Reading in the content area: (Social studies: grades K-2)

Colleen Ann Cavenaugh

Follow this and additional works at: http://scholarworks.lib.csusb.edu/etd-project

Part of the Reading and Language Commons

Recommended Citation
http://scholarworks.lib.csusb.edu/etd-project/421

This Project is brought to you for free and open access by the John M. Pfau Library at CSUSB ScholarWorks. It has been accepted for inclusion in Theses Digitization Project by an authorized administrator of CSUSB ScholarWorks. For more information, please contact scholarworks@csusb.edu.
California State University
San Bernardino

READING IN THE CONTENT AREA
(SOCIAL STUDIES: GRADES K-2)

A Project Submitted To
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of
the Degree of Master of Arts
in
Education: Reading Option
by
Colleen Ann Cavenaugh, M.A.
San Bernardino, California
1987
California State University
San Bernardino

"READING IN THE CONTENT AREA"
(SOCIAL STUDIES: GRADES K-2)

A Project Submitted To
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of
the Degree of Master of Arts

in
Education: Reading Option

by
Colleen Ann Cavenaugh, M.A.
San Bernardino, California
1987

Approved By:

[Signatures]

Advisor

Committee Member
This project focuses on the integration of reading and the content area of social studies in grades kindergarten, one, and two. It is imperative that students be exposed to methods of dealing with content area texts early if it is to become an integral part of the student's learning process. Because of the increasing interaction between the countries of the world, it is important that students understand the cultures with which they will be involved. For that reason the text books are not only covering what is happening on the student's block and in his city, but how his life relates to other countries.

A major goal of this project is to provide experiences through literature, writing, art, dramatization, and music, which will aid in the understanding of the social studies text. Nine countries were chosen by this author to be studied in units.

In this program the following activities would occur daily:

The students would write in a journal, which is dictated to the teacher, what they had learned that day about the country.
The students would listen to a short story from or about that country read by the teacher. The students would listen to a chapter from a novel, if one was available, from or about that country.

Activities taking place in the unit of study would be:

- Students participating in writing activities.
- Students writing a letter to an organization representing the country studied.
- Students using map skills to determine climate and terrain of the country.
- Students doing activities and art projects.
- Students inferring information from pictures.
- Students constructing a hat.
- Students learning a few simple words in the language of the country.
- Students learning songs from the country.
- Students developing a program to be presented to an audience.
- Students preparing a meal.
Thanks Mom and Dad.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. GOALS AND OBJECTIVES</td>
<td>4</td>
</tr>
<tr>
<td>III. CURRICULUM FEATURES</td>
<td>5</td>
</tr>
<tr>
<td>A. STORY PATTERNS</td>
<td>14</td>
</tr>
<tr>
<td>B. ADDRESSES</td>
<td>18</td>
</tr>
<tr>
<td>C. ACTIVITIES</td>
<td>23</td>
</tr>
<tr>
<td>1. FRANCE</td>
<td>24</td>
</tr>
<tr>
<td>2. GERMANY</td>
<td>27</td>
</tr>
<tr>
<td>3. IRELAND</td>
<td>30</td>
</tr>
<tr>
<td>4. ITALY</td>
<td>32</td>
</tr>
<tr>
<td>5. JAPAN</td>
<td>38</td>
</tr>
<tr>
<td>6. MEXICO</td>
<td>42</td>
</tr>
<tr>
<td>7. NIGERIA</td>
<td>45</td>
</tr>
<tr>
<td>8. RUSSIA</td>
<td>48</td>
</tr>
<tr>
<td>9. THE UNITED STATES OF AMERICA</td>
<td>50</td>
</tr>
<tr>
<td>D. HAT PATTERNS</td>
<td>54</td>
</tr>
<tr>
<td>1. GERMANY, IRELAND, ITALY, AND U.S.A.</td>
<td>60</td>
</tr>
<tr>
<td>2. NIGERIA AND RUSSIA</td>
<td>63</td>
</tr>
<tr>
<td>3. MEXICO</td>
<td>65</td>
</tr>
<tr>
<td>4. FRANCE</td>
<td>67</td>
</tr>
<tr>
<td>5. JAPAN</td>
<td>68</td>
</tr>
<tr>
<td>E. WORDS AND PHRASES</td>
<td>71</td>
</tr>
<tr>
<td>F. PERFORMANCES</td>
<td>77</td>
</tr>
</tbody>
</table>
G. RECIPES ............................. 81
  1. FRANCE ............................ 84
  2. GERMANY ........................... 89
  3. IRELAND ........................... 97
  4. ITALY ............................... 104
  5. JAPAN ............................... 107
  6. MEXICO .............................. 114
  7. NIGERIA ............................. 120
  8. RUSSIA .............................. 122
  9. THE UNITED STATES OF AMERICA ... 128
IV. ADAPTABILITY .......................... 131
V. RESEARCH AND EVALUATION ............. 132
VI. STAFF ................................ 133
VII. MATERIALS ............................ 134
   A. SHORT STORY BIBLIOGRAPHY ........ 135
   B. NOVEL BIBLIOGRAPHY ................ 143
   C. NON-NARRITIVE TEXT BIBLIOGRAPHY . 145
VIII. TIME SCHEDULE ....................... 154
IX. COST ................................ 156
X. REPORTING PROCEDURE .................. 158
XI. SUPPORT SERVICES ..................... 159
XII. LIMITATIONS OF THE PROJECT ......... 160
XIII. CURRICULUM MODELS .................. 161
XIV. END NOTES ........................... 162
XV. BIBLIOGRAPHY ......................... 168
XVI. APPENDICES

A. CHARACTERS

B. SONGS
INTRODUCTION

In recent years educators have come to realize that reading instruction must extend into all areas of the curriculum. Students who are able to perform well in the basal reader are not always able to function at the same level of competence throughout the curriculum. They must be able to integrate their own knowledge and experience and gain meaning regardless of the content. It is the teacher's responsibility to provide the students with as many experiences as he is able and to teach the techniques that will help to integrate the new information with their existing knowledge.

This project will focus on the integration of reading and the content area of social studies in grades kindergarten, one, and two. Most of the existing literature addresses the issue of reading in the content area for intermediate and high school students. The process that should be taught in the upper grades, however, must begin earlier if it is to become an integral part of the student's learning. One difference would be that because of the young age of the students along with drawing on their previous knowledge, the teacher must provide additional experiences. This author is suggesting that these additional experiences will be accomplished through the use of literature, writing, art,
dramatization, music, and the teaching of critical thinking skills.

Reading in social studies has been of interest to this author since teaching a prekindergarten/kindergarten class. It is not always an easy task to find something which students can become engrossed in. The teacher often has to force them through a lesson which they may never be willing to participate in with enthusiasm. It is imperative that students are enthusiastic about reading. Students tend to enjoy the study of their own culture and the cultures of other countries. It is wise to take advantage of that fact in order to give the students as many opportunities as possible to use and improve their reading abilities. And to take advantage of the inherent personal connection students have with social studies in order to improve understanding of the subject.

The text must have a personal connection to the reader if it is to be comprehended, comprehension being the goal. Social studies is the obvious choice for utilizing the student's knowledge, for what can be more personal than a student's relationship to the world around him.

By making reading instruction a part of every subject and teaching that reading is more than just saying the words in the text, teachers are giving students the skills to learn. Not only to learn what
they need to know today, but to learn throughout their life, with or without a teacher.
GOALS AND OBJECTIVES

The goal of this project is to present a program which integrates reading and social studies in grades kindergarten, one, and two. The goal will be achieved through the following objectives:

1. The students will be exposed to a variety of materials, books, and media dealing with the area of social studies at an appropriate reading level.

2. The students will be involved in a variety of activities designed to support the materials.

3. The students will be encouraged to think critically through exposure to methods that increase critical thinking skills.

In order to facilitate the learning this author has developed a list of materials and sample activities to be used in the social studies area.
CURRICULUM FEATURES

There are three main reasons students have difficulty reading content area texts. They are:

1. Lack of knowledge about the text's subject.
2. Lack of vocabulary.
3. Unfamiliarity with the non-narrative writing style in the content area text.

To compensate for lack of knowledge and vocabulary, the teacher must consider eight areas when planning a lesson. According to Irene West Gaskin, the eight areas are:

1. Objectives—Both the teacher and the students should be aware of the objective of the lesson. What are they going to be taught? The teacher should clearly state the objective to the students.
2. Vocabulary—The teacher should be sure that all unknown vocabulary is defined before the students begin to read. The class should, before reading, discuss words chosen by the teacher in order to share knowledge. Another method is for the teacher to put unknown words into context and allow the context to give clues.
3. Background and motivation—The teacher elicits all the background information the students can provide. This author believes that because of the young age of the students it is important that the teacher not only elicit information, but provide experiences. The majority of this project will be devoted to presenting materials and sample activities and materials that will aid in accomplishing this.

4. Survey and predict—The students will preview the material and make predictions accordingly. The students should be encouraged to examine photographs and illustrations, titles and subtitles, and make predictions from their observations.

5. Purposes for reading—While the students survey and predict the teacher helps them to discover reasons for reading the text, to discover what they want to find out. The students should share their predictions and questions with the class in order to stimulate thought and discussion.
6. Guided reading-The teacher should guide students through the reading. There are four methods.
   a. Students read and react to the material, following a teacher prepared study guide.
   b. Students make predictions and read to confirm predictions.
   c. Students read for specific information: who, what, when, where, how, and why.
   d. The teacher directs the students to important information and allows them to ignore the irrelevant.

7. Synthesis and reorganization-Students should constantly strive to incorporate new information with prior knowledge. Gaskin suggests five techniques.
   a. After reading, students recall as much information as they can and record it. They then go back and read to fill in the gaps. Then they organize the information in an outline of the sequence pattern.
   b. Students search for the main idea and supporting details.
c. Students take notes, writing one major idea for each paragraph.

d. Students write about what they have just read.

e. Students use graphs, charts, diagrams, etc. to represent concepts.

8. The teacher guides the students in relating the information to their world.
Through discussion the students can help each other compare and contrast the ideas presented.

Unfamiliarity with the non-narrative writing style can be overcome through the student's own writing. Young children commonly write in a non-narrative writing style. Margaret B. Jones and Denise D. Nessel suggest six basic steps for obtaining and using dictated experience stories:

1. "The teacher provides a stimulus that invites children's active involvement—an object to examine and manipulate, an experiment, or perhaps a cooking activity."

2. "Through observing and talking with the teacher, children develop concepts, discussing in detail what they see, hear, feel, taste, and smell."

3. "Children dictate an account of the experience, which is recorded by the
teacher, usually on a poster-size piece of paper."

4. "With teacher help, children read the account together and develop reading skills. They build sight vocabulary... and practice word recognition skills... through teacher directed activities over several days."

5. "Children read other materials on related topics—books, periodicals, and teacher composed stories."

6. "The students reinforce learning with other activities. Writing, listening, and viewing all enhance concept development."

In the program suggested by this author there would be three things that would occur daily. In order to best take advantage of the student's own style of writing, they should have the opportunity to dictate to the teacher everyday in the style of a journal. This would provide an opportunity to rethink previous knowledge and integrate new knowledge. Another daily occurrence should be the reading aloud, by the teacher, of one short story and one chapter from an ongoing novel, if one is available, from the country being focused on.

Each country's unit would consist of:

Students participating in writing activities. In addition to writing the journal, students would be involved in
writing stories patterned after familiar stories and songs. The teacher provides the story pattern but the students determine the events of the story. Through the reading of literature and observation of books with photographs of the country the students will obtain impressions of life in a particular country. They will use these impressions to write their own stories, as a class or individually depending on the sophistication of the students.

Students writing a letter to an organization representing the country studied. They will compose a letter using proper form. The letter will be dictated to the teacher by the entire class. The letter should be composed and mailed at least two weeks before the unit is started so that the organization has time to respond. A list of organizations and addresses is provided.

Students using map skills to determine climate and terrain of the country. The students will be encouraged to use their knowledge of their own area and compare their position on the map and globe to that of the other country.

Students doing activities and art projects. Every country is known for having skill in a particular craft and aspects of their environment. This author has presented a craft for each and other activities which can be utilized. The directions for the craft project should be enlarged on
poster board and the students encouraged to help read the directions. While not impossible, these crafts and activities may be difficult, especially for kindergartners. For this reason it is best to do some of these projects in small groups.

Students inferring information from pictures. The students will use the pictures in books and magazines to generate discussion and obtain information about the country. One application that can come from this is the building of a "house" which the students can use for quiet reading during free time. After much observation and discussion students will draw their interpretation of a home in that country. The class will then come to a consensus and assist the teacher in constructing a simple structure. The structure can be built using two refrigerator boxes put together side by side or cut the boxes apart to use the large pieces of cardboard. (A Nigerian hut is round, so the box would have to be reconstructed.)

Students constructing a hat. The wearing of a hat enables a student to role play to some extent. This author has presented hat patterns that can be used by the students with assistance from the teacher. Students can trace and cut with group instruction. The constructing of the hat needs to be done in very small groups. It is very likely that second graders would eventually be able to make the
hat alone. Like the art projects an enlarged chart with instructions gives students an opportunity to read with a purpose.

Students learning a few simple words in the language of the country. Being exposed to another language gives the students one more clue about the culture of the country. Some countries not only speak a different language, but use a different system of writing. By seeing this difference we are able to see the uniqueness of our own culture.

Students learning songs from the country. Like language, songs tell us something about the culture of a country. The songs presented in this project are songs that the students may be familiar with, because the people of this country come from many different cultures. This helps the student to evaluate the relationship between himself and others. The songs could be taught orally, but would be much more effective written in a song book or on a chart. The songs can even be made into story books to be read and illustrated by the students.

Students developing a program to be presented to an audience. The students will have heard a variety of literature throughout the unit. This author has devised a list of stories which can easily be turned into productions by the students. The productions, writing, prop design, and prop construction should all be done by
the students as a group with guidance from the teacher. The stories should be read to the class at least twice, except for the novels, before attempting to create a script. The class discusses the events of the story with the teacher recording the words of the students on large paper so that it can be seen and saved. With the teacher the students determine which characters are needed and which events are important to include. The performance should then be run through once before making props. Once the props are finished, one dress rehearsal should be performed the day before the final performance. With children this young very much practice tires them. Often it is better to perform somewhat spontaneously.

