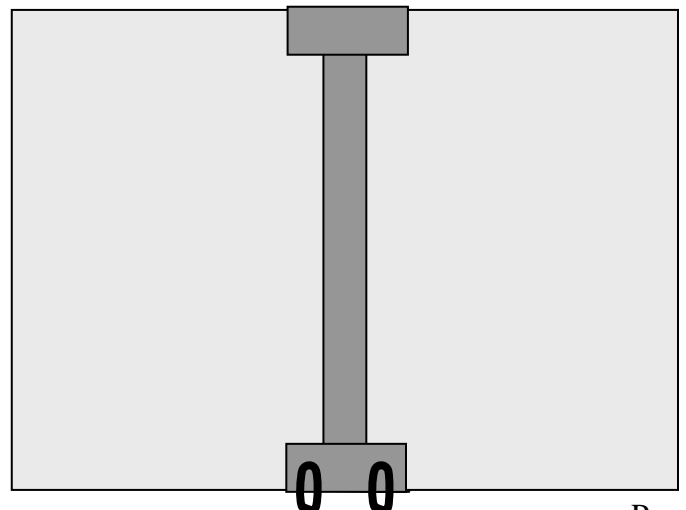
- 1 Apply liberal amt. of glue from
line to edge of both front and
back cover



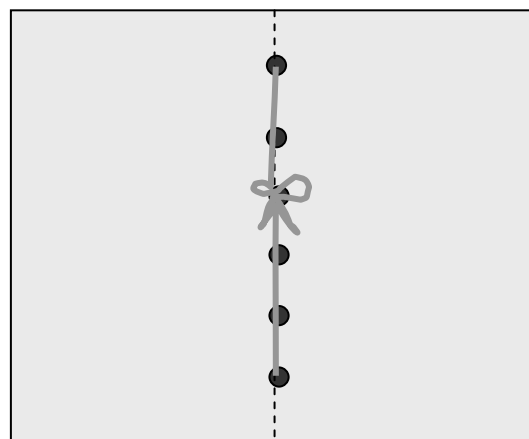
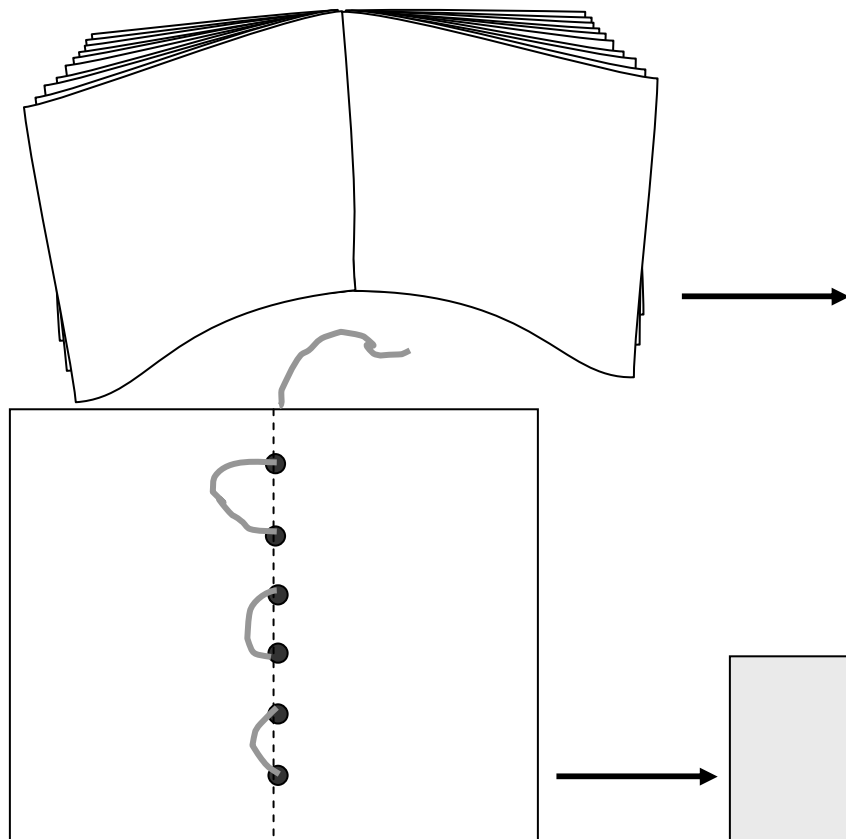
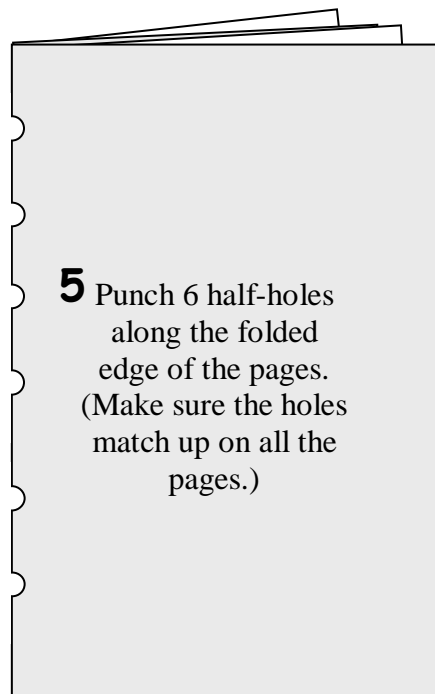
- 2 Flip the glued covers over and
place face down onto felt
"spine" leaving 2" at top and
bottom; and 1" between covers.



