

Final Curriculum Project
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THP511: Drama Methods K-6
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Goals and Rationale:

The goal of this unit is to assist in creating a cross-curricular approach to elementary education in understanding the culture and history of Arizona. This unit has been designed to support social studies learning in the Quarter 2 social studies units: Early Civilizations: Early Arizona, pre 1500 and Exploration and Colonization, 1500-1700. Drawing heavily on techniques detailed in *Improvisation for the Theatre* (Spolin), *Drama Based Pedagogy* (Dawson & Kiger Lee), and *Structuring Drama Work* (Neelands & Goode), this unit aims to ground students in the understanding that “we are a product of what happened before and what we value will affect the future” (Dysart Unified School District). While focused heavily on social studies content, this unit also addresses cultural aspects of indigenous people and centers heavily on myths, legends, and folklore, thus meeting some ELA standards as well.

This unit assumes that the school participates in either a major assembly or “special” school day schedule for the fourth graders in which the whole grade focuses on Native American culture for a day. This day might include:

- Assembly with special guest speak (tribal leader, for example)
- Presentation or workshop on “how the availability of resources affects earth systems, ”and experiment with creating or repairing the irrigation system in the school garden (Arizona Science Standards, 2018, p. 14).
- Preparing a traditional meal with corn, beans, melon, etc.
- Showcasing dramatized myths
- Class led presentations on different tribes of the Four Corners region.

Through use of various drama methods, students will gain comprehension and mastery over the

- Geography, climate, and natural resources of Arizona,
- Adapting to survive in the desert,
- Indigenous tribes of the Four Corners region,
- Culture and myths of Native Americans, Aztecs and Incas,
- Spanish colonization in the Americas.

Drama supports student understanding and experience in these topics through a multiple intelligences approach to drama based pedagogy. Students explore various use of embodied communication to explore various methods of storytelling, empathetic character and setting building, and research based crafting and design work. Through use of their imagination and ability to make inferences based on prior knowledge, students gain a more thorough comprehension of the people, cultures, and experiences that came before them and gain insight into their own history, culture, and values.

Key

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| Social Studies/AI focus | ELA/AI focus | Drama/AI focus | Both Social Studies and ELA + AI focus |
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Outline of Lesson Plans & Content

This outline makes reference specifically to the Arizona State Social Studies curriculum, which clearly outlines Big Ideas, Essential Questions, and key themes for student study. Lessons that center more on an ELA or drama focus only reference the standards that the lesson would be designed to meeting. All standards are included in the individual lesson plans included here in.

| 1. <u>Geography of Southwest America</u> | | |
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| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
| Mapping Geographies Embodying the Desert Idea Wall The Where Game Stop Motion Tableaux | Students will be assessed on the following: <ul style="list-style-type: none"> - Identification of correct geographical/nature terms - Ability to identify and explain the effects of natural disasters in the desert | Drama teacher led |
| Assumed prior knowledge: Students engaging in this lesson should have some existing knowledge of map coordinates, geography/climate/natural elements of the desert, understanding of the natural phenomena of floods and droughts, experience with Tableaux | | |
| Curriculum Alignment: <u>Big Ideas:</u> Cultures adapt to their different environments <u>EQs:</u> How does your environment influence your life? | | |
| 2. <u>Surviving in the Desert: Native Tribal Life</u> | | |
| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
| Four Corners Role on Wall Research desert lifestyles Nomads Farmers In Role: Communal Decision making People Shelter Storm *I Am A... | Students will be assessed on the following: <ul style="list-style-type: none"> - Ability to recall and synthesize research information - Ability to immerse themselves during in-role work - Ability to communicate and synthesize learning about surviving in the desert | Co-Taught lesson between Drama & Social Studies teacher |

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| <p>Assumed prior knowledge: Students engaging in this lesson should have some preliminary knowledge of aspects of Native tribal life, particularly for tribes indigenous to Arizona and the Four Corners region. Students should have experience with scouring provided research documents and interpreting information to answer questions. Students should have experience with creating Community Agreements.</p> | | |
| <p>Curriculum Alignment: <u>Big Ideas:</u> Cultures adapt to their different environments; People move from place to place for many reasons <u>EQs:</u> How does your environment influence your life? Who were some of the early groups that settled in Arizona? How were early groups in Arizona affected by their environment?</p> | | |
| <p>Lesson Plan Notes - Appendix #1 Nomad & Farmer Packets</p> | | |
| <p>3. Defining Folklore: Myths, Legends, Oral History</p> | | |
| <p><u>Major Activities</u></p> | <p><u>Assessment</u></p> | <p><u>Teaching Team</u></p> |
| <p>Vote with Your Feet Circular Storytelling Identify PPPP Simultaneous Pantomime Oral History Relay Demonstrate multiple ways of knowing/Embodied knowledge Share Work Four Corners</p> | <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Understanding of key terminology (Myth v. Legend) - Identification of PPPP - Ability to summarize a story and translate to various media - Reflection on personal learning style | <p>Drama teacher led with ELA teacher support</p> |
| <p>Assumed prior knowledge: Students engaging in this lesson should have some preliminary knowledge of Indigenous people of the Americas and myths as a form of storytelling. Students should be familiar with the terms ballad, ritual dance, and pictograph.</p> | | |
| <p>Curriculum Alignment: <u>Big Ideas:</u> Cultures adapt to their different environments <u>EQs:</u> Who were some of the early groups that settled in Arizona?</p> | | |
| <p>Lesson Plan Notes - Appendix #2 How the King of Birds Was Chosen</p> | | |
| <p>4. Exploring Tribal Culture</p> | | |
| <p><u>Major Activities</u></p> | <p><u>Assessment</u></p> | <p><u>Teaching Team</u></p> |
| <p>Each 4th grade classroom focuses on on 1 of the 4 corners tribes: Acoma, Navajo, Hopi, Zuni, Pueblo</p> | <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Interpretation of research materials. | <p>Led by Drama teacher, with support from Social Studies</p> |

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| <p>Students will prepare to perform a folktale or creation myth to the rest of the grade. Creating props and masks (where appropriate) to present their folktale or myth.</p> | <ul style="list-style-type: none"> - Ability to collaborate on the design elements - Prop & Mask creation based on research into tribe | <p>teacher</p> |
| <p>Assumed prior knowledge: Students engaging in this lesson should have developing knowledge of Indigenous people of the Americas and myths as a form of storytelling.</p> | | |
| <p>Curriculum Alignment: <u>Big Ideas:</u> Cultures adapt to their different environments; We are a product of what happened before and what we value will affect the future? <u>EQs:</u> Who were some of the early groups that settled in Arizona? How were early groups in Arizona affected by their environment and how did they adapt? Why were the contributions made by prehistoric Americans important?</p> | | |
| <p>Lesson Plan Notes - Appendix #3 Exploring Tribal Culture Myths/Folktales:</p> <ul style="list-style-type: none"> ● Apache: “The Gáhan–Mountain Spirits” from <i>Myths & Legends of the Indians of the Southwest</i>, vol. 1 (Button & Olin, 1984). ● Navajo: “The Navajo Story of Creation” from <i>Myths & Legends of the Indians of the Southwest</i>, vol. 1 (Button & Olin, 1984). ● Hopi: “Pookong Kills a Bear” story from <i>Myths & Legends of the Indians of the Southwest</i>, vol. 2 (Button & Olin, 1984). ● Zuni: “The Beginning of the World” story from <i>Myths & Legends of the Indians of the Southwest</i>, vol. 2 (Button & Olin, 1984). ● Acoma: Students will focus on the “Meeting the Spirit Rainmakers” story from <i>Myths & Legends of the Indians of the Southwest</i>, vol. 2 (Button & Olin, 1984). | | |
| <p>5. Devising Tribal Culture Presentation</p> | | |
| <p><u>Major Activities</u></p> | <p><u>Assessment</u></p> | <p><u>Teaching Team</u></p> |
| <p>Students continue their preparation to perform a folktale or creation myth to the rest of the grade. This class will focus on adapting the story for performance. Students will develop different segments of the story (teacher supported, student led creative decisions). Drama teacher will then weave these together into a “Script” for next class’s rehearsal.</p> | <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Adaptation of the myth/folktale - Ability to collaborate on the performance elements - Creativity of interpretation based on cultural practices researched | <p>Led by Drama teacher, with ELA teacher support</p> |
| <p>Assumed prior knowledge: Students engaging in this lesson should have developing knowledge of their assigned tribe and should have worked in ELA on their myth from a literature perspective .</p> | | |
| <p>Curriculum Alignment:</p> | | |

4.RL.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

TH.CR.1.4a Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.

TH.CR.1.4b Invent and design technical elements that support the story and given circumstances in a theatrical work.

TH.CR.1.4c . Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.

TH.CR.2.4a. Collaborate to devise original ideas for a theatrical work by asking questions about characters and plots.

TH.CR.2.4b. Make and discuss group decisions and identify responsibilities required to present a theatrical work to peers.

TH.RE.7.4a. a. Identify artistic choices made in a theatrical work through participation and observation.

4.SP2.1 Explain why individuals and groups during the same historical period differed in their perspectives on issues and events.

4.SP2.2 Explain connections among historical contexts and people’s perspectives at the time.

4.SP3.1 Develop questions about events and developments in the Americas.

