

### Pushing up the Sky Unit Resources

Student Resource	Location
<b>Section 1: Lessons 1-4</b>	
Text: "What is Storytelling?" by the National Storytelling Network	Pushing up the Sky Unit Reader
Lesson handouts	(Pages 3-12)
<b>Section 2: Lessons 5-8</b>	
Text: <i>Pushing up the Sky</i> by Joseph Bruchac	<a href="#">Purchased text</a>
Lesson handouts	(Pages 13-17)
<b>Section 3: Lessons 9-12</b>	
Text: <i>American Tale Tales</i> by Mary Pope Osborne	<a href="#">Purchased text</a>
Text: <i>Pushing up the Sky</i> by Joseph Bruchac	<a href="#">Purchased text</a>
Lesson handouts	(Pages 18-25)
<b>Section 4: Lessons 13-18</b>	
Text: "The Elephant's Child" by Rudyard Kipling	(Pages 26-35)
Text: <i>The People Could Fly: American Black Folktales</i> by Virginia Hamilton	Pushing up the Sky Unit Reader
Text: "An Introduction to the Role of Storytelling in Native American Tribes" by Mary Rajotte	(Pages 36-37)
Text: <i>Pushing up the Sky</i> by Joseph Bruchac	<a href="#">Purchased text</a>
Lesson handouts	(Pages 38-41)
<b>Section 5: Lessons 19-23</b>	
Text: "How the Camel Got His Hump" by Rudyard Kipling	(Pages 42-45)
Text: <i>Pushing up the Sky</i> by Joseph Bruchac	<a href="#">Purchased text</a>
Lesson handouts	(Pages 46-53)
<b>Section 6: Lessons 24-27, Practice Cold Read Task</b>	
Text: "Ooka and the Case of the Stolen Smell" by I.G. Edmonds	Pushing up the Sky Unit Reader
Text: "Zlateh the Goat" by Isaac Bashevis Singer	<a href="#">Purchased text</a>
Lesson handouts	(Pages 54-61)
<b>Section 7: Lessons 28-32 (Culminating Writing Task)</b>	
Text: <i>Pushing up the Sky</i> by Joseph Bruchac	<a href="#">Purchased text</a>
Text: <i>American Tale Tales</i> Mary Pope Osborne	<a href="#">Purchased text</a>
Text: "The Elephant's Child" by Rudyard Kipling	(Pages 26-35)
Text: <i>The People Could Fly: American Black Folktales</i> by Virginia Hamilton	Pushing up the Sky Unit Reader
Text: "How the Camel Got His Hump" by Rudyard Kipling	(Pages 42-45)
Text: "Ooka and the Case of the Stolen Smell" by I.G. Edmonds	Pushing up the Sky Unit Reader
Text: "Zlateh the Goat" by Isaac Bashevis Singer	<a href="#">Purchased text</a>

Lesson handouts	(Pages 62-65)
<b>Section 8: Lessons 33-34 (Cold Read Task)</b>	
<b>Section 9: Lessons 35-37</b>	
Text: <i>Merlin and the Dragons</i> by Jane Yolen	<a href="#">Purchased text</a>
Lesson handouts	(Pages 66-67)
<b>Section 10: 38-41 (Extension Task)</b>	
Text: <i>Pushing up the Sky</i> by Joseph Bruchac	<a href="#">Purchased text</a>
Text: <i>American Tale Tales</i> Mary Pope Osborne	<a href="#">Purchased text</a>
Text: "The Elephant's Child" by Rudyard Kipling	(Pages 26-35)
Text: <i>The People Could Fly: American Black Folktales</i> by Virginia Hamilton	Pushing up the Sky Unit Reader
Text: "How the Camel Got His Hump" by Rudyard Kipling	(Pages 42-45)
Text: "Ooka and the Case of the Stolen Smell" by I.G. Edmonds	Pushing up the Sky Unit Reader
Text: "Zlateh the Goat" by Isaac Bashevis Singer	<a href="#">Purchased text</a>

### Vocabulary Chart

Keep a list of words you learn throughout the unit.

Word	My Definition	Picture if possible	Original Sentence

Word	My Definition	Synonyms, Antonyms, and Similar Words (Word Family)	Picture and Source Sentence

---

**Annotations Parking Lot**

Main Idea Annotations	Supporting Detail Annotations

### Identifying Evidence for Writing

Complete the chart to organize your thoughts before addressing the writing prompt: What is storytelling? What are its characteristics? Write a multi-paragraph essay to answer the questions. Cite evidence from the text to support your ideas.

Topic Statement: \_\_\_\_\_

---

Evidence: Detail or Example	Elaboration/Explanation of how this evidence supports your opinion
Supporting Evidence 1	
Supporting Evidence 2	
Supporting Evidence 3	

## Topic Statement Planning Document

**What is a topic statement?**

A topic statement begins an essay with clear direction. It introduces your topic, narrows your topic to a specific claim, and names the points of support (usually three) that you will develop in your essay. The formula for a topic statement is topic + claim + supporting points

**Sample of a topic statement for the goals of this unit:**

Folk tales are an important part of literature as they help to preserve cultural aspects of a society such  
*Topic* *claim* *supports*  
as language, customs, and beliefs.

Topic	
Claim	
Support 1	
Support 2	
Support 3	

How can you write this information in one sentence? Remember that you are only going to give a brief statement of your supports. These will be developed into your main points in your essay.

---

---

---

---

---

**Writing your concluding sentence(s):**

Your concluding sentence(s) should restate the major ideas of your essay. This can be done in one or two sentences. It will be similar to your thesis statement in the information that it contains but it should not be exactly the same wording. You should not include any new information in your concluding paragraph.

**Sample:**

Folk tales have helped readers learn about older cultures by showing the language used by people, the customs of their cultures, and the beliefs of the people. Because of these facts, folk tales are important type of literature read today.