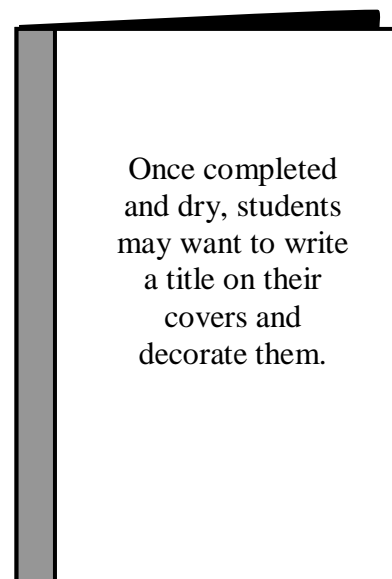
- 3 Fold over the 2" extra at top and bottom toward the
inside of covers and glue down. Press all glued parts for
a minute or so until sticks. You may want to use paper
clips to help secure the fold until dried.



- 4** Fold 10 pieces of white 12" x 18" sheets of writing or construction paper in half all at once.



- 8** Fold a color or white sheet of large construction paper (12"x18") in half. Glue one side onto the front cover and the other half onto the first page of the book. Use a liberal amount of glue. Do the same for the back cover. Have the students write their names inside the front cover. Close book and press lightly. Allow to dry overnight before use.



About Rock Painting

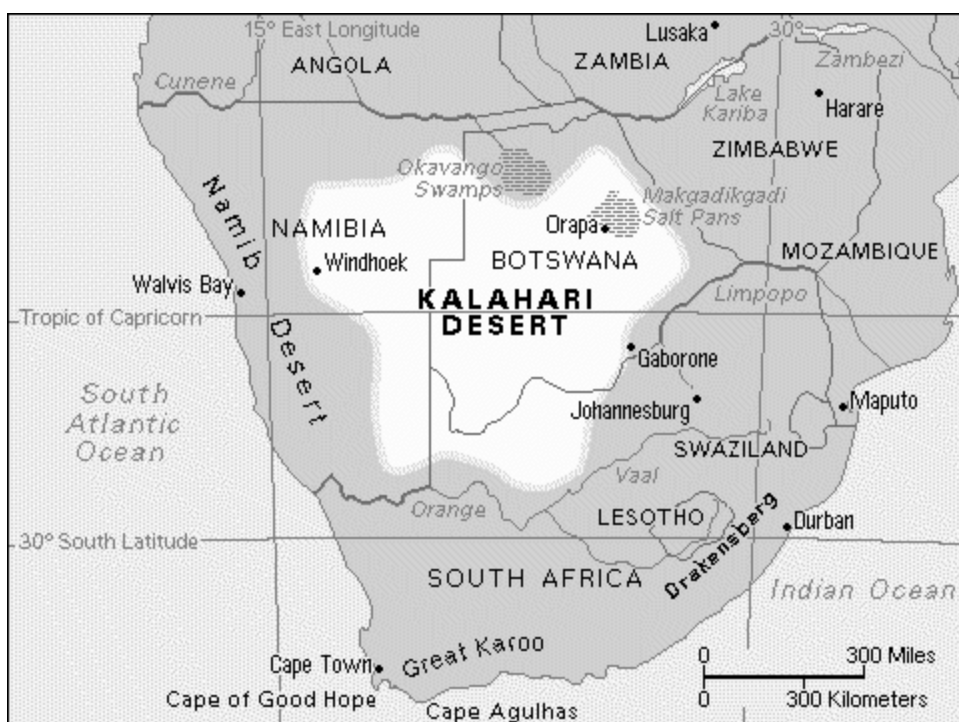
What was the meaning and motivation behind these paintings? Why were they painted and what messages were being conveyed through their work?