SPECIAL EVENT: 4th Grade presentation or assembly/sharing of Myths and Folktales of the Four Corners Tribes of the Southwest

6. Comparing Cultures of the Four Corners Region

| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
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| <p>Students will interpret maps and navigate migration patterns of tribes over time (Take A Tour/Geographies of Home hybrid). Students will compare the different ways tribes have impacted, modified, and adapted to the environment of the Americas.</p> <p>Students will compare the different ways tribes have impacted, modified, and adapted to the environment of the Americas.</p> <p>Students will compare how tribes during the same historical period differed in their perspectives on issues and events</p> <p>Students will investigate cross-cultural approaches to storytelling through theatre</p> | <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Ability to interpret and embody movement on a map. - Ability to compare and contrast the culture of various Native tribes - Identify examples from their shared performance to support compare/contrast opinions | |

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| <p>Students will determine the meaning of words, phrases, etc. found in myths from different cultures.</p> <p>Students will compare and contrast the treatment of similar themes and topics and patterns of events in myths from different cultures.</p> | | |
| <p>Assumed prior knowledge: Students engaging in this lesson should have developing knowledge of their assigned tribe and should have worked in ELA on their myth from a literature perspective</p> | | |
| <p>Curriculum Alignment: <u>Big Ideas:</u> People move from place to place for many reasons; Cultures adapt to their different environments. <u>EQs:</u> How were early groups in AZ affected by their environment and how did they adapt? Why were the contributions made by prehistoric Americans important? How does your environment influence your life?</p> | | |
| <p>7. In Role with Quetzalcoatl & Tezcalipoca</p> | | |
| <p>Character Walks Objects of Character In Role Work Time Travel Machine He Said/She Said Monologues Visual Dramaturgy</p> | <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Ability to identify and explain character artifacts - Interpretation of character's perspective - Stage presence skills | <p>Drama teacher led</p> |
| <p>Assumed prior knowledge: Students engaging in this lesson should have developing knowledge of the Mayans and Aztecs and familiarity with geography of Mexico. Prior to this lesson, students should have worked on one particular Aztec/Mayan Myth as assigned by the ELA teacher and should have familiarity with Quezacoatl and Tezcatlipoca. This myth may have been worked on in ELA class or should have been read for homework.</p> | | |
| <p>Curriculum Alignment: <u>Big Ideas:</u> Cultures adapt to different environments <u>EQs:</u> How did the ancient Mayan/Aztec and Inca from Mexico influence prehistoric people in Arizona?</p> | | |
| <p>Lesson Plan Notes - Appendix #4 Myths from <i>The Eagle on the Cactus</i> (Vigil, 2000, p. 43-60).</p> <ul style="list-style-type: none"> ● The Creation of the World ● The Creation of the Earth ● The Creation of the Sun and the Moon ● How the Milky Way Came to Be | | |

- How Music Came to the World
- The Creation of People
- How Maize Came to the People

8. Journey with Hernando Cortés

| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
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| <p>Students will map the chronology of Cortés journey from Spain to the Americas, noting dates of interaction between the Incas, Mayans, and Aztecs.</p> <p>Students will reflect upon Cortés’ mission and create a Character Box (Neelands & Goode, 2015, p.113) of items that the Spanish will need for their journey.</p> <p>Using primary source material (Cortés’ letters to Charles V), students will work on creating a “backdrop” of the environment pulling from context clues. And then stage a “key moment” timeline of the Spanish conquest of Meso-America.</p> <p>Students will conclude the lesson with students writing 2 brief “journal” entries - either as a Spanish soldier under Cortés or as one of the Indigenous people. Entries should focus on the first impression of meeting the other and focus on describing one individual they have met and a post-conquest entry reflecting on their feelings about the current state after having developed a relationship with the others</p> | <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Ability to interpret and embody movement on a map. - Identify artifacts needed for a journey across the sea. - Interpret primary source material and apply interpretation to a visual landscape. - Identify and stage key moments of history - Compare one person’s perspective and two key moments of history | <p>Co-led between Social Studies and Drama teachers</p> |
| <p>Assumed prior knowledge: Students engaging in this lesson should understand what primary sources are and have a working understanding of Cortés’ journey from Spain and the Spanish conquest of the Americas.</p> | | |
| <p>Curriculum Alignment: <u>Big Ideas:</u> We are a product of what happened before and what we value will affect the future. <u>EQs:</u> Why did the Spanish explore lands north of New Spain?</p> | | |
| <p>Appendix #5: Primary Source packet of Letters from Cortés to Charles V.</p> | | |

9. From Prophecy to Colonization: Mayans & Aztecs

| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
|---|---|--|
| Dramatize the 8 Omens (Aztecs) Are You Moved? (review story) Ceremony Alter-ego Empathy Knots | Students will be assessed on the following: <ul style="list-style-type: none"> - Understanding of “The Little Slave Girl” story - Communication of their interpretation of character’s motives and values | Drama teacher led with optional support from ELA or SS teacher |

Assumed prior knowledge: Students engaging in this lesson should have developing knowledge of the Mayans, Aztecs, and Cortes. Students should currently be working on Spanish colonization of Mexico and/or the Americas. Prior to this lesson students should have worked on the story of The Little Slave Girl from *Southwestern Folklore* (Tempe Elementary School District, 1978).

Curriculum Alignment:

Big Ideas: We are a product of what happened before and what we value will affect the future; One culture claims a “New World” that belongs to the culture that already resides there.

EQs: Why did the Spanish explore lands north of New Spain? What were the positive and negative impact the Spanish had on the Native American population

Lesson Plan Notes - Appendix #6

“Eight Omens” from *The Hungry Woman: Myths and Legends of the Aztecs* (Bierhorst, 1984, p. 96-99)
“The Little Slave Girl” from *Southwestern Folklore* (Tempe Elementary School District, 1978).

10. La Llorona: How cultures meld and influence each other.

| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
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| Group Mural Story Boarding Devising Moments Cross Cutting Visual Mapping | Students will be assessed on the following: <ul style="list-style-type: none"> - Ability to illustrate key moments of a story - Connections made through Cross-Cutting that provide greater insight into La Llorona and the cultures studied - Ability to catalogue and organize information - Ability to summarize learning | Drama teacher led |

Assumed prior knowledge: Students engaging in this lesson should have knowledge of the effects of Spanish colonization on the cultures of the Americas. Students working in 3 groups should have received one of three versions of La Llorona and have read and broken down the story in ELA class.

- From *The Hungry Woman: Myths and Legends of the Aztecs* (Bierhorst, 1984, p.127-129)
- From *Southwestern Folklore* (Tempe Elementary School District, 1978)
- From *The Eagle on the Cactus* (Vigil, 2000, p.19-21)

Curriculum Alignment:

Big Ideas: Different cultures have different belief systems. Arizona history needs to be looked at from many perspectives.

EQs: What were the positive and negative impact the Spanish had on the Native American population?

Lesson Plan Notes - Appendix #7

“La Llorona” from From *The Hungry Woman: Myths and Legends of the Aztecs* (Bierhorst, 1984, p.127-129)

“La Llorona” From *The Eagle on the Cactus* (Vigil, 2000, p.19-21)

11. Preparing your own folklore

| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
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| <p>Students will be led through a collecting folklore activity in which they will be introduced to the process of interviewing, translating, and structuring a folktale, myth, or legend from their own cultural history.</p> <p>After the lesson, students will interview a family member for homework.</p> <p>During ELA students will craft their source material into a story</p> | <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> - Generation of interview questions - Competency in explaining and identifying story structure | <p>Drama teacher led</p> |

Assumed prior knowledge: Students engaging in this lesson should have developing knowledge of story structure, narrative POV, character, setting, and PPPP.

Curriculum Alignment:

4.RL.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first-and third-person narrations.

TH.CR.1.4a Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.

TH.PR.4.4a. Modify the dialogue and action to change the story in a theatrical work.

TH.PR.6.4 With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).

TH.CN.10.4a. Explain how a theatrical work connects to oneself to a community or culture.

TH.CN.10.4b. Respond to community and social issues and incorporate other content areas in theatrical work.

12. Sharing your story: Final Assessment

| <u>Major Activities</u> | <u>Assessment</u> | <u>Teaching Team</u> |
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| Students will use their voice and body to tell a group of students' their story. | Students will be assessed on the following: <ul style="list-style-type: none"> - Ability to interpret and embody the characters, setting, and problem of their cultural folktale | Drama teacher led |
| <p>Assumed prior knowledge: Students engaging in this lesson should have completed writing their personal folk story in ELA.</p> | | |
| <p>Curriculum Alignment:</p> <p>4.RL.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first-and third-person narrations.</p> <p>TH.CR.1.4a Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.</p> <p>TH.PR.4.4a. Modify the dialogue and action to change the story in a theatrical work.</p> <p>TH.PR.6.4 With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).</p> <p>TH.CN.10.4a. Explain how a theatrical work connects to oneself to a community or culture.</p> <p>TH.CN.10.4b. Respond to community and social issues and incorporate other content areas in theatrical work.</p> | | |

LESSON PLAN

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|------------------------|---|
| Subject/Course: | Arts Integration: Social Studies, Geography, ELA, Drama |
| Unit: | Early Civilizations and Early Arizona (pre 1500) |
| Lesson Title: | Geography of Southwest American |
| Level: | 4th Grade |

Lesson Objectives— Know/Understand/Do

K: Students will know elements of desert wildlife, geography, and climate

U: Students will understand the powerful natural forces of drought and flooding

D: Students will embody elements of the desert, reflect on prior knowledge and embody that in performance, communicate images non-verbally, reflect critically on

Standards**Theatre Arts**

- TH.CR.1.4a - Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.
- TH.CR.2.4b. Make and discuss group decisions and identify responsibilities required to present a theatrical work to peers.
- TH.PR.4.4b. Discuss physical choices to develop a character in a theatrical work.
- TH.PR.5.4a. Participate in a variety of acting exercises and techniques.
- TH.PR.6.4 With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).
- TH.RE.8.4b. Demonstrate the physical characteristics and environment of characters in a theatrical work.
- TH.CN.10.4a. Explain how a theatrical work connects to oneself to a community or culture.