**Write your concluding statement that restates your ideas and can be used in your essay.**

---

---

---

---



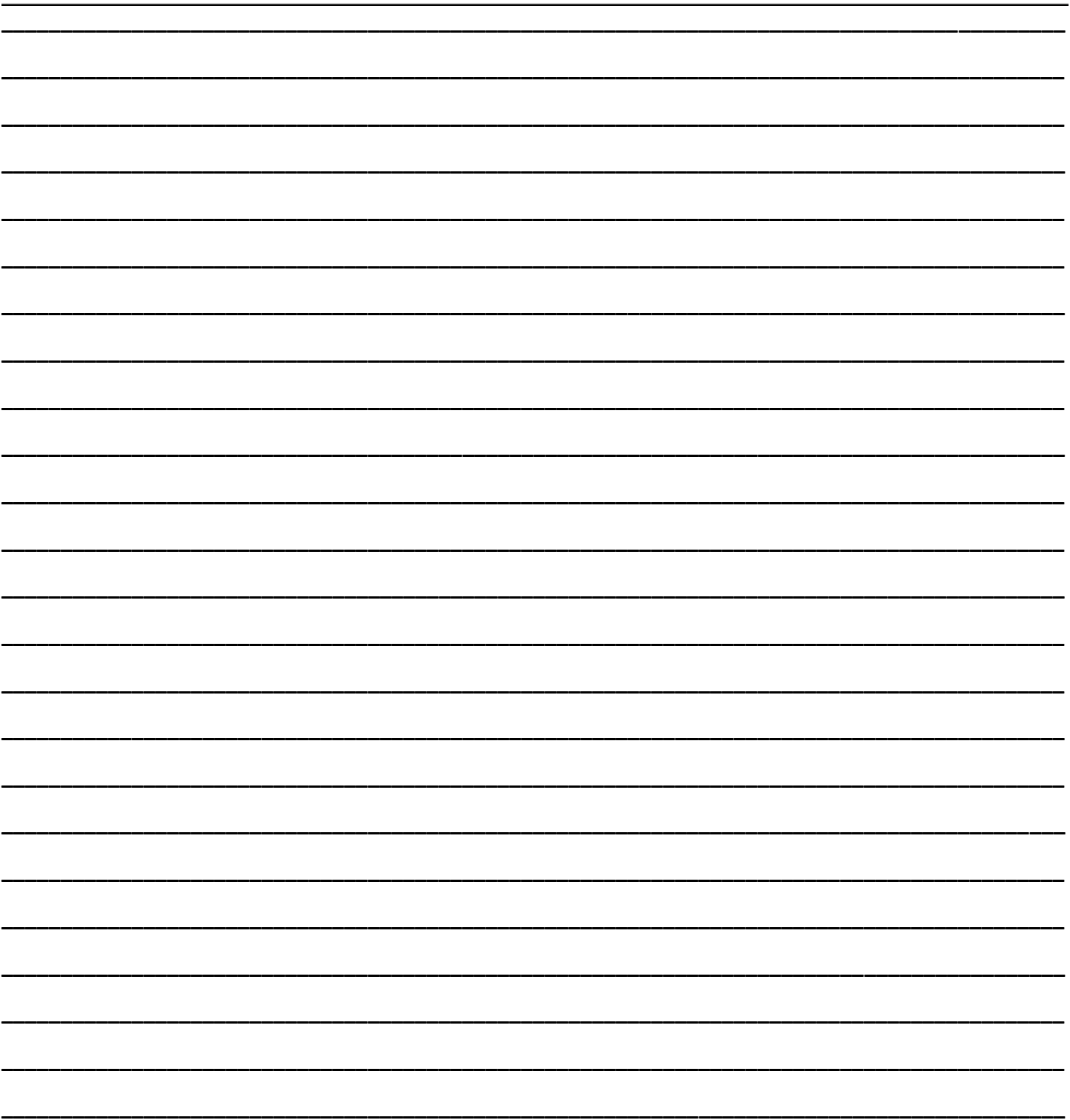
## What is Storytelling? Writing Document

**Prompt: What is storytelling? What are its characteristics? Write a multi-paragraph essay to answer the questions. Cite evidence from the text to support your ideas.**

**Topic Statement:**

**Use the lines below to write your title and essay.**

## Grade 4: Pushing up the Sky





### Vocabulary Chart

Keep a list of words you learn throughout the unit.

Word	My Definition	Picture if possible	Original Sentence

Word	My Definition	Synonyms, Antonyms, and Similar Words (Word Family)	Picture and Source Sentence

### Setting Chart

Complete the chart to organize your thoughts about the setting of the story. Read the question in the left column and answer it in the same box. In the right hand column, cite evidence from the story that supports your answer.

Question	Evidence
Where does the story take place?	Evidence from the story of where the story takes place.
When does the story take place? Current times? Long ago? The future?	Evidence from the story of when the story takes place.
Do you know what season the story takes place?	Evidence from the story of the season the story takes place.
How does the location of the story affect the story?	Evidence from the story of how the location affects the story.
Are there any other ways that the setting affects the events in the story?	Evidence that supports my answer.

### Summarizing Chart

Summarize the events of the play using the chart below.

Somebody	Wanted	But	So	Then



**T-chart: Culture Shown in Folktales**

Name of Folktale	What does it show about culture? How does it show it?

### Figurative Language in a Tall Tale

Fill in the name of the character being described, the figurative phrase used, the literal meaning of the phrase, and what trait it shows being valued on the American frontier. An example row has been completed for you.

Character	Figurative Phrase	Figurative Meaning	What does it show about a trait valued on the frontier?
Davy Crockett	P. 17 "...roared loud enough to make the tree lose all its little mouse-ear leaves."	He was very loud.	People respected adventurers who were loud and brave.
	P. 5 "...could carry thunder in his fist and fling lightning from his fingers."		
	P. 5 "...walked like an ox, ran like a fox, and swam like an eel."		
	P. 6 "...because by the time Davy Crockett was eight years old, he weighed two hundred pounds..."		
	P. 7 "...until he sounded like a hundred horsepower sawmill."		
	P. 7 "...turning the panther into bread dough."		

	P. 10 "I can sleep under a blanket of snow, outsqueeze a boa constrictor, and outwit the slyest fox in the woods!"		
	P. 13 "Davy brought his knuckles together like two thunderclouds."		
	P. 13 "...his hat froze to his head and twenty icicles formed under his nose."		

**T-chart: Culture Shown in Folktales**

Name of Folktale	What does it show about culture? How does it show it?

**Comparing Characters by Their Actions and Descriptions**

Character 1:	Character 2:
--------------	--------------

Character Similarities:
-------------------------

**Character 1 Differences**

**Character 2 Differences**



### Setting Comparison Frame

Complete the paragraph frame which you will use in constructing your paragraph. After you complete the frame, you may use the wording from the frame adding words to make it more complete or you may change the wording and use only the structure to complete your paragraph.

The two tales, *Pushing Up the Sky* and \_\_\_\_\_

---

both have settings that are important to the story. In some ways the tales are similar. One way that they are alike is \_\_\_\_\_

---

Another similarity in the settings is \_\_\_\_\_

---

The settings are not always alike however. One difference in the settings is that

---

\_\_\_\_\_ has a setting that is \_\_\_\_\_

while \_\_\_\_\_ has a setting that is \_\_\_\_\_

---

Another difference is that \_\_\_\_\_

---

Although they have similarities and differences, both tales have settings that are important to the story.

### Comparing Settings

*Pushing Up the Sky*

both

*Davy Crockett or Sally Ann  
Thunder ann Whirlwind*

people and animals get along  
low sky gives the people trouble  
people solve problem without  
hurting nature  
people use nature to solve problem  
animals help solve problem

wilderness  
wild animals  
  
causes problems for  
characters  
long ago

nature works against hero  
hero fights against nature  
  
American frontier  
nature is portrayed as bad



**H-Chart**

**Differences**

**Differences**

**Similarities**

## **“The Elephant’s Child” from *Just So Stories***

Rudyard Kipling

In the High and Far-Off Times the Elephant, O Best Beloved, had no trunk. He had only a blackish, bulgy nose, as big as a boot, that he could wriggle about from side to side; but he couldn’t pick up things with it. But there was one Elephant—a new Elephant—an Elephant’s Child—who was full of ‘satiableness’ and curiosity, and that means he asked ever so many questions. And he lived in Africa, and he filled all Africa with his ‘satiableness’ and curiosities. He asked his tall aunt, the Ostrich, why her tail-feathers grew just so, and his tall aunt the Ostrich spanked him with her hard, hard claw. He asked his tall uncle, the Giraffe, what made his skin spotty, and his tall uncle, the Giraffe, spanked him with his hard, hard hoof. And still he was full of ‘satiableness’ and curiosity! He asked his broad aunt, the Hippopotamus, why her eyes were red, and his broad aunt, the Hippopotamus, spanked him with her broad, broad hoof; and he asked his hairy uncle, the Baboon, why melons tasted just so, and his hairy uncle, the Baboon, spanked him with his hairy, hairy paw. And still he was full of ‘satiableness’ and curiosity! He asked questions about everything that he saw, or heard, or felt, or smelt, or touched, and all his uncles and his aunts spanked him. And still he was full of ‘satiableness’ and curiosity!

