

The Art and Imagination of Folktales and Folklores in African and African American Cultures 1

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

Title: The Art and Imagination of Folktales and Folklores in African and African American Cultures

Author/School: Canary El-Amin

Course: Language Arts

Grade level: 4th and 5th

Standards met: Standard

***Unit Plan on The Art and Imagination of Folktale and Folklore
in African and African American Cultures
Standard Based Lessons
Grades 4 & 5***

Subject/Course: Language Arts: Standards: Students read with accuracy and fluency to comprehend a variety of texts. Students read from a variety of genres for a variety of purposes. Students write in a variety of genres for a variety of purposes. Students communicate by speaking effectively, listening critically, and responding to visual and auditory media. Student use a writing process to generate written products.

Benchmark (s): 4: R2.3 Read with comprehension. 4: R3.2 Read and comprehend a variety of literary and nonfiction genres. 4: W2.4 Respond to literature. 4: S1.3 Prepare and deliver individual presentations.

5-6: Comprehend nonfiction, fiction, poetry, and drama using interpretive, critical, and evaluative processes. 5-6: W 2.4 Respond to literature. 5-6: S1.3 Prepare and deliver individual and group presentations.

Performance Indicator(s): (4) Discriminate between characters by identifying character traits. Examine the reasons for a character's actions, taking into account the situation and basic motivation of the character. Read materials including traditional and contemporary literature (both fiction and nonfiction) as well as magazines, newspapers, textbooks and online

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

materials. Selections represent at least (3) different literary forms and at least 3 different writers. Engage the reader through establishing a context, creating a persona, and otherwise developing reader interest. Project a sense of individuality and personality in selecting and organizing content and delivery. Include introductions that are attention-getting and conclusions that summarize or provide closure.

- (5) Analyze the qualities of characters and the actions that demonstrate those qualities. Organize the interpretation around several clear ideas, premises, or images. Develop and justify the interpretation through sustained use of examples and textual evidence. Use effective rate, volume, pitch, and tone to sustain audience interest and attention.

Recommended Grade Levels: 3-6

TIME RANGE: 5 class periods, (40 minute periods).

This unit is designed to teach students about the traditional beliefs, customs, popular superstitions and legends of African and African Americans. They will learn that these stories came from the Gold Coast of West Africa, Gambia, Senegal, Angola, Sierra Leone and Nigeria.

In 1846 W. J. Thomas coined the word “Folklore/Folktale” long after thousand of Africans were brought from the West Coast to the Continent of North America to work on plantations in the Southern Colonies.

OBJECTIVES:

The Students will...

Understand that African oral tradition is a valid one and it is the basis for a rich public language style in use today.

Understand why people living in West African had very little written language.

Recognize character traits in folktales.

Recognize that stories have specific meaning in the lives of those

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

who tell them, referring to personal situations and to particular people.

Understand that a tale is a thing of wondrous mutability. Just as water assume the shape of its container. A folktale assumes the shape of its teller. The tale is recreated and made new.

Recognize that folktales include myths about the universe as well as tales about the village and behavior patterns of the culture.

Recognize that the basic form for transmitting African culture was through oral folktales.

Distinguish fairy tales of Western cultures from African folktales.

Locate Senegal, Sierra Leone, Gambia, Angola and Nigeria on an African Map.

MATERIALS/RESOURCES:

World Map or Globe

Map of Africa

United States Map

Encarta Interactive World Atlas 2001

African Map of Individual West African Countries

Graph paper

Books, pencil, pen, crayon and markers

Encyclopedia, dictionary and thesaurus

Glue, scissors, construction paper and postal board

Worksheet # 1 (KWLF), # 2 (map of Africa), # 3 (animal puppets),

4 (folktale vocabulary), # 5 (story map)

African American History Museum

Charts/chalkboards

Computer

Encarta Africana

Avery Research Center (for African American History and Culture)

World Book Encyclopedia (Millennium 2000)

Other available worksheets, games provided by teacher and principal

Folktales

Folktales are stories that were originally passed from generation to generation by word of mouth. Folktale characters are usually all good or all bad and end up getting the reward or punishment they deserve.

When Africans were brought to America as slaves, via through the Tran-Atlantic Slave Trade, almost everything was taken away from them. One thing slave owners could not take away from them was their rich tradition of storytelling or their imagination.