Geography

- 4.G.3.1 Explain how the location and use of resources affects human settlement and movement.

Summary of Tasks/Actions**Time****Ritual: Activating Awareness**

Students gather in a circle. Teacher welcomes the students in and invites them to join her in our opening ritual.

- *In drama we use our breath and our bodies. Let's take three deep breaths in and out. As we breathe in, let's raise our arms up and as we breathe out, let's melt our arms down (a la Yogic breathing)*
- *In drama we use our voices. Let's bring our fingertips to our voice box and hum. Now let's let out a nice, neutral sound "huh".*
- *In drama we use our imaginations. Let's bring our hands to our head and close our eyes. Imagine ourselves [out in the desert. Today we will be spending some time*

5 min

in the desert. Notice what you can see, how you are feeling, what sounds you might hear...]

- *In drama we work with others. Let's bring our hands to the shoulders of the people next to us, if they are okay with that. Now let's look around and notice everyone in our circle. Perhaps give them a nod or a smile to show that you notice them.*
- *In drama we must work as an ensemble. Let's take one final breath in together and as we exhale, let's mirror each other as we melt our arms back to our sides.*

Warm Up: Mapping Geographies of Home (Dawson & Kiger Lee, 2018, p. 214-216)

On the walls of the classroom, place a sign for North, East, South, and West. Students will be playing on an imagined "map" with these coordinates to orient them.

- *I will give a series of prompts. You will respond by placing yourself on the map in the space that best represents your answer.*

Explain to students that the map is very flexible and that space/distance between locations can be very flexible too.

- *If our current space is located at the center of an imagined map, please stand in the furthest place you have traveled to.*

Students place themselves on the map. Repeat the three prompts:

- *Show me with just your body what the weather is like in this place.*
- *Share with your voice and body what this place sounds like.*
- *Think about the geography, wildlife, climate, and other natural resources and phenomena of this place. In 30 seconds create a gesture with your body that represents the natural environment of this place.*

Begin this process again with a new place prompt:

- *If our current space is located at the center of an imagined map, please stand where you were born.*

Students place themselves on the map. While remaining in that spot ask them to perform the following:

- *Show me with just your body what people do for fun in this place.*
- *Share with your voice and body how people greet each other in this place*
- *Think about what this place is known for to you. In 30 seconds create a gesture with your body that represents the human elements of this place.*

Begin this process again with a new place prompt:

- *If our current space is located at the center of an imagined map, please stand at one of the physical places that you call home, recognizing that there may be more than one. This could be a place where you have spent a lot of time, or a physical space that you feel is "home."*

Students place themselves on the map.

- *Show me with just your body what the physical structure of this place looks like..*
- *Share with your voice and body what sensations you feel in this place.*
- *Think about the culture, values, or traditions of this place. In 30 seconds create a gesture with your body that represents one of those aspects of this place.*

Have students rehearse at the same time the three sets of gestures they have created: Natural Environment, Human Elements, and Culture/Values/Traditions. Ask half the class to sit around the room and be the audience for the other half. Prompt the performing group to perform each of their gestures twice while the audience. Then invite the audience to "popcorn" out one word that sticks with them (perhaps an emotion, idea, or action) or that they feel represented what they saw or felt. Flip groups and repeat this process.

Reflection Questions:

15 min

[4m]

[5 min]

[6 min]

- Describe some of the gestures you saw? How did gestures change based on physicalizing the environment, human behavior, or culture/values/traditions?
- What similarities or differences did you notice?
- What might you guess about these places and the people who live there based on what you saw?

Guided Lesson: Embodying the Desert

As we begin our next unit into the culture and history of Arizona and the Americas, it's very important that we understand the geography and environment of a specific climate. Can anyone think about what climate we might need to understand if we're talking about Arizona?

Once students identify "the desert," the teacher transitions into generating an idea wall.

Idea Wall: Break students into 4 groups. Each group goes to an assigned wall where there are markers and a Giant-Post It. Students should work together to fill their Post-It with as many things as they know about deserts. The climate, geography, wildlife, natural resources, and what it takes for humans to live in the desert. They can use words, pictures, or mind maps to express their ideas.

The Where Game Relay (Spolin, 2011, p. 98-99): Pair two groups up (roughly teams of 8-10) and split the classroom in half. Teams take a minute to compare the two Idea Walls generated and can ask questions or discuss what either included.

Now that you're thinking about all of the things you know about what you can find in the desert, we are going to show each other what the desert looks like by playing *The Where Game relay*.

Orient the teams to perform to the teacher (standing in the center of the room) as the audience and ask students to line up in single file line facing their "stage". One student at a time will enter the stage and show an element of the desert with their body. If they are an inanimate object they will freeze. If they are a moving object they can move about the playing space. No sound yet, though. One at a time each student enters the space until all players are in the "scene". Students should all be a different aspect of the desert.

- **MODIFICATION:** Student can start their turn by announcing, "I'm a ..." particularly if the group has less experience with drama"

Once all players are in the scene ask them to FREEZE making a tableaux.

Formative Assessment: What do you see?

Ask one group to relax and observe the other group. Just by looking at the shape of the bodies the other students have taken, ask the audience group the following:

- What elements of the desert do you see?
- What are some actions that might happen next in the desert given what you can see?
- What don't you see in this tableaux of the desert?

Repeat with the other group.

Independent Activity: Desert over Time (Stop Motion Tableaux)

Working in their two big teams, each group will come up with 5 tableaux of what might happen next in the desert over a longer period of time. One group will show what would happen in their desert scene during a long drought. The other group will show what would happen after severe flooding. If both independent activities are being explored, students should include elements of both the Where Game and the Surviving in the Desert research/brainstorm. Side coach as necessary to help students consider what would

20 min

[3-5min]

[2 min]

[5 min]

[6 min]

8 min

happen to the animals, the food chain, plants, any human structures (if they've included these), erosion, land formation, etc.

Groups should develop their 5 tableaux in 3-4 min. Then take the next 3-4 minutes to practice the "choreography" of transitioning between slides and still keeping the story of the Desert over Time given their scenario. Teacher provides side coaching as students rehearse.

Assessment: Share Stop Motion Tableaux

Each group presents their Stop Motion Tableaux of the desert during a long drought or severe flood. Teacher asks audience:

- What destructive force do you think this group was presenting to us?
- What did you notice happened to the wildlife and plants? The people (if there are any)? The environment/geography?
- How might drought/flooding affect people settling in the desert?

Repeat with the other group.

8 min

Reflection Activity: It Made Me Think

Thank students for their work and gather them into a circle for final reflection.

Ask each student to reflect on the day's work and think of one word or very short phrase that captures their opinion and completes the phrase, "it made me think". The phrase can describe something that intrigued or inspired them during class or something that was thought-provoking or memorable. After they have had a moment to choose, students go around the circle and say their word or words, followed by the phrase "It made me think."

3min

Closing Ritual: Simultaneous Floor Slap

Students all place one hand in the center of the circle on the floor. Teacher finished with final thoughts, praise, and thank yous for the day's work. As an ensemble, the class simultaneously lifts their hands and slaps the floor in unison.

1 min

Materials/Equipment

| | | | |
|----------------|---------|--------------------------|-------------------------|
| Giant Post Its | Markers | N, E, S, W signs | Nomad/Farmer Packets |
| Paper | Pencils | Audio Recorders/Phone | |

Assessment

Assessment Activity

Take Home Tasks

Home work

| Vocabulary | Definition |
|------------|--|
| Desert | A place that |
| Arroyo | Dry "river bed" where angry waters rush during flash floods |
| Tableaux | A frozen scene with actors |
| Butte | A flat-topped steep sided hill in the deserts of America and Mexico. |
| Erosion | The process in which the rocks of the Earth's surface are slowly worn away by wind, rain, rivers, and glaciers |

| | |
|---------------------|--|
| Flash floods | A sudden and violent flood that occurs in a desert when it rains. The ground is so hard the water cannot soak in, so it rushes over the surface in a flood, often causing erosion. |
| Gorge | A deep channel cut by river. The sides are very steep often vertical |
| Mesa | A flat topped area of land standing higher than the surrounding land. |
| Oasis | Area in the middle of a desert where there is water at the surface. |
| Scrub | A type of vegetation consisting of tough woody evergreen plants |

LESSON PLAN

| | |
|------------------------|---|
| Subject/Course: | Arts Integration: Social Studies, Geography, ELA, Drama |
| Unit: | Early Civilizations and Early Arizona (pre 1500) |
| Lesson Title: | Surviving in the Desert: Native tribal life |
| Level: | 4th Grade |

Lesson Objectives— Know/Understand/Do

K: Students will know aspects of Apache, Navajo, and Pueblo lifestyle

U: Students will understand major distinctions between nomadic and farming lifestyles in the desert

D: Students will recall prior knowledge, use knowledge of self to inform decision making and hypotheses, read and analyze history and geography sources, work in-role to collaboratively make decisions, and compare survival strategies of various Indigenous desert tribes.