One fine morning in the middle of the Precession of the Equinoxes this ‘satiableness’ Elephant’s Child asked a new fine question that he had never asked before. He asked, ‘What does the Crocodile have for dinner?’ Then everybody

said, 'Hush!' in a loud and dretful tone, and they spanked him immediately and directly, without stopping, for a long time.

By and by, when that was finished, he came upon Kolokolo Bird sitting in the middle of a wait-a-bit thorn-bush, and he said, 'My father has spanked me, and my mother has spanked me; all my aunts and uncles have spanked me for my 'satiabile curiosity; and still I want to know what the Crocodile has for dinner!'

Then Kolokolo Bird said, with a mournful cry, 'Go to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, and find out.'

That very next morning, when there was nothing left of the Equinoxes, because the Precession had preceded according to precedent, this 'satiabile Elephant's Child took a hundred pounds of bananas (the little short red kind), and a hundred pounds of sugar-cane (the long purple kind), and seventeen melons (the greeny-crackly kind), and said to all his dear families, 'Goodbye. I am going to the great grey-green, greasy Limpopo River, all set about with fever-trees, to find out what the Crocodile has for dinner.' And they all spanked him once more for luck, though he asked them most politely to stop.

Then he went away, a little warm, but not at all astonished, eating melons, and throwing the rind about, because he could not pick it up.

He went from Graham's Town to Kimberley, and from Kimberley to Khama's Country, and from Khama's Country he went east by north, eating melons all the time, till at last he came to the banks of the great grey-green,

greasy Limpopo River, all set about with fever-trees, precisely as Kolokolo Bird had said.

Now you must know and understand, O Best Beloved, that till that very week, and day, and hour, and minute, this 'satiable Elephant's Child had never seen a Crocodile, and did not know what one was like. It was all his 'satiable curiosity.

The first thing that he found was a Bi-Coloured-Python-Rock-Snake curled round a rock.

"Scuse me,' said the Elephant's Child most politely, 'but have you seen such a thing as a Crocodile in these promiscuous parts?'

'Have I seen a Crocodile?' said the Bi-Coloured-Python-Rock-Snake, in a voice of dretful scorn. 'What will you ask me next?'

"Scuse me,' said the Elephant's Child, 'but could you kindly tell me what he has for dinner?'

Then the Bi-Coloured-Python-Rock-Snake uncoiled himself very quickly from the rock, and spanked the Elephant's Child with his scalesome, flailsome tail.

'That is odd,' said the Elephant's Child, 'because my father and my mother, and my uncle and my aunt, not to mention my other aunt, the Hippopotamus, and my other uncle, the Baboon, have all spanked me for my 'satiable curiosity—and I suppose this is the same thing.

So he said good-bye very politely to the Bi-Coloured-Python-Rock-Snake, and helped to coil him up on the rock again, and went on, a little warm, but not

at all astonished, eating melons, and throwing the rind about, because he could not pick it up, till he trod on what he thought was a log of wood at the very edge of the great grey-green, greasy Limpopo River, all set about with fever-trees.

But it was really the Crocodile, O Best Beloved, and the Crocodile winked one eye—like this!

“Scuse me,” said the Elephant’s Child most politely, ‘but do you happen to have seen a Crocodile in these promiscuous parts?’

Then the Crocodile winked the other eye, and lifted half his tail out of the mud; and the Elephant’s Child stepped back most politely, because he did not wish to be spanked again.

‘Come hither, Little One,’ said the Crocodile. ‘Why do you ask such things?’

“Scuse me,” said the Elephant’s Child most politely, ‘but my father has spanked me, my mother has spanked me, not to mention my tall aunt, the Ostrich, and my tall uncle, the Giraffe, who can kick ever so hard, as well as my broad aunt, the Hippopotamus, and my hairy uncle, the Baboon, and including the Bi-Coloured-Python-Rock-Snake, with the scalesome, flailsome tail, just up the bank, who spansks harder than any of them; and so, if it’s quite all the same to you, I don’t want to be spanked any more.’

‘Come hither, Little One,’ said the Crocodile, ‘for I am the Crocodile,’ and he wept crocodile-tears to show it was quite true.

Then the Elephant's Child grew all breathless, and panted, and kneeled down on the bank and said, 'You are the very person I have been looking for all these long days. Will you please tell me what you have for dinner?'

'Come hither, Little One,' said the Crocodile, 'and I'll whisper.'

Then the Elephant's Child put his head down close to the Crocodile's musky, tusky mouth, and the Crocodile caught him by his little nose, which up to that very week, day, hour, and minute, had been no bigger than a boot, though much more useful.

'I think, said the Crocodile—and he said it between his teeth, like this—I think to-day I will begin with Elephant's Child!'

At this, O Best Beloved, the Elephant's Child was much annoyed, and he said, speaking through his nose, like this, 'Led go! You are hurtig be!'

Then the Bi-Coloured-Python-Rock-Snake scuffled down from the bank and said, 'My young friend, if you do not now, immediately and instantly, pull as hard as ever you can, it is my opinion that your acquaintance in the large-pattern leather ulster' (and by this he meant the Crocodile) 'will jerk you into yonder limpid stream before you can say Jack Robinson.'

This is the way Bi-Coloured-Python-Rock-Snakes always talk.

Then the Elephant's Child sat back on his little haunches, and pulled, and pulled, and pulled, and his nose began to stretch. And the Crocodile floundered into the water, making it all creamy with great sweeps of his tail, and he pulled, and pulled, and pulled.

And the Elephant's Child's nose kept on stretching; and the Elephant's Child spread all his little four legs and pulled, and pulled, and pulled, and his nose kept on stretching; and the Crocodile threshed his tail like an oar, and he pulled, and pulled, and pulled, and at each pull the Elephant's Child's nose grew longer and longer—and it hurt him hijjus!

Then the Elephant's Child felt his legs slipping, and he said through his nose, which was now nearly five feet long, 'This is too butch for be!'

Then the Bi-Coloured-Python-Rock-Snake came down from the bank, and knotted himself in a double-clove-hitch round the Elephant's Child's hind legs, and said, 'Rash and inexperienced traveller, we will now seriously devote ourselves to a little high tension, because if we do not, it is my impression that yonder self-propelling man-of-war with the armour-plated upper deck' (and by this, O Best Beloved, he meant the Crocodile), 'will permanently vitiate your future career.'

That is the way all Bi-Coloured-Python-Rock-Snakes always talk.

So he pulled, and the Elephant's Child pulled, and the Crocodile pulled; but the Elephant's Child and the Bi-Coloured-Python-Rock-Snake pulled hardest; and at last the Crocodile let go of the Elephant's Child's nose with a plop that you could hear all up and down the Limpopo.

Then the Elephant's Child sat down most hard and sudden; but first he was careful to say 'Thank you' to the Bi-Coloured-Python-Rock-Snake; and next he was kind to his poor pulled nose, and wrapped it all up in cool banana leaves, and hung it in the great grey-green, greasy Limpopo to cool.

‘What are you doing that for?’ said the Bi-Coloured-Python-Rock-Snake.

“Scuse me,’ said the Elephant’s Child, ‘but my nose is badly out of shape, and I am waiting for it to shrink.

‘Then you will have to wait a long time, said the Bi-Coloured-Python-Rock-Snake. ‘Some people do not know what is good for them.’