The idea of producing art for art's sake only is a more recent one. Researchers think it unlikely that early rock or cave paintings were created solely for decorative use.

Research has shown that a focus of the hunter-gatherer's culture was a ritual dance and, more importantly, a trance state attained by many of the dancers. During a trance, the dancers are considered able to heal sickness, control game and weather and to communicate with their gods.

The !Kung San people that today populate Botswana, Angola and Namibia are what is referred to as a hunter-gatherer society. Their lives are the nearest we have to the peoples who lived, say, 10,000 – 2,000 years ago when the Sahara Desert was a fertile area. In anthropological terms, hunter-gatherer societies are relatively mobile, relying on the availability of a given natural environment to provide sustenance to their population. For the !Kung San, the natural environment that they are relying on is the semi-arid Kalahari Desert which mostly consists of brush, grass-covered low hills and flat spaces.

Modern !Kung San have described the sensations of going into trance, during which a certain potency referred to as n'um is released. People in trance may bleed from the nose; this blood is considered to be a potent fluid which can be rubbed on a sick person to promote healing. There is sometimes a feeling of elongation or added height, as the n'um is said to move up through the spine to the base of the neck and arms. Patterns of light and movement are frequently observed. The sensations and visions which have been recorded in connection with the trance state can be directly related to much rock art, and this has opened the way for a coherent interpretation for many of the scenes and symbols depicted.



From <http://social-shadow.tripod.com/introduction.html>

In the winter, temperatures frequently drop below freezing (sometimes as low as 10°F) while summer days will often reach between 110-115°F (dropping to 70-80°F at night). During the rainy seasons, which generally come during the summer months, rainfall amounts can range from 5 to 40 inches while the winters are extremely dry and devoid of precipitation for six to eight months. For the !Kung culture to last as long as it has, they have had to rely heavily on each other and set up a social structure that targets cooperation and group-accomplishments above all else.

Blombos Cave Prehistoric Rock Art

The prehistoric archeological site known as Blombos Cave is located in a limestone cliff, some 100 metres from the sea on the southern coast of South Africa, about 180 miles east of Cape Town. It is noted by its rare Stone Age art dating from the Mousterian period of the Middle Paleolithic era. It features two pieces of ochre rock incised with abstract geometric patterns, and a series of beads made from *Nassarius kraussianus* shells. It is the oldest known example of sub-Saharan African art and the earliest art in the world after the famous Bhimbetka petroglyphs, and the Venuses of Berekhat Ram and Tan-Tan.



One of the engraved stones at Blombos dating from about 70,000 BCE.

Websites on African Rock Art.

<http://www.visual-arts-cork.com/earliest-art.htm#first> (good for an investigation of the earliest known rock art all over the world)

<http://www.bradshawfoundation.com/africa/> (an excellent site giving an overview)

TARA Trust for African Rock Art: <http://www.africanrockart.org/rockafrica/history.html>

<http://www.paleologos.com/peace.htm> - the rock art of the Sahara

<http://www.fjexpeditions.com/tassili.html> - Tassili n' Ajjer includes how to get there yourself

<http://www.gomadintanzania.org.uk/rock-art.html>

<http://www.namibweb.com/rockart.htm> tells you how to get to see Namibian sites.