**Students preparing a meal.** Another aspect of a culture that can be easily utilized is the meals they prepare. The recipes can be presented in one of two ways. The class can do the cooking as a group taking turns pouring and stirring or when possible the students prepare their own individual servings. The individual part of the recipes can be presented on a chart. Another way would be for the teacher to demonstrate the procedure for the students. The students can write down the directions in cartoon form. They can then read the recipe that they wrote.
STORY PATTERNS

Presented here are samples of stories and songs that can be turned into book writing experiences. Pictures of characters dressed in costume are provided in the appendix as possible characters in the stories.

France (Claudette)

"Ten Little Black Birds"

Ten little French children standing in a line
One went to see the Eiffel Tower
And now there are nine

Nine little French children standing at the gate
One
And now there are eight

Eight little French children looking up to heaven
One
And no there are seven

Seven little French children playing funny tricks
One
And now there are six

Six little French children love to joke and jive
One
And now there are five

Five little French children knocking on the door
One
And now there are four

Four little French children climbing up a tree
One
And now there are three

Three little French children tying their shoes
One
And now there are two

Two little French children having lots of fun
One
And now there is one
Claudette ran home
When day was done
Now there are none

Germany (Hans)

"Down By the Station"

Down on the Rhine River
Early in the morning
See the little German children
Standing on the boat

Ireland (Bridget and Patrick)

"Go Tell Aunt Rhodye"

Go tell Aunt Bridget
Go tell Aunt Bridget
Go tell Aunt Bridget
Patrick in the meadow

He's looking for a leprechaun...
To give him a pot of gold...

Italy (Giorgio)

"Billy Boy"

Oh, where are you from Giorgio, Giorgio
Oh, where are you from Giorgio
I live in Italy
Won't you come and visit me
It's a country, a country like no other

Oh, what will we see Giorgio, Giorgio

Japan (Ami)

"Here We Go Round the Mulberry Bush"

Here we go round the Isle of Japan
Isle of Japan, Isle of Japan
Here we go round the Isle of Japan
So early in the morning

We're going to see Mount Fuji...
Mexico (Pedro)
"She'll Be Comin' Round the Mountain When She Comes"

He'll be comin' cross the desert
When he comes...

He'll be riding on a burro
When he comes...

Nigeria (Ajala)
"Old MacDonald Had a Farm"

Old Ajala had a reserve
E-I-E-I-O
And on this reserve
He had an elephant
E-I-E-I-O
With a trumpet, trumpet here...

Russia (Nicolai)
"The Farmer in the Dell"

To Russia we will go...
We'll meet Nicolai there...
We'll see _____ there...

The United States of America (Sally and Johnny)
"Look at Here Daddy"

Look at here Johnny
What do I see?
I see a hole in the ground
No that's not what it is at all
That's what people call the Grand Canyon
I see
Well it looks just like a hole to me

Look at here Sally
What do I see?
I see an upside down horse shoe
No that's not what it is at all
That's what people call the Arche
I see
Well it looks like an upside down horse shoe to me
The World


Johnny, Johnny of America
What do you see?
I see Ajala of Nigeria
Looking at me...

Pedro, Pedro of Mexico
What do you see?
I see the whole world
Looking at me.
ADDRESSES

Listed below are addresses which will aid in the correspondence recommended in the program.

France/Consulate
-653-3120
8350 Wilshire Blvd., Los Angeles, CA
France Cultural Section
-651-0601
8350 Wilshire Blvd., Los Angeles, CA
France/Tourist Office
-271-6665
9401 Wilshire Blvd., Los Angeles, CA
Embassy of France
202-328-6000
2535 Belmont Rd. N.W., Washington D.C. 20008
France/U. N.
212-308-5700
885 Second Ave. New York, NY 10017-2203

Germany/Consulate
-930-2703
6222 Wilshire Blvd., Los Angeles, CA
Embassy of the Federal Republic of Germany
202-298-4000
4645 Reservoir Rd. N.W., Washington D.C. 20007
The Federal Republic of Germany/U.N.
212-949-9200
600 Third Ave. New York, NY 10016-1902

IDA/Ireland
-854-1800
3000 Sand Hill Rd. Menlo Park, CA
Embassy of Ireland
202-462-3939
2234 Massachusetts Ave. N. W., Washington D.C. 20008
Ireland/U.N.
212-421-6934
One Dag Hammarskjold Plza., New York, NY 10017-2201

Italy/Consulate
-820-0622
11661 San Vicente Blvd., Los Angeles, CA
Embassy of Italy
202-328-5500
1601 Fuller St. N.W., Washington D.C. 20009
Italy/U.N.
212-486-9191
747 Third Ave. New York, NY 10017-2803
Japan/Consulate Main Office
-624-8305
250 E. 1st, Los Angelos, CA
Embassy of Japan
202-234-2266
2520 Massachusetts Ave. N.W., Washington D.C. 20008
Japan/U.N.
212-421-9580
866 U.N. Plaza, New York, NY 10017-1811

Mexico/Consulate
624-3261
125 Paseo De La Plaza, Los Angelos, CA
Embassy of Mexico
202-234-6000
2829 16th St. N.W., Washington D.C. 20009
Mexico/U.N.
212-752-0220
Two U.N. Plaza 28th Fl., New York, NY 10017-6201

Embassy of Nigeria
202-822-1500
2201 M St. N.W., Washington D.C. 20037
Nigeria/U.N.
212-953-9130
733 Third Ave. New York, N.Y. 10017-3204

Embassy of the U.S.S.R.
202-628-7551
1125 16th St. N.W., Washington D.C. 20036
U.S.S.R./U.N.
212-861-4900
136 E. 67th St., New York, NY 10021-6121

United Nations General Information
212-754-7113
First Ave & 46th St., New York, NY 10017-0000

Alabama Governor
205-834-3572
State Capitol Bldg., Montgomery, AL 36130-3801

Alaska Governor
907-465-3500
State Capitol Bldg., Juneau, AK 99811-0001

Arizona Governor
602-255-4331
Capitol Bldg., Phoenix, AZ 85007-2617

Arkansas Governor
501-371-2345
250 State Capital Bldg., Little Rock, AR 72201-1323
California Governor
916-445-2841
State Capitol Bldg., Sacramento, CA 95814-4801

Colorado Governor
303-866-2471
136 State Capitol Bldg., Denver, CO 80203-0000

Connecticut Governor
203-566-4840
State Capitol, Hartford, CT 06115-7001

Delaware Governor
302-736-4101
Legislative Hall, Dover, DE 19901-0000

Florida Governor
904-488-2272
Capitol Bldg., Tallahassee, FL 32301-2026

Georgia Governor
404-656-1776
State Capitol Bldg., Atlanta, GA 30334-1001

Hawaii Governor
808-548-5420
State Capitol Bldg., Honolulu, HI 96813-3062

Idaho Governor
208-334-2100
Statehouse, Boise, ID 83720-0201

Illinois Governor
217-782-6830
State House, Springfield, IL, 62702-4844

Indiana Governor
317-232-4567
State House, Indianapolis, IN 46204-0000

Iowa Governor
515-281-5211
Capitol Bldg., Des Moines, IA 50319-0001

Kansas Governor
913-296-3232
Capitol Bldg., Topeka, KS 66612-1590

Kentucky Governor
502-564-2611
Capitol Bldg., Frankfort, KY 40601-0006

Louisiana Governor
504-342-7015
State Capitol Bldg., Baton Rouge, LA 70804-0000

Maine Governor
207-289-3531
State House, Augusta, ME 04333-0000

Maryland Governor
301-269-3591
State House, Annapolis, MD 21404-0000

Massachusetts Governor
617-727-3600
State House, Boston, MA 02133-1010
Michigan Governor
517-373-3400
State Capitol Bldg., Lansing, MI 48909-0000

Minnesota Governor
612-296-3391
Capitol Bldg., St. Paul, MN 55155-1099

Mississippi Governor
501-354-7575
New Capitol Bldg., Jackson, MS 39201-1195

Missouri Governor
314-751-3222
216 Capitol Bldg., Jefferson City MO 65101-3002

Montana Governor
406-449-3111
State Capitol Bldg., Helena, MT 59620-1002

Nebraska Governor
402-471-2244
State Capitol Bldg., Lincoln, NE 68508-3798

Nevada Governor
702-885-5670
Capitol Bldg., Carson City, NV 89701-1994

New Hampshire Governor
603-271-2121
208 State House, Concord, NH 03301-3222

New Jersey Governor
609-292-6000
126 W. State St., Trenton, NJ 08608-1189

New Mexico Governor
505-827-2221
State Capitol Bldg., Santa Fe, NM 87501-2749

New York Governor
518-474-8390
State Capitol Bldg., Albany, NY 12224-0000

North Carolina Governor
919-733-5811
State Capitol Bldg., Raleigh, NC 27611-9191

North Dakota Governor
701-224-2200
Capitol Bldg., Bismarck, ND 58505-0003

Ohio Governor
614-466-3555
One State House, Columbus, OH 43215-4282

Oklahoma Governor
405-521-2342
State Capitol Bldg., Oklahoma City, OK 73105-4806

Oregon Governor
503-378-3121
254 State Capitol Bldg., Salem, OR 97310-0374

Pennsylvania Governor
717-787-2500
Main Capitol Rm. 225, Harrisburg, PA 17120-0000

21
Rhode Island Governor
401-277-2080
State House, Providence, RI 02903-0000

South Carolina Governor
803-758-3208
State House, Columbia, SC 29201-2397

South Dakota Governor
605-773-3212
State Capitol Bldg., Pierre, SD 57501-1799

Tennessee Governor
615-741-2001
State Capitol Bldg., Nashville, TN 37219-5081

Texas Governor
512-475-4101
State Capitol Bldg., Austin, TX 78711-0000

Utah Governor
801-533-5231
State Capitol Bldg., Salt Lake City, UT 84114-1202

Vermont Governor
802-828-3333
100 State St., Montpelier, VT 05602-2895

Virginia Governor
804-786-2211
State Capitol Bldg., Richmond, VA 23219-3432

Washington Governor
206-753-6780
Legislative Bldg., Olympia, WA 98504-7510

West Virginia Governor
304-348-2000
State Capitol Bldg., Charleston, WV 25305-0002

Wisconsin Governor
608-266-1212
115 E. State Capitol Bldg., East Madison, WI 53703-2552

Wyoming Governor
307-777-7434
State Capitol Bldg., Cheyenne, WY 82002-0000
ACTIVITIES

The following activities can be used to enhance the study of the cultures. Along with the craft project are additional suggested activities.
FRANCE—PUNCH AND JUDY

#1 Papier mâché two blown eggs with 6 layers of paper. Leave a finger size hole on the pointed end.

#2 Make a 3" cylinder a little bit larger than your finger and glue it in the hole.

#3 Papier mâché down the cylinder.

#4 Cut a body from material. Sew a 1/4" seam.
#5 Cut a neck hole and gather it onto the neck of the egg and glue.

#6 Paint the faces.
France (Additional Activities)

1. Paint pictures outside using a paper plate as a palette and an easil made out of a cardboard box.

2. Make perfume:

Get a large bottle or glass jar and a little jar that fits snuggly upside down in the mouth of the big one. Get a small very fine sponge and wash it. Saturate the sponge with pure olive oil. Do not use strong oil. Put oil inside small jar. Sponge is in the mouth of small jar. It does not come out. Fill big bottle or jar with flowers. Put small jar upside down on the big jar. Put bottle in the sun and change flowers everyday, for as long as they bloom. When done with that you remove the sponge and squeeze out the oil. For each drop of oil add two ounces of grain alcohol. If stronger perfume is desired add only one ounce of alcohol for each drop.
GERMANY-SCHULTUTE (FIRST DAY OF SCHOOL CONE)

#1 Draw a curved line from one corner to the opposite corner. (22" square poster board or stiff paper.)

#2 Roll the paper so that the two straight edges overlap several inches.

#3 Hold them together with tape.

#4 Cut a piece of crepe paper 12" wide and long enough to go around the tip of the cone. Glue it inside the cone.
GERMANY-SCHULTUTE (CONT.)

#5 Decorate the cone with cutouts from wrapping paper.

#6 Glue gold-paper lace around the top edge.

#7 Fill the cone with pencils, erasers, crayons, cookies, candies, and anything needed to make it through a day of school.

#8 Tie the top with a ribbon.
Germany (Additional Activities)

1. Perform simple a science experiment.
   
   **Bubbles and Balloons**

   (Principal—Carbon dioxide (CO₂) is a gas with no color or smell. Plants use it for food.)

   What you need: vinegar, baking soda, jar, and spoon

   What to do: 1. Fill small jar half full with vinegar.
                2. Add 4 teaspoons of baking soda quickly.

   What happened: Two chemicals mixed to make a gas (CO₂).

   What you need: balloon, vinegar, baking soda, and bottle

   What you do: 1. Practice putting balloon on bottle quickly.
                 2. Fill bottle 1/4 full with vinegar.
                 3. Add 2 tablespoons of baking soda.
                 4. Put balloon over bottle quickly.

   What happened: Gas (CO₂) filled balloon.
IRELAND-CUT PAPER DESIGNS

1. Fold the paper in half from top to bottom.

2. Fold the paper from side to side.

3. Cut designs on the edges (not the folds).

4. Draw a design along the outer edge. Write a story. Mount on construction paper.
Ireland (Additional Activities)

1. Plant grass or shamrocks.

2. Make a Blarney Stone:

   Each student colors a piece of paper with black to make a rock. Put them together on a wall. Shine one of the papers with a tissue. Students lay on their back with a large pillow under their back or on a table with an adult holding their legs and kiss the Blarney Stone. Take their picture.
ITALY-BOOKBINDING

#1 Cut 2 pieces of cardboard the same size as the book. Glue them to the front and back of the book. Put it under a stack of heavy books for fifteen minutes.

#2 Trace the front, the spine, and the back of the book. Add 3/4" all around the edges.

#3 Mark the center of the paper. Place the spine of the book on the wrong side of the paper. Draw a pencil line around the spine.

#4 Cut the top and bottom of the paper as shown. Fold the shaded pieces on the dotted line and glue them down.
ITALY-BOOK BINDING (CONT.)

#5 Cover the back of the spine with glue and press the gift wrap against it until the glue is dry.

#6 Glue the gift wrap to the front and the back of the closed book.

#7 Open the book and cut the four corners as shown.

#8 Fold the edges over and glue them to the inside of the book.
ITALY-BOOK BINDING (CONT.)

#9 Cut 2 pieces of plain paper the same size as the book. Cut 1/2" off the top and 1/4" off one side.

#10 Glue the papers against the inside covers of the book.
1. Read "Romulus and Remus." Tape paper on the underside of the desks. Students lay on their backs and paint a scene. Tack them up on the ceiling.

THE LEGEND OF ROMULUS AND REMUS

Rome was founded by two brothers, Romulus and Remus. They were twin sons of the war god, Mars. Their wicked uncle, the king, planned to kill them. He set the two babies afloat on the river in a basket. The gods were watching over them, however. The babies did not drown.

The basket floated gently down the Tiber. At last it drifted to shore. Just then a she-wolf was drinking at the river. Not long before, the she-wolf had lost her cubs. She looked at the babies and wondered. Could these be her lost cubs? Eagerly, she pulled them from the basket and took them to her den. There she fed and cared for the two babies as if they were her cubs.

Soon after, a shepherd killed the she-wolf. When he searched for her cubs, what a surprise he got! Instead of cubs, he found two healthy, husky babies: The shepherd took them home. He and his wife brought them up as their own sons.

Romulus and Remus grew into brave young men. They had a band of young shepherds and farmers to
follow them. With this band, they decided to found a new city. Then trouble began. Who would rule the new city: Both Romulus and Remus wanted to rule. They agreed to let the gods decide.

Remus stood on top of a hill called the Aventine. Romulus stood on top of the Palatine. Both brothers waited for a sign from the gods. Soon six vultures flew over the Aventine. The followers of Remus cheered. Before they could name him king, however, there was another sign. Twelve vultures flew over the Palatine, where Romulus was standing. The two brothers and their followers began to quarrel. In the end, Romulus was named king.

On that very same day, Rome fought its first "war." Romulus had just begun to build a wall for his city. The wall barely came up to his knees. Remus was still angry, and began to make fun of his brother. "Do you call that a wall?" he asked. "This is what your enemies will do to it!" He jumped over the wall.

"Then this is what the city's enemies will get!" cried Romulus. He struck Remus with a great rock and killed him. So Romulus became the founder of the city and its first king. He named the city after himself. He named it Rome.

2. Sculpture statues.
3. Take off shoes and socks and squash grapes in a bucket.

4. Weave a red and white place mat, from construction paper.
#1 Cut a 2" diameter rubber ball in half using the seam as a guide. (Old tennis balls work well.)

#2 Fill the ball halves with plaster of Paris or modeling clay. (Allow plaster to dry overnight.)

#3 Trace and cut the cone pattern. 1 on red, 1 on dark blue. (If using a tennis ball use the bigger pattern.)

#4 Roll it into a cone and glue the edges together along the glue flap.
JAPAN-DARUMA (CONT.)

#5 Tape the cone to the ball half.

#6 Paint the face, or use felt pens. (Another way would be to make the face before glueing the cone.)

#7 Set darumas on a flat surface. Try to tip them over.

#8 Set darumas on a slight slant. Try to tip them over.
JAPAN DARUM DOLLS (CONT.)

Glue flap

Cone for a 2" diameter ball.

Cone for a tennis ball.
Japan (Additional Activities)

1. Paint fans.
2. Raise silk worms.
3. Make a flower picture made of torn paper.
4. Construct simple origami in order to prepare for making hat.

a. Kite

b. Cat

c. Sailboat

d. Fish
#1 Blow up a balloon.  #2 Pop the balloon, pull it out, put candy and prizes in.
Put 6 layers of papier mache on the balloon. Let dry.

#3 Patch the hole with paper mache.  #4 Decorate with paint and paper.
Mexico (Additional Activities)

1. Make pottery dishes or bowls.
3. Relate the story of the eagle & the snake on the Mexican flag. Paint a mural on butcher paper on the wall to make a wall mural.

"Another Indian legend foretold that a small band of nomadic people from the north would travel southward in search of a place of settlement in central Mexico where they would build a great city. They would know that they had reached the proper site when they came upon an eagle with a snake in its beak perched upon a nopal cactus growing from a rock located on an island in the middle of a lake.

The people were the Aztecs. Probably descended from a branch of the Chichimecs, they were also known as the Me'xica and as the Tenochcas, for the city they built on the islands of Lake Texcoco in the Valley of Mexico was Tenochtitla'n. Its very name, in the Na'huatl language, means "caactus sprouting from a rock." So, in addition to giving the country of Mexico the name by which it is known today, the Aztec, or Me'xica, people gave it the eagle-and-cactus
motif for the coat of arms that appears on its national flag."
NIGERIA-KITCHEN FAN

#1 Tie 6 1/2 broom straws together in the center with raffia. (Straws and twisted crepe paper could also be used.)

#2 Weave the raffia in and out around the straws to form a round shape.

#3 Bind the outer end of the circle with a whipstitch, using a strand of raffia in a blunt needle.

#4 Attach the stick with a piece of raffia for a handle.
Nigeria (Additional Activities)

1. Make natural dyes.

Yellow—"Saffron: Use alum for mordant. Boil a few pinches of dried saffron (available from drug stores and Spanish groceries) in a little water for about half an hour. Strain the liquid through a clean cloth (an old pillow case makes a good straining cloth) into the bath for dye."

Yellow—"Marigold and Golden Marguerite: Use alum for mordant. Collect a large number of either flower blossom. Boil for an hour or more. Strain liquid through a clean cloth into bath for dye."

Orange—"Onion: Use alum for mordant. Collect several ounces of the papery brown skin of common cooking onions. Cover with water and boil for an hour. Strain."

Red—"Dahlia and Zinnia: Boil petals of flowers for an hour and strain liquid into bath for dye."

Magenta—"Dandelion: Gather a quantity of whole plants. Cover with water and boil for two hours before straining."

Brown—"Black Walnut hulls: No mordant required. Cover a pot full of hulls with water. Leave overnight. Boil for two hours before straining into bath for dye."
2. Tie-dye the cloth—"Twist the cloth lengthwise as tightly as possible like a rope, then tie it in knots or bind it."
RUSSIA-MATRYOSHKA (DISAPPEARING TOY).

#1 Papier mache four different sizes of greased plastic Easter eggs with six layers of newspaper.

#2 Paint Matryoshka (grandmother).

#3 Cut around doll with an exacto knife.

#4 Place a strip of tag board around the top inside of the bottom of the doll.
#5 Place each doll inside another doll.
U.S.A.-CORNHUSK DOLL

1. Soak the corn husks in warm water until soft.

2. Select 4 corn husks. Lay the husks in a pile with three large ends on the right and three on the left.

3. Wrap a thread around the middle of the bundle of husks. Pull and tie tight.

4. Bring the two ends of the bundle together, so the thread is on top.
51

U.S.A.-CORNHUSK DOLL (CONT.)

#5 To make the head, wrap a thread around the bundle about 1 inch from the top. Pull and tie tight.

#6 To make the arms, choose 2 corn husks. Lay them in a pile. Wrap thread around the center of the bundle and tie it. Wrap and tie thread near each end of the bundle, to make wrists.

#7 Divide the husks under the head in half and slip the arms between them. Push it up toward the head as far as possible.

#8 Wrap thread around the husks under the arms to make a waist. Pull and tie tight. Trim the ends. Stop here or go on.
#9 Cut 3 narrow strips of husk. Wrap one around waist, one around each arm, a few times. Tie, but don't pull too tight. It will break.

#10 Select a husk for the bonnet. Place the center of one edge of this husk over the center of the doll's forehead. Drape the edge of the husk around the sides of the face, pulling the husk together at the back.

#11 Wrap a thin strip of husk around the neck. Tie.

#12 Use felt tip pens to draw the face.
The United States of America (Additional Activities)

1. As a part of the star of the week program in which one student is asked to bring information to share about himself and is star for that week, each student will be asked to research his family tree. The teacher will model by being the first star of the week. The "star's" section of the bulletin board would include a paper tree that would have pictures of the family. If no photographs were available the students would be asked to draw what they think that person might have looked like. Information would include names, birth dates, and places of birth. The program would continue throughout the year.

2. Scrimshaw (Cut a shape from a white dish soap bottle. Scratch a picture with a pin. Cover picture with shoe polish. Wipe it off. Polish stays in the scratches.)

3. Indian designed leather skin (Tear a paper bag into a skin shape. Crumble and squeeze paper until it has a leather look. Draw Indian design.)
Presented here are patterns and materials needed to make hats representing each country.

France—Barret
1-12"x12" blue construction paper

Germany—Tyrolean Sport Hat
1-12"x12" dark green construction paper for top and brim
2-3 1/2"x12" dark green construction paper for sides
1-1/2"x 24" or 2-1/2"x12" black construction paper for band
1 paper feather

Ireland—Leprechaun
1-12"x18" green construction paper for brim and top
2-9"x12" green construction paper for sides
1-4"x4" yellow construction paper for buckle

Italy—Gondolier
1-12"x18" beige construction paper for brim and top
2-4 1/2"x12" beige construction paper for sides
2-1 1/2"x 12" red construction paper for ribbon
1-1 3/4"x1 3/4" red construction paper for ribbon knot
1-1 3/4"x24" or 2-1 3/4"x 12" red construction paper for band

Japan—Samurai
1-20"x20" yellow butcher paper

Mexico—Sombrero
1-16"x12" yellow construction paper for top and brim
1-12"x19". yellow construction paper for sides

Nigeria—Yoruba hat
1-9"x12" black construction paper for top
2-4 1/2"x12" black construction paper for sides
1 yarn tassel

Russia—
1-9"x12" black construction paper for top
2-4 1/2"x12" black construction paper for sides
1-4 1/2"x12" black construction paper for front
1-18"x6" black construction paper for back
U.S.A.-Cowboy
1-12"x18" beige, black, or white construction paper
paper for brim and top
2-6"x12" beige, black, or white construction paper
for sides
1-1/2"x24" or 2-1/2"x12" contrasting color
construction paper for band
Ireland
Leprechaun Hat
Brim and Top

Fold #2

Italy
Gondolier's Hat
Brim and Top

U.S.A.
Cowboy Hat
Brim and Top

Mexican
Sombrero
Top

Fold

*This is only half of the pattern. Double the size of the pattern by placing fold #1 on the fold of the pattern paper.

Fold #1

Ireland
Leprechaun Hat
Buckle

Fold

Fold

Italy
Gondolier's Hat
Ribbon
Knot
**Mexican Sombrero Sides**

*This is only half of the pattern. Double the size of the pattern by placing fold #1 on the fold of the pattern paper.*
For Mexican Sombrero add 2" to the outer brim.
#1 Trace and cut hat brim and top.

6"x2=12"

#2 Cut (fringe) the edges of the long sides.

3 1/2", 4 1/2", or 9"

#3 Glue the sides to the top.

#4 Glue the sides to the brim.
#5 Germany
Glue band and feather on.

#5 Ireland
Trace and cut buckle.

2"x2"=4"

#5 Italy
Glue band, ribbons, and knot on.
GERMANY, IRELAND, ITALY, AND U.S.A. (CONT.)

#5 U.S.A.
Glue band on
and roll front
edges.
#1 Trace and cut hat top.

#2 Cut (fringe) the edge of one of the long sides.

#3 Glue the sides to the top.

#4 Nigeria (Color the hat with brightly colored flowers before glueing.)
Place a tassel on the center top.
NIGERIA AND RUSSIA (CONT.)

#4 Russia
Trace and cut the front flap.

#5 Russia
Glue along the bottom of the flap.

#6 Russia
Trace and cut the back flap.

#7 Russia
Glue the back flap to the bottom of the back.
#1 Trace and cut hat brim and top.

#2 Trace and cut the sides.

#3 Cut (fringe) the top and bottom of the sides.

#4 Trace and cut the top (make it smaller).

6" x 2 = 12"

9 1/2" x 2 = 19"

Brim

Fold

Top

Fold

Sides

Fold

Sides

Top

Fold
MEXICO (CONT.)

#5 Glue the sides to the top.

#6 Glue the sides to the brim.
#1 Trace and cut the hat.

#2 Fold 4 times so that the hat bends down.

6"x2=12"

12" Fold

Hat

#3 Glue a tab in the middle.
fold corner down
to here

fold flap down
here

fold these flaps up

fold these two points outwards

fold this flap up
fold this flap up

fold this flap behind

squash corners together

turn these two corners up in front and behind
JAPAN (CONT.)

#9

like this

#10

like this
WORDS AND PHRASES

This author would present these phrases as a chart which would be added to at the beginning of each month. This would help to illustrate the differences and similarities.

The United States of America (English)
1. one
2. two
3. three
4. four
5. five
6. six
7. seven
8. eight
9. nine
10. ten
11. hello
12. goodbye
13. thankyou
14. How are you?
15. I'm fine.
16. welcome

France (French)
1. un (uhn)
2. deux (duh)
3. trois (trwah)
<table>
<thead>
<tr>
<th></th>
<th>French</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>quatre (KAH-truh)</td>
<td>four</td>
</tr>
<tr>
<td>5.</td>
<td>cinq (senk)</td>
<td>five</td>
</tr>
<tr>
<td>6.</td>
<td>six (seess)</td>
<td>six</td>
</tr>
<tr>
<td>7.</td>
<td>sept (seht)</td>
<td>seven</td>
</tr>
<tr>
<td>8.</td>
<td>huit (ew-eet)</td>
<td>eight</td>
</tr>
<tr>
<td>9.</td>
<td>neuf (nuhf)</td>
<td>nine</td>
</tr>
<tr>
<td>10.</td>
<td>dix (deess)</td>
<td>ten</td>
</tr>
<tr>
<td>11.</td>
<td>bonjour (bawn-zhoor)</td>
<td>hello</td>
</tr>
<tr>
<td>12.</td>
<td>au revoir (awr-vwahr)</td>
<td>goodbye</td>
</tr>
<tr>
<td>13.</td>
<td>merci (mehr-see)</td>
<td>thank you</td>
</tr>
<tr>
<td>14.</td>
<td>Comment allez-vous? (kaw-mahn tal-lay-voo)</td>
<td>how are you?</td>
</tr>
<tr>
<td>15.</td>
<td>Tr'es bien. (treh byen)</td>
<td>very well</td>
</tr>
<tr>
<td>16.</td>
<td>bienvenu (byen-vuh-new)</td>
<td>welcome</td>
</tr>
</tbody>
</table>

**Germany (German)**

<table>
<thead>
<tr>
<th></th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>eins (ines)</td>
</tr>
<tr>
<td>2.</td>
<td>zwei (tsvai)</td>
</tr>
<tr>
<td>3.</td>
<td>drei (dry)</td>
</tr>
<tr>
<td>4.</td>
<td>vier (fear)</td>
</tr>
<tr>
<td>5.</td>
<td>funf (fewnf)</td>
</tr>
<tr>
<td>6.</td>
<td>sechs (zex)</td>
</tr>
<tr>
<td>7.</td>
<td>sieben (ZEE-ben)</td>
</tr>
<tr>
<td>8.</td>
<td>acht (ahkt)</td>
</tr>
<tr>
<td>9.</td>
<td>neun (noyn)</td>
</tr>
<tr>
<td>10.</td>
<td>zehn (tsayn)</td>
</tr>
<tr>
<td>11.</td>
<td>guten Tag (GOO-ten tahk)</td>
</tr>
<tr>
<td>12.</td>
<td>auf Wiedersehen (owf VEE-dair-zeh-en)</td>
</tr>
</tbody>
</table>
13. danke (DAHN-kah)
14. Wie geht es Ihnen? (vee gate es EE-nen)
15. Gut. (goot)
16. willkommen (veel-KOHM'en)

Ireland (Celtic)
1. aon aon (ayn)
2. do' (dau)
3. tri' (tree)
4. ceathair (kehar)
5. cu'ig (kooig)
6. se' (shay)
7. seacht (shakht)
8. ocht (okht)
9. naoi (nee)
10. deich (jeykh)
11. dia duit (jea ditch)
12. sla'n agat (slawn ugut)
13. go raibh maith agat (gurra moih ugut)
14. Conas ta' tu'? (kunas taw too)
15. Ta' go maith (taw gu mah)
16. fa'ilte (fawl hi)

Italy (Italian)
1. uno (00-no)
2. due (DOO-weh)
3. tre (treh)
4. quattro (KWAHT-tro)
5. cinque (CHEEN-kweh)
6. sei (say)
7. sette (SET-teh)
8. otto (OHT-toh)
9. nove (NO-veh)
10. dieci (D'YEH-chee)
11. ciao (chow)
12. arrivederci (ahr-ree-veh-DAIR-chee)
13. grazie (GRAHTS-yeh)
14. Come sta? (KO-may stah)
15. Molto bene. (MOHL-toh BEH-neh)
16. benvenuto (ben-ven-NOO-toh)

Japan (Japanese)
1. ー ichi (ee-CHEE)
2. に ni (nee)
3. 三 san (sahn)
4. 四 shi (shee)
5. 五 go (goh)
6. 六 roku (roh-KOO)
7. 七 shichi (shee-CHEE)
8. 八 hachi (hah-CHEE)
9. 九 ku (kyoo)
10. 一 ju (joo)
11. こんにちは。 konnichi wa (KOHN-nee-chee-wah)
12. さようなら。 sayonara (sah-YOH-nah-rah)
13. domo arigato (DOH-moh ah-REE-gah-toh)
14. Ogenki desu ka? (oh-GEHN-kee dehs KAH)
15. Hai, okage sama de. (HAH-ee, oh-KAH-geh-sah-meh deh)
16. irash shai (ee-RAHSH-shah-ee)

Mexico (Spanish)
1. uno (00-noh)
2. dos (dohs)
3. tres (trehs)
4. cuatro (KWAH-troh)
5. cinco (SEEN-koh)
6. seis (sehs)
7. siete (S'YEH-teh)
8. ocho (OH-cho)
9. nueve (NWEH-veh)
10. diez (d'yess)
11. hola (OH-lah)
12. adiós (ah-D'YOHS)
13. gracias (GRAH-s'yahs)
14. ¿Cómo esta'? (KOH-moh es-TAH)
15. Bien. (b'yen)
16. bienvenido (b'yen veh-NEE-doh)

Nigeria (Yoruba)
1. eni'
2. 'ej'i
3. 'eta
4. 'erin
5. 'aru'n
6. 'ef'a
7. 'eje
8. 'ejo
9. 'esa'n
10. 'ewa'

Russia (Russian)
1. Один adi'n (ah-D'EEN)
2. Два dva (dvah)
3. Три tri (tryee)
4. Четыре chetii'rye (chih-TI-rih)
5. Пять pya't (p'yaht)
6. Шесть shest (shehst)
7. Семь sye'm (s'yehm)
8. Восемь vo'sem (VOHS-yem)
9. Девять dye'vyat (D'YEV-yaht)
10. Десять dye'sit (D'YES-yahht)
11. Здравствуйте ZDRAHST-vooee-tyih
12. До свидания do zvida'niya (duh-svyee-DAHNY-yuh)
13. Спасибо spah-SYEE-buh
14. Как поживаеšь? kahk puh-zi-VAH-yih-tyih
15. Спасибо, хорошо spah-SYEE-buh, kuhh-rah-SHOH
16. Доброго пожаловать dâh-BROH pah-ZHAH-luh-vuhty
PERFORMANCES

The following stories are suggested as possible sources for the programs the students would prepare for the end of the unit celebration.

France


*Frere Jacques* has a simple story line which is easy for students to turn into a play. The story contains a group of monks, so there are parts for everyone. The play would proceed like this:

Narrator: "Long ago in France, in the beautiful rolling hills of Burgandy, there lived a group of monks."

The monks did many things.

1st group: We till the fields.

2nd group: We tend the sheep.

3rd group: We read the books.

4th group: We sing the songs.

5th group: We make the wine.

Group: But where's Frere Jacques?...

Costumes can be made with paper plates for masks and paper grocery bags with the bottom cut out for the cowel neck of the monks habit.

Germany


The *Pied Piper of Hamelin* also has a simple story line which is easy for students to turn into a play. The story
has several town's people, children, and rats so there are parts for everyone. The play would proceed like this:

Town's people: The rats are everywhere. You better do something Mr. Mayor.

Pied Piper: (Knock, knock.) I'm the Pied Piper and for a thousand guilders I'll get rid of the rats.

Mayor: I'll give you anything...

Ireland


Hudden and Dudden and Donald O'Neary has several characters and additional characters could easily be created so that everyone could participate in the play.

Italy


Adventures of Pinocchio is a long story in which the character has many adventures. This story can be used for group story telling. One way to present this would be to use a large bulletin board for a background. On it would be a mural containing the ocean, with a large dog fish. Pinocchio and Gheppetto would be inside the dog fish. In the sky would be thought clouds. Each student would illustrate and write their favorite part of the story on a thought cloud. The group would determine the order and place the thought cloud on the mural. Before the audience each student would tell his favorite part of the story.
Japan


*How the World Got It's Color* tells the story of a little girl who took a black and white world and painted it many beautiful colors. The students can retell the story using pictures they have drawn themselves. They will each have a card, on one side is a black and white picture, on the other side the same picture in color. As they tell the story the card is turned over.

Mexico


*There is a Bull on My Balcony* is a humorous phrase book for children. Each phrase can be turned into a short sketch performed by two to four students.

Nigeria


*Why Mosquitos Buzz in People's Ears* is a repetitious story that could be turned into a play. There are approximately fourteen characters that have at least one line. The rest of the students could be animals of the jungle, who along with the lion are trying to find out why the sun has not come up. Instead of the lion saying, "So, it was the iguana who frightened the python, who scared the rabbit, who...," all of the animals could say it in unison.
costumes would be made in the form of masks, with a stick handle, held in front of the face.

Russia


A Strange Servant is another story with several characters and is easily adapted for several more. The direction of the play would be determined by the students.

The United States of America


Paul Bunyan Swings His Axe is a long story in which Paul has many adventures. This is a story that could be used for group storytelling. One way to present this would be to make a mural on a large bulletin board for a background. Paul would be sitting on a stump in the forest thinking of his life. Thought clouds would fill the sky. Each student would illustrate and write on a thought cloud his favorite part of the story. The class would determine sequence and place the clouds on the mural. Each student would tell his favorite part of the story before the audience.
RECIPES

The recipes on the following pages are whole class and individual cooking activities. Included are two letters requesting the participation of parents. When a name flag is needed for a recipe, use a toothpick and aluminum foil. Letters for parents are also included.
Dear Parents,

As part of our social studies this year we will be studying life in other countries. We will study a different country each month. At the end of each month we will be putting on a small production and preparing a small meal from that country.

We would be grateful if you could help us by providing part of the ingredients. We are asking that you help us with at least one ingredient during the year.

If we have your permission to contact you about a donation, let me know.

Please fill out the bottom form and return it to school this week.

Thankyou,

Teacher's name

____ I would be willing to provide an ingredient, suggested by the teacher, for the meals the class will be preparing.

____ I do not wish to participate in providing the ingredients.

Signed

My child________________________ is allergic to the following foods_________________________________________ 32

__________________________________________________________
Dear [Name],

We will be cooking on ____ (date) ______ and would be grateful if you could help us by providing part of the ingredients. We will be making ____ (food) ______ and need ____ (amount and name of ingredient) ______

Please drop it off on the day before the above date.

Thankyou for your continuing cooperation.

Your Child's Teacher
Cheese & Basil Omelet

1 egg
1 teaspoon water
1 dash each of salt and pepper
1 tablespoon butter or margarine
1 1/2 teaspoons crumbled blue-veined cheese
1/2 teaspoon chopped fresh basil leaves or 1 dash dry basil

A 7 to 8" omelet pan with a nonstick finish is needed. See the chart for the part of the recipe students can do individually. This makes 1 serving.

Fruit with Creme Fraîche

1 cup sliced fresh fruit of the season
Sugar optional

Creme Fraîche Recipe
1/4 cup whipping creme
1 teaspoon buttermilk

See the chart for the part of the recipe students can do individually.
CHEESE & BASIL OMELET

#1 Break the egg into the bowl.

#2 Add 1 teaspoon water and a dash of salt and pepper.

#3 Beat with a fork until yolks and whites are mixed.

#4 Melt the butter over a medium heat.
CHEESE & BASIL OMELET (CONT.)

#5 Pour in the egg mixture.

#6 Push cooked portion aside to let uncooked eggs cook. Shake the pan to keep the eggs from sticking.

#7 When eggs are half done but still moist sprinkle 1 1/2 teaspoons blue-veined cheese and a dash of basil.

#8 Slip filled half of omelet onto plate; then flip pan over so omelet folds onto itself.
FRESH FRUIT WITH CREME FRAICHE

#1 In a small pan over low heat, warm 1/4 cup of whipping cream until it gets small bubbles.

#2 Stir in 1 tablespoon butter milk.

#3 Pour into a glass or plastic container.

#4 Cover and let stand at room temperature (68-72 degrees) until mixture begins to thicken—12-16 hours.
FRESH FRUIT WITH CREME FRAICHE (CONT.)

#5 Refrigerate at least 24 hours. (The cream develops an acid flavor and thickens further. Should be almost spreadable.)

#6 Slice 1 cup of fruit.

#7 Sprinkle sugar.

#8 Pour the cream over the fruit.
GERMANY

36
Sauerkraut

1/4 of a cabbage for each student
salt

See the chart for the part of the recipe the students
can do individually.

37
Sauerkrautsalat
(Sauerkraut Salad)

1/2 cup sauerkraut
2 teaspoons olive oil
1/2 tart apple, cored
1/4 onion chopped
1/4 teaspoon sugar
Salt and pepper to taste

See the chart for the part of the recipe the students
can do individually.
This makes 1 serving.

38
Pretzels

1 teaspoon salt
1 tablespoon active dry yeast
1 cup hot tap water
1/3 cup instant milk powder
1/4 cup unsaturated vegetable oil
2 tablespoons honey
3/4 cup white flour
3/4 cup whole wheat flour
1 teaspoon baking soda
1 1/2 cup fresh yogurt
1 1/2 cups white flour
Course salt

In a large bowl, mix the first 7 ingredients together
very well. Cover with a clean, damp towel. Set in a warm
place for 1/2 to 1 hour, or until you can see good bubble
activity.
Remove mixture from the warm place and stir.
Add the baking soda, yoghurt, and the additional
1 1/2 cups of flour. Knead it for 5 to 10 minutes into a
very light but cohesive dough. Set to rise again in a
warm place, for 1 1/2 to 2 hours, until quite well risen.
Knead down. Divide the dough into 10 roughly equal pieces.

See the chart for the part of the recipe students can do individually.
This recipe serves 10.
Sauerkraut

#1 Grate 1/4 of a cabbage with the wide edge of a grater.

#2 Place a layer of cabbage, then a layer of salt, a layer of cabbage, a layer of salt, etc. into a 2 cup jar until all the cabbage is used.

#3 Press it down with a potato masher.

#4 Cover the cabbage with hot water until the water comes to the brim.
SAUERKRAUT (CONT.)

#5 Cover the cabbage with a white cloth and a wooden lid with a rock on it.

#6 Cover with another white cloth. Let ferment.

#7 Dip the scum off every 2 days washing the cloth, lid, and rock.

#8 It will be ready in two weeks.
SAUERKRAUTSALAT

#1 Rinse 1/2 cup sauerkraut.

#2 Peel 1/2 of an apple.

#3 Grate the apple.

#4 Chop 1/4 of an onion.
SAUERKRAUTSALAT (CONT.)

#5 Mix the sauerkraut, apple, onion, 1 teaspoon sugar, and 2 teaspoons olive oil.

#6 Add salt and pepper to taste.

#7 Let stand for 30 minutes.
PRETZELS

#1 Roll the dough into a long snake, about 20" by 1/2".

#2 Twist into an overhand knot or a pretzel shape.

#3 Set the pretzel on a potato masher and lower into the simmering water for 5 seconds.

#4 Drain the pretzel and set it on a greased baking sheet.
PRETZEL (CONT.)

#5 Sprinkle the pretzel with a very little bit of coarse salt. Place a name flag on the pretzel.

#6 Bake at 375 degrees for 20 to 30 minutes.
IRELAND

Irish Stew

1 pound boneless lamb, cut into 3/4-inch pieces
4 cups beef broth
2 medium onions, cut into wedges
1 1/2 teaspoons salt
1/4 teaspoon pepper
1 bay leaf
4 medium potatoes (1 1/2 pounds) peeled and quartered
6 medium carrots, sliced 1/2 inch thick
1/2 teaspoon dried thyme, crushed
1/4 teaspoon dried basil, crushed
1/2 cup cold water
1/4 cup all-purpose flour
Snipped parsley

In large saucepan or Dutch oven combine lamb, beef broth, onions, salt, pepper, and bay leaf. Bring to boiling; reduce heat. Cover and simmer for 45 minutes. Skim off fat. Add potatoes, carrots, thyme, and basil. Cover and simmer for 30 to 35 minutes more or till vegetables are tender. Remove bay leaf and discard. Combine cold water and flour. Stir into stew. Cook and stir till thickened and bubbly. Cook and stir 1 minute more. Season to taste with salt and pepper. Sprinkle each serving with parsley. Makes 6 servings.

Colcannon

For each student:
1 medium potato, peeled and quartered
1/2 cup finely chopped cabbage
1/4 medium onion, finely chopped
1 1/2 teaspoons butter or margarine
2 teaspoons light cream or milk
2 teaspoons butter or margarine
1 dash salt
1 dash pepper
Butter or margarine

Cook potatoes in boiling salted water to cover for 20 to 25 minutes or till tender. Drain. Meanwhile, cook the cabbage and onion in the 2 teaspoons butter till tender but not brown.

Combine cooked potatoes, cream or milk, the 1 1/2 teaspoons butter, salt, and pepper. Mash till smooth, adding more cream or milk if necessary. Stir the cabbage mixture into potato mixture. Cook and stir over low heat.
till heated through. Transfer to serving dish and dot
with additional butter.

See the chart for the part of the recipe students can
do individually.

Brown Irish Soda Bread

2 cups whole wheat flour
1 cup all-purpose flour
2 tablespoons brown sugar
2 teaspoons baking powder
1 teaspoon baking soda
1 teaspoon cream of tartar
1/2 teaspoon salt
1 cup light raisins
1 3/4 cups milk

In a large mixing bowl stir together the whole wheat
flour, all-purpose flour, brown sugar, baking powder,
baking soda, cream of tartar, and salt. Stir in the
raisins. Add milk; stir till dry ingredients are
moistened. Turn into a greased 9x1 1/2-inch round baking
pan. Bake in a 350 degree oven for 30 to 35 minutes or
till brown. Cool 10 minutes in pan. Remove from pan and
cool thoroughly. Wrap and store overnight. Makes 1 loaf.

Apple Puddeney-Pie

1/4 of a medium cooking apple
2 pinches cinnamon
1 pinch nutmeg
1 teaspoon sugar
1 pinch salt
1 teaspoon water
1/4 teaspoon fresh lemon juice
1 pinch grated lemon rind
1 pinch baking soda
1 tablespoon quick cooking oats
1-1/4" pat of butter

Cut the apples into fourths. Core them.
See the chart for the part of the recipe students can
do individually.
This makes 1 serving.
COLCANNON

#1 Mash 1 potato with a fork.

#2 Add 2 teaspoons light cream or milk.

#3 Add 2 teaspoons of butter.

#4 Add salt and pepper.
#5 Stir in 1/3 cup of cabbage and onion mixture.  
#6 Make a well in the center. Place butter in the well.

#7 Eat the colcannon from the outside in. Dip it in the butter.  
#8 The first two servings are set on the gateposts for the fairies to eat.
APPLE PUDDEN/E-PIE

#1 Place cupcake paper in the cupcake pan.

#2 Peel the piece of apple.

#3 Cut the piece of apple in three pieces.

#4 Place the apple pieces in the cupcake pan.
APPLE PUDDENY PIE (CONT.)

#5 Sprinkle with 2 pinches of cinnamon, 1 pinch of nutmeg, 1 teaspoon of sugar, and 1 pinch of salt.

#6 Mix 1 teaspoon of water, 1/4 teaspoon of lemon juice, and 1 pinch of grated lemon rind in a bowl.

#7 Pour liquid over the apples.

#8 Mix 1 pinch of baking soda, 1 tablespoon of oats, and 1 pat of butter in a bowl.
APPLE PUDDENY-PIE (CONT.)

#9 Spread the mixture over the apples.

#10 Put the name flag in the center.

#11 Bake for 40 minutes at 375 degrees.
ITALY

Crostini Alla Mozzarella
(Italian Mozzarella Skewers)43

1 loaf French bread
An equal amount of mozzarella

Remove the crust from the bread. Cut the loaf into slices about 1/3 inch thick. Cut the cheese into slices about the same size and thickness as the bread. See the chart for the part of the recipe the students can do individually.

Fragole All' Italiana
(Italian Strawberries)44

1 1/2 teaspoons sugar, or more, depending on berries
1 cup washed hulled strawberries
4 teaspoons fresh orange juice

See charts for the part of the recipe the students can do individually.
This makes 1 serving.
CROSTINI ALLA MOZZARELLA

#1 Place a slice of bread on the skewer, then cheese, then bread, until there are 4 breads and 3 cheeses.

#2 Bake at 450 degrees until cheese melts and bread is browned.
FRAGOLE ALL' ITALIANA

#1 Put 1 cup of strawberries in a bowl.

#2 Sprinkle 1 1/2 teaspoons of sugar on the strawberries.

#3 Pour 4 teaspoons of orange juice on strawberries.

#4 Chill before serving.
JAPAN

Kushi-Katsu
(Fried Chicken on Skewers)

2 broiler-fryers (2 1/2 to 3 pounds each)
3 tablespoons shoyu
6 small onions
1/2 teaspoons salt
1/4 cup all-purpose flour
2 eggs
1 cup sembei crumbs
Deep fat
Shoyu

Skin and bone chicken and cut meat into pieces. Marinate in shoyu for 30 minutes. Cut onions in sixths from top to bottom.
See chart for part of recipe students can do individually.
Makes 16 small servings.

Gohan
(Rice)

Wash rice very well under running water. Put in a heavy kettle with a tight-fitting lid. Add 1 1/4 cups cold water for each cup of rice. Cover and bring rapidly to a hard boil. Turn heat to medium-low and cook for about 12 minutes, then turn heat as low as possible for another 15 minutes. Turn off heat and let stand, still covered, for another 10 minutes before serving. If you wish, you may add 1/2 teaspoon salt for each cup rice at beginning of cooking.
Note: Japanese rice is sticky, not in separate grains, to make it easier to pick up with chopsticks. The bland flavor of rice is used to offset the spicy flavor of other foods.

Tsujiura
(Japanese Fortune Wafers)

1/3 cup butter
1 3/4 cups sugar
1 egg
1/4 cup milk
2 cups all-purpose flour
1 teaspoon baking powder
1/4 teaspoon salt
1 teaspoon almond extract or 2 teaspoons vanilla extract.
Cream butter until light and fluffy. Beat in sugar. Add egg and mix well. Stir in milk. Sift flour with baking powder and salt. Add to batter and stir until smooth. Add flavoring. Spread as thinly as possible on the bottom of baking pans. Bake in preheated moderate oven (350 degrees) for 8 to 10 minutes, or until very lightly browned. Working quickly, cut into 3 1/2" squares, or cut into rounds with a 3" cutter.

See the chart for the part of the recipe students can do individually.

Before starting the recipe brainstorm fortunes. The teacher can write them on chart paper and type them.

This recipe makes 6 dozen.

Chakin Shibori
(Sweet Potato Desert)48

1 cup well drained canned fruit (pineapple, mandarin oranges, plums, etc.)
2 cups mashed cooked sweet potatoes
1/2 cup sugar
1/2 teaspoon salt

Cut fruit into cubes (mandarin sections may be left whole). Mix mashed potato with sugar and salt and cook over low heat, stirring, until moisture disappears and potato is very thick. Cool.

See the chart for the part of the recipe students can do individually.

A 6" square of clean cloth will be needed for each student.

This recipe makes about 10.
CHOP STICKS

#1 Start with one hashi. Tuck the hashi under your thumb and hold firmly.

#2 Add the second hashi and hold it like a pencil.

#3 Hold the first hashi as you did in step 1. Move the second one up and down. Now pick up something small.
KUSHI-KATSU

#1 Put 5 pieces of chicken and 4 pieces of onion on the skewer.

#2 Sprinkle with flour.

#3 Dip into eggs.

#4 Roll in crumbs.
KUSHI-KATSU (CONT.)

#5 Let stand for 30 minutes, then fry in deep fat (350 degrees) until crisp and tender.

#6 Serve with shoyu.
#1 While still warm put a "fortune" written on a piece of paper in the center.

#2 Fold and press edges together firmly.

Happiness will be yours.

#3 Bend.
CHAKIN SHIBORI

#1 Put 3 tablespoons of potato on the square of cloth.

#2 Put 1 piece of fruit on top.

#3 Bring cloth up around and twist into a ball.

#4 Remove cloth. You should have a round of potato stuffed with fruit. Serve at once.
Tortillas

2 teaspoons baking powder
3/4 teaspoon salt
About 3 cups all-purpose flour
1/4 cup solid shortening
About 1 cup warm water

In a bowl, stir together baking powder, salt, and 3 cups of the flour. Using a pastry blender or 2 knives, cut in shortening until fine crumbs form. Slowly add 1 cup of the water. Then mix dough with your hands until it holds together (add a few drops more water, if needed). Knead on a floured board until smooth and elastic (about 5 minutes). Shape into 12 balls; cover for 15 minutes.

Shape and cook tortillas one at a time (to prevent drying, cover dough you are not working with). To make each tortilla, flatten a ball of dough on a floured board to a 4-5" round; using center-to-edge strokes, roll out dough to about 9". Turn dough often as you roll, stretching it slightly as you lift it off board.

Preheat an ungreased wide frying pan over medium-high heat. Place tortilla in pan; blisters will appear almost at once. With a wide spatual, press tortilla gently but firmly all over top; blisters will rise over surface. Turn and cook on other side until blisters are golden brown (tortilla should remain soft). If tortilla sticks or browns too quickly, reduce heat. Stack hot cooked tortillas in a folded cloth towel enclosed in a plastic bag; keep bag closed to let tortillas soften.

Makes 1 dozen.

Chorizo
(Mexican Sausage)

Mash 2 garlic cloves in 1 teaspoon salt. Add 1 tablespoon vinegar, 1 1/2 tablespoons chili powder, 1 1/2 teaspoons salt, and 1 1/2 pounds ground pork. Mix these ingredients together, fry until brown, break up with a fork, and use as directed.

Guacamole

1 large ripe avocado
1 tablespoon lemon or lime juice
1 to 2 tablespoons finely minced onion or green onion
(including top)
2 to 3 teaspoons minced fresh cilantro (coriander) or 1/4 teaspoons ground coriander
1 to 2 tablespoons canned diced green chiles, or liquid hotpepper seasoning to taste
Salt

Cut avocado in half and remove pit; with a spoon, scoop pulp into a bowl. Coarsely mash pulp with a fork, gradually blending in lemon juice. Stir in onion, cilantro, and chiles; season to taste with salt.

Makes about 1 cup.

Soft Tostada Compuestas
(Soft Mexican Sandwiches)

Refried beans
Chorizo
Grated cheese
Chopped lettuce
Chopped tomatoes

See the chart for the part of the recipe students can do individually.

Chocolate Mexicano
(Mexican Chocolate)

Chocolate, a food native to America, is a popular beverage in Mexico. There they make it from a sweetened chocolate that is spiced with cinnamon, and foam it at the table in a picturesque earthen jug, using a "molinillo," or little wooden mill, that is twirled rapidly between the palms of the hands. If necessary use an egg beater. Use 1/2 ounce (1/2 square) unsweetened chocolate, 2 teaspoons sugar, and 1/4 teaspoon ground cinnamon for each 1 cup milk. Heat in top part of a double boiler until chocolate is melted. Then whip vigorously until a good foam forms on the top.

Sopaipillas
(Little Pillows)

2 cups all-purpose flour
1 tablespoon baking powder
1/2 teaspoon salt
1 tablespoon shortening
2/3 cup warm water (110-115 degrees)
Shortening or cooking oil for deep-fat frying
Honey, sugar, and cinnamon.

In a bowl stir together flour, baking powder, and salt. Cut in the 1 tablespoon shortening till mixture
resembles coarse crumbs. Gradually add water, stirring with a fork. Turn dough out onto a lightly floured surface; knead into a smooth ball. Divide dough in as many pieces as there are children (or two); let stand 10 minutes.

See the chart for the part of the recipe students do individually.

This recipe makes 40.
SOFT TOSTADA COMPUESTAS

#1 Put the soft tortilla on a plate. Spread it with refried beans.

#2 Sprinkle grated cheese.

#3 Sprinkle chopped lettuce.

#4 Sprinkle tomatoes.
#1 Roll the dough into a rectangle.

#2 Cut into 2 1/2" squares.

#3 Fry in deep hot fat (425 degrees) till golden.

#4 Drain on a paper towel.
#5 Pour honey into the pocket.

#6 Roll in sugar and cinnamon.
NIGERIA

55

Groundnut Stew

1 2 1/2- to 3-pound broiler-fryer chicken, cut up
3 tablespoons cooking oil
1 pound beef stew meat, cut into 1-inch pieces
2 medium onions, chopped
1 medium green pepper, chopped
1 28-ounce can tomatoes, cut up
1 teaspoon salt
1 to 2 teaspoons ground red pepper
3/4 cup peanut butter
Mashed sweet potatoes or hot cooked rice (optional)

In a large saucepan or Dutch oven brown chicken pieces in hot oil about 15 minutes; remove from pan. Set aside, reserving drippings.

Add beef, onion, and green pepper to drippings; cook till beef is brown and onion is tender. Drain off fat. Stir in undrained tomatoes, salt, and red pepper. Bring to boiling; reduce heat. Cover; simmer for 30 minutes. Add the chicken pieces; simmer 20 minutes more.

In small saucepan melt peanut butter over low heat. Stir into chicken mixture. Return mixture to boiling; reduce heat. Cover; simmer 20 minutes more. Skim off fat. Serve with mashed sweet potatoes or hot cooked rice, if desired.

Makes 16 to 20 small servings or 8 to 10 regular servings.

Plantain Fritters56

1 cup all-purpose flour
2 tablespoons sugar
2 teaspoons baking powder
1/4 teaspoon salt
1 very ripe medium plantain or 1 firm large banana (8 ounces)
1/2 cup milk
1 egg
1 tablespoon cooking oil
Shortening or cooking oil for deep-fat frying
Powdered sugar

In mixing bowl stir together flour, sugar, baking powder, and salt. Set aside. Peel plantain or banana; slice into 2" chunks. In a blender container combine plantain or banana, milk, egg, and 1 tablespoon cooking
oil. Cover; blend till smooth. Add egg mixture to the dry ingredients, stirring just till moistened; do not beat till smooth.

Carefully drop one rounded teaspoon of the batter into deep, hot fat (375 degrees). Fry fritters, a few at a time, for 2 1/2 to 3 minutes or till done, turning once. Drain on paper toweling. Sprinkle fritters with powdered sugar. Serve warm.

Makes about 16.
Mushroom Caviar

3 tablespoons butter or margarine
3 tablespoons salad oil
1 large onion, finely chopped
1 pound mushrooms, finely chopped
1/4 cup lemon juice
1/4 teaspoon each salt and thyme leaves
Pepper
1 green onion (including top), thinly sliced
Thinly sliced rye bread or toast

Heat butter and oil in a wide frying pan over medium heat. Add chopped onion and cook, stirring occasionally, until soft but not browned (about 10 minutes). Add mushrooms and lemon juice; increase heat to medium-high and cook, stirring, until mushrooms are soft and have released their liquid. Add salt and thyme; season to taste with pepper. Continue to cook and stir until almost all liquid has evaporated. Spoon into a shallow serving dish. Let cool to room temperature; then garnish with green onion and serve as a spread for bread.

Makes about 1 1/3 cups.

Cabbage Pirozhki

5 cups chopped green cabbage (about 1 1/4 pounds)
2 tablespoons salt
2 onions, chopped
1/4 cup butter or margarine
2 hard-cooked eggs, chopped
1 tablespoon minced dill or parsley
Standard pastry made with 2 cups flour (recipe follows)

Mix cabbage with salt and let stand for 15 minutes. Squeeze juice out of cabbage. Put cabbage into a colander and pour boiling water over it. Let drain for 30 minutes. Saute onions in the butter. Add cabbage and cook slowly for 30 minutes. Do not brown mixture. Add eggs and dill. Cool.

See chart for the part of the recipe students can do individually.

Raised Dough

1 envelope active dry yeast or 1 cake compressed yeast
1/4 cup water*
1/2 cup butter or margarine
1 cup lukewarm milk
1 teaspoons salt
2 teaspoons sugar
4 1/2 to 5 cups sifted all-purpose flour
3 eggs, slightly beaten

Use very warm water (105-115 degrees) for dry yeast; use lukewarm water (80-90 degrees) for compressed. Sprinkle dry yeast or crumble cake yeast into water. Let stand for a few minutes, then stir until dissolved. Add butter to milk and stir until dissolved. Add butter to milk and stir until butter is melted. Add dissolved yeast, salt, and sugar. Beat in 1 cup of the flour. Beat in eggs and then beat in remaining flour until a soft dough is formed. Knead dough on a lightly floured board until smooth and elastic. Put dough into a greased bowl. Grease the top and let rise in a warm place until doubled in bulk. Punch down and roll. Divide into 12 pieces.

Gureevskaya Kasha
(Guriev Pudding)60

2 cups shelled walnuts
3 cups milk
3 cups light cream
1/2 teaspoon salt
3/4 cup semolina or farina
1/2 cup sugar
1/2 cup seedless raisins, chopped
1/2 teaspoon almond extract
1 cup mixed candied fruits, coarsely chopped
Apricot jam
Fine bread crumbs
Sugar

Put walnuts through a nut grinder, pound in a mortar, or whirl in a blender. Pour milk and cream into shallow pan, an enamelware pan preferably. Bring mixture to a boil and sprinkle in the semolina. Cook for 7 minutes, stirring constantly with a wooden spoon. Remove from stove and add sugar, nuts, raisins, and almond extract. Put a layer of the cooked semolina in a bowl and top it with some of the chopped fruit. Repeat until there are 6 layers, with candied fruit on top. Spread a little apricot jam on top of each layer of semolina. (The jam is a substitute for the milk skins which is the authentic Russian ingredient for this dessert. The milk is cooked very slowly and as soon as a skin forms it is taken off and laid on a plate. This classic way of making Guriev Pudding is definitely not to the American taste.) Sprinkle with bread crumbs and sugar. Serve warm. Makes 8 servings.
See chart for the part of the recipe students can do individually.

Note: Glace' fruits, apricots, cherries, peaches, pears, etc., are even better than plain sugared candied fruit.
CABBAGE PIROZHKI

#1 Roll dough 1/8" thick.

#2 Put filling in half of the piece.

#3 Moisten edges with water, fold, and seal edges.

#4 Baked on a greased and floured sheet at 375 degrees for 20 minutes or until brown.
GUREEVSKAIA KASHA

1. Put 1 serving spoon full of semolina in a bowl.

2. Put fruit on top.

3. Continue until there are 6 layers.

4. Spread jam on top.
5. Sprinkle with bread crumbs. Sprinkle with sugar.
THE UNITED STATES OF AMERICA

Hot Dogs

Hot dogs
Buns
Mustard
Catsup
Mayonnaise
Relish

Boil the hot dogs until plump.
See the chart for the part of the recipe students can
do individually.

Apple Pie With Cheese

Pastry for 2-crust, 9" pie, unbaked (pastry should be made
with lard, or half lard and half shortening)
8 large Greenings or Rome Beauties
1/2 cup firmly packed light brown sugar
1/4 cup honey
1 teaspoon ground cinnamon
2 teaspoons grated lemon rind
2 tablespoons butter
1/2 cup grated sharp Cheddar cheese

Roll out pastry and use half to line a 9" pie pan,
allowing the pastry to hang 1" over edge of pie plate.
Peel apples, core, and cut into slices 1/2" thick. Mix
apples with sugar, honey, cinnamon, and lemon rind. Spoon
mixture into pastry-lined pie pan, allowing the filling to
heap high. Dot top with butter. Place top crust over
apples. Press pastry firmly around apples, sealing edges
with water and pressing them firmly together with tines
of a fork. Prick or slash top to allow steam to escape.
Bake in preheated moderate oven (375 degrees) for about 1
hour, or until apples are easily pierced with a fork.
Remove pie from oven and let cool until warm. Sprinkle
cheese over top of pie and place pie under broiler until
cheese is melted and bubbly. Serve at once.

Makes 6-8 servings.

Standard Pastry

For 8- or 9-inch pies, with 1 or 2 crusts,
or 1 crust with lattice top

Note: Double amount of ingredients when making
lattice-top and 2-crust pies.
Mix 1 cup sifted all-purpose flour and 1/2 teaspoon
salt. Cut in 1/3 cup plus 1 tablespoon lard or
hydrogenated shortening. Sprinkle with 2 tablespoons water, a few drops at a time, and mix lightly with a fork until all dry ingredients are moistened. Press firmly into a ball. Roll as directed in individual recipe. If a baked shell is required, roll pastry 1/8 inch thick. Fit into pie pan, flute edges and prick with fork. Bake crust in preheated, very hot oven (450 degrees F.) for 10 to 12 minutes.
HOT DOGS

#1 Place cooked hot dog in the bun.  
#2 Put mustard, catsup, mayonnaise, or relish on the hot dog.

#3 Eat.
ADAPTABILITY

Though this program has been designed for use in the early grades, it could be easily adapted to grades three to six. Students in grades three to six would be able to do more of the reading and research on their own with guidance. In that way more materials would be able to be utilized and shared with the class.

As the students got older they would become more and more self-directed. They could do more individual work and not need as much individual attention from the teacher.
RESEARCH AND EVALUATION

This program is designed for any kindergarten, first, or second grade class with approximately twenty-four to thirty students. It can be used at any school regardless of the demographic area, ethnic group, or socio-economic group.

This program can be used by any group because of the nature of social studies itself. Social studies is the study of the relationships of people and everyone has a relationship to the world around him. No matter where a student lives, he is exposed through the media and newspapers to the people in all the parts of the world. He can no longer only be concerned with his immediate community. He must understand all of the communities of the world. It is during the study of those communities that students are able to put their own life into perspective.

Nine countries were selected for study in the project. The countries were chosen based on appropriateness in connection with the month and an attempt to represent all areas of the world. The students will be involved in a variety of reading, writing, art, and music activities and a culminating celebration consisting of a dramatic production and cooking activity. The program will be evaluated subjectively by the teacher on the basis of the individual growth of the students.
STAFF

The number of people needed to put this program into practice would depend on the composition of the class. If the class consisted of relatively self-motivated and disciplined students it would be possible for the teacher to run the program by himself.

If not parent and/or student (fifth and sixth grade) volunteers would be needed. They would be needed for some writing activities, art projects, and cooking activities. The teacher would need to develop a list of volunteers early in the year.
MATERIALS

On the following pages this author has included three bibliographies. The first consists of short stories which can be presented daily. The second is a list of novels from or about the country studied. Not all of the countries had a representative novel which was readily available. The third is a list of non-narrative texts and magazines which contain pictures of and information about the countries involved.
SHORT STORY BIBLIOGRAPHY

France


Germany


Ireland


Italy


Japan


Matsuno, Masako. **A Pair of Red Clogs.**


**Mexico**


Dobie, J. Frank. **The Wonderful Chirrionera and Other Tales From Mexican Folklore,** retold by David L. Lindsey.


139

Nigeria


Russia


*The United States of America*


NOVELS

France


Germany


Ireland


Italy


Russia


The United States of America


France


Sasek, Miroslav. *This is Paris.* Italy: Fratelli Fabbri Editori, 1959.


Germany


Sasek, Miroslav. *This is Munich*. Italy: Fratelli Fabbri Editori, 1961.


**Ireland**


**Italy**


Kenney, Nathaniel T. "United Italy Marks Its 100th Year." *National Geographic,* November 1961, pp. 593-649.


**Japan**


Nigeria


Leakey, L.S.B. "Exploring 1,750,000 Years Into Man's Past." National Geographic, October 1961, pp. 564-89.


Russia


The United States of America


Boyer, David S. "Yosemite Forever?" National Geographic, January 1985, pp. 52-79.


Sasek, Miroslav. This is New York. Italy: Fratelli Fabbri Editori, 1960.

Sasek, Miroslav. This is San Francisco. Italy: Fratelli Fabbri Editori, 1962.


Several Countries


TIME SCHEDULE

The countries and lessons would be presented in the following order.

September—The United States of America
October—Russia
November—Nigeria
December—Germany
January—Japan
February—Italy
March—Ireland
April—France
May—Mexico

Two weeks before studying the countries, write a letter to an organization representing that country.

Introduce the country by identifying it on the map and globe and continue throughout the month to refer to the map and globe.

Everyday—Read one chapter from a novel.
Read one short story.
Practice words and phrases.
Write in a journal about what has been learned for the day.

The rest of the lessons would be presented in this order—Look at many pictures.
Build a house.
Introduce one song.
Begin making hats.
Introduce second song.
Begin an art project.
Write a story using story patterns.

The last week—Prepare the production.
The last day (if possible start before the last day)—Prepare a meal.
The last day—Put on a production.
Celebrate with the food prepared.
COST

The cost to the teacher or school (other than what is already provided by most districts) should be very little. Books and magazines should be checked out of the library. If the local library does not have the books listed in this paper they will have others that could be used. Food and craft materials should be donated by parents as often as possible. Most of the craft materials not provided by the school are items that would be thrown away if not donated.

The cost of the plastic eggs needed for the Matryoshka is approximately $1.29 for a package of six large eggs or twelve small eggs.

Kitchen items might be the most costly items. Most schools provide a small oven or an area where a large oven can be used, if not a large toaster would need to be purchased. Schools also usually have a refrigerator for the teachers' use. If the school does not have one a small dorm refrigerator would need to be purchased.

Large bowls, pans, mixing spoons, etc. should be borrowed if the school does not provide them. Individual mixing bowls (non-dairy whip cream containers, margarine tubs, etc.) and sauerkraut crocks (2 cup peanut butter jars) should be donated. If it was difficult to obtain wood pieces to hold down the sauerkraut, any plastic lid (no metal) held down by a rock would work as well.
Three items not mentioned previously that may need to be purchased are a hot plate, hot pot, and fry baby.

The approximate cost of these possible purchases are:

- 16 3/4x12x8 3/4 inch toaster oven ... $79.00
- 20 1/2x19x18 inch dorm refrigerator ... 99.00
- Double burner hot plate .............. 34.99
- Hot pot .................................. 19.00
- Fry baby ................................ 19.00
- Total .................................... $250.99
REPORTING PROCEDURE

The students will be evaluated subjectively by the teacher on participation and individual growth. The purpose of this project is not to know specific facts, but to enjoy the learning process while improving the reading ability.

For this reason no new report card would be prepared. Reports to the parents would come from a weekly newsletter prepared by the students.
SUPPORT SERVICES

Resources for implementing the program would come from a few different places. Help could be asked of parents who might have specific knowledge of a particular country. Other valuable sources of information are the library and ethnic societies in the community.
LIMITATIONS OF THE PROJECT

This project does not teach reading skills. It is intended to provide some experiences which will allow students to go back to the social studies text having some knowledge of the form and information contained in the text.

Neither does this project presume to provide all of the knowledge and information needed by the student. It attempts to awaken an interest in a subject many students grow to have little interest in and to provide successful reading experiences within the social studies area.
For the purpose of this project there are three models of reading. They are the decoding model, the skills model, and the whole language model.

The decoding model is characterized by pure phonics instruction. The belief of those who teach under this model is that reading is accomplished by putting individual sounds together to make words and meaning will come from those words.

The skills model is characterized by the introduction of words before a story is begun. The belief of those who teach under this model is that meaning is obtained by putting individual words together in a sentence.

The whole language model is characterized by the emphasis on the meaning of the entire text. The belief of those who teach under this model is that comprehension is of utmost importance. The reader will be clued in to individual words by the meaning of the entire text, but it is comprehension that is stressed always, not the word for word rendering.

The program presented in this project would fall under the whole language model. There is no skill or phonics instruction. It relates the students experience to the world around him. The meaning will come from within the learner.
END NOTES


3  Dr. Maryann Manning, Dr. Gary Manning, and Dr. Roberta Long, "When the Book Is Not a Story," Early Years, 16 (May 1986), 29.


5  Manning, Manning, and Long, p. 29.


13  Mary Catherine McCarthy, ed., The Human Adventure: Greek and Roman Civilization (Boston: Allyn and Bacon, Inc., 1971), p. 64.


18  Kerina, p. 17.
19  Kerina, p. 46.
20  Temko, pp. 100-3.


35 Sunset..., p. 212.


40 Tighe, VI, 949.

41 Knox, p. 27.

42 Tighe, VI, 949.

43 Tighe, VI, 955.

44 Tighe, VI, 960.

45 Tighe, VI, 975.

46 Tighe, VI, 976.

47 Tighe, VI, 978.

48 Tighe, VI, 978.

49 Sunset..., p. 178.

50 Tighe, VII, 1140.

51 Sunset..., p. 16.

52 Tighe, VII, 1137.

53 Tighe, VII, 1143.

54 Knox, p. 126.
56 Knox, p. 16.
57 Sunset..., p. 17.
58 Tighe, X, 1568.
59 Tighe, X, 1568.
60 Tighe, X, 1574.
61 Tighe, I, 1399.
62 Tighe, IX, 1399.


BIBLIOGRAPHY


Bartlett, Joy Ellis. "Little Sprouts Have Roots Too." Early Years, 8 (September 1977), 28-30+.


Manning, Dr. Maryann, Dr. Gary Manning, and Dr. Roberta Long. "When the Book Is Not a Story." *Early Years*, 16 (May 1986), 29-31.


*National Directory of Addresses & Telephone Numbers*, The.


Zitlaw, JoAnn Bruce and Cheryl Standish. Alpah-Pets.
The materials available in the appendix are the characters and the songs of each country. The characters are used as characters for the stories the students write and, enlarged, used as part of the bulletin board.

For each country there are at least two songs presented. For a few of the countries dance instructions accompany the songs. The songs are:

France—Fre're Jacques 64-65
The King's Carpenter 66
Sur le Pont d'Avignon 67
Germany—Now Show Me Your Foot 69
The Wedding of the Birds 70
Ireland—Cockles and Mussels 71
The Kerry Cow 72
Italy—The Grasshopper and the Ant 73
O Sole Mio 74
Tarantella 75
Japan—Ichi Kake, Ni Kadete 76
The Silver Shoe 77
Cherry Blooms 78
Mexico—Cielito Lindo 79
La Cucaracha 80
Chiapanecas
Nigeria-Kum Ba Yah
Saturday Night
Wimoweh
Russia-Minka
The Volga Boatman
The United States of America-The Old Chisholm Trail
Yankee Doodle
Skip to My Lou
FRANCE
(Claudette)
IRELAND
(Bridget and Patrick)
ITALY
(Giorgio)
Frère Jacques, Frère Jacques, dormez-vous,
Are you sleeping, Are you sleeping, Brother John,
Dormez-vous? Sonnez les matines,
Brother John? Morning bells are ringing, Morning bells are ringing,
Din din don,
Ding dong ding,
Din din don.
Ding dong ding.

FRÈRE JACQUES
NOTE: First verse in italics gives the pronunciations of the French words.

Frère Jacques,
Frère Jacques,
Dormez-vous,
Dormez-vous?
Sonnez les matines,
Sonnez les matines,
Din din don,
Din din don.

Prair-uh Zhah-kuh,
Prair-uh Zhah-kuh,
Dor-may voo,
Dor-may voo?
Sun-nay lay ma-teen-uh,
Sun-nay lay ma-teen-uh,
Dan dan don,
Dan dan don.
The King's Carpenter

WORDS BY RUTH, THOMAS MARTIN
FRENCH FOLK SONG

1. Who built my father's house last spring?
2. Who makes the hammer clang and swing?
3. Who works, but never does a thing?

Peter the Carpenter, ding-dong-ding. Personal builder of the King, A la-zy, crazy, ro-ly-poly, Cur-ly, whirl-y, hurl-y, bur-ly, Rare-ly ear-ly, won-der-ful clown!

Peter the Carpenter, ding-dong, ding-dong,
Peter the Carpenter, ding-dong-ding!
Sur le Pont d'Avignon

Every year the people of Avignon, a beautiful city in southern France, gather on their famous bridge, built by the Romans, to dance.

Joyfully
Chorus

French Folk Song, Dance

Verse: Les mesdames font comme ci,
Et puis encore comme ça.

Sur le pont d'Avignon
l'on y danse, tout en rond.
On the bridge at Avignon
They are dancing, they are dancing;
On the bridge at Avignon
They are dancing, all around.
Gentlemen go this way,
Then again go that way.
On the bridge at Avignon
They are dancing, all around.

On the bridge at Avignon
They are dancing, they are dancing;
On the bridge at Avignon
They are dancing, all around.
Ladies now go this way,
Then again go that way.
On the bridge at Avignon
They are dancing, all around.

Each boy chooses a partner; the girl stands on the right. All form a circle, join hands, and skip to the right during the chorus. On the verse, they drop hands and face each other; On “Les messieurs font comme ci,” the boys bow low to one side, then to the other.

Repeat the chorus.

On the second verse, girls bow to one side, then to the other, on “Les mesdames font comme ça.” Then, on “Et puis encore comme ça,” girls take one step to the left and resume the dance with a new partner.
Now Show Me Your Foot

ZEIGT HIER EURE FÜSCHEN

Anonymous | German Folk Song

1. Now show me your foot and show me your shoe, and see what the good old washer women do. They're washing, they're washing, they're washing all day.

Measures 1 - 8: repeat the same words.

Measures 9 - 16:
2. They're wringing all day. (Sie ringen den ganzen Tag.)
3. They're hanging (Sie hängen)
4. They're mangling (Sie rollen)
5. They're pressing (Sie bügeln)
6. They're resting (Sie ruhen)
7. They're gossiping (Sie klatschen)
8. They're dancing (Sie tanzen)

The Wedding of the Birds
Adapted by B. P. K.

German Folksong

Allegretto

1. Within a forest green one day There was a wedding, so they say,
2. The bride-groom was the thrush and by His side there stood his starling bride!
3. The lark did sing a merry song, They celebrated all day long.
4. The owl said "Who's?" the finch said "Where?" The crow said, "What a happy pair!"

Chords: I = G Maj.; V7 = D7
Cockles and Mussels
Unknown

Irish Folksong

Slowly, but with rhythmic lilt

1. In Dublin's fair city where the girls are so pretty,
   She was a fishmonger and sure 'twas no wonder,
   But she died of the "fa-ber," and nothing could save her,

   'Twas there I first met with sweet Molly Malone.
   For so were her father and mother before.
   And that was the end of poor Molly Malone.

2. She wheeled her barrow thro' the streets broad and narrow,
   They each wheeled their barrow thro' the streets broad and narrow,
   But her ghost wheels her barrow thro' the streets broad and narrow,

   Cry-ing "Cockles and mussels, alive, alive, oh!"
   Cry-ing "Cockles and mussels, alive, alive, oh!"
   Cry-ing "Cockles and mussels, alive, alive, oh!"

   Cry-ing "Cockles and mussels, alive, alive, oh!"

*Varieties of shellfish
A cow, a pig, a lamb, and 
some cabbages—what more 
could a young couple need?

The Kerry Cow

IRISH FOLK SONG
COLLECTED BY JEAN RITCHIE

1. I wish I had a Kerry cow, A Kerry cow,
a Kerry cow, I wish I had a Kerry cow,

2. I wish I had a spotted pig, A spotted pig,
a spotted pig, I wish I had a spotted pig,

3. I wish I had the shepherd’s lamb, The shepherd’s lamb, the shepherd’s lamb, I wish I had the shepherd’s lamb, And Katie coming after.

4. Oh, Katie, if you fancy me, You fancy me, you fancy me, Oh, Katie, if you fancy me, We’ll marry Monday morning.

And Katie from her father.
And cabbages in the garden. Fa la la la la la,

Fa la la la la la la la, Fa la la la la la la.

Fa la la la la la la la, Fa la

G D G D G D

G D G D G D

G D G D G D

G D G D G D

G D G D G D
The Grasshopper and the Ant

Oh, come la va mai bin!

Translated from the Italian

**Italian Folk Song**

**Vivace (J.-198) TWO-PART FORM**

1. Once I heard a merry shouting from an
2. Soon an ant look'd up with roguish glance, as
3. Little ant, you pretty thing, come set a-
4. Then he hurried right away, to buy a
5. Now the ant had gone to buy a wedding

Melody from *Canzoniere Popolare Dell'Italia Settentrionale* collected by Elisabetta Oddone, published by G. Ricordi and Company.
saying, but he sang it lustily, O,
face, his heart was palpitating fast. O,
plied, "today, tonight, which shall it be?" O,
slender little reed and broke a wing. O,
bought for mourning one as black as night. O,

grass-hop-per, are you mad? O, grass-hop-per are you glad? O,
grass-hop-per, are you mad? O, grass-hop-per are you glad? O,
grass-hop-per, are you mad? O, grass-hop-per are you glad? O,
grass-hop-per, are you mad? O, grass-hop-per are you glad? O,

grass-hop-per, what a noise you make 'tis very, very bad.
grass-hop-per, have a care, it may be just a passing fad.
grass-hop-per, think again, you are a very hasty lad.
grass-hop-per, you will need to rest upon a downy pad.
grass-hop-per, such a bitter ending must be very sad.
**O Sole Mio**

Key of F Major

Adapted from the Italian by Hazel Carpenter Bridgman

Eduardo Di Capua

Moving along gracefully

1. Your glance glowing, Their luster showing;
2. When day is ending, The dusk descending,
   Your gay smile beam ing, With laughter ascending,
   Why seek the moonlight To make the gleaming;
   Your bright eyes dancing With light en-
   night—bright? There's darkness never When we're trancing,
   Make an enchanted world of sparkling beauty,

Melody

Resume rhythm.

The sunlight falling From skies above—

High Voice

Low Voice

The sunlight falling From skies above—
— Is far less radiant— Than you, my love;— For
you— cast rays of sunshine— both in the
day, both in the day and thro' the night.

[1.

day and thro' the night.

[2.

day, both in the day and— night!
It was said that in dancing the Italian Tarantella, which required much energy, one would rid himself of the tarantula's deadly poison.

Tarantella

*The English translation is, "You pinch me, you bite me!" The mood is, "Who cares, as long as I can dance the tarantella?"*  

**Italian Folksong**  
**ARR. BY JOSEPH CATALYNE**

---

**REFRAIN**

La la la la la, La la la la la la la, La

---

Gm D7 D7 Gm D7 Gm
TARANTELLA (Italy)

Formation -- A circle of couples. W is on M's R. Footwork is same throughout dance. All start with the R ft.

STEP 1 -- W starting with leap take 4 walking steps to center, bending fwd. bringing arms in a sweeping motion from down in back, fwd. up and over when center is reached. Take 4 steps back to place straightening up and raising arms overhead. Perform this figure while snapping fingers.

STEP 2 -- M now perform same figure as W.

STEP 3 -- Face partner with hands on hips. Pass partner with 2 Polka Steps. Face next person in line. With arms overhead do 2 Pas de Basque steps starting with R ft. snapping fingers. Keeping arms overhead. With 4 Polka steps return to place turning clockwise and passing partner back to back and face her again.

STEP 4 -- All do a Grand R & L with 8 Polka steps.

STEP 5 -- All do 8 Polka steps (M holding W's L hand with his R) travelling to R.
ICHII KAKE, NI KAKETE

Moderately fast

Soprano

Alto

1. One and two and three and four, Five and then sit down.
   
   I-chi ka-ke ni ka-ke sa-n ka-ke te,

   1-chi ka-ke ni ka-ke wa n ku-te

2. To the country side I go, With this fine bouquet.

   Ju-ro-ku shi-chi no me-sa-n ga,

   ju-ro-ku shi-chi no me-sa-n ga

3. Sae-go-o Ta-ka-mori mu-su-me na-ri,

   sa-e-go-o Ta-ka-mori mu-su-me na-ri

4. O-ha-ka no ma-e ni te-o e-wo n-te,

   o-ha-ka no ma-e ni te-o e-wo n-te

---

197
From the bridge I see a girl who's coming from the town.

Shi ka-ke-te go ka-ke-te ha-shi o ka-ke.

To my father's home I go singing all the way.

Hat na to se-n-ko-o te-ni mo-te-te.

In her hand she's holding flowers as she walks her way. Where are you

Ha-shi no ru-n-ko-n ka-shi o ka-ke.

I will knock upon the door and while I'm waiting there, I'll sing a

Ko-re ko-re ne-sa-n do-ko i-ku-no, Wa-ta-sha

Se-yo pu-ku na-sa-te ta chi-chi u-e no, O-ha-ka

Sa-i-go-o Ta-ka-mo-ri ju-u-re-i ga, Fu-wa-ri

198
The Silver Shoe
JAPANESE LEGEND

Stephen Fay | Japanese Tune

Slowly

1. O - mi - san was i - dly walk - ing By tho wa - ters blue, And
2. O - mi - san was sad - ly gaz - ing In the wa - ters blue, And
3. Then the mer - maid woke from sleep - ing 'Neath the wa - ters blue, And

lost her sil - ver shoe! O - mi - san was tear - ful, say - ing:
saw her sil - ver shoe. Near - by was a mer - maid sleep - ing,
brought the sil - ver shoe. "O - mi - san, for - get your weep - ing,

"What am I to do? That's what comes of i - dly walk - ing
Now what could she do? "Mer - maid, mer - maid, wake from sleep - ing
Her - o's your sil - ver shoe. It is wast - ed in my keep - ing,

By the wa - ters blue; I've lost my sil - ver shoe!
'Neath the wa - ters blue, And bring my sil - ver shoe!
I've no feet like you, So hero's your sil - ver shoe!"
Cherry Blooms

Adapted by B. P. K.

Japanese Folksong

INTRODUCTION AND INTERLUDE

PSALTERY AND BELLS

FINGER Cymbals

1. Cherry blooms, cherry blooms, How your fragrance fills the air,
2. Cherry blooms, cherry blooms, Spread your perfume all around,

Trees in blossom everywhere, Joy to all your blossoms bring,
Over country, over town, Everywhere is beauty rare,

Joy that makes our glad hearts sing, Cherry blooms, cherry blooms,
Joy you bring for all to share, Come and sing, come and sing,

Fair flowers of the Spring. A song of Spring.
Dance of the Cherry Blooms

INTRODUCTION: Sets the mood of the song. Dancers assume a pose, with right foot slightly forward and toe turned in, knees relaxed, and arms crossed over chest.

1. Nod head right and left in each measure.

2. 1st measure: Open right arm gracefully to right and step right. 2nd measure: Open left arm gracefully to left, and step left.

3. 1st measure: Turn body halfway to the left from the waist, sweep the right arm up and out to the right, taking a small step with the right foot. 2nd measure: Turn body halfway to the right, sweep the left arm up and out, bringing the left foot up to the right.

4. 1st measure: Turn body to the left, arms forward at shoulder level, palms down. Bend knees. Look to the right. 2nd measure: Turn body to the right, swing arms to the right at shoulder level, palms down. Bend knees. Look to the left.

5. Like 3, except both arms extended together, first right, then left.

6. 1st measure: Step right, swing both arms to the right. Look left. 2nd measure: Step left, swing both arms to the left. Look right.

7. 1st measure: Body turned to the left. Left arm across chest, right forearm raised perpendicularly, palm towards the back. 2nd measure: Body turned to the right. Right arm across chest, left forearm raised perpendicularly, palm towards the back.

INTERLUDE (same music as Introduction): Kneel, arms across chest.
Cielito Lindo

M. F., adapted from translation

Mexican Folksong

With graceful movement, one slow pulse per measure

Acc. by W. I.

Antoharp in C: C G7 C G7

1. From Si-er-ras high 'neath a star-lit sky Comes my
love-ly Cie-li-to Lin-do. Thru the gate where the
lovely Cielito Lindo. Sparkling eyes—greeting
dancers wait Comes my laugh-ing Cielito Lindo.
lovers' sighs, Danc-es laugh-ing Cielito Lindo.

REFRAIN

Ay, ay ay ay! No time for sor-row, With music sweet

for her dancing feet She will glad-den hearts for the mor-row.

2. The magic white of the moon-lit night Shines on
Maracas in time with left hand accompaniment

C, G7 G7

Dm Dm

G7 D7 G7

Dm G7 Dm G7

Cm

F F7 F F7

Dm Dm

G7 Dm G7 Cm Cm

Cm Cm

F F7 F7

C C C
La Cucaracha

1. When they dance the cu-ca-ra-cha, And I hear the mu-sic play-ing,
2. See the gal-ant ca-bal-le-ros, How they're throw-ing their som-bre-ros,

To the Pla-za then I hur-ry, Join the dance with-out de-lay-ing,
And the se-ño-ri-tas, smil-ing, With a glance that's so be-guil-ing.

REFRAIN

Bells or Melody Instrument

La cu-ca-ra-cha, Whirl-ing round and round we go,
La cu-ca-ra-cha. Gay-est dance in Mex-i-co.

CHORUS: I = F Maj.; V = C;

Glossary of terms used in song and poem: CUCARA-CHA (too-ka-RAI-cha) cockroach; CAVAL-LEROS (kah-bal-le-rays) horsemen; SON-BRE-ROS (soh-bra-ray-so) hats; HO-MBRE (OHN-bray) name; TUR-RI-LAS (too-tee-ya-ya) flat corn cakes; GUITAR-RAS (ghee-TAIR-ras) guitars.
English by Ann Lindsay | Mexican Clap Dance

The chorus from * should be accompanied by steady clapping. To do this easily and in correct rhythm: (1) While seated, hold your left hand just above your right leg, palm up; (2) on the first beat of the measure slap your right leg with your right hand; (3) on beats two and three clap your right hand in your left hand. (Practice it slowly at first so the rhythm always has a clean sound.) You might enjoy adding some Latin American rhythms of your own, with castanets, tambourines, claves and other instruments.

Lively

C

G7

C

As we dance a-long-

(unison)

We will sing a song; We are sing-ing the Chia-pa-

G7

ne-cas. As we dance to-day, Ev-ry heart is gay-

C

Now the turn once more, then clap as be-fore. Twice your
hands will clap, As you turn, they snap. 'Tis the time to lose

C7

all care. Let the dance be spent In pure

C G7 C

merri-ment, While we clap again like this. (clap, clap!) Oh, Chia-pa-

C G7

ne-cas, ay, ay! (clap, clap) Oh, Chia-pa-

C

ne-cas, ay, ay! (clap, clap) Oh, Chia-pa-

G7

ay! (clap, clap) Oh, Chia-pa-ne-cas, ay, ay! (clap,
clap) Gone now worry and sorrow,

Gladly dance 'til tomorrow, Come, come,

join the dance. Once again Chia-pa-ne-cas we sing,

While your partner circles around you, Turn,

whirl, once more he found you. Come, come, come and dance!

Once again, Chia-pa-ne-cas like this! Clap, clap!
Kum Ba Yah

Slowly

1. Kum ba yah, my Lord! Kum ba yah, Kum ba yah, my Lord, kum ba yah!

2. Someone’s singing, Lord, kum ba yah, etc.
3. Someone’s praying, Lord, kum ba yah, etc.

Saturday Night

Gaily

1. Ev’ry-bod-y likes Sat-ur-day night, Ev’ry-bod-y
   likes Sat-ur-day night, Ev’ry-bod-y, ev’ry-bod-y, ev’ry-bod-y,
   Ev’ry-bod-y likes Sat-ur-day night.

2. Ev’ry-bod-y likes Af-ri-ca, Ev’ry-bod-y
   likes Af-ri-ca, Ev’ry-bod-y, ev’ry-bod-y, ev’ry-bod-y,
   Ev’ry-bod-y likes Af-ri-ca.
Hey! up Boy, the wim-o-veh, the wim-o-veh, the wim-o-veh,

Wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-

wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-

wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-

wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-wim-o-veh, a-

(Solo to be sung against other 3 voices)

wim-o-veh, a- Ah!
The song builds up by sections, as follows:

1) "Hey! up Boy . . ." for lowest voices. This may be sung as many times as desired until the group has worked up some intensity. Then the 2nd group enters.

2) "wimoweh . . ." for altos singing along with part 1. Continue as long as desired. Then the 3rd group enters.

3) "wimoweh . . ." for sopranos singing in thirds with the altos. The three groups continue singing as long as desired, always growing in intensity and excitement.

4) Solo voice enters, singing "ah," or "oh." This part should soar above the other parts. This is only an example; the soloist is free to improvise his own part above the I, IV, and V\(\text{I}\) harmony of the other voices. These 4 measures are repeated less often, since this is the climax of the song. Finally the whole group "unwinds" at once, all voices sliding down the octave and ending softly.
Minka

George C. Masters

Russian Folk Song

Briskly

1. When the winter snows are gleaming, When the bright sun-
light is beam-ing, When the woods with flow'rs are teem-ing, Min-ka, thou art mine.

2. Where the Vol-ga's gently flow-ing Past broad fields with
grain-a-glow-ing, Pre-cious gifts on all be-stow-ing, Min-ka, thou shalt dwell.

It will be my fond-est pleas-ure To a-dore thee with-out meas-ure;
I, thy Cos-sackswain, shall bring thee Jew-els rare, and songs I'll sing thee,

It will — be my pleas-ure To love thee with-out meas-ure;
I, thy — swain, shall bring thee Jew'ls rare, and songs I'll sing thee;

Un-to thee my rar-est treas-ure Glad-ly I'll re-sign.
To my arms I'll fond-ly swing thee, All thy sor-rows quell.

To thee my rar-est treas-ure Glad-ly I'll re-sign.
To my — arms I'll swing thee, All thy sor-rows quell.
The Volga Boatmen

English version freely adapted by H. M. Buck

Arranged by Constantin Shvedoff, Opus 28

Moderato

(English) Yo-heave-ho! Yo-heave-ho! All together
(Russian) Эй ух-нем! Эй ух-нем! Е-ше ра-зик
(Phonetic spelling) Ei ukh-nyem! Ei ukh-nyem! Ye-shche ra-zik

Once again! Yo-heave-ho! Yo-heave-ho!
Е-ше да раал! Ей ух-нем! Ей ух-нем!
Ye-shche da ras! Ei ukh-nyem! Ei ukh-nyem!

Once again and yet once again! Haul the barge, my
К-ше ра-зик, е-ше да раал! Раз-овь-см мы!
Ye-shche ra-zik, ye-shche da ras! raz-ov-yem-mui
Brothers, haul; Bend your shoulders to the line!

де - рё - зу, Раз - овь - ем мы ху - дря - зу!

de - ръо - та, rai - ov - yem mui ku - drya - vu!
The Old Chisholm Trail

Traditional

Moderately, with a good swing

High Voice

Low Voice

Changed Voice

Melody

1. O come a-long,—boys, and
2. I start-ed up the trail Oc-

1. O come a-long,—boys, and
2. I start-ed up the trail Oc-

lis-te-n to my tale; I'll tell you all my trou-bles on the

to-ber twen-ty-third, I start-ed up the trail — with the

lis-te-n to my tale; I'll tell you all my trou-bles on the

to-ber twen-ty-third, I start-ed up the trail — with the
3. I woke up one morning on the Old Chisholm Trail,
   A rope in my right hand and a cow by the tail.

4. I'm up in the morning afore daylight,
   And afore I sleep the moon shines bright.

5. Oh, it's bacon and beans most ev'ry day;
   I'd as soon be a-eating prairie hay.

6. With my knees in the saddle and my eyes in the sky,
   I'll quit punching cows in the sweet by and by.
Yankee Doodle

The famous tune was used by the British to make fun of the Americans during the first part of the Revolution. But the Americans made it their own in the later years of the war, and so has it been ever since.

With martial precision

Verse

Yankee Doodle went to town, riding on a pony. He

stuck a feather in his cap and called it macaroni!

Chorus

Yankee Doodle, keep it up, Yankee Doodle dandy;

Mind the music and the step, and with the girls be handy!
Verse: Father and I went down to camp,
   Along with Captain Gooding,
   And there we saw the men and boys
   As thick as hasty pudding.

   Chorus

Verse: And there was Captain Washington
   Upon a slapping stallion,
   A-giving orders to his men,
   I guess there was a million.

   Chorus

Verse: And there I saw a little keg,
   The head was made of leather;
   They knocked on it with little sticks
   To call the folks together.

   Chorus
Skip to My Lou

Words and melody adapted and arranged by
John A. and Alan Lomax

Moderately fast

Lost my partner, what'll I do? Lost my partner, what'll I do?

CHORUS

Lost my partner, what'll I do? Skip to my Lou, my darlin'.

1. Lost my partner, what'll I do? Lost my partner, what'll I do?
   Skip to my Lou, my darlin'? Chorus: (to be sung when you feel like it)
   Lou, Lou, skip to my Lou, my darlin'.

2. I'll get another one, purtier'n you,
   I'll get another one, purtier'n you,
   Skip to my Lou, my darlin'...

3. Can't get a red bird, a blue bird'll do,
   Can't get a red bird, a blue bird'll do,
   Skip to my Lou, my darlin'...

4. Little red wagon, painted blue.

5. Fly in the sugar-bowl, shoo, fly, shoo.

6. Gone again, what'll I do?

7. Hair in the butterdish, six feet long.

8. Cows in the cornfield, two by two.

9. Rats in the breadtray, how they chew.

10. One old boot and a run-down shoe.
This is a simple game of stealing partners. It begins with any number of couples hand in hand, skipping around in a ring. A lone boy in the center of the moving circle of couples sings—

_Lost my pardner, what'll I do?

As the girls whirl past him, the awkward young man in the center may hesitate, bashfully, while he decides which of these Black-eyed Susans to choose. As he sings—

_I'll get another'n purtier'n you,

he grabs for the hand of the young lady he's decided on. He then joins the circle, while her partner takes his place alone in the center of the dancing ring. This young man steals himself a partner in the same way as the first and the game continues. "Skip to My Lou" is a good game to start a play-party with, good to loosen a crowd up and get the young ladies in the notion for swinging later on.