The Elephant’s Child sat there for three days waiting for his nose to shrink. But it never grew any shorter, and, besides, it made him squint. For, O Best Beloved, you will see and understand that the Crocodile had pulled it out into a really truly trunk same as all Elephants have to-day.

At the end of the third day a fly came and stung him on the shoulder, and before he knew what he was doing he lifted up his trunk and hit that fly dead with the end of it.

“Vantage number one!’ said the Bi-Coloured-Python-Rock-Snake. ‘You couldn’t have done that with a mere-smear nose. Try and eat a little now.’

Before he thought what he was doing the Elephant’s Child put out his trunk and plucked a large bundle of grass, dusted it clean against his fore-legs, and stuffed it into his own mouth.

“Vantage number two!’ said the Bi-Coloured-Python-Rock-Snake. ‘You couldn’t have done that with a mear-smear nose. Don’t you think the sun is very hot here?’

‘It is,’ said the Elephant’s Child, and before he thought what he was doing he schlooped up a schloop of mud from the banks of the great grey-green,



greasy Limpopo, and slapped it on his head, where it made a cool schloopy-sloshy mud-cap all trickly behind his ears.

“Vantage number three!’ said the Bi-Coloured-Python-Rock-Snake. ‘You couldn’t have done that with a mere-smear nose. Now how do you feel about being spanked again?’

“Scuse me,’ said the Elephant’s Child, ‘but I should not like it at all.’

‘How would you like to spank somebody?’ said the Bi- Coloured-Python-Rock-Snake.

‘I should like it very much indeed,’ said the Elephant’s Child.

‘Well,’ said the Bi-Coloured-Python-Rock-Snake, ‘you will find that new nose of yours very useful to spank people with.’

‘Thank you,’ said the Elephant’s Child, ‘I’ll remember that; and now I think I’ll go home to all my dear families and try.’

So the Elephant’s Child went home across Africa frisking and whisking his trunk. When he wanted fruit to eat he pulled fruit down from a tree, instead of waiting for it to fall as he used to do. When he wanted grass he plucked grass up from the ground, instead of going on his knees as he used to do. When the flies bit him he broke off the branch of a tree and used it as fly-whisk; and he made himself a new, cool, slushy-squshy mud-cap whenever the sun was hot. When he felt lonely walking through Africa he sang to himself down his trunk, and the noise was louder than several brass bands.

He went especially out of his way to find a broad Hippopotamus (she was no relation of his), and he spanked her very hard, to make sure that the Bi-

Coloured-Python-Rock-Snake had spoken the truth about his new trunk. The rest of the time he picked up the melon rinds that he had dropped on his way to the Limpopo—for he was a Tidy Pachyderm.

One dark evening he came back to all his dear families, and he coiled up his trunk and said, 'How do you do?' They were very glad to see him, and immediately said, 'Come here and be spanked for your 'satiabile curiosity.'

'Pooh,' said the Elephant's Child. 'I don't think you peoples know anything about spanking; but I do, and I'll show you.' Then he uncurled his trunk and knocked two of his dear brothers had over heels.

'O Bananas!' said they, 'where did you learn that trick, and what have you done to your nose?'

'I got a new one from the Crocodile on the banks of the great grey-green, greasy Limpopo River,' said the Elephant's Child. 'I asked him what he had for dinner, and he gave me this to keep.'

'It looks very ugly,' said his hairy uncle, the Baboon.

'It does,' said the Elephant's Child. 'But it's very useful,' and he picked up his hairy uncle, the Baboon, by one hairy leg, and hove him into a hornet's nest.

Then that bad Elephant's Child spanked all his dear families for a long time, till they were very warm and greatly astonished. He pulled out his tall Ostrich aunt's tail-feathers; and he caught his tall uncle, the Giraffe, by the hind-leg, and dragged him through a thorn-bush; and he shouted at his broad aunt, the Hippopotamus, and blew bubbles into her ear when she was sleeping in the water after meals; but he never let any one touch Kolokolo Bird.

At last things grew so exciting that his dear families went off one by one in a hurry to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, to borrow new noses from the Crocodile. When they came back nobody spanked anybody any more; and ever since that day, O Best Beloved, all the Elephants you will ever see, besides all those that you won't, have trunks precisely like the trunk of the 'satiabable Elephant's Child.

*This text is in the public domain.*

## An Introduction to the Role of Storytelling in Native American Tribes

Mary Rajotte, edited by Elizabeth Wistrom

Like many cultures, Native Americans use storytelling as a way to pass down customs, history and heritage. By exploring their oral traditions, we can learn about how important these tales are to tribal life. This article introduces you to some of the major themes.



Photo: Beau Brewer

As Native Americans explored their land, storytelling became an important tool. It was used to pass down traditions, such as local customs, how to live off the land, and how to survive in the natural environment in which they lived.

When other nationalities started to settle in their land, the [Native Americans were often forcibly relocated](#) to land that was not their own. Their customs, language and religion were ways for them to remain connected to each other and their homeland, and keep their legacies alive.

Through storytelling, Native Americans are keeping their tribal languages alive. They also use storytelling to pass myths down to future generations. In this article, we will explore the importance of storytelling in Native Americans' culture.

### Native American Mythology

Mythology plays an important part in Native American religion. [Creation myths](#) are one of the most well-known traditions for Native American tribes. Much of the natural world was a sacred mystery. In creating and sharing these myths, native peoples were able to explain everyday natural occurrences such as weather-related events, as well as their own beginnings.

Each tribe seems to have its own unique creation myth -- stories that explained how their tribe came to be in the world. These myths speak to the importance of storytelling in Native Americans' culture as well as to the individuality of the tribe and its beliefs. These myths also show their respect for ancient wisdom, and how nature played an important and reverential role.

### Song, Music and Dance

Storytelling also included songs, music, poetry and dance as a way to connect tribe members and illustrate their history.

In addition to being a teaching method, these stories became methods of entertaining the tribe. Hero myths and folklore were other forms of storytelling that saw seemingly ordinary men given superhero powers and gave tribesmen a sense of pride within their people.

Storytelling was an important method for Native Americans to pass down their history and traditions and can be seen as the seeds from which entertainers, teachers, and historians grew.

### **An Important Legacy**

Through storytelling, Native American tribes shared, preserved, and paid tribute to their early beginnings, so future generations could continue their legacy.

Often misunderstood as violent people, by sharing their traditions and language, Native Americans offer an inside glimpse into their beliefs. With so many viewpoints and creative ideals from the varied tribes, the unique facets of these people are shared and explored by listening to their stories.

This offers an opportunity for these ancient beliefs to be preserved, while educating others on the very seeds of America's first people and providing insight into their rich heritage.

By exploring these stories, we are able to glimpse into the past, while carrying the ideals, thoughts and beliefs of a nation into the future for younger generations to explore.

### **Additional Reading and Resources**

- PBS Circle of Stories: 'We Are Here' <http://www.pbs.org/circleofstories/wearehere/index.html>
- Native American Myths of Creation: <http://www.crystalinks.com/nativeamcreation.html>

Source: Rajotte, M., & Wistrom, E. (2013, October 16). Preserving History: The Importance of Storytelling in Native American Culture. Retrieved September 9, 2015, from <http://www.brighthubeducation.com/social-studies-help/97047-importance-of-native-american-storytelling/>. Used with permission of Bright Hub.