There are many more sites if you Google "African Rock Art."

Earliest Writing



The fragments of pottery are about 5,500 years old

The first known examples of writing may have been unearthed at an archaeological dig in Pakistan. So-called 'plant-like' and 'trident-shaped' markings have been found on fragments of pottery dating back 5500 years. They were found at a site called Harappa in the region where the great Harappan or Indus civilization flourished four and a half thousand years ago.

Harappa was originally a small settlement in 3500 BC but by 2600 BC it had developed into a major urban centre. The earliest known writing was etched onto jars before and after firing. Experts believe they may have indicated the contents of the jar or be signs associated with a deity. According to Dr Richard Meadow of Harvard University, the director of the Harappa Archaeological Research Project, these primitive inscriptions found on pottery may pre-date all other known writing.

One major problem in determining what the symbols mean is that no one understands the Indus language. It was unique and is now dead.

Dr Meadow points out that nothing similar to the 'Rosetta Stone' exists for the Harappan text. The Rosetta Stone, housed in the British museum since 1802, is a large slab of black basalt uniquely inscribed with the same text in both Egyptian hieroglyphs and Greek. Its discovery allowed researchers to decipher the ancient Egyptian script for the first time.

The Harappan language died out and did not form the basis of other languages. "So probably we will never know what the symbols mean," Dr Meadow told BBC News Online from Harappa.

What historians know of the Harappan civilization makes them unique. Their society did not like great differences between social classes or the display of wealth by rulers. They did not leave behind large monuments or rich graves.

They appear to be a peaceful people who displayed their art in smaller works of stone. Their society seems to have petered out. Around 1900 BC Harappa and other urban centers started to decline as people left them to move east to what is now India and the Ganges.

SOME EXAMPLES OF CREATION MYTHS

These Creation Myths are taken from: <http://www.gly.uga.edu/railsback/CS/CSIndex.html>
This site includes additional creation stories for your students.

This story is from the second and fourth Brahmanas of the Brhad-arayaka Upanishad, which was written in India in the 700s or 600s B.C. The principal actor in this story can be taken to be Praja-pati, the Lord of Creation, or Brahma the Creator. Like the original, however, this story uses "he" as its subject, because "he" may taken more metaphorically as any sentient being who creates by his or her own thought.

Creation By and From the Self

In the beginning there was absolutely nothing, and what existed was covered by death and hunger. He thought, "Let me have a self", and he created the mind. As he moved about in worship, water was generated. Froth formed on the water, and the froth eventually solidified to become earth. He rested on the earth, and from his luminescence came fire. After resting, he divided himself in three parts, and one is fire, one is the sun, and one is the air.

Thus in the beginning the world was only his self, his being or essence, which then took the shape of a person. At first he was afraid, but realizing that he was alone and had nothing of which to be afraid, his fear ceased. However, he had no happiness because he was alone, and he longed for another. He grew as large as two persons embracing, and he caused his self to split into two matching parts, like two halves of a split pea, and from them arose husband and wife.

They mated, and from their union arose the human beings of the earth. The female reflected on having mated with someone of whom she was once a part, and she resolved that she should hide so that it would not happen again. She changed to a cow to disguise herself, but he changed to a bull and mated with her, and from their union cows arose. She changed to the form of a mare, but he changed to that of a stallion and mated with her, and from that union came horses. She changed to the form of a donkey, but he did likewise, and from them arose the single-hoofed animals. She became a ewe, but he became a ram, and from their union came the sheep and goats. It continued thus, with her changing form to elude him but he finding her and mating with her, until they had created all the animals that live in pairs, from humans and horses to ants.

After all this work, he reflected that he was indeed Creation personified, for he had created all this. Rubbing back and forth, he made Fire, the god of fire, from his hands, and from his semen he made Soma, the god of the moon. This was his highest creation because, although mortal himself, he had created immortal gods.