In the slave community the folktales were used to entertain and educate. The animals are humanized allowing the audience to identify with the trickster. Slaves were forbidden to speak their native languages and to write, but they continued to tell stories. Some were based on memories, while others were based on new experiences and hope.

Folktales have many characteristics, for example, the tale or myth is connected with “religious beliefs and practices of the people.” “The word legend implies and exaggerated and colorful account of an event” (historical and factual). These tales or legends must be associated in the mind of the community with some known individual, geographical landmark or particular episode.

Folktales also have specific meaning in the lives of those who tell them, referring to personal situations and to particular people. A tale is a thing of wondrous mutability. Just as water assumes the shape of its container, a folktale assume the shape of its teller, the tale is recreated and made new to fit the occasion. The authentic folktale can never be restricted to its place of cultural or geographical origin. Folktales by definition partake of the universe. We need tales because we can

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

communicate about our fears, hopes, dreams, fantasies and seek understanding about the why and how of our world and universe. We do not believe the tale literally but we trust the heart.

Animals were often the heroes in African folktales. These heroes showed up again in American in stories told by slaves. The American jackal became the American fox; the African hare became the American rabbit. In these stories, animals and young children were made to be smart and strong because slave masters did not let the slave show their intelligence. “Bre’r Rabbit” is an example of this kind of cleverness.

Anansi is the spider hero of the Akan people of Ghana and Ivory Coast. Bre’r Rabbit is one of the new world tricksters who replaced Anansi. Bre’r Rabbit is a symbolic slave tale that can be changed to John a real slave tale. “How Buck Won His Freedom” is another folktale with significant meaning. Buck was the shrewdest slave on the big Washington Plantation.

A tale is not a dictated text with interlinear translation, but a living recitation delivered to a responsive audience for cultural purposes, reinforcement of custom and taboo, release for aggressions through fantasy and an explanation of the natural world.

The significance of storytelling for Africans/African Americans had great influences on their traditional life because:

- a. Pre-colonial African was basically made up of pre-literate peoples and cultures. In the absence of the written word, oral literature, especially in the form of storytelling was one of the most reliable vehicles of transmission of cultural values and belief systems from one generation to another.**
- b. Storytelling was a form of entertainment, especially for the young. It was the staple of evening life, often told after supper, when all the day’s chores were done, but before everybody retired for the day. Stories were often told around the fireplace where people warmed their bodies.**

- c. Storytelling was a form of education for the young. Stories were not just told for their own sake, but contained lessons and morals for the young.**
- d. There were stories that extolled the virtues of honesty, courage, kindness, humility and many others. Some stories disavowed dishonesty, cowardice, wickedness arrogance and impatience.**
- e. There was always a central character in most African folktales, a trickster who moved from plot to plot, manipulating other for his own advantages, and getting punished occasionally.**
- f. In African folktales, animals, always assumed human forms and behaviors in their daily lives. The supernatural world was often intertwined with existential reality, and spirits, ghosts and phantoms often featured as prominent characters in folktales.**

Animals were also use to answer questions about nature (i.e. “How the Turtle Got Marks on Its Shell.”) Sometimes, stories told in slave cabins, around campfires, or in underground hideouts did more than entertain- they held hidden messages. “The People Could Fly” and “Follow the Drinking Gourd” had hidden messages telling slaves how to escape, how to hide, and who would help them. The stories relate how slaves disguised themselves and took on names of animals as a mean of protection when they gathered together. Some stories also taught valuable moral lessons. “The Talking Eggs” shows the importance of following directions and being respectful.

These stories were told from one generation to the next, they passed along history, culture, hopes, and fears. The African American culture grew and expanded through these stories. The stories are interesting and can be enjoyed by any age group.

Africans brought with them their myths, music, beliefs, religion and their words. Folklore travels in the heart of humankind. It had the power to survive even the horrors of the Middle Passage/Tran-Atlantic Slave Trade and the merciless process of annihilation

BIBLIOGRAPHY:

Aardema, Verna. Anansi Does The Impossible! An Ashanti Tale. Athenaeum Books for Young Readers: New York, 1997.

Dorson, Richard, ed. Folklore and Folk life: Chicago: University Press, 1972.

Jackson-Jones, Patricia. Where Roots Die: Athens, Georgia: University of Georgia Press, 1987.