Permission granted to the Louisiana Department of Education by Bright Hub to post for teachers to download and print for individual classroom use. Any other use of the text outside of this stated purpose requires permission of the original copyright owner.

**Post Reading Questions**

**“Possum’s Tail”**

Answer each question in complete sentences after reading “Possum’s Tail.”

1. What is Possum’s attitude at the beginning of the story?

2. How do the other characters feel about Possum?

3. What do the other characters decide to do about Possum?

4. What happens to Possum?

5. How does Possum react to what happens to him?

6. What does the other animals actions toward Possum show us about Native American values?

7. What can be noticed about the name of the animals in the play?

8. What can the animals' names show the reader about Native American values?

**“Possum’s Tail” Theme and Evidence**

The theme of a story is frequently shown in the lesson learned by the characters in the story. The author provides evidence for the theme in the characters’ actions.

The theme of “Possum’s Tail” is

---

---

---

One way the author shows this theme is \_\_\_\_\_

---

This shows the theme because \_\_\_\_\_

---

---

---

Another way that the author shows the theme is

---

---

---

This shows the theme because \_\_\_\_\_

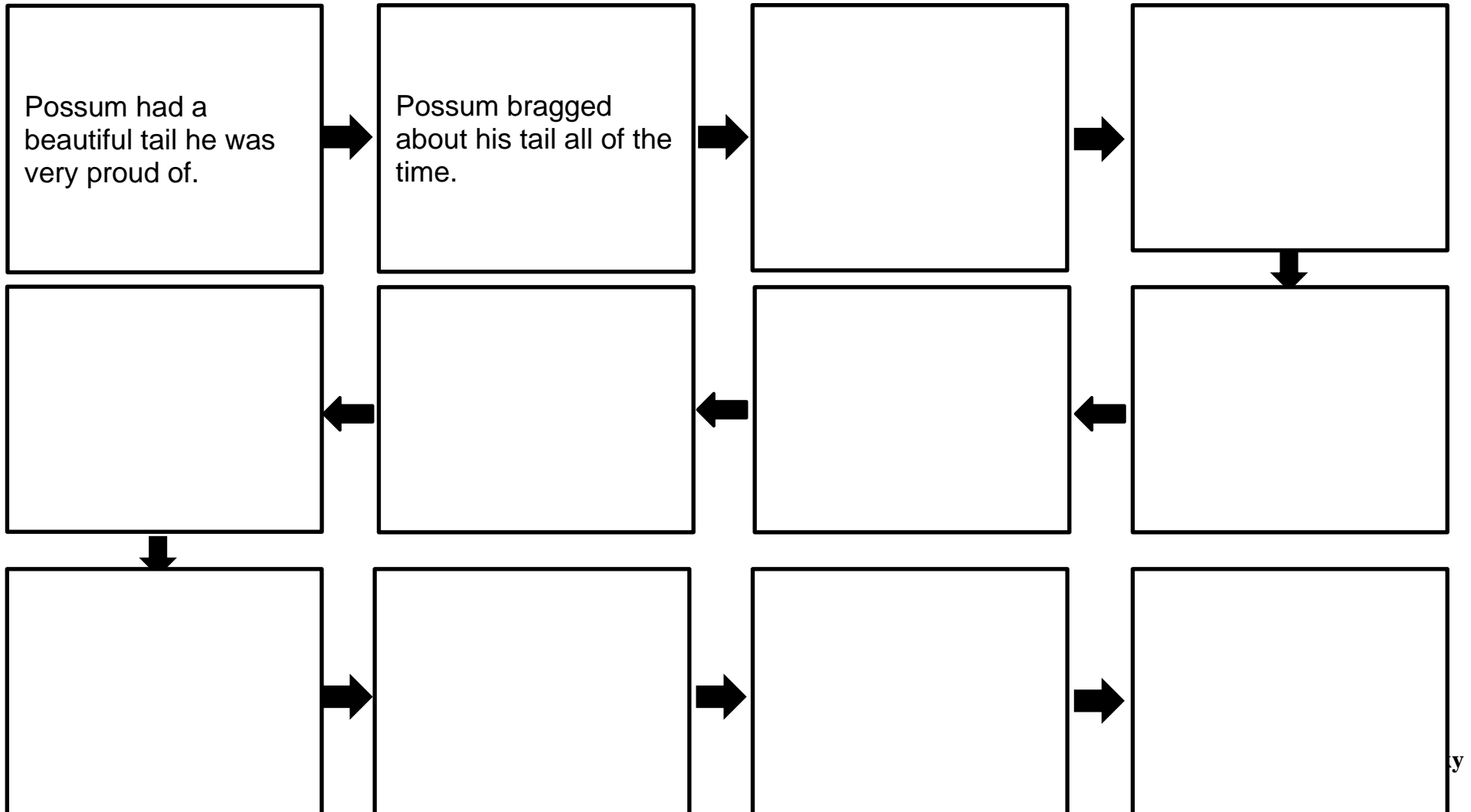
---

---

---



Sequence of Events



---

**“How the Camel Got His Hump” from *Just So Stories***

**Rudyard Kipling**

Now this is the next tale, and it tells how the Camel got his big hump.

In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself. So he ate sticks and thorns and tamarisks and milkweed and prickles, most ‘scruciating idle; and when anybody spoke to him he said ‘Humph!’ Just ‘Humph!’ and no more.

Presently the Horse came to him on Monday morning, with a saddle on his back and a bit in his mouth, and said, ‘Camel, O Camel, come out and trot like the rest of us.’

‘Humph!’ said the Camel; and the Horse went away and told the Man.

Presently the Dog came to him, with a stick in his mouth, and said, ‘Camel, O Camel, come and fetch and carry like the rest of us.’

‘Humph!’ said the Camel; and the Dog went away and told the Man.

Presently the Ox came to him, with the yoke on his neck and said, ‘Camel, O Camel, come and plough like the rest of us.’

‘Humph!’ said the Camel; and the Ox went away and told the Man.

At the end of the day the Man called the Horse and the Dog and the Ox together, and said, ‘Three, O Three, I’m very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can’t work, or he would have been

here by now, so I am going to leave him alone, and you must work double-time to make up for it.'

That made the Three very angry (with the world so new-and-all), and they held a palaver, and an indaba , and a punchayet , and a pow-wow on the edge of the Desert; and the Camel came chewing on milkweed most 'scruciating idle, and laughed at them. Then he said 'Humph!' and went away again.

Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinns always travel that way because it is Magic), and he stopped to palaver and pow-pow with the Three.

'Djinn of All Deserts,' said the Horse, 'is it right for any one to be idle, with the world so new-and-all?'

'Certainly not,' said the Djinn.

'Well,' said the Horse, 'there's a thing in the middle of your Howling Desert (and he's a Howler himself) with a long neck and long legs, and he hasn't done a stroke of work since Monday morning. He won't trot.'

'Whew!' said the Djinn, whistling, 'that's my Camel, for all the gold in Arabia! What does he say about it?'

'He says "Humph!"' said the Dog; 'and he won't fetch and carry.'

'Does he say anything else?'

'Only "Humph!"; and he won't plough,' said the Ox.

'Very good,' said the Djinn. 'I'll humph him if you will kindly wait a minute.'

The Djinn rolled himself up in his dust-cloak, and took a bearing across the desert, and found the Camel most ‘scruciatingly idle, looking at his own reflection in a pool of water.

‘My long and bubbling friend,’ said the Djinn, ‘what’s this I hear of your doing no work, with the world so new-and-all?’

‘Humph!’ said the Camel.