Standards**Theatre Arts**

- TH.CR.1.4c. Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.
- TH.PR.5.4a. Participate in a variety of acting exercises and techniques.
- TH.RE.8.4b. Demonstrate the physical characteristics and environment of characters in a theatrical work.
- TH.CN.10.4a. Explain how a theatrical work connects to oneself to a community or culture.

Geography

- 4.G3.1 Explain how the location and use of resources affects human settlement and movement.
- 4.G2.1 Compare the different ways people or groups of people have impacted, modified, or adapted to the environment of the Americas.
- 4.G3.1 Explain how the location and use of resources affects human settlement and movement.
-

History

- 4.H1.1 Utilizing a variety of multi-genre primary and secondary sources, construct historical narratives about cultures, civilizations, and innovations in the Americas.

Summary of Tasks/Actions**Time****Ritual: Activating Awareness**

5 min

Students gather in a circle. Teacher welcomes the students in and invites them to join her in our opening ritual.

- *In drama we use our breath and our bodies. Let's take three deep breaths in and out. As we breathe in, let's raise our arms up and as we breathe out, let's melt our arms down (a la Yogic breathing)*

- *In drama we use our voices. Let's bring our fingertips to our voice box and hum. Now let's let out a nice, neutral sound "huh".*
- *In drama we use our imaginations. Let's bring our hands to our head and close our eyes. Imagine ourselves [out in the desert. Today we will be spending some time in the desert. Notice what you can see, how you are feeling, what sounds you might hear...]*
- *In drama we work with others. Let's bring our hands to the shoulders of the people next to us, if they are okay with that. Now let's look around and notice everyone in our circle. Perhaps give them a nod or a smile to show that you notice them.*
- *In drama we must work as an ensemble. Let's take one final breath in together and as we exhale, let's mirror each other as we melt our arms back to our sides.*

Anticipatory Set: Four Corners

Place the following objects around the room, one in each corner: a basket or clay bowl of corn/maize, beans, and squash; a display with arrowheads and/or a bow & arrow; stuffed animal or image of a sheep and/or goat along with some wool and possibly textiles; branches or bark, grass, and an image of an Apache wickiup.

Variation: Music can be used throughout this activity to cover student think time. But once the music stop students must choose a corner.

Invite students to take a visit to each of the four corners examining the objects in each corner briefly. The ask the following prompts one at a time. Students respond to the prompt by voting with their body and standing in one of the corners. Once every student has picked a corner, allow them to discuss why they chose this corner as the answer. You can ask a student in each corner to summarize the discussion.

- *Which of these objects would you most likely find in a community of desert dwellers? (Following discussion be sure to clarify that all of these items can be found in desert dweller cultures).*
- *Which of these would be most important to survival in the desert?*
- *Looking at these objects make a guess (keep it to yourself) as to what jobs in the community might work directly with it. Thinking about what you like to do, what you're talented at, and how you like to spend your time, which object or job are you most drawn to? (Following conversation, discuss what aspects of community life might encounter each of these objects and how those roles and responsibilities are needed for the community's survival).*

Diagnostic Assessment: Role On Wall

Transition: *You have been learning about the Indigenous or Native American cultures of Southwest America, Arizona in particular. What tribes can you name?*
[Apache, Navajo, Pueblo peoples - Hopi, Zuni, Acoma]

3 Role on Wall Sheets (outline of a person) have been placed on the board. Place students into three groups and assign each one to a "Role" (Apache, Navajo, Pueblo). Teacher will ask a series of prompts and students will add what they know about that culture from their previous work in social studies (or life, or prior learning) to their paper.

Prompts:

- *Where in the desert southwest did this tribe live?*
- *Where they nomadic or did they settle the land?*
- *What type of food did they eat?*
- *What did their dwellings look like?*

7 min

8 min

- *What was their relationship to land, water, etc.?*
- *What else do you know about them?*
- *Of the items that we saw in four corners, which do you think belong to this tribe?*

Brief Share - Students elect a speaker to share what they already knew about the tribe.

Independent Activity: Student-Led Research: Surviving in the Desert

10 min

For our next activity, we will be doing some research. You can add to any of these roles on the wall as you discover new things about how these tribes survived in the desert.

Split the class into two large groups (8-10) to research Nomadic desert living or settled farm-style desert living. Working in pairs, students will research topics as follows from a packet of articles they will be given. Pairs will be given a question that they are specifically trying to answer through their research. Students are to review the packet of information to prepare to work in-role as members of this society to answer their question. The packets should be assigned as follows:

- Team A1: Nomadic-Hunter/Gatherers: How and what will we eat and drink?
- Team A2: Nomadic-Hunter/Gatherers: What do we need to get food and keep it?
- Team A3: Nomadic-Hunter/Gatherers: How will we shelter ourselves? What will we use and how can we transport it?
- Team A4: Nomadic-Hunter/Gatherers: What will we use and how can we transport it?
- Team B1: Farmers: How will we farm?
- Team B2: Farmers: What will we eat and how can we get water to our crops?
- Team B3: Farmers: How will we shelter ourselves?
- Team B4: What will we make our homes from and where will we get those resources?

*Packets can be designed off of reading level or can include a mix of multiple reading levels (in the case of the latter, partners should be selected to reflect a stronger reader with a weaker reader for peer mentorship.

Formative Assessment: In Role Work:

15 min

Coming back together in Nomad and Farmer groups students should sit in a circle with their group. They should elect a Scribe to record all decisions made by the group. Groups may also want to elect an Artist who will visually record any ideas (like a cave painting or diagram). Groups will be brainstorming a list (which can be recorded on another giant post-it) of tools and skills that their community will need in order to live in the desert. While half of the group did specific research into these questions, the other half of their group can contribute based on their prior knowledge and how it will affect the question they researched. One teacher and/or aide should be present with each group to provide side coaching as necessary.

[2 min]

Question 1: How will we shelter ourselves?

[6 min]

Question 2: How and what will we eat and drink?

[6 min]

After amassing ideas, the Scribe should record a set of Community Agreements that address these two questions as decided on by the group.

Synthesizing Activity: People Shelter Storm (Kiger and Lee, 2016, p. 133)

10 min

Students begin by making a group of three. In each group two people represent a "shelter" (they face each other and raise their arms so palms meet to form an angled roof) and one person represents "people" standing underneath/inside the two-person "shelter". When teacher calls out "people" the person in the center of each group will leave their shelter and run to a different "shelter" pair, while all the "shelter" pairs stay in place.

Practice this a few times. When teacher calls out “shelter” the students making a shelter will break apart, the people stay in place, and the shelters must find a new person to make a shelter over. Shelters can find a different partner to make their shelter with. Try a couple of times to make sure students have that. When teacher calls out “storm” everyone moves and makes a new group of three. You can choose to remain in the same position or change—shelters can become people and people can become shelters as long as every shelter has a person. Once all directions are introduced, begin the game. If playing with an extra player, they make the next call.

Reflection:

- What did you notice about yourself and the group as you participated in this game?
- What strategies did you use to find a new group?
- What connections can we make between this strategy and our current work about how these Indigenous peoples survived in the desert?

TIME PERMITTING: Synthesizing Activity: I Am A...

Groups will perform this activity separately, watching when it is not their turn. Individually a student enters the scene and announces “I am a...” filling in the blank with some aspect of desert life based on their experience as a nomadic or settled desert dweller. Students can be humans, wildlife, nature, weather, etc., but should focus on establishing some aspect of tension into the drama of the scene once three players are in. (Example: “I am coyote.” “I am a saguaro.” “I am a hunter.” Once three players are in, action freezed and the audience elects one item to stay in the scene and two more players enter continuing the pattern of drama/tension. After a few minutes, flip groups and repeat.

5 min

Final Reflection/Assessment: Exit Ticket

Working in role as a member of the farmers or nomads, students will elect to write a letter, draw an image (cave painting), or voice record 90 seconds of advice or warning about how to survive in the desert. They should assume that they are an elder in this society trying to share this information with a younger person.

4 min

Closing Ritual: Simultaneous Floor Slap

Students all place one hand in the center of the circle on the floor. Teacher finished with final thoughts, praise, and thank yous for the day’s work. As an ensemble, the class simultaneously lifts their hands and slaps the floor in unison.

1 min

Materials/Equipment

| | | | |
|----------------|---------|--------------------------|-------------------|
| Giant Post Its | Markers | Nomad/Farmer Packets | Four Corner Items |
| Paper | Pencils | Audio Recorders/Phone | |

Assessment

Role on Wall & Community Agreement
Exit Ticket

Take Home Tasks

Vocabulary

Definition

| | |
|-----------------|--|
| Wickiup | A traditional Apache dwelling is called a "wickiup." Wickiups are dome-shaped structures built out of oak or willow poles, that are driven into the ground, tied together with strands of yucca and covered with brush usually bear grass, which is also bound in place with strands of yucca.. |
| Nomad | A member of a small group or trip that has no permanent home, but instead spends life traveling from place to place |
| Acequias | Irrigation ditches for watering crops (corn, beans, squash, melons, chilies, etc.) |

LESSON PLAN

| | |
|------------------------|---|
| Subject/Course: | Arts Integration: Social Studies, Geography, ELA, Drama |
| Unit: | Early Civilizations and Early Arizona (pre 1500) |
| Lesson Title: | Defining Folklore: Myths Legends, Oral History |
| Level: | 4th Grade |

Lesson Objectives— Know/Understand/Do

K: Students will know terminology specific to folklore and oral history

U: Students will understand the difference between myths, legends, and folktale

D: Students will explore various forms of embodied knowledge, identify key aspects of a story structure, enact narration through pantomime, generate their own version of the story through an embodied practice, reflect on their learning style and identify multiple ways of knowing that speak to them.

Standards**Theatre Arts**

- TH.CR.1.4a Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.
- TH.CR.1.4c . Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.
- TH.CR.2.4b. Make and discuss group decisions and identify responsibilities required to present a theatrical work to peers.
- Discuss and revise an improvised or scripted theatrical work through repetition and collaborative review.
- TH.RE.8.4a. Compare and contrast multiple personal experiences when participating in or observing a theatrical work.

ELA

- 4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
- 4.RL.5 Explain the overall structure and major differences between poetry, drama, and prose.
- 4.RL.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Summary of Tasks/Actions**Ritual: Activating Awareness**

Students gather in a circle. Teacher welcomes the students in and invites them to join her in our opening ritual.

Time

5 min

- *In drama we use our breath and our bodies. Let's take three deep breaths in and out. As we breathe in, let's raise our arms up and as we breathe out, let's melt our arms down (a la Yogic breathing)*
- *In drama we use our voices. Let's bring our fingertips to our voice box and hum. Now let's let out a nice, neutral sound "huh".*
- *In drama we use our imaginations. Let's bring our hands to our head and close our eyes. Imagine ourselves [out in the desert. Today we will be spending some time in the desert. Notice what you can see, how you are feeling, what sounds you might hear...]*
- *In drama we work with others. Let's bring our hands to the shoulders of the people next to us, if they are okay with that. Now let's look around and notice everyone in our circle. Perhaps give them a nod or a smile to show that you notice them.*
- *In drama we must work as an ensemble. Let's take one final breath in together and as we exhale, let's mirror each other as we melt our arms back to our sides.*

Review: Oral History & Embodied Knowledge

Many of the Indigenous peoples of the Americas, whether Native American, Aztecs, Incas, Olmecs, Mayans, etc. used various means of passing down their history. They did not have paper and ink, because the geography of the desert did not yield the resources to make those items. Instead, they used the resources they had to record their knowledge, traditions, and stories in different ways. What are some of the ways they might have done this?

[told stories, made dances, through rituals, cave paintings, pottery, rope knots, etc.]

All of these cultures used oral storytelling as one way to pass down their culture. We have different stories for passing down culture. Myths, Legends, and Folktales.

Diagnostic Assessment: Vote with Your Feet/Spectrum (Dawson & Kiger Lee, 2018, p. 99)

Before the activity, create a series of statements on a topic that will evoke an opinion from students. Explain where the imaginary spectrum, or line, is in the room. Point out the ends of the spectrum as "strongly disagree" and "strongly agree." Explain that students can choose to stand anywhere on the line in between these two points. Students will silently move in order to place themselves on the continuum in response to each prompt. Once the group has voted, use follow-up prompts to invite individual, paired and/or full group reflection on individual and collective positions responses.

- *Myths are used to explain things*
- *Legends can be about real people who actually lived*
- *It's hard to know where myths and legends came from*
- *Myths and Legends can teach us a lot about history*
- *Myths and Legends can tell us about the civilizations who told these stories*

Guided Activity: People, Place, Problem, Progress

Today we are going to focus on Creation Myths. What is a creation myth? [Take answers]. Today we are going to start by creating our very own creation myth. What shall we tell the creation story of? [students pick a topic]

Circular Storytelling: Students sit in a circle. Each student will add one word to the story at a time. The story must start with "There once was a..." and end with "The end". Once story is complete reflect back on People, Place, Problem, Progress present in the story.

10 min

15 min

[2 min]

[3 min]

All stories have those four elements in them. A person, or character, a place, or setting, a problem, or conflict, and progress, aka a theme, moral of the story, or something to be learned from the story. We're going to keep talking about creation myths but even just your basic everyday story you share with your friends contains these elements. [2 min]

Storytime: Modelling

Teacher will tell the story of How the King of Birds was Chosen to the class one time. Students should listen and pay attention to who the place, people, problem, and progress might be. Once the story is over, students will then discuss and identify the PPPP. [7 min]

TIME PERMITTING: Creative Play Activity: Simultaneous Pantomime

[*This activity can be run simultaneously with the first version of the story if running late.] Students break into teams of 3 (students double roles) or 6. Each student takes on a role: Halach-Uinic, Cardinal, Turkey, Mockingbird, Roadrunner, Quetzal. Teacher will tell the story again, and the teams will pantomime the story together silently while the teacher tells the story. Students should focus on the body language of the character, their attitudes and reactions, what they are doing, holding, seeing, and responding to. All actors are working at the same time. 5 min

Independent Practice: Oral History Exploration

Break students into 3 teams, number players 1-3. 1s stand on the far left side of the room, 2s in the middle, and 3s on the opposite wall. 1s have 5 minutes to create a short song (1 stanza and/or chorus) telling the story of How the King of Birds was Chosen. They can use voices and act out the story. Meanwhile 2s have 5 minutes to create a dance that tells that story, they can use their bodies and music only. Meanwhile the 3s have to draw the story on a piece of butcher paper. 8 min

*For a more authentic extension have the 3s complete their drawings on rock or a stone slab, the 1s and 2s might use drums or other percussion instruments for their work.

Assessment: Share your "Oral History" Exploration

Teams 1, 2, and 3 share their version of How the King of Birds was Chosen. 10 min

Final Reflection/Assessment: Four Corners

In the corner of each room place a sign that says the following: Song/Ballad, Ritual Dance, Cave Painting, Undecided/It's Complicated. Then ask the following prompts one at a time. Students respond to the prompt by voting with their body and standing in one of the corners. Once every student has picked a corner, allow them to discuss why they chose this corner as the answer. You can ask a student in each corner to summarize the discussion. 7 min

- Which of these oral history traditions did you like best?
- Which of these surprised you the most?
- Which of these are you still thinking about?
- If you had to record your own history without writing it down, which way would you choose?

Closing Ritual: Simultaneous Floor Slap

Students all place one hand in the center of the circle on the floor. Teacher finished with final thoughts, praise, and thank yous for the day's work. As an ensemble, the class simultaneously lifts their hands and slaps the floor in unison. 2 min

Materials/Equipment

| | | | |
|----------------|--|------------------|-------|
| Giant Post Its | Drums and Other percussion instruments | 4 Corners Signs | |
| Paper | Markers | Rocks/Stone slab | Chalk |

Assessment

Vote with Your Feet
Oral History Relay
Four Corners Reflection

Take Home Tasks**Vocabulary****Definition**

| | |
|---------------------|---|
| Myth | a story based on tradition or legend, which has a deep symbolic meaning. A myth 'conveys a truth' to those who tell it and hear it, rather than necessarily recording a true event. |
| Legend | A story of life, as of a saint or person. A story coming down from the past, especially one popularly taken as historical though not verifiable |
| Ballad | A simple song or short narrative poem with stanzas that recounts a legendary or traditional event and passes orally from one generation to another. |
| Ritual Dance | Expression of prayer, victory, thanks, mythology, etc. and play a vital role in rituals and ceremonies |
| Petroglyphs | Images carved into rocks |
| Pictograph | Drawings or paintings made on rocks |

LESSON PLAN

| | |
|------------------------|---|
| Subject/Course: | Arts Integration: Social Studies, Geography, ELA, Drama |
| Unit: | Early Civilizations and Early Arizona (pre 1500) |
| Lesson Title: | Myths In Role: Quetzacoatl & Tezcatlipoca |
| Level: | 4th Grade |

Lesson Objectives— Know/Understand/Do

K: Students will know Quetzacoatl & Tezcatlipoca

U: Students will understand different character perspectives and relationships. Students will also understand Aztec gods and sacred aspects of the culture

D: Students will explore different Aztec myths from the perspective of Quetzacoatl & Tezcatlipoca

Standards**Theatre Arts**

- TH.CR.1.4b Invent and design technical elements that support the story and given circumstances in a theatrical work.
- TH.CR.1.4c . Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.
- TH.CR.2.4a. Collaborate to devise original ideas for a theatrical work by asking questions about characters and plots.
- TH.PR.5.4a. Participate in a variety of acting exercises and techniques.
- TH.RE.8.4b. Demonstrate the physical characteristics and environment of characters in a theatrical work.
- TH.RE.8.4c. Identify and discuss psychological changes connected to character's emotions in theatrical work.

ELA

- 4.RL.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- 4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
- 4.RL.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first-and third-person narrations.
- 4.RL.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Summary of Tasks/Actions**Ritual: Activating Awareness**

Students gather in a circle. Teacher welcomes the students in and invites them to join her in our opening ritual.