Jaquith, Priscilla. Bo Rabbit Smart for True: Folktales from the Gullah. Philomel, 1981.

Newby, I. A. Black Carolinians: Columbia: University of South Carolina Press, 1973.

Nyembe, Nandi. Children Stories from Africa: Video – Vol. 1-4 PKG Design mmc Art Department, 1998.

Wisniewski, David. Sundiata (Lion King of Mali): Clarion Books: New York, 1992.

Yolen, Jane, ed. Favorite Folktales from Around the World. Panthon, 1986/In Canada: Random House.

CRITICAL VOCABULARY:

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

Folktale—A story that was originally passed from generation to generation by word of mouth. Folktale characters are usually all good or all bad and end up getting the reward or punishment they deserve.

Middle Passage—The journey by enslaved Africans aboard a slave ship across the Atlantic from Africa to America.

Griot—(gree-o) **French:** A member of a hereditary professional caste of praise singers, historians, musicians, and orators in many West African societies (an elder member of a community who preserve history).

Turbulent—Being in a state of agitation or tumult; disturbed. (agitation – state of being emotionally upset or shaken) tumult-uproar).

Martyr—One who dies, suffers greatly, or sacrifices all for a belief, principle, or cause.

Animate—To make lively, gay, or vigorous.

Ranting—To speak wildly, extravagantly, violently, or noisily.

Thorny—Full of thorns or spines.

Brambly—A scrub or vine with prickly stems.

Shingling—A thin piece of wood or other material, used to cover roofs, walls, or the like.

Slurp—To eat or drink something with a noisy gurgling sound.

Trans Atlantic Slave Trade-

PROCEDURES:

Day 1: A brief introduction to the lesson should include an example of an African or African American Folktale (i.e. “Bre’r Rabbit and Bre’r Fox”). This introduction can be facilitated orally or through audio-visual methods.

Explain to students that most African folktales feature animal’s characters, and many of these tales were transplanted to America via the slave trade. Folktales like “Osebo’s Drum.” Which explains how the Leopard got his Spots, have counterparts in African American folktale.

Brainstorm using the K-W-L-F chart, use blackboard to jot down ideas.

Day 2: Locate the countries of West Africa on a world map and locate the United States of America. Find and color code the West African countries. Introduce vocabulary. Read the story, Bre’r Rabbit and Bre’r Fox. Pass out story clock organizer. Have students complete.

Day 3: Review the story for approximately (5) minutes. Have students select their favorite part/animal and explain orally why they selected that character. Pass out worksheet # 5 (animal puppets). Have students cut out puppets and prepare to retell the story using the puppets. Invite a griot from the community to speak to the class.

Day 4: Imagine you are a griot. In 100 words or more, develop a story about your community that will demonstrate values or a moral lesson. Share the story with your classmates. Research information on griot’s from any West African country and the United States. Compare and contrast your findings using a Venn diagram. This comparison should include facts and details about the griot’s background.

Day 5: Use the Internet to determine what impact technological advancements have had on African oral traditions. The students should write a short summary on their findings. Ask students to find at least

(5) African Proverbs as well as (5) African American quotes (i.e. “if you know what you want, you will recognize it when you see it”). Students should develop at least (3) sayings of their own. Compare and contrast one saying from each category. Have students write a one-page report on how important oral traditions were in the past and how they are used today.

EXTENDED ACTIVITIES:

Have students illustrate their favorite folktale for a bulletin board display. Have students write letters to a griot/storyteller from the community inviting them to come to class and tell a story. Students can dress and act out characters in the story. Have students interview the eldest person in their family or community. Write a one-page report and share their findings with the class. Visit your neighborhood library to do extended research on griots in the United States.

EVALUATION:

The students will:

- ***** Identify one belief or moral from an African and African American folktale.**
- ***** Identify the moral lesson taught in the folktale.**
- ***** Draw conclusions using information based on the folktale.**
- ***** Have students write an original folktale about their family history.**
- ***** Create a class book on folktales.**
- ***** Compare and contrast folktales from different countries.**

Folktales

Folktales are stories that were originally passed from generation to generation by word of mouth. Folktale characters are usually all good or all bad and end up getting the reward or punishment they deserve.

When Africans were brought to America as slaves, via through the Tran-Atlantic Slave Trade, almost everything was taken away from them. One thing slave owners could not take away from them was their rich tradition of storytelling or their imagination.

In the slave community the folktales were used to entertain and educate. The animals are humanized allowing the audience to identify with the trickster. Slaves were forbidden to speak their native languages and to write, but they continued to tell stories. Some were based on memories, while others were based on new experiences and hope.

Folktales have many characteristics, for example, the tale or myth is connected with “religious beliefs and practices of the people.” “The word legend implies and exaggerated and colorful account of an event” (historical and factual). These tales or legends must be associated in the mind of the community with some known individual, geographical landmark or particular episode.

Folktales also have specific meaning in the lives of those who tell them, referring to personal situations and to particular people. A tale is a thing of wondrous mutability. Just as water assumes the shape of its container, a folktale assume the shape of its teller, the tale is recreated and made new to fit the occasion. The authentic folktale can never be restricted to its place of cultural or geographical origin. Folktales by definition partake of the universe. We need tales because we can communicate about our fears, hopes, dreams, fantasies and seek understanding about the why and how of our world and universe. We do not believe the tale literally but we trust the heart.

Animals were often the heroes in African folktales. These heroes showed up again in American in stories told by slaves. The American jackal became the American fox; the African hare became the

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

American rabbit. In these stories, animals and young children were made to be smart and strong because slave masters did not let the slave show their intelligence. “Bre’r Rabbit” is an example of this kind of cleverness.

Anansi is the spider hero of the Akan people of Ghana and Ivory Coast. Bre’r Rabbit is one of the new world tricksters who replaced Anansi. Bre’r Rabbit is a symbolic slave tale that can be changed to John a real slave tale. “How Buck Won His Freedom” is another folktale with significant meaning. Buck was the shrewdest slave on the big Washington Plantation.

A tale is not a dictated text with interlinear translation, but a living recitation delivered to a responsive audience for cultural purposes, reinforcement of custom and taboo, release for aggressions through fantasy and an explanation of the natural world.

The significance of storytelling for Africans/African Americans had great influences on their traditional life because:

- g. Pre-colonial African was basically made up of pre-literate peoples and cultures. In the absence of the written word, oral literature, especially in the form of storytelling was one of the most reliable vehicles of transmission of cultural values and belief systems from one generation to another.**
- h. Storytelling was a form of entertainment, especially for the young. It was the staple of evening life, often told after supper, when all the day’s chores were done, but before everybody retired for the day. Stories were often told around the fireplace where people warmed their bodies.**
- i. Storytelling was a form of education for the young. Stories were not just told for their own sake, but contained lessons and morals for the young.**
- j. There were stories that extolled the virtues of honesty, courage, kindness, humility and many others. Some stories disavowed dishonesty, cowardice, wickedness arrogance and impatience.**
- k. There was always a central character in most African folktales, a trickster who moved from plot to plot, manipulating other for his own advantages, and getting punished occasionally.**

- 1. In African folktales, animals, always assumed human forms and behaviors in their daily lives. The supernatural world was often intertwined with existential reality, and spirits, ghosts and phantoms often featured as prominent characters in folktales.**

Animals were also use to answer questions about nature (i.e. “How the Turtle Got Marks on Its Shell.”) Sometimes, stories told in slave cabins, around campfires, or in underground hideouts did more than entertain- they held hidden messages. “The People Could Fly” and “Follow the Drinking Gourd” had hidden messages telling slaves how to escape, how to hide, and who would help them. The stories relate how slaves disguised themselves and took on names of animals as a mean of protection when they gathered together. Some stories also taught valuable moral lessons. “The Talking Eggs” shows the importance of following directions and being respectful.

These stories were told from one generation to the next, they passed along history, culture, hopes, and fears. The African American culture grew and expanded through these stories. The stories are interesting and can be enjoyed by any age group.

Africans brought with them their myths, music, beliefs, religion and their words. Folklore travels in the heart of humankind. It had the power to survive even the horrors of the Middle Passage/Tran-Atlantic Slave Trade and the merciless process of annihilation.



**Standard Based Unit Plan
For
The Art and Imagination of Folktales and
Folklores in African and African American
Cultures**

**Presented to:
Great Migration Committee
Kenyon College/Cleveland State University**

**By:
Canary El-Amin**

August 6, 2003



***Unit Plan on The Art and Imagination of Folktale and Folklore
in African and African American Cultures
Standard Based Lessons
Grades 4 & 5***

Subject/Course: Language Arts: Standards: Students read with accuracy and fluency to comprehend a variety of texts. Students read from a variety of genres for a variety of purposes. Students write in a variety of genres for a variety of purposes. Students communicate by speaking effectively, listening critically, and responding to visual and auditory media. Student use a writing process to generate written products.

Benchmark (s): 4: R2.3 Read with comprehension. 4: R3.2 Read and comprehend a variety of literary and nonfiction genres. 4: W2.4 Respond to literature. 4: S1.3 Prepare and deliver individual presentations.

5-6: Comprehend nonfiction, fiction, poetry, and drama using interpretive, critical, and evaluative processes. 5-6: W 2.4 Respond to literature. 5-6: S1.3 Prepare and deliver individual and group presentations.

Performance Indicator(s): (4) Discriminate between characters by identifying character traits. Examine the reasons for a character's actions, taking into account the situation and basic motivation of the character. Read materials including traditional and contemporary literature (both fiction and

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

nonfiction) as well as magazines, newspapers, textbooks and online materials. Selections represent at least (3) different literary forms and at least 3 different writers. Engage the reader through establishing a context, creating a persona, and otherwise developing reader interest. Project a sense of individuality and personality in selecting and organizing content and delivery. Include introductions that are attention-getting and conclusions that summarize or provide closure.

- (6) Analyze the qualities of characters and the actions that demonstrate those qualities. Organize the interpretation around several clear ideas, premises, or images. Develop and justify the interpretation through sustained use of examples and textual evidence. Use effective rate, volume, pitch, and tone to sustain audience interest and attention.

Recommended Grade Levels: 3-6

TIME RANGE: 5 class periods, (40 minute periods).

This unit is designed to teach students about the traditional beliefs, customs, popular superstitions and legends of African and African Americans. They will learn that these stories came from the Gold Coast of West Africa, Gambia, Senegal, Angola, Sierra Leone and Nigeria.

In 1846 W. J. Thomas coined the word “Folklore/Folktale” long after thousand of Africans were brought from the West Coast to the Continent of North America to work on plantations in the Southern Colonies.

OBJECTIVES:

The Students will...

Understand that African oral tradition is a valid one and it is the basis for a rich public language style in use today.

Understand why people living in West African had very little written language.

Recognize character traits in folktales.

Recognize that stories have specific meaning in the lives of those

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

who tell them, referring to personal situations and to particular people.

Understand that a tale is a thing of wondrous mutability. Just as water assume the shape of its container. A folktale assumes the shape of its teller. The tale is recreated and made new.

Recognize that folktales include myths about the universe as well as tales about the village and behavior patterns of the culture.

Recognize that the basic form for transmitting African culture was through oral folktales.

Distinguish fairy tales of Western cultures from African folktales.

Locate Senegal, Sierra Leone, Gambia, Angola and Nigeria on an African Map.

MATERIALS/RESOURCES:

World Map or Globe

Map of Africa

United States Map

Encarta Interactive World Atlas 2001

African Map of Individual West African Countries

Graph paper

Books, pencil, pen, crayon and markers

Encyclopedia, dictionary and thesaurus

Glue, scissors, construction paper and postal board

Worksheet # 1 (KWLF), # 2 (map of Africa), # 3 (animal puppets),

4 (folktale vocabulary), # 5 (story map)

African American History Museum

Charts/chalkboards

Computer

Encarta Africana

Avery Research Center (for African American History and Culture)

The Art and Imagination of Folktales and Folklores in African and African American 18
Cultures
Canary El-Amin
Grade Level 4th & 5th Language Arts
Summer 2003

World Book Encyclopedia (Millennium 2000)
Other available worksheets, games provided by teacher and principal

BIBLIOGRAPHY:

**Aardema, Verna. Anansi Does The Impossible! An Ashanti Tale.
Athenaeum Books for Young Readers: New York, 1997.**

**Dorson, Richard, ed. Folklore and Folk life: Chicago:
University Press, 1972.**

**Jackson-Jones, Patricia. Where Roots Die: Athens, Georgia:
University of Georgia Press, 1987.**

**Jaquith, Priscilla. Bo Rabbit Smart for True: Folktales from the
Gullah. Philomel, 1981.**

**Newby, I. A. Black Carolinians: Columbia: University of South
Carolina Press, 1973.**

Nyembe, Nandi. Children Stories from Africa: Video – Vol. 1-4

PKG Design mmc Art Department, 1998.

Wisniewski, David. Sundiata (Lion King of Mali): Clarion Books: New York, 1992.

Yolen, Jane, ed. Favorite Folktales from Around the World. Panthon, 1986/In Canada: Random House.

CRITICAL VOCABULARY:

Folktale—A story that was originally passed from generation to generation by word of mouth. Folktale characters are usually all good or all bad and end up getting the reward or punishment they deserve.

Middle Passage—The journey by enslaved Africans aboard a slave ship across the Atlantic from Africa to America.

Griot—(gree-o) French: A member of a hereditary professional caste of praise singers, historians, musicians, and orators in many West African societies (an elder member of a community who preserve history).

Turbulent—Being in a state of agitation or tumult; disturbed. (agitation – state of being emotionally upset or shaken) tumult-uproar).

Martyr—One who dies, suffers greatly, or sacrifices all for a belief, principle, or cause.

Animate—To make lively, gay, or vigorous.

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

Ranting—To speak wildly, extravagantly, violently, or noisily.

Thorny—Full of thorns or spines.

Brambly—A scrub or vine with prickly stems.

Shingling—A thin piece of wood or other material, used to cover roofs, walls, or the like.

Slurp—To eat or drink something with a noisy gurgling sound.

Trans Atlantic Slave Trade-

PROCEDURES:

Day 1: A brief introduction to the lesson should include an example of an African or African American Folktale (i.e. “Bre’r Rabbit and Bre’r Fox”). This introduction can be facilitated orally or through audio-visual methods.

Explain to students that most African folktales feature animal’s characters, and many of these tales were transplanted to America via the slave trade. Folktales like “Osebo’s Drum.” Which explains how the Leopard got his Spots, have counterparts in African American folktale.

Brainstorm using the K-W-L-F chart, use blackboard to jot down ideas.

Day 2: Locate the countries of West Africa on a world map and locate the United States of America. Find and color code the West

Canary El-Amin

Grade Level 4th & 5th Language Arts

Summer 2003

African countries. Introduce vocabulary. Read the story, Bre'r Rabbit and Bre'r Fox. Pass out story clock organizer. Have students complete.

Day 3: Review the story for approximately (5) minutes. Have students select their favorite part/animal and explain orally why they selected that character. Pass out worksheet # 5 (animal puppets). Have students cut out puppets and prepare to retell the story using the puppets. Invite a griot from the community to speak to the class.

Day 4: Imagine you are a griot. In 100 words or more, develop a story about your community that will demonstrate values or a moral lesson. Share the story with your classmates. Research information on griot's from any West African country and the United States. Compare and contrast your findings using a Venn diagram. This comparison should include facts and details about the griot's background.

Day 5: Use the Internet to determine what impact technological advancements have had on African oral traditions. The students should write a short summary on their findings. Ask students to find at least (5) African Proverbs as well as (5) African American quotes (i.e. "if you know what you want, you will recognize it when you see it"). Students should develop at least (3) sayings of their own. Compare and contrast one saying from each category. Have students write a one-page report on how important oral traditions were in the past and how they are used today.

EXTENDED ACTIVITIES:

Have students illustrate their favorite folktale for a bulletin board display. Have students write letters to a griot/storyteller from the community inviting them to come to class and tell a story. Students can dress and act out characters in the story. Have students interview the eldest person in their family or community. Write a one-page report

The Art and Imagination of Folktales and Folklores in African and African American 22
Cultures
Canary El-Amin
Grade Level 4th & 5th Language Arts
Summer 2003

and share their findings with the class. Visit your neighborhood library to do extended research on griots in the United States.

EVALUATION:

The students will:

- ***** Identify one belief or moral from an African and African American folktale.**
- ***** Identify the moral lesson taught in the folktale.**
- ***** Draw conclusions using information based on the folktale.**
- ***** Have students write an original folktale about their family history.**
- ***** Create a class book on folktales.**
- ***** Compare and contrast folktales from different countries.**