The Djinn sat down, with his chin in his hand, and began to think a Great Magic, while the Camel looked at his own reflection in the pool of water.

‘You’ve given the Three extra work ever since Monday morning, all on account of your ‘scruciating idleness,’ said the Djinn; and he went on thinking Magics, with his chin in his hand.

‘Humph!’ said the Camel.

‘I shouldn’t say that again if I were you,’ said the Djinn; you might say it once too often. Bubbles, I want you to work.’

And the Camel said ‘Humph!’ again; but no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping humph.

‘Do you see that?’ said the Djinn. ‘That’s your very own humph that you’ve brought upon your very own self by not working. To-day is Thursday, and you’ve done no work since Monday, when the work began. Now you are going to work.’

‘How can I,’ said the Camel, ‘with this humph on my back?’

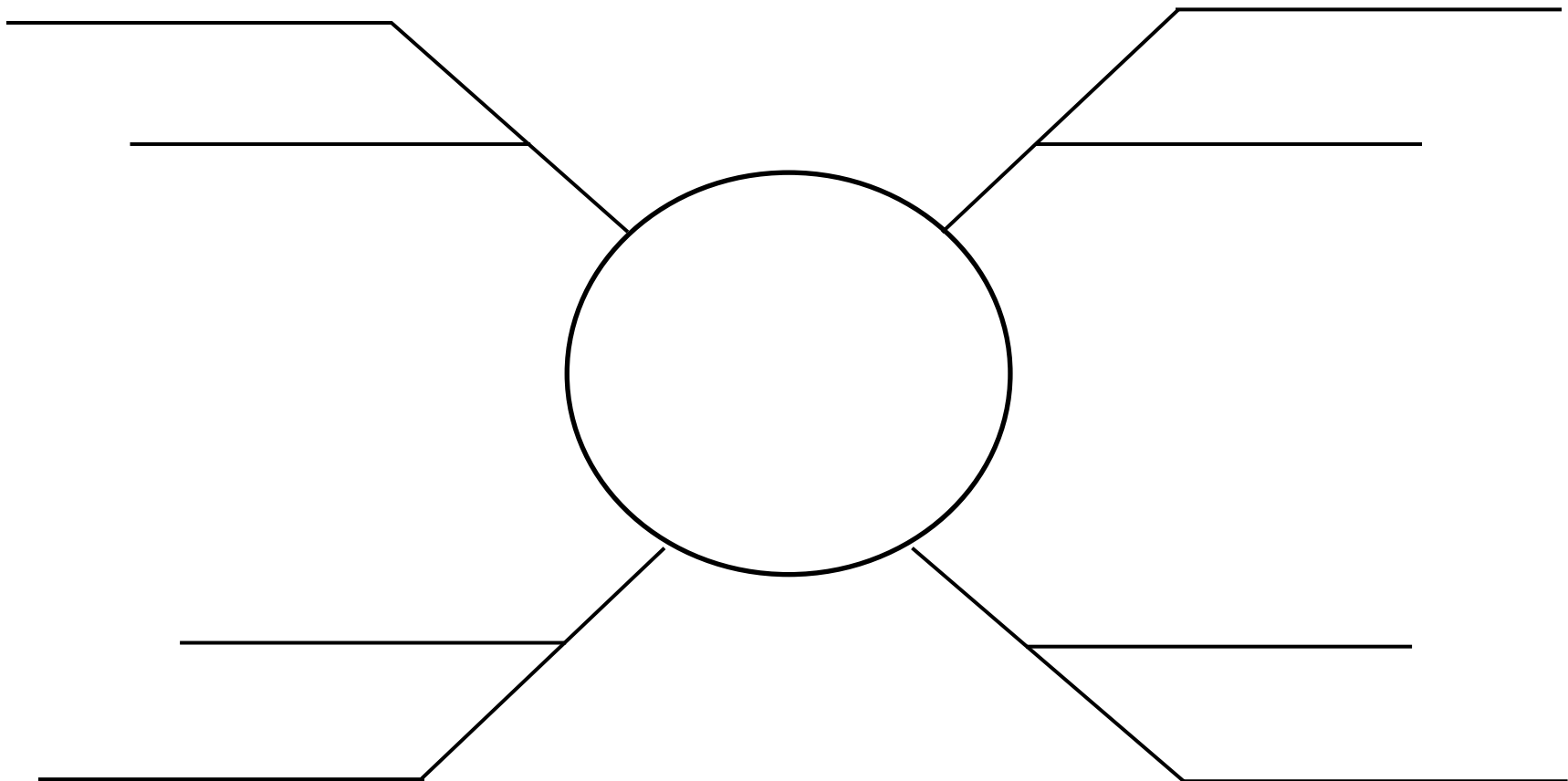
‘That’s made a-purpose,’ said the Djinn, ‘all because you missed those three days. You will be able to work now for three days without eating, because you can live on your humph; and don’t you ever say I never did anything for you. Come out of the Desert and go to the Three, and behave. Humph yourself!’

And the Camel humphed himself, humph and all, and went away to join the Three. And from that day to this the Camel always wears a humph (we call it ‘hump’ now, not to hurt his feelings); but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave

*This text is in the public domain.*

**Identifying and Supporting Theme**

Illustrate what you have learned about the theme by writing events on the slanted lines that connect to the circle. Then, write details on the branching lines that explain how they show the theme.



### Planning a Pourquoi Tale

1. What animal is the main character of your tale?

2. What unique feature of your animal does your animal have?

3. Where does your animal live?

4. When does your story take place? (Remember that most pourquoi stories take place long ago.)

5. What problem does your character face in the story? (Remember that the problem will lead to the animal's features being changed?)

6. What other characters will feature in your story?

7. Is there a magical power in your story that solves the problem (think about "How the Camel Got His Hump") or does the change happen naturally (think about Elephant's Child)?

8. What events will occur in your story that lead to the change in the animal? (Create a list or a flow chart)

9. How will your story end?



### Writing a Narrative

Using the organizer below, identify the elements that you need to include and map out your story elements and sequence.

Characters:

Setting:

Problem/Solution:

Beginning:

Middle:

Ending::