S. Radhakrishnan, (editor and translator), 1953, *The Principal Upanisads*: New York, Harper and Brothers Publishers, 958 p. (BL1120.E5 R2)

This next creation story comes from the Yoruba people of Nigeria, Togo and Benin. In the religion of the Yoruba, the supreme being is Olorun, and assisting Olorun are a number of heavenly entities called orishas. This story was written down by David A. Anderson/Sankofa, who learned it from his father, who learned it from his mother, and so on back through the Yoruba people and through time.

The Golden Chain

Long ago, well before there were any people, all life existed in the sky. Olorun lived in the sky, and with Olorun were many orishas. There were both male and female orishas, but Olorun transcended male and female and was the all-powerful supreme being. Olorun and the orishas lived around a young baobab tree. Around the baobab tree the orishas found everything they needed for their lives, and in fact they wore beautiful clothes and gold jewelry. Olorun told them that all the vast sky was theirs to explore. All the orishas save one, however, were content to stay near the baobab tree.

Obatala was the curious orisha who wasn't content to live blissfully by the baobab tree. Like all orishas, he had certain powers, and he wanted to put them to use. As he pondered what to do, he looked far down through the mists below the sky. As he looked and looked, he began to realize that there was a vast empty ocean below the mist. Obatala went to Olorun and asked Olorun to let him make something solid in the waters below. That way there could be beings that Obatala and the orishas could help with their powers.

Touched by Obatala's desire to do something constructive, Olorun agreed to send Obatala to the watery world below. Obatala then asked Orunmila, the orisha who knows the future, what he should do to prepare for his mission. Orunmila brought out a sacred tray and sprinkled the powder of baobab roots on it. He tossed sixteen palm kernels onto the tray and studied the marks and tracks they made on the powder. He did this eight times, each time carefully observing the patterns. Finally he told Obatala to prepare a chain of gold, and to gather sand, palm nuts, and maize. He also told Obatala to get the sacred egg carrying the personalities of all the orishas.

Obatala went to his fellow orishas to ask for their gold, and they all gave him all the gold they had. He took this to the goldsmith, who melted all the jewelry to make the links of the golden chain. When Obatala realized that the goldsmith had made all the gold into links, he had the goldsmith melt a few of them back down to make a hook for the end of the chain.

Meanwhile, as Orunmila had told him, Obatala gathered all the sand in the sky and put it in an empty snail shell, and in with it he added a little baobab powder. He put that in his pack, along with palm nuts, maize, and other seeds that he found around the baobab tree. He wrapped the egg in his shirt, close to his chest so that it would be warm during his journey.

Obatala hooked the chain into the sky, and he began to climb down the chain. For seven days he went down and down, until finally he reached the end of the chain. He hung at its end, not sure what to do, and he looked and listened for any clue. Finally he heard Orunmila, the seer, calling to him to use the sand. He took the shell from his pack and poured out the sand into the water below. The sand hit the water, and to his surprise it spread and solidified to make a vast land. Still unsure what to do, Obatala hung from the end of the chain until his heart pounded so much that the egg cracked. From it flew

Sankofa, the bird bearing the sprits of all the orishas. Like a storm, they blew the sand to make dunes and hills and lowlands, giving it character just as the orishas themselves have character.

Finally Obatala let go of the chain and dropped to this new land, which he called "Ife", the place that divides the waters. Soon he began to explore this land, and as he did so he scattered the seeds from his pack, and as he walked the seeds began to grow behind him, so that the land turned green in his wake.

After walking a long time, Obatala grew thirsty and stopped at a small pond. As he bent over the water, he saw his reflection and was pleased. He took some clay from the edge of the pond and began to mold it into the shape he had seen in the reflection. He finished that one and began another, and before long he had made many of these bodies from the dark earth at the pond's side. By then he was even thirstier than before, and he took juice from the newly-grown palm trees and it fermented into palm wine. He drank this, and drank some more, and soon he was intoxicated. He returned to his work of making more forms from the edge of the pond, but now he wasn't careful and made some without eyes or some with misshapen limbs. He thought they all were beautiful, although later he realized that he had erred in drinking the wine and vowed to not do so again.