Time

5 min

- *In drama we use our breath and our bodies. Let's take three deep breaths in and out. As we breathe in, let's raise our arms up and as we breathe out, let's melt our arms down (a la Yogic breathing)*
- *In drama we use our voices. Let's bring our fingertips to our voice box and hum. Now let's let out a nice, neutral sound "huh".*
- *In drama we use our imaginations. Let's bring our hands to our head and close our eyes. Imagine ourselves [out in the desert. Today we will be spending some time in the desert. Notice what you can see, how you are feeling, what sounds you might hear...]*
- *In drama we work with others. Let's bring our hands to the shoulders of the people next to us, if they are okay with that. Now let's look around and notice everyone in our circle. Perhaps give them a nod or a smile to show that you notice them.*
- *In drama we must work as an ensemble. Let's take one final breath in together and as we exhale, let's mirror each other as we melt our arms back to our sides.*

Warm Up: Character Walks

Students take a walk about the space and adjust how they walk based on the following prompts.

- I want you to imagine that you are a god and you're out walking the the earth for the first time.
 - What do you notice around you?
 - What can you see that you created?
 - What sounds can you hear?
 - What smells do you smell?
 - What is missing, can you pantomime creating it now?
- Now I want you to SILENTLY pick someone else in the room, but don't who you picked. That person is your brother or sister god. You have a very competitive relationship with them. Walk around the space with that knowledge SILENTLY and show me what your relationship to this sibling god is like just with your walk, gestures, and facial expressions.
 - Which one of you is the best?
 - How do you know?
 - What do you feel when the other one challenges you?
 - Pantomime in your own space what you might do if your sibling challenged you to rule the earth.

Reflection:

- What did you notice about your movement as this god?
- How did you perceive the things that you created?
- How did you feel about your sibling god?
- What could you do to prove to your sibling god that you're better than he or she?

Anticipatory Set: Objects of Character (Dawson & Kiger Lee, 2018, p.232)

I understand that you all have been working very hard on some Aztec myths in your ELA class. Those myths focus on two very important characters, can someone tell me their names? [Quetzalcoatl and Tezcatlipoca] What do you know about these two characters? [They were gods, they were brothers, they are the creator pair (Ometeotl), they battled for supremacy, etc.] Excellent. Today you are going to focus on just one of these gods. Those of you who want to explore Quetzalcoatl stand to this side, and those who want to explore Tezcatlipoca stand to that side.

5 min

10 min

[2 min]

[6 min]

On either side of the room are some props and some craft materials (beads, yarn, feathers, construction paper, etc.) Drawing on the beginning character work we just did with our Character Walks, students will come up with a series of objects that represent our character - either Quezacoatl or Tezcatlipoca. You can borrow from our collection of props or make your own from the craft supplies. Each member of the character team should have one item to share at the end of this activity.

Side coach: *As you work on selecting or creating your object keep in mind:*

- *Who is Quezacoatl/Tezcatlipoca as a character?*
- *What motivates you? What events or feelings shape your choices?*
- *Where do you live?*
- *Why might you value a certain object or set of objects?*

After a few minutes of object creation/selection, gather all students in a circle.

[2 min]

Reflection:

- *What types of objects did we find or make?*
- *What do these objects tell us about this character that we didn't already know?*

Guided Lesson: Time Travel Machine

10 min

Invite students to sit in the circle with the object they have brought.

Today we will travel back in time thousands of years to meet Quezacoatl and Tezcatlipoca in the land we now know as Mexico. To prepare for our visit, let's begin by looking at some of the objects that we have brought into the circle. What do you see? [Take observations.]

What do you think the environment will be like when we get there? [Take guesses.] How do you think you will be dressed? [Take ideas.]

Next explain that the group will be building and operating a time machine together to imaginatively travel to ancient Mexico. Lead the group through a series of pantomimed action to prepare for travel. (build the time machine, pack for their journey, put on a helmet, fasten seatbelts, start engine of the time machine.) Once prepared, invite the group to count down from ten to zero. Make a traveling sound and then count down again from ten to zero for landing. Next, lead actions to leave the time machine and offer any necessary final instructions about the new place.

- *We made it back to the ancient world. We are at the beginning of time and space and you as Tezcatlipoca or Quetzalcoatl have just been born. It's very dark. You decide to make the Sun. Show me how.*
- *We are going to fast forward through time now. Your brother has just challenged you for rule over the earth and you have won! What are you going to create in the earth?*
- *We are going to fast forward through time now. Your brother has just attacked you as ruler and beaten you. He's forced you out! Where do you go to heal and get stronger?*

Independent Practice: In Role Work

15 min

Preparation for He Said/She Said: Students get into pairs (one Tezcatlipoca with one Quetzalcoatl, ideally). The pairs find a spot where they can speak to each other face to face. Teacher passes out one of the following myths from *The Eagle on the Cactus (Vigil, 2000, p. 43-60)*.

[8 min]

- The Creation of the World
- The Creation of the Earth
- The Creation of the Sun and the Moon
- How the Milky Way Came to Be

- How Music Came to the World

If there are pairs that are only Quetzalcoatl's they can work on either The Creation of People or How Maize Came to the People

[4 min]

After reviewing the myth, partners discuss the story together in role. They may ask their partner any questions (a la Hot Seat) to try to get a better understanding of why the other behaved as he/she did in the story.

[3 min]

Following discussion, each student writes a brief monologue of their version of the story from their own perspective in role.

Assessment: Monologues

14 min

Students will perform their He Said/She Said monologues in character.

Time Constrained? As students perform, the audience contributes to the Visual Dramaturgy (below).

Final Reflection: Visual Dramaturgy

14 min

Set a very large piece of butcher paper on the floor in front of the "stage" area. All students should have a workspace on the border of the paper. Place markers and crayons within easy reach. As students perform their monologues, the audience should silently draw images of the characters, places, events, feelings that they remember most from the story on the paper without using any words.

Closing Ritual: Simultaneous Floor Slap

1 min

Students all place one hand in the center of the circle on the floor. Teacher finishes with final thoughts, praise, and thank yous for the day's work. As an ensemble, the class simultaneously lifts their hands and slaps the floor in unison.

Materials/Equipment

Butcher Paper

Markers

Various Props

Craft Supplies

Separate copies of
Myths

Assessment

Objects of Character
Monologues
Visual Dramaturgy

Take Home Tasks

LESSON PLAN

| | |
|------------------------|---|
| Subject/Course: | Arts Integration: Social Studies, Geography, ELA, Drama |
| Unit: | Early Civilizations and Early Arizona (pre 1500) |
| Lesson Title: | From Prophecy to Colonization |
| Level: | 4th Grade |

Lesson Objectives— Know/Understand/Do

K: Students will know Montezuma, Cortés, Malinche

U: Students will understand why the perspectives of both the conqueror and conquered

D: Students will investigate these historical figures using an empathetic lens, form their own conclusions about each figure’s objectives and values.

Standards**Theatre Arts**

- TH.CR.1.4a Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.
- TH.CR.1.4b Invent and design technical elements that support the story and given circumstances in a theatrical work.
- TH.CR.1.4c . Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.
- TH.CR.2.4a. Collaborate to devise original ideas for a theatrical work by asking questions about characters and plots.
- TH.PR.5.4a. Participate in a variety of acting exercises and techniques.
- TH.RE.8.4b. Demonstrate the physical characteristics and environment of characters in a theatrical work.

ELA

- 4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
- 4.RL.4 Determine the meaning of words, phrases, and figurative language found in stories, poetry, myths, and traditional literature from different cultures, including those that allude to significant characters.
- 4.RL.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first-and third-person narrations.
- 4.RL.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Social Studies

- 4.SP1.3 Generate questions about individuals and groups who have shaped significant historical events.

- 4.SP2.1 Explain why individuals and groups during the same historical period differed in their perspectives on issues and events.
- 4.SP2.2 Explain connections among historical contexts and people’s perspectives at the time.

| Summary of Tasks/Actions | Time |
|---|---------|
| <p>Ritual: Activating Awareness Students gather in a circle. Teacher welcomes the students in and invites them to join her in our opening ritual.</p> <ul style="list-style-type: none"> • <i>In drama we use our breath and our bodies. Let’s take three deep breaths in and out. As we breathe in, let’s raise our arms up and as we breathe out, let’s melt our arms down (a la Yogic breathing)</i> • <i>In drama we use our voices. Let’s bring our fingertips to our voice box and hum. Now let’s let out a nice, neutral sound “huh”.</i> • <i>In drama we use our imaginations. Let’s bring our hands to our head and close our eyes. Imagine ourselves [out in the desert. Today we will be spending some time in the desert. Notice what you can see, how you are feeling, what sounds you might hear...]</i> • <i>In drama we work with others. Let’s bring our hands to the shoulders of the people next to us, if they are okay with that. Now let’s look around and notice everyone in our circle. Perhaps give them a nod or a smile to show that you notice them.</i> • <i>In drama we must work as an ensemble. Let’s take one final breath in together and as we exhale, let’s mirror each other as we melt our arms back to our sides.</i> | 5 min |
| <p>Warm Up: Dramatizing the Eight Omens Using the “Eight Omens” story from <i>The Hungry Woman: Myths and Legends of the Aztecs</i> (Bierhorst, 1984, p.96-99 copy the text for each omen onto a separate index card or slip of paper. Split students into groups of approximately 3, you should have 8 groups total.</p> | 10 min |
| <p>Each group gets one of the Omen Cards must create a no more than 1 minute dramatization of the Omen without using a narrator</p> | [2 min] |
| <p>Each group (in numerical order of the omens shares the dramatization of their omen.)</p> | [8 min] |
| <p>Anticipatory Set/Review: Are you moved? (Review The Little Slave Girl story) Students are asked to consider the correlation between the values of a character and their own by physically positioning themselves in relation to their understanding of what motivates the character. They do this by focusing on a particular character and placing them at the center of an imaginary target on the floor. An object is placed in the target to represent the character.</p> <p>Begin by asking the students what Malinche, Montezuma, and Cortez values in the story, gather up their suggestions on a list or on the board. Place an object or actor in the center of the room as Malinche/Montezuma/or Cortes and speak the value that the students provided, one at a time.</p> | 5 min |
| <p>Guided Lesson: Ceremony (Neelands & Goode, 2015, p.71) <i>King Montezuma had been awaiting the return of Quezacoatl’s children for some time and when the white men came, he showered them with gifts and gold thinking they were the</i></p> | 9 min |

children of his god. What if Montezuma had held a ceremony to celebrate their arrival? We are going to collaborate together to create a ceremony welcoming the children of a god.

First let's think about some ceremonies that we've been to [baptisms, bris, naming ceremonies, funerals, weddings, feast days, graduations, cultural ceremonies, birthdays, etc.] What are some of the things that we can find at these ceremonies?

Students devise a ceremony prompted as necessary by the teacher to think of what to include:

- *Where might we hold this ceremony, inside? Outside? What structures, furniture, or objects might be around us?*
- *What might we be wearing at this ceremony? Are certain people wearing something special?*
- *What colors do we see around us? Are there any elements like fires, candles, water?*
- *Is there food at this ceremony? If so, what?*
- *What actions might happen at this ceremony?*
- *Is it led by someone? Who? What do they say or do?*

Amass student ideas on the board or a large butcher paper on the wall. After brainstorming, set up the ceremony.

Independent Practice: Ceremony + Alter-ego (Neelands & Goode, 2015, p.65)

Assign students to the following roles (take volunteers as able): Montezuma, Malinche, Cortes and their alter-egos. The rest of the class should be assigned roles in the ceremony: leader, dancers, musicians, citizens, or white men who are experiencing the ceremony.

Students begin the ceremony. At key moments the teacher can call out freeze and the alter-egos of Montezuma, Malinche, or Cortes can provide commentary or inner speech to explain the thoughts and feelings in this moment.

Time permitting, complete a quick debrief with students on their experience?

- What did you notice about yourself and others in this activity?
- What were you feeling during the ceremony as the character?
- Knowing what will happen to the Aztecs after this ceremony, how does it make you feel?

Assessment/Reflection: Empathy Knots (Neelands & Goode, 2015, p.117)

Three students (actors) represent Malinche, Cortes, and Montezuma and stand in a triangle. The other students are asked to consider which of the characters they have the most empathy for and to stand behind their chosen character. Each group discusses the reasons for their choices. The next task is to use the three actors to make an image that demonstrates their reasons to the other groups (like Sculpture). They must use all three actors, but only them, and make the images without giving verbal instructions. The actors must all be physically linked. The challenge is to make an image and explanation that will be persuasive and change other participants' minds. As each image is made, the group responsible explains to the others how the images represent their understanding when all four images are made, the whole group is given the chance to change their position if they have been moved in any way by another group's image or explanation.

Time permitting, students might share their reasons for moving/not moving in a group discussion.

10 min

15 min

Closing Ritual: Simultaneous Floor Slap

Students all place one hand in the center of the circle on the floor. Teacher finished with final thoughts, praise, and thank yous for the day's work. As an ensemble, the class simultaneously lifts their hands and slaps the floor in unison.

1 min

Materials/Equipment

Butcher Paper

Markers

Various Props

Some fabric or
costume pieces

Omen Cards

AssessmentAre You Moved?
Empathy Knots**Take Home Tasks**

LESSON PLAN

| | |
|------------------------|---|
| Subject/Course: | Arts Integration: Social Studies, Geography, ELA, Drama |
| Unit: | Early Civilizations and Early Arizona (pre 1500) |
| Lesson Title: | La Llorona: How cultures meld and influence each other |
| Level: | 4th Grade |

Lesson Objectives— Know/Understand/Do

K: Students will know La Llorona and aspects of culture that pertain to this folktale

U: Students will understand how cultures adopt aspects of others.

D: Students will analyze the structure and interpretations of La Llorona and draw comparisons between versions to better understand Mexican culture.

Standards**Theatre Arts**

- TH.CR.1.4c . Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.
- TH.CR.2.4a. Collaborate to devise original ideas for a theatrical work by asking questions about characters and plots.
- TH.CR.2.4b. Make and discuss group decisions and identify responsibilities required to present a theatrical work to peers.
- TH.PR.4.4a. Modify the dialogue and action to change the story in a theatrical work.
- TH.PR.6.4 With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).
- TH.RE.8.4b. Demonstrate the physical characteristics and environment of characters in a theatrical work.
- TH.RE.8.4c. Identify and discuss psychological changes connected to character's emotions in theatrical work.
- TH.CN.10.4b. Respond to community and social issues and incorporate other content areas in theatrical work.
- TH.CN.11.4a. Investigate cross-cultural approaches to storytelling in theatrical work.

ELA

- 4.RL.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- 4.RL.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- 4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
- 4.RL.5 Explain the overall structure and major differences between poetry, drama, and prose.
- 4.RL.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first-and third-person narrations.

- 4.RL.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

| Summary of Tasks/Actions | Time |
|--|------------------------------|
| <p>Ritual: Activating Awareness</p> <p>Students gather in a circle. Teacher welcomes the students in and invites them to join her in our opening ritual.</p> <ul style="list-style-type: none"> • <i>In drama we use our breath and our bodies. Let's take three deep breaths in and out. As we breathe in, let's raise our arms up and as we breathe out, let's melt our arms down (a la Yogic breathing)</i> • <i>In drama we use our voices. Let's bring our fingertips to our voice box and hum. Now let's let out a nice, neutral sound "huh".</i> • <i>In drama we use our imaginations. Let's bring our hands to our head and close our eyes. Imagine ourselves [out in the desert. Today we will be spending some time in the desert. Notice what you can see, how you are feeling, what sounds you might hear...]</i> • <i>In drama we work with others. Let's bring our hands to the shoulders of the people next to us, if they are okay with that. Now let's look around and notice everyone in our circle. Perhaps give them a nod or a smile to show that you notice them.</i> • <i>In drama we must work as an ensemble. Let's take one final breath in together and as we exhale, let's mirror each other as we melt our arms back to our sides.</i> | 5 min |
| <p>Anticipatory Set: Group Mural: La Llorona - Folk Song (Dawson & Kiger Lee, 2018, p. 77)</p> <p>On a large piece of butcher paper write the English translation to the lyrics of La Llorona. Begin by having students popcorn read or punctuation to punctuation read the lyrics outloud as a class. Next have them take a space around the butcher paper on the floor. Spread plenty of markers or crayons around. Use a recording of the Mexican folk song "La Llorona".</p> <p><i>Today we are going to be looking at a very popular Mexican folktale today called La Llorona. There are many versions of this tale that guess at who the weeping woman is. Today we will start by listening to the traditional folk song of La Llorona, the lyrics have been translated onto our mural. While you listen, I encourage you to brainstorm visual and text-based responses to sound of the music, the words on the page, or by reflecting on all that you've learned so far about the origins of Mexican culture.</i></p> | 5 min |
| <p>Warm Up: Story Boarding</p> <p>Each group is assigned to one wall of the classroom. Each wall has three Giant Post-Its with Beginning, Middle, and End written on them.</p> <p>Using their annotated text from ELA, students should draw or diagram out the three key images from the beginning, middle, and end of the story.</p> | 10 min |
| <p>Independent Practice: Devising Moments</p> <p>Using their storyboards as a guide, groups should create three tableaux of their La Llorona story. Depending on the group size, the entire group can do all three tableaux OR break into three groups - each responsible for one tableau of the story.</p> | 10 min [2 min] [2 min] |

- Once the three tableaux have been created, students should add a soundscape for each tableaux- no words yet, just the sound of the environment.
- Next, in each tableaux the group will develop no more than a 3 sentence exchange or 10s “gif” of action to highlight a key moment of action in the story.
- Finally the group should rehearse the flow of their whole story.

[2 min]

[2 min]

Guided Lesson: Cross-Cutting (Neelands & Goode, 2013, p.76).

15 min

Begin by having each group share their 3 tableaux/gif/soundscape scenes. Let each group perform their piece one time through fully. Then play it back one tableau at a time, pausing between each for the audience group to “name or caption” the moment. Through feedback, students compare and contrast elements of each presentation.

We are now going to work on creating a montage of our La Llorona stories - a montage is a theatrical collage of story. When we look at snapshot moments of a story in a different order than we just saw, we may get new insights into the characters, their settings, their lives, or we may see new similarities or differences we didn't notice before.

Next, ask students to discuss what order they want to see the moments they just named in, creating their own montage of La Llorona. Time permitting, the class might do more than one montage, but should pause to discuss new ideas between Montages.

For performing, organize the class so that each team is back at their on wall/stage area. Each group should be able to see the other groups at their wall/stage area. Direct students where to look visually by using your hands (a la an air traffic controller) to keep track of what comes next.

EXTENSION: String of Pearls

5 min

Students will create their own medling of the La Llorona story. To review their knowledge of the story, one group member stands at the far left of the room and begins the first sentence of a story. A second participant stands at the far right of the room and ends the story. A third stands in the middle and says one sentence that is the climax of the story. All other group members, one at a time, fill in a detail of the story. The story must make sense. The story may need to be ‘read’ (have players repeat their details in story order) a few times to get everyone in. Players must focus on making a clear and understandable story.

Reflection: Visual Mapping (Dawson & Kiger Lee, 2018, p.85).

14 min

Give each student some post-its and a marker. On each wall of the room place the following prompts

- Who is La Llorona?
- If we look at the story like a metaphor, who might La Llorona’s children be?
- How do we see Aztec culture represented in the story?
- How do we Spanish culture represented in the story?

Students can attach their post-it note answers to the appropriate wall question.

Responding to any or all of the questions that they wish. They can write multiple responses to each prompt.

Split students into 4 teams, one per wall. Invite students to popcorn responses in their teams and then organize or “map” responses in related groups. Once grouped, students can name categories or make connections between categories of responses. Each team should conclude by creating a 1-3 sentence response summarizing what the class’ answers were.

Closing Ritual: Simultaneous Floor Slap

1 min

Students all place one hand in the center of the circle on the floor. Teacher finished with final thoughts, praise, and thank yous for the day's work. As an ensemble, the class simultaneously lifts their hands and slaps the floor in unison.

Materials/Equipment

| | | | |
|------------------------|----------------|---|----------|
| Butcher Paper | Markers | Separate copies of La Llorona (students should provide) | Post Its |
| Visual Mapping Prompts | Giant Post-Its | | |

Assessment

Storyboarding
Cross-Cutting
Visual Mapping

Take Home Tasks

Vocabulary

Definition

Montage

the process or technique of selecting, editing, and piecing together separate sections of a story to form a continuous whole

Unit Assessment Tools

The following rubric should be taken as a starter assessment tool for drama work in each lesson, selecting the appropriate grading criteria as the lesson demands. This rubric should be used at the end of the unit to determine the student's overall progress in Drama class.

General Arts Integration Drama Rubric

| Criteria | Does Not Meet Standard | Needs Improvement | Satisfactory | Excellent |
|---|------------------------|-------------------|--------------|-----------|
| Participation: Student consistently demonstrates enthusiasm for class activities and completes work during class. | | | | |
| Collaboration: Student demonstrates an ability to work with others in a variety of roles and situations. | | | | |
| Imagination: Student demonstrates an ability to actively use their imagination through visualization, hypothesizing, wonder, and inquiry. | | | | |
| Creativity: Student demonstrates ingenuity and thoughtful ideas that inventively solve problems, make connections, and/or embody knowledge. | | | | |
| Communication: Student demonstrates ability to effectively communicate ideas and understanding to peers and teachers. | | | | |
| Storytelling Skills: Student demonstrates an understanding of setting, character, problem, consequence and basic story structure. | | | | |
| Performance Skills: Student demonstrates confidence in body, voice, facial expressions, gestures, and movement through drama work. | | | | |
| Craft & Design Skills: Student demonstrates competency in the creation of craft items (props, masks, costumes, et.c) and design projects (posters, diagrams, dramaturgy, maps, etc.) | | | | |

| | | | | |
|--|--|--|--|--|
| Use of Terminology: Student demonstrates ability to correctly integrate and use unit vocabulary and appropriate drama terms. | | | | |
| Connection of non-drama concepts: Student demonstrates ability to communicate connections between drama work and arts integration across curricula. | | | | |

Arts Integration Applying Research Rubric

| Criteria | Does Not Meet Standard | Needs Improvement | Satisfactory | Excellent |
|--|------------------------|-------------------|--------------|-----------|
| Use of Source Material: Student demonstrably integrates use of the research/source material into their drama work. | | | | |
| Synthesis of Understanding: Student's integration of source material demonstrates understanding of the source and connection to the lesson. | | | | |
| Critical Response to the Source: Student demonstrates an ability to assess the limitations and benefits of a given source. | | | | |

Adaptation of Source Material Rubric

| Criteria | Does Not Meet Standard | Needs Improvement | Satisfactory | Excellent |
|--|------------------------|-------------------|--------------|-----------|
| Use of Source Material: Student's adaptation clearly shows evidence of the source material into their drama work. | | | | |
| Synthesis of Understanding: Student's integration of source material demonstrates understanding of the source and connection to the lesson. | | | | |
| Creative Response to the Source: Student demonstrates creativity in adapting the source material in their interpretation of the source. | | | | |

Appendix #2

How the King of Birds was Chosen:

Long ago, In Maya Land flowers, birds, trees butterflies and mammals appeared in other colors and shapes than those of today. Halach-Uinic, the Great Spirit guarded over all the Maya World.

His will was law. One day he grew tired of the constant chatter and fighting among the birds. At a meeting in the center of the forest, he announced that the birds must choose a king to keep peace.

Of course, each bird thought it possessed the best qualifications. Col-pol-che, the cardinal sang, "Look at me. No one else is bright red and so beautiful. All the birds admire me. I should be king." And he strutted in front of the impressed bird audience, fluttering his wings and raising his crest.

X-col-col-chek, the tropical mockingbird, trilled out, "I'm the only bird with such a lovely voice. Everyone listens to me." Enlarging his throat, X-col gave a short performance of enchanting and complicated melodies. This was a tremendous sensation among the birds and went far in convincing them that the mockingbird should be king.

Then the wild turkey, Cutz, strode into the circle and gobbled, "There's no doubt that I should be king because I'm the biggest and strongest bird. With my size and strength, I can stop fights and also defend any bird. You need a powerful king. I'm the one!"

And so, throughout the day various birds displayed their qualities. The only one that kept quiet was Kukul, the quetzal. This bird was very ambitious and proud. He had elegant manners and a graceful body, but his plumage was shabby. Kukul thought it would be impossible to be chosen as king while he was dressed so poorly.

After thinking carefully he flew over to his friend, Xtuntun-kinil, the roadrunner. "I want to make you a proposition, my dear friend," he said. "Your feathers are so handsome as any bird's here, but you are too busy with your work as messenger of the roads to become king. Also, I don't think you possess quite the flair and sophistication that is necessary for this job. I'm afraid I can't loan these qualities to you, but you could loan me your feathers just for this occasion. After I'm elected king, I'll share the wealth and honors with you."

It was a tempting offer, yet the roadrunner did not feel too eager to part with his plumage. Kukul kept persuading and assuring Xtuntun of his integrity and fine intentions. He painted bright visions of the riches to come. At last, he convinced his trusting friend.

One by one, the feathers disappeared from Xtuntun's body and the clever quetzal adjusted them to his own. Within minutes, they had multiplied and grown so that the ambitious bird was attired in the most splendid costume imaginable. Kukul's tail hung in a sweeping curve of jade green plumes. His body shimmered with soft, iridescent hues of blue and green like the Maya sky and jungle. His breast blazed with the colors of a tropical sunset. And his beak turned yellow as corn.

Swinging his exquisite 4-foot tail in an arc, the bold bird promenaded into the circle where the birds of Maya Land were congregated. His entrance caused a hush. Then cries of "Bravo," "Hurrah," "Oh" and "Ah" filled the forest.

Halach-Uinic was very pleased with the miraculous change from the quiet, drab bird to this radiant, proud creature before him. Calling the audience to order, the Great Spirit declared: "I name the quetzal to be king of the birds."

A loud applause followed this announcement and each bird hopped over to the quetzal with congratulations.

Finally, they all flew home and left Kukul to begin his new duties. He found himself extremely busy so he never had time to return the borrowed feathers. In fact, he forgot all about his promise to the roadrunner.

One day, a group of birds noticed that the roadrunner had not appeared in several days. In fact, no one had seen him since the great election. They began to suspect Kukul of some trick, so they organized a search. Deep into the forest behind a bush, they found Xtuntun-kinil, naked, trembling with cold and almost dead of hunger. Quickly, the birds gave him some black (honey drink) to help him recover.

When he was able, the roadrunner told them of the cruel deception played by the quetzal. He kept saying, "Puhuy? Puhuy?" which means "Where is he? Where is he?" in the Maya language. All the birds felt sorry for the roadrunner and decided each should donate a few feathers to cover him. The mockingbird even sang a jolly song to raise the courage of the embarrassed bird.

That is why today the roadrunner's feathers are so oddly colored and varied in pattern, and why he always watches the Maya roads. He is still searching for the quetzal that took away his plumage and still running anxiously in front of travelers asking, "Puhuy? Puhuy?"

Appendix #6

Lyrics to "La Llorona"

<https://lyricstranslate.com/en/la-llorona-weeping-woman.html-4>.

You were leaving a temple one day, Weeping Woman,
and I saw you passing by.

You wore a beautiful huipil, Weeping Woman,
I even thought you were the Virgin.

Woe is me, Weeping Woman,
Weeping Woman from a field of irises.

He who doesn't know about love,
won't know what is agony.

I don't know what's with the flowers, Weeping Woman,
the flowers from a cemetery.

When the wind moves them, Weeping Woman,
they look like they're crying.

Woe is me, Weeping Woman,
Weeping Woman, take me to the river.

Cover me with your shawl, Weeping Woman,
because I'm freezing to death.

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