### **Comparing Pourquoi Tales Writing**

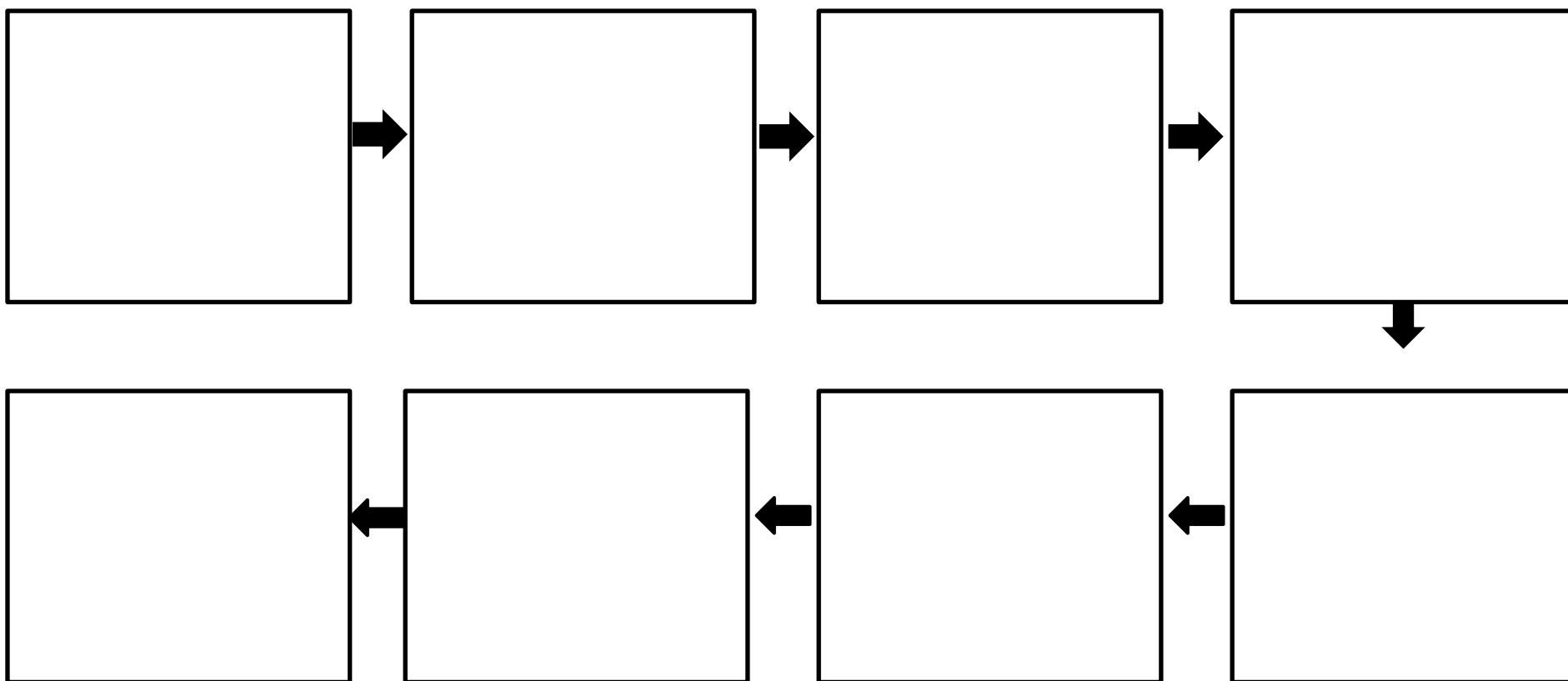
“Possum’s Tail” and “How the Camel Got His Hump” have many similarities. For example, in both tales the main characters are animals. In “Possum’s Tail” the animals work together to punish Possum for being arrogant. Similarly, the animals in “How the Camel Got His Hump” meet together to solve their problems with Camel. The main character in “Possum’s Tail” has a problem with the way he acts. The camel has this in common with the Possum. Both of the stories have a solution that shows the animal being changed in the way that he looks. The themes of both stories are also alike since they show that acting in an unkind way leads to negative consequences. The tales have many similarities.

**Comparing 2 Pourquoi Tales**

Question	"How the Camel Got His Hump"	"Possum's Tail"
What "why" question is being answered by the pourquoi tale?		
What is the problem in the story?		
What culture is represented by the tale?		
What lesson is taught by the tale?		
Who are the main characters of the tale?		
What are the major events of the story?		

<p><b>What is the setting of the tale?</b></p>		
<p><b>How can you relate the tale to “Elephant’s Child?”</b></p>		

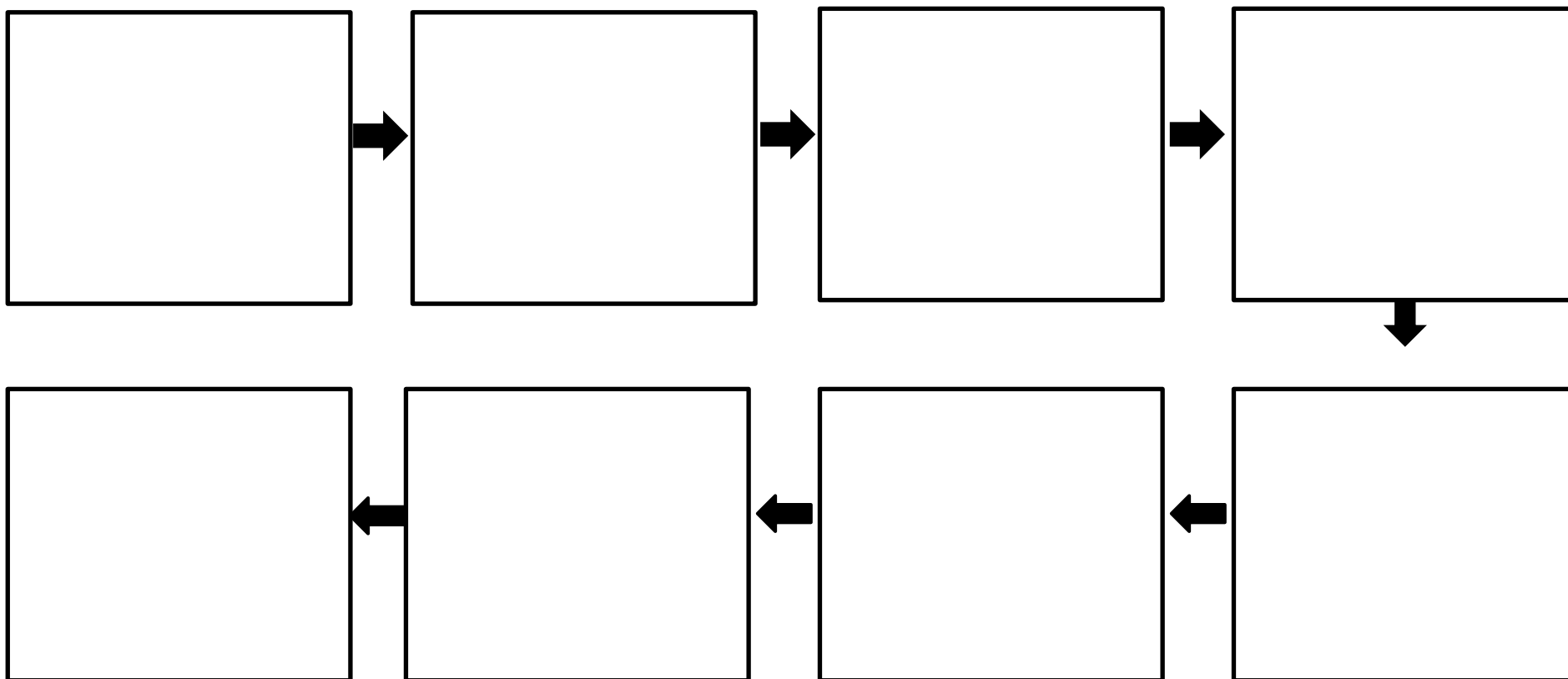
**Sequence of Events**



**T-chart: Culture Shown in Folktales**

Name of Folktale	What does it show about culture? How does it show it?

**Sequence of Events**



What is the theme of “Zlateh the Goat?” What lesson do the characters learn from the events in the story?