Before long, Olorun dispatched Chameleon down the golden chain to check on Obatala's progress. Chameleon reported Obatala's disappointment at making figures that had form but no life. Gathering gasses from the space beyond the sky, Olorun sparked the gasses into an explosion that he shaped into a fireball. He sent that fireball to Ife, where it dried the lands that were still wet and began to bake the clay figures that Obatala had made. The fireball even set the earth to spinning, as it still does today. Olorun then blew his breath across Ife, and Obatala's figures slowly came to life as the first people of Ife.

David A. Anderson/Sankofa, 1991, *The Origin of Life on Earth: An African Creation Myth*: Mt. Airy, Maryland, Sights Productions, 31 p. (Folio PZ8.1.A543 Or 1991)

A note on the next two stories:

The Hebrew Bible, or the Old Testament, is known to modern readers from the Masoretic text, a compilation of Hebrew texts assembled by Jewish scholars in the seventh to tenth centuries A.D. from older scrolls and codices. That text, and thus the Old Testament, contain two creation stories. It is not unusual for cultures to have multiple creation stories, However, because the two stories in the Old Testament are so different, the two stories are recounted separately here as "Yahweh" and then "The Elohim."

This creation story is from Genesis 2:4 to 3:24 of the Hebrew Bible or the Old Testament. Extensive analysis of its style and content have led scholars of the Bible to conclude that the story was written in about the Tenth Century B.C. That was around the time of King Solomon's reign and in a time when Israel was a powerful nation. In contrast, the story in

Genesis 1:1 to 2:3 was written three or four centuries later and under very different circumstances.

The author of the story in Genesis 2:4 to 3:24 is known to scholars as "J". That is because J referred to the creator as Yahweh (𐤕𐤓𐤕𐤓 or "YHVH" in ancient Hebrew, or "Jahweh" in the German native to many scholars of the Bible, or ultimately "Jehovah" in modern usage). The paraphrase below maintains J's use of the Hebrew name "Yahweh" rather than the English word "God." The latter is, after all, only a derivative of the German word "Gott" and is in no way tied to the Hebrew language of the Old Testament or even the Greek of the New Testament.

Some scholars have considered J the more primitive or rural of the two authors of the creation stories in Genesis. Others are more generous and characterize J as a poet rather than a priest. J was probably recording his or her people's oral traditions in written form. Certainly J's story is a more human story of temptation and punishment than the austere story written later by the author known as "P," and J's creator is more anthropomorphic.

In J's story, the humans that are created have names. To English speakers, "Adam" and "Eve" are just names, but "Adam" meant "man" in ancient Hebrew and may also have been a play on "adamah," the Hebrew word for "earth" or "clay." "Eve" was the word for "life."

Yahweh

On the day that Yahweh made the heavens and the earth, the land was dry and barren until a mist came up from the earth and wetted the land. Then Yahweh took dust from the earth and shaped it into the form of a man, and he breathed life into that form, and it came to life.

Yahweh created a garden in a place called Eden. In this garden Yahweh placed all the trees that bear fruit, including the tree of life and the tree of knowledge of good and evil. A river flowed out of Eden and watered the garden, and there it divided to become four rivers that flow to the four corners of the world. Yahweh put the man there and instructed him to cultivate the garden and to eat of whatever fruit he liked, except for fruit of the tree of knowledge of good and evil.

Then Yahweh decided that the man should not be alone, and that he should have a helper. Thus Yahweh made the beasts of the field and the birds of the air, and the man gave a name to each of them. However, none were fit to be his helper, so Yahweh made the man fall into a deep sleep and took one of the man's ribs, and he made it into a woman. This man was Adam, and the woman's name was Eve.

In the garden was a snake, and the snake persuaded the woman that she could eat the fruit of the tree of knowledge of good and evil without dying, and that eating the fruit would

give her Yahweh's knowledge of good and evil. She ate the fruit, and she gave some to the man too. For the first time they were ashamed of being naked, and so they made aprons for themselves.

When the man and woman heard Yahweh in the garden, they hid from him, but Yahweh called them out and asked why they had hidden. The man explained that they hid because of their scanty clothing. Yahweh asked the man how they knew to be ashamed of nudity, and if they had eaten the forbidden fruit of the tree of knowledge of good and evil. The man explained that the woman had eaten of the fruit and given him some too. When Yahweh asked the woman, she explained that the snake had beguiled her into eating the fruit.

Yahweh said to the snake, "Because of what you have done, you are cursed more than any other animal, and you will have to crawl on your belly in the dust, and you will be beaten by the offspring of this woman". To the woman Yahweh said, "You will be cursed with great pain in giving birth to children, yet you will have the desire to reproduce, and your husband will rule you." Finally, to the man Yahweh said, "Because of what you have done, the ground is cursed and you will never eat of this fruit again. You will grow plants and fields and eat bread until you die, until you become the dust from which you were made."

Then Yahweh said, "This man has become like us, knowing good and evil - next he will seek the tree of life and try to live forever." Therefore Yahweh made the man and woman clothing and drove them out of the Garden of Eden, and he placed a winged half-human, half-lion creature at the Garden's gate to keep them out.

This, the second of our two Hebrew creation stories, is from Genesis 1:1 to 2:3. It thus appears first in the Hebrew Bible's Book of Genesis, but it is actually the younger of the two stories presented there. A considerable body of scholarship over the last two or three centuries has concluded that this story was written in about the sixth century B.C.. That was after Israel was conquered by the Assyrians in 722 B.C. and at a time when the Hebrews were faced with exile in Babylon.

The author of this later story is known to scholars as "P", because he or she wrote from a much more "priestly" perspective than J, the author of the chronologically earlier story that appears in Genesis 2:4 to 3:24 (see "Yahweh", above). P's story is one of creation ex nihilo (from nothing), and the creation is a much more stately process than that in J's story. Because of the timing of its writing and the grandeur of its language, P's story has been interpreted by scholars "as an origin story created for the benefit of a lost nation in the need of encouragement and affirmation" (Leeming and Leeming 1994, p. 113). In fact, some scholars have suggested that P's story was actually written in Babylon.

P used the name "Elohim" for the creator, and that usage is continued in the paraphrase below. "Elohim" (אֱלֹהִים , pronounced "e lo HEEM") is actually a plural word perhaps best

translated as "the powerful ones". P also used plural phrasing in the Elohim's creation of humankind "after our own likeness". Scholars have suggested that the use of the plural "Elohim" rather than the singular "Eloha" may harken back to polytheistic roots of Middle Eastern religions and was a way to emphasize the magnitude of the deity in question. P's first people have no names at all, in keeping with the story's focus on the grandeur of the creator rather than on the created.

The Elohim

In the beginning the Elohim made the sky and the earth, but the earth was shapeless and everything was dark. The Elohim said "Let there be light," and there was the light that made day different from night. And that was the first day.

The Elohim said, "Let there be a dome to separate the heavens from the waters below," and there were the heavens. And that was the second day.

The Elohim said, "Let the waters of the earth gather so that there are seas and there is dry land," and so it was. The Elohim said, "Let there be vegetation on the land, with plants to yield seeds and fruits," and so it was. And that was the third day.

The Elohim said, "Let there be light in the heavens, and let them change with the seasons," and so there were stars. Then the Elohim made a sun and a moon to rule over the day and to rule over the night. And that was the fourth day.

The Elohim said, "Let there be creatures in the waters, and let there be birds in the skies," and so there were sea monsters and sea creatures and birds. The Elohim blessed them, saying "Be fruitful and multiply". And that was the fifth day.

The Elohim said, "Let the earth have animals of various kinds", and so it was. Then the Elohim said, "Let us make humans after our own likeness, and let them rule over the fish of the sea, over the birds of the air, over the cattle and creeping things of the land, and over all the earth." The Elohim said to these humans, "Be fruitful and multiply, and fill the earth and subdue it, ruling over the fish and the birds and the animals of the land. We have given you every plant and tree yielding seed. To every beast and bird of the Earth we have given every green plant for food." And that was the sixth day.

And on the seventh day the making of the heavens and earth was finished, and the Elohim rested.

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