---

---

---



**Close Reading Questions “Ooka and the Case of the Missing Smell”**

1. After reading the first paragraph, what kind of character can you already determine Ooka is? What evidence is there for your answer? *Ooka is a wise and well respected character. You can tell because the author says that that he listens to everyone and makes good decisions.*
2. What does the attitude of other people toward the student show? *Japanese people did not dislike someone just because he was poor. People felt sorry for him because he didn't have very much.*
3. How does the student show himself to be smart? *He smells the frying fish while eating his rice so he thinks he is eating more than plain rice*
4. What does the miser's reaction to the student's words show about the miser? *He became angry and it shows he is selfish.*
5. Why do you think the people laughed when the miser took the student to court? *They thought it was silly to say you could steal smells when they are in the air and you can't keep people from smelling them.*
6. Why do you think people were surprised when Ooka agreed to hear the case? *They thought the case was ridiculous*
7. What did the author reveal in the story earlier that helps explain why the judge agreed to hear the case? *He said that Ooka would listen to all cases.*
8. Why do you think Ooka frowned when people laughed at his decision to hear the case? *He thinks everyone deserves to be listened to even if you disagree with them.*
9. How do you think the people reacted when Ooka said that the student was guilty? *Answers will vary. Possible answers...They were angry because the miser was selfish. They were surprised.*
10. Why do you think the author doesn't tell you how others reacted? *Answers will vary...He wants the reader to think. He wants the reader to be able to have original thoughts*
11. What punishment did Ooka give to the student? *He told him to take his money and pour it from one hand to the other*
12. Do you think it was a fair decision? *Student answers will vary*
13. What makes it fair or not fair? *Student answers will vary*
14. How does Ooka's decision reveal more about his character? *He is very wise. He punishes the student but the punishment costs nothing and teaches the miser a lesson.*
15. What lesson do you think the shopkeeper learned from Ooka's decision? *When you demand foolish things you will receive foolish consequences; Do not be selfish and greedy.*

Answer these questions after reading “Ooka and the Case of the Stolen Smell”

---

**Ooka and the Case of the Stolen Smell Question set**

**1. Part A**

What is the meaning of *miser* as it is used in the story?

- a. One who is miserable and unhappy
- b. One who is selfish and unwilling to give
- c. One who is inconsiderate of those around him
- d. One who is concerned about the health of others

**Part B**

What detail from the text **best** helps in understanding the meaning of *miser*?

- a. “It is sad to be so poor that one can only afford to eat plain rice.”
- b. “The shopkeeper was infuriated.”
- c. “I demanded that you pay me for the smells you have stolen.”
- d. “All people must be given their hour in court.”

**2. Read the following sentence from the story.**

**People came to his court with the most unusual cases. But Ooka always agreed to listen to them.**

**Part A**

How does the prefix *un* help in determining the meaning of the word *unusual*?

- a. The prefix *un* means super, so *unusual* means superior.
- b. The prefix *un* means under, so *unusual* means inferior.
- c. The prefix *un* means not, so *unusual* means not normal.
- d. The prefix *un* means bad, so *unusual* means not positive.

**Part B**

What detail from the text **best** helps in understanding the meaning of *unusual*?

- a. “Ooka was a famous judge.”
- b. “He never refused to hear a complaint.”
- c. “It did not matter if it seemed strange.”
- d. “People sometimes came to his court...”

3. Read this sentence from the story.

**The people in court smiled. They were amused. But Ooka only frowned at them.**

**Part A**

Which statement **best** describes why Ooka reacts this way?

- a. Ooka is irritated at the foolishness of the shopkeepers complaint.
- b. Ooka is stressed at all of the work he has to complete today.
- c. Ooka is disappointed a the people for showing disrespect to teh shopkeeper.
- d. Ooka is frustrated by the disruption in his court.

**Part B**

What detail from the passage **best** supports the answer to Part A?

- a. "People came to his court with the most unusual cases."
- b. "He rushed to Ooka's court. There he charged the students with theft."
- c. "All people must be given their hour in court," Ooka explained."
- d. "Ooka took his place on the bench. Then he listened very carefully to the evidence."

4. Write 8 of the details from “Ooka and the Case of the Stolen Smell” into the chart on the answer sheet to create a summary of the story. Be sure the details appear in chronological order, or the order in which they happen in the story. Two details will not be used.

Answer Choices

The student tells the shopkeeper that smells are free.
The shopkeeper overhears the student telling his friend that the smell of the fried fish makes his plain rice taste better.
Ooka instructs the student to drop coins back and forth in his hands.
In old Tokyo there are many stories about Ooka Tadasuke.
The shopkeeper calls the student a thief and insists that he pay for smell of the fish.
Although people laugh, Ooka hears the case and finds the student guilty.
Ooka declares that the shopkeeper has been paid for the smell of food by the sound of money.
Smells are known to make food taste good.
A poor student rents a room over a shop that sells fried fish.
The shopkeeper charges the student with stealing in Ooka’s court

5. **Part A**

Choose one group of words that best describes Ooka from the list.

- insulted and direct
- valued and honorable
- greedy and angry
- serious and direct

**Part B**

Which **two** details best support the description of Ooka’s character?

- “Ooka was a famous judge. He never refused to hear a complaint.”
- “But Ooka only frowned at them.”
- “Of course everyone laughed at him.”
- “‘All people must be given their hour in court,’ Ooka explained”
- “Then he listened very carefully to the evidence.”

**Part C**

How does the author reveal Ooka's character?

- a. Description and dialogue
- b. The effect Ooka has on others
- c. Actions and feelings
- d. Dialogue and physical appearance.

**6. Part A**

What is the theme of "Ooka and the Case of the Stolen Smell"?

- a. Be kind to those around you and others will be kind to you.
- b. Foolish actions will be met with foolish consequences.
- c. Sharing has many rewards.
- d. It is important to always be fair in life.

**Part B**

Which detail from the text **best** supports the theme?

- a. "Of course, everyone laughed at him."
- b. "The shopkeeper was delighted. But the student was very upset."
- c. "This court believes the punishment should fit the crime."
- d. "I have decided that the price of the smell of food shall be the sound of money."

7. Was Judge Ooka's verdict fair? Write an essay that explains your opinion using reasons and evidence from the texts to support your response. Be sure to observe the conventions of standard English.

## Planning your Comparison Essay

### Characters

Text 1:	Identify the main characters. Describe the traits of each character, including their thoughts, words, and actions.	Text Evidence
Text 2:	Identify the main characters. Describe the traits of each character, including their thoughts, words, and actions.	Text Evidence

Use the questions below to guide your thoughts as you complete the chart above.

How are the characters alike?

How do these characters think similarly?

How do these characters think differently?

How do these character act similarly?

How do these characters act differently?

Are there any other ways the characters are similar?

Are there any other ways the characters are different?

## Planning your Comparison Essay

### Events

Text 1:	What are the main events in the story?	Text Evidence (Include details to support the main events.)
Text 2:	What are the main events in the story?	Text Evidence (Include details to support the main events.)

Use the questions below to guide your thoughts as you complete the chart above.

What events in the texts are similar?

What events in the text are different?

Are there any topics that occur repeatedly in either tale?

What are some similar ways the characters act toward each other?

What are some different ways the characters act toward each other?

Are there any type actions that occur in both stories?

**Planning Your Comparison Essay--Theme**

What is the similar theme in the two tales?

---

---

---

How is the theme shown in Folktale 1?

---

---

---

How is the theme shown in Folktale 2?

---

---

---



### Comparison Contrast Chart

Comparison Words	Contrast Words
<p>Further Furthermore Moreover In addition Additionally Besides Too Also Again First Second Finally Last Both Same As well as In common Like</p>	<p>Nonetheless Instead Otherwise Although Though At the same time Alternatively Even so Contrary On the other hand Nevertheless However But Different Unlike Not alike While</p>

### Writing a Play

Using the organizer below, identify the elements that you need to include and map out your story elements and sequence.

Characters:

Setting:

Props:

Problem/Solution:

Theme:

