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LAND AND NATIVE AMERICAN CULTURES

A Resource Guide for Teachers

Readings, Activities, and Sources

Grades 9-12

The Smithsonian Institution

Center for Folklife Programs

& Cultural Studies

Washington, D.C.

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Special thanks to Theresa Lomakema and Lee Jenkins of the Hopi Cultural Preservation Office, the staff of the Ketchikan Museums, especially Jeanne Gerulskis and Winona Wallace, and Jym Wilson for their assistance in the preparation of these materials. Thanks to Karin Hayes for her translation of "Nunkui."

This project has been made possible with the support of the National Museum of the American Indian, the Smithsonian Educational Outreach Fund, and the Smithsonian Women's Committee.

Grateful acknowledgment is made for permission to reprint the following:
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THE POWER OF STORIES

Teacher Preparation

Accustomed as we are to the structures and functions of written language, it is easy to forget the power of oral traditions in the transmission of cultural knowledge. In all cultures, occupational and domestic skills, games, family lore, and moral and religious values are passed orally from generation to generation.

The unique identity of each culture is closely tied to its language. Where indigenous languages have been lost, knowledge of traditional life ways has been lost as well. Native Americans who attended U.S. Government residential schools beginning at the turn of the century were beaten for speaking their own languages. During the same time, Christian missionaries forbade the practice of the traditional ceremonies and rituals. Ceremonial events, and the elaborate preparations that preceded them, were among the most important ways of educating young people in the languages and ways of their people. In some Southeast Alaskan communities only the oldest residents speak their Native languages fluently. Today, preserving and teaching Native languages is a priority in Native communities. Esther Shea, a Tlingit elder and teacher who attended the 1991 Festival of American Folklife, uses traditional stories to interest children in learning about Tlingit language and culture. She explains, "You can't do your culture without the language."

Stories are only one example of the oral traditions that have guid-

Figure 57

Traditional stories come to life at the 1991 Festival of America Folklife. Ceremonial regalia, rattles, and drums add drama and meaning to Tlingit stories. Photo courtesy Smithsonian Institution.

ed and preserved all aspects of the lives of Native Americans. Ceremonial oratory, historical narratives, songs, and chants are also part of the oral literature repertoire. Stories, like craft objects, are resources for learning about the events and beliefs that shape and transmit the world views of the cultural groups that tell them. A decorated clay pot is an interpretation of cultural symbols that becomes a permanent example of the potter's view of the world at a particular time and place. Stories also function to distill and disseminate cultural information through the imagination and skill of the teller. Storytellers and oral historians are entrusted to maintain and transmit the spiritual and social knowledge that gives the members of a cultural group a sense of shared identity and purpose. At the Festival, Esther Shea described the context in which her culture's stories were told: "Long ago, very long ago before my mother was born, they told these stories and repeated them in their community houses, long houses. They sat around the fire and repeated them because there was no TV. They didn't have books, they didn't have a radio. And they were repeated and over and over so that they could remember. . . . Each story had a moral; there was a lesson to each story."

Unfortunately, the characteristics of oral literature that contribute

to its lively, unique function in indigenous societies are compromised by translation into non-Native languages and written form. The convenience and accessibility of print versions of traditional stories make them important sources of learning and entertainment. However, the essential ingredient that gives oral literature its power, the voice and presence of a storyteller respected for his or her authority and skill, is left out. When these written texts are presented as mutable versions of stories told aloud within the context of other social activities — during ceremonial occasions (see Figure 57) or while learning how to perform a task, for example — students can be guided to explore their content as well as practice listening and performance skills.

A topic for discussion with students is story ownership. Students will be familiar with the idea of ownership of printed material. Many Native Americans argue that oral traditions and stories are also "owned" by the groups from which they originate and that it is a violation to publish these stories without the group's consent. If possible, you may wish to invite a Native American speaker to discuss this issue with your students.

Focus Questions

What can stories tell us about the world views of various cultures? How can stories be used to preserve and share cultural traditions? What values and beliefs are communicated in Native American stories?

Suggested Activity

Collecting family stories is one way to involve students in thinking about the way stories work to preserve information about a particular group. Begin by sharing the following story about how a Haida boy was given his nickname. Among Southeast Alaskan Natives, naming is a significant event. One's name indicates social status, group accep-

tance, and personal relationships. This story illustrates how a teasing nickname became a respectful "true" name through the intervention of a respected elder who spoke Kaigani Haida, the dialect of the Haida people. *kwaay iiwaans* means "big flowing (stream)" and "big butt."

Paul's Name

When my son Paul was this small his hips were this *big but his legs were* **this** *big around. He was very short and fat. And then when Puuji and his friends came from the school house the children used to look at him. At that time "Big Butt" is the name we gave him. One time when Mrs. Davis was visiting mother we were making fun of him, calling him "Big Butt." "That name of his is high class, I give him the name," Mrs. Davis said. "It's a big name, 'kwaaay iiwaans.' 'kwahgaay iiwaans' is the way you pronounce it." And so, you see, it's not our clan name. Mrs. Davis gave it to Paul. "It's really a true name," she said, when she gave it to him. "This is his name, 'kwaaay iiwaans'" (Eastman and Edwards 1991).*

Ask students to think about the circumstances that might lead to a telling of this story. How do they think the story might change if Paul told it instead of his mother? Can any students tell stories about the origins of their own names?

Continue to demonstrate story sources and purposes by telling a story of your own that could be described as traditional within your family. The story might be about an event that is significant in your family. For example, many American families have stories about how their members survived the Great Depression. Your story might involve the exploits of a particularly colorful or heroic family member. It could be a traditional moral or cautionary tale that is not unique to your family but was told to you by a family member. Stories serve the

same functions in families that they serve in the larger culture; they entertain, transmit history and religious teachings, guide behavior, or explain natural and supernatural events. Your story doesn't need to be elaborate or dramatic, but it should be one that has a recognizable structure and an easily identified purpose.

After you have told the story, share information about the story that will prompt students to identify story sources in their own families. This information can be shared within the framework of the following questions:

When and where are family stories most likely to be told?
At family gatherings such as reunions?
During holidays?
On special occasions such as weddings or birthdays?
At bedtime or mealtime? During car trips?

Who most often tells stories in your family?
An older relative?
Someone who has a special knack for remembering or performing?
How did this person learn the stories?

If your family has more than one storyteller, do they tell the same stories?
How does one storyteller's version differ from another's?

Why are the stories told?
To share family history?
To make you laugh?
To teach children how to behave?
To explain something you can't see?
To make something less frightening?

Are these stories ever told outside your family?

At school or church?

Have you ever read them in books?

Once students understand where and how stories might be found, they can start collecting their own. The following guidelines will structure the assignment:

- Identify a family member or friend who will be willing to share a story with you. Explain that you are collecting stories that have been passed down in your family from generation to generation. The stories might be specifically about your family, but they don't have to be. If you have in mind a particular story that you've heard, ask your source to tell that one.
- Ask your source's permission to record the story as he or she tells it. Be sure your source knows the story will be shared with your classmates.
- Use a tape recorder that you know works well. Use a high-quality tape no longer than 60 minutes. Be sure you are prepared with spare batteries and tapes.
- Ask your source to sit in a quiet, comfortable place where the recording will not be interrupted. Place the microphone on a solid surface as close to the storyteller as possible.
- Test your equipment to make sure the storyteller's voice will be recorded clearly.
- When your source has finished telling the story, ask him or her some questions to learn about where the story came from. Here are some sample questions:
    - When and where did you first hear this story?
    - Who told it?
    - When do you usually tell this story?

- Is there anyone else who tells this story? Is that person's version different from yours?

Share the story you collected with your class. Be ready to talk about where the story came from and why it is important. Does the content of the story tell you anything about what your family believes and values? For example, if your source told a story about how someone was punished for telling a lie, you could say the story shows that your family values honesty.

Compare the story you collected with those of your classmates. What are the similarities among them? What are the differences?

Note:

Class projects that require students to use family members as sources can be problematic for some students. As you adapt this project for your own classes, be prepared to offer alternatives for students who need to find other sources of stories.

Suggested Activity

Once students are familiar with the functions of stories in families and communities, they are ready to examine what the Native American stories presented here tell us about the values and traditions of the cultures they represent. The stories presented here are just a few examples of traditional Native American stories that illustrate religious beliefs, relationships to the environment, and explanations of natural phenomena. They can be used as part of an extensive unit on mythology or in conjunction with exploration of Native American belief systems. Older students might be interested in comparing the content of traditional stories with that of contemporary Native American fiction and poetry.

As students listen to and read these stories, they should note how

their content is related to subsistence practices and the environment. Quotations from the stories and student observations can be added to the concept map described on page 10.

Suggested Activity

One way to give written versions of traditional stories the flavor of oral transmission is to use the printed story as a kind of script for oral performance. Traditional stories revised for publication leave out the devices — repetition, rhythm, physical movement, props — used by storytellers to aid memory and capture the audience's attention. When the stories reprinted here are first presented to your students, they should be *told*, rather than read aloud or silently. Listed below are some suggestions for effective storytelling.

- Read the printed version of the story you wish to tell several times to become familiar with its structure and content.
- Rehearse a retelling of the story from memory. You may want to tape record your retelling and review the recording for timing and inflection. Remember, your goal is not to recite the written text, but to *perform* a retelling. Where can you add your own touches — pacing, volume, gestures, pauses, repeated phrases, etc. — to add drama to your telling? Many Native American stories begin and end with formulaic phrases to signal the audience. For example, Hopi storytellers call out "*Aliksai!*" (ah-LIHK-syh), which means "listen," to begin a story. Listeners respond by saying "oh" or "ho."
- Look for opportunities to involve students in the story. Students can make sound effects or predict story outcomes prompted by questions such as "What do you suppose happened then?"
- Create a classroom environment conducive to listening and participation. Draw students into a close circle, dim the lights, or play appropriate recorded music or environmental sounds to set the mood.

Discuss the context in which the story would be traditionally told. For example, in Southeast Alaska a young man's first successful hunt is an occasion for telling stories. Aymara parents tell stories about supernatural beings to ease their children's nighttime fears. Hopi elders tell Kachina stories to teach young people about the role of these spirits in their lives. Students can be involved in researching the social situations that call for storytelling in different Native American cultures.

STORY ONE • THE HOPI STORY OF EMERGENCE

All groups of people have beliefs that describe how their world was formed, how it is structured now, and what underlying forces control it. Often these beliefs are expressed in the form of stories. Such stories express beliefs about

- how the world came to exist
- why animals, people, or plants look the way they do
- what causes events such as earthquakes and floods
- how the sun, moon, and stars were created
- why people behave in certain ways
- how deities and people interact

Each culture has a unique set of beliefs and unique stories that explain how the people in a culture view the world. Each world view developed in a particular cultural, geographical, and historical setting over many generations. Stories are one way information about historical events, religious beliefs, and other knowledge is preserved and shared. It is important to remember that the term "story" does not necessarily indicate that something isn't true.

TIME OUT

What are some other ways history, beliefs, and values are demonstrated and shared by the members of a culture?

According to Hopi tradition, when the Third World became plagued with evil and corruption, the people were told that they could leave that world behind and enter the Fourth World if the spirit Masauwu gave his permission. The story of the emergence of the Hopi people into the Fourth World is the foundation of Hopi spiritual belief. There are many versions of the story, but all of them involve the cooperation of people, animals, and spirits to reach a new world where the Hopi agree to live according to the instructions of Masauwu, guardian of the Fourth World. The version printed here is excerpted from Albert Yava's 1969 telling of the story transcribed by Harold Courlander and published in *Hopi Voices* (1982). Non-italicized sections are summaries of story sections removed from the original transcription.

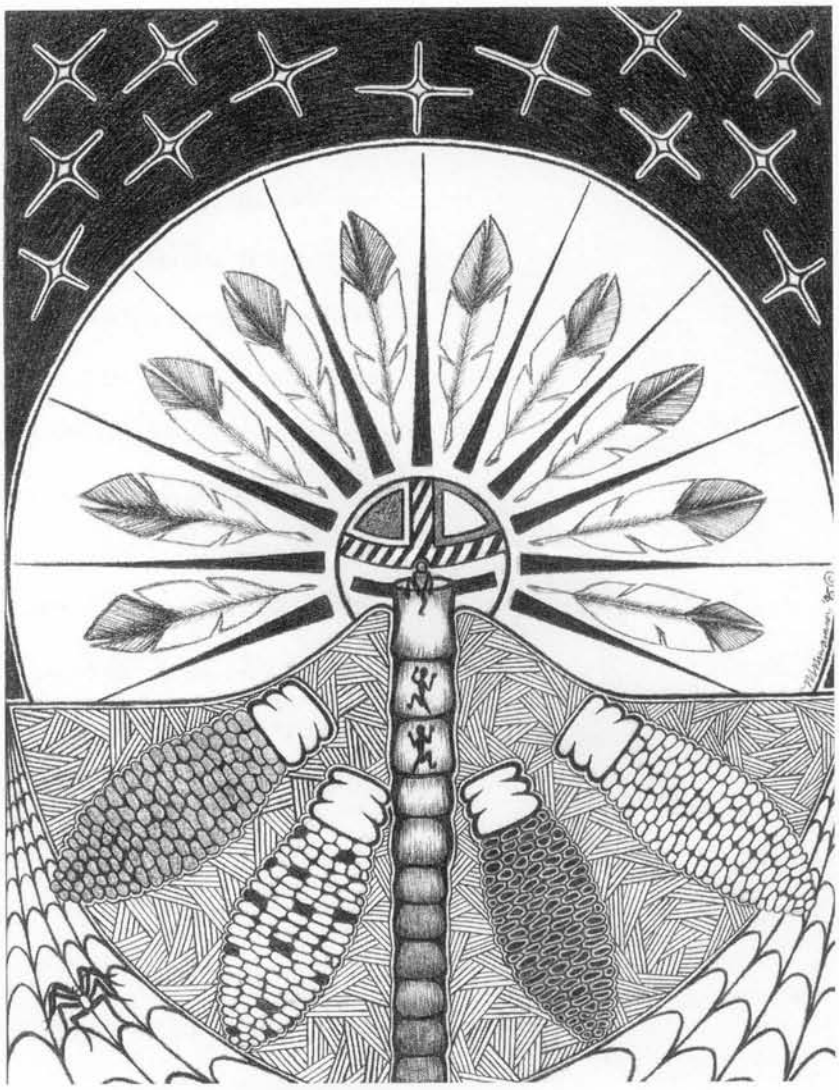
Read or listen to this story to learn about cooperation between humans and animals in the Hopi world. Also, look for information about how Hopi agricultural practices relate to spiritual beliefs.

The Emergence

The people who wanted to escape from the Third World decided to send a scout up to see what it was like up there and make contact with Masauwu.[1] *They chose a swift bird, the swallow. But he tired before he reached the sky and had to come back. After that they sent a dove, then a hawk. The hawk found a small opening and went through, but he came back without seeing Masauwu. Finally they sent a catbird. He was the one that found Masauwu. Masauwu asked him, "Why are you here?" The catbird said, "The world below is infested with evil. The people want to come up here to live. They want to build their houses here, and plant their corn." Masauwu said, "Well, you see how it is in this world. There isn't any light, just grayness. I have to use fire to warm my crops and make them grow. However, I have relatives down in the Third World. I gave them the secret of fire. Let them lead the*

Note 1
Masauwu is identified as the fire deity of the Third World who was made the deity of death and the underworld when his self-importance angered Taiowa the Creator. When the Third World was destroyed, Masauwu was given a second chance and was appointed to guard and protect the Fourth World.

Illustration by Monica Nuvamsa.



people up here, and I will give them land and a place to settle. Let them come."

After the catbird returned to the Third World and reported that Masauwu would receive them, the people asked, "Now, how will we ever get up there?" So Spider Old Woman called on the chipmunk to plant a sunflower seed. It began to grow. It went up and almost reached the sky, but the weight of the blossom made the stem bend over. Spider Old Woman then asked the chipmunk to plant a spruce tree, but when the spruce finished growing it wasn't tall enough. The chipmunk planted a pine, but the pine also was too short. The fourth thing the chipmunk planted was a bamboo. It grew up and up. It pierced the sky.

Spider Old Woman said, "My children, now we have a road to the upper world. When we reach there your lives will be different. Up there you will be able to distinguish evil from good. Sorcerers cannot come with us, or they will contaminate the Fourth World. So be careful. If you see an evil person going up, turn him back."

The people started to climb up inside the bamboo stalk. The mockingbird took the lead. He went ahead of the people, and every time he came to a joint in the bamboo he said, "Pashumayani! Pashumayani! Pashumayani! Pash! Pash! Pash! — Be careful! Be careful!" . . .

The mockingbird said, "Be sure to leave the evil ones down there." "Who are the evil ones?" "Oh, you all know who they are. We had plenty of evil down there. We don't want it up here in this world."

(The people continued to travel up through the bamboo, constantly directed by the mockingbird. When the last person emerged, the mockingbird instructed them to close up the end of the bamboo with some cotton. Then the people wondered if they had succeeded in leaving the evil one behind.)

They looked at one another. Then this fellow that represents evil laughed. "Haah! You can't get along without the evil one. He has a part to play in this world. You have to have the good and the evil, so I came up." "So you are here?" "Yes." "We didn't want you up here." "Why?" "Because you're always doing something evil that we don't like." "Yes, I know that. But somebody's got to warn you early in the morning when daybreak is coming."

"How will you let us know?" "Soon as you see the white streak in the place where the light is going to be from, I'll give you a cry that [day is here]." "What kind of day?" The evil one said, "We're in a kind of [half] light now, but there'll be daylight to come. There are a lot of wise men here. Let's first fix up the old sky. Anybody got a

buckskin with no holes in it?" Somebody said, "Here's one." "Where'd you get a buckskin with no holes?" "I didn't have to shoot this deer. I just outran him."

(Then the evil one hung two buckskins in the sky, each covered with yellow pollen, to provide two sources of light in the new world: Tawa, the sun, and Muyao, the moon. He also scattered graphite in the sky to create the sparkling stars. The people were afraid, since these things were provided by the evil one. After much discussion, the people agreed that the evil one had good qualities, too, and they set about determining how they would live in the new world.)

The mockingbird had a big job. As the people came up in groups he told them where to station themselves around the sipapuni[2] *and he told them what language they were going to speak from that time on. He told the men to sit in a big circle, and in the middle he put out a lot of different kinds of corn. White corn, yellow corn, speckled corn, red speckled, blue speckled, gray speckled, every kind of corn. And in amongst all the corn there was a short stubby blue ear. The mockingbird said, "Now, all these different kinds of corn mean something. This yellow corn means enjoying everything in life. If you have that corn you'll be prosperous. But you'll have a short life. This short blue ear means a lasting life, a long life. People won't die young, they'll grow old. But they'll have to work hard. It will be a rugged life for them." The mockingbird explained about every different kind of corn and what it meant, and he told the tribes to choose the one they wanted. The men in the council were thinking about which one they were going to choose. There was one tall, slender man sitting here, and he didn't think very long. He was the Navajo. He reached out and took the yellow ear, the one that meant a short life but an enjoyable one. He said, "I don't know why it takes you people so long to decide. I'll take this yellow one. Even if my life won't be long it'll be enjoyable. I'll enjoy women, I'll enjoy riches, I'll enjoy everything." . . .*

Note 2
The place of emergence. This term is sometimes translated as "navel." A *sipapuni* is also a small hole in the floor of a *kiva*, or underground ceremonial chamber, that represents the place of emergence.

Well, then all the other people around the circle began grabbing the corn ears. The Comanches got the red corn. The Sioux got the white corn. The Utes got the flint corn with the hard kernels. . . . Every tribe got one particular kind of corn. But the leader of the bunch that were going to be Hopis, he was slow. He kept on sitting there, thinking about which corn would be the best for him. The corn disappeared pretty fast, until there was only one ear left, the short stubby blue one. So finally he took that one. He said, "That's the way it's going to be. I'm going to have to work hard, but I'll have a long life."

The people were getting ready to disperse, to go on their migrations, but they discovered that a child had died, the son of one of the chiefs. The people were all mourning, wondering why the child had died. The evil one said, "Say, don't cry about this. Come over here and look down [through the sipapuni]." They did that, they looked down into the Third World, and they saw the boy walking and running around down there. The evil one said, "You see, he's alive." The people said, "If he's alive, then why did we have to send him back there?" The evil one said, "It wouldn't be good to have [the spirits of] the dead among you living people. When your stalks [i.e., bodies] are old and not useful anymore, you'll go on living down there. Your stalk will remain here, and your iksi [breath] will go below and go on living."

After that, the people started on their migrations, saying that some day they would all come together again.

TIME OUT

Discuss the following ideas from the Hopi emergence story with your classmates.

What role do animals play in this story?

How do you think these roles influence the way animals are viewed in daily life?

Who are the deities in this story? What is their relationship with the people who inhabit the world?

What information are the people given about how they should live their

lives in the Fourth World? Think about what you know about the Hopi way of life. What aspects of the emergence story explain these ways?

STORY TWO • RAINFOREST SPIRITS

The following story comes from the Shuar people of Ecuador, another Native American group that participated in the 1991 Festival of American Folklife. As you read or listen to this story, write down words or phrases from the story that provide information about where and how the Shuar people live. The following list will help you keep track of clues. Some examples are provided.

People: *a Shuar woman*

Things that people do: *gather plants*

Types of food: *bananas*

Types of animals: *snakes*

Deities: *Nunkui*

Things that deities do:

Environmental features:

Nunkui

The Shuar were living on what they could gather because they did not know anything about vegetables or horticulture. They almost died of hunger because in the jungle they found few things to be used for food. They ate the fragrant and tender leaves of the unduch', *the* eep, *and the* tunchinchi *plants, which we still eat today.*

A Shuar woman went out to gather some edible plants. She walked far along the stream, but did not see anything. She was tired from so much walking without finding anything, but then she saw some peels of vegetables and fruits that she had never seen before floating down the stream. She tasted them and liked them. She continued walking upstream to see where they were coming from and she

saw a woman washing the fruits and vegetables. The Shuar woman approached her and asked for something to eat since she was very weak. The woman looked at her with sympathy and said, "I have waited for you to give you my daughter. You can ask her for all of the things that you see in my basket: fruits, vegetables, animals, drinks, and anything else." When she handed little Nunkui to the Shuar woman she added, "Do not mistreat her. Make sure that everyone treats her with respect to avoid great misfortune!"

The woman treated Nunkui well and carried her in her skirt. When Nunkui gave the woman a large vegetable garden filled with different vegetables, the woman left Nunkui in the house to play with her other children while she cultivated her plants.

The children played and they began to ask Nunkui for things. All of their wishes were granted. They asked for snakes, tigers, spirits, and even dry leaves. She brought them everything they wanted. But when they asked for animal heads so that they could eat the brains,

Nunkui would not comply. She brought them a cooked monkey, but without the head. The children began to get stubborn with their demand for the animal heads, so Nunkui brought them the head of the spirit deer, something that a Shuar would never *eat. The children resented Nunkui beyond belief, and they began to mistreat her by throwing ashes in her eyes. She escaped, climbed up the ritual pillar of the house, sat on the roof, and began to sing:*

Bamboo, come take me away,
and we will eat white peanuts.

The various types of peanuts and large tubes of bamboo began to grow out of nothing, Meanwhile, the vegetables in the garden began to degenerate and disappear. They all began to turn into wild plants which were not edible.

A strong wind bent the bamboo toward Nunkui. She grabbed it, jumped inside the large bamboo tube, and descended to the ground. The woman returned from the garden, exasperated by what was happening, and cut the bamboo to try to trap the little Nunkui. As soon as she cut it, it formed a knot so that she could not fit her hand into it to grab Nunkui. As she tried to cut below the knot, the same thing happened; another knot was formed. That is why the bamboo has so many knots today. When she cut the bamboo even with the ground, she found some stones inlaid into the bamboo called Nantar *with red, blood-like veins. The woman began to sing the prayers that Nunkui had taught her, and the* Nantar *began to come to life and speak. Then some potato plants began to grow which produced potatoes called* chikia, tuka, *and* pinia.

The Shuar woman returned to the stream and found Nunkui once again and begged with her. But Nunkui was resentful and said, "From now on you will work hard planting things and be fatigued, but you will harvest little." Then, in a wave of compassion, she gave the

woman some yucca, sweet potato, and banana seeds to plant in her garden. So the woman planted these seeds and hid the Nantar *stones in her garden. And she sang the prayers of Nunkui every day to give her plants strength, so that the people would never lack sustenance (Pellizzaro 1990).*

TIME OUT

Using the clues you collected, draw a picture of how you imagine the Shuar world to be. Compare your drawing to those of your classmates. Your teacher will tell you more about the Shuar and their environment. How accurate was your drawing?

How is this environment different from the others you have learned about?

What lessons would a Shuar child be expected to learn from this story?

Note for Teacher:

The Shuar live in the humid tropical rainforests of southeastern Ecuador. The landscape is rough, with many rivers and canyons. Subsistence activity centers on hunting, fishing, and gathering of wild fruits. Manioc, sweet potatoes, peanuts, and white maize are among the crops the Shuar plant in fields constantly crowded by rapidly growing weeds. The Shuar refer to their rainforest home as "the lungs of the world."

STORY THREE • RAVEN FINDS WATER

Southeast Alaskan Native stories frequently tell of the adventures of Raven. Raven often plays a dual role — he can be a provider, giving humans the things they need to live in the world, and he can be a trickster, putting humans (or other supernatural beings) in embarrassing situations. In the following story, Raven is responsible for finding the water that has been hidden from the Haida people.

The version of the story presented here is translated in a way that tries to give you some idea of the Haida way of speaking. You will notice some characteristics of this translation that may seem unusual to you. In Haida speech, verbs tend to come at the end of a sentence,

Figure 58

It is impossible to translate an oral narrative so that it has exactly the same sound and meaning in written English. Here, a few lines of "Raven Finds Water" are written in the Haida language in italics. Each Haida line is followed by its word-for-word translation into English. Then, it is shown as it was rewritten for publication in English. From Carol M. Eastman and Elizabeth A. Edwards, Gyaehlingaay: Traditions, Tales, and Images of the Kaigani Haida *(1991).*

Raven Finds Water

yaalaay	*Gantl*	*qíiaan*	*hinuu*	*ki'áan*
raven	water	finds	this is what	called

***Raven Finds Water,* this is what it's called.**

awaahl Gagwíiuu	*Gantl*	*Xíigalaang*	*tl'*	*súugan*
a long time ago	water	dried up	they	say

A long time ago the water dried up, they say.

gam	*tlíitsantl'aa*	*Gántl*	*isáangaan*	*tl'*	*súugan*
not	anywhere	water	wasn't	they	say

There wasn't any anywhere, they say.

waadluu	*tlíijiidaan*	*hlingáan*	*kwaayáans*	*hánuu*
and then	anywhere	small	flowing	any
Xíigalaan	*tl'*	*súugan*		
dried up	they	say		

And then all the small streams dried up too, they say.

with the main point of the sentence at the beginning. Therefore, this story begins "*Raven Finds Water*, this is what it's called" instead of "This story is called *Raven Finds Water*." In Haida stories, phrases are often repeated to build excitement and to help the teller remember the thread of the story. Sometimes these phrases are sung or chanted. Phrases such as "and then" and "after that" are used more often than most English-speakers are used to.

It is impossible to translate an oral narrative so that it has exactly the same sound and meaning in written English. In Figure 58 a few lines of "Raven Finds Water" in the Haida language are printed in italics. Each Haida line is followed by its word-for-word translation into English. Then it is shown as it was rewritten for publication in English.

As you listen to or read this story, think about the relationship between people and the spirits who control the forces of nature.

Raven Finds Water

This story is called "Raven Finds Water."

A long time ago, they say, the water dried up. There wasn't any anywhere. And then all the small streams dried up too.

There was nothing anyone could do about it. They didn't know what to do. There was nothing that could be done for the people.

But Raven himself, feeling confident, got himself ready to do something about it. He would look for the water.

And then Raven knows it is the Island Spirit at Hazy Island that owns the water. But no one else knows where the water is. Only the Island Spirit knows.

And then Raven took a canoe to go to the island. He started out toward the island on a canoe.

He got himself ready to steal the water from the Island Spirit as he rowed himself toward the island. When he got halfway there the fog blew in and covered him. And then when the fog densed up too much, he was lost. And then he was just floating around there.

Raven was wondering what he could do about it.

When the Island Spirit found him there this is what he said to him: "You shouldn't be here. There's nothing here for you. Nothing. The weather will handicap you. There isn't water on the island."

This is what he told Raven.

He also said to him, "Don't be crazy! Turn back, back, turn back!"

This is what he would tell him.

And then Island Spirit left him.

Raven pretended he was going back. But it wasn't long afterward that he turned back again toward Island Spirit's home. He used the sun to get his bearing. He rowed according to it. While he was rowing he heard the surf. Soon he heard the surf breaking on the island.

He arrived at an inlet on the beach and the Island Spirit welcomed

him. He came to meet him on the beach. Because he was so glad to see him he invited him to his home.

And then Raven acted as if he was thirsty. He exaggerated how thirsty he was.

The Island Spirit had hidden the water. He really made sure his water was hidden.

Raven was curious about it. And then, because he had a strong mind, he was able to stay there with him for a long time in spite of his thirst. He was looking for Island Spirit's water. He was wishing he could find where the water was hidden, looking at Island Spirit suspiciously.

(Speaker sings in a high monotone:) waited for him—waited for—

He waited for him.

In the meantime he thought about how he could get the best of Island Spirit. He wanted the water so badly. He wondered about it for a long time when suddenly, by chance, the Island Spirit got tired. So while warming his back at the fire he went to sleep!

And then while he was sleeping, Raven went towards a rookery-cliff, scooped up quite a bit of bird droppings, and went back to Island Spirit while he was sleeping and rubbed it (the droppings) all over his (Island Spirit's) clothes. And it was after that Island Spirit woke up.

And then Raven said to him, "You stink really bad. You stink really bad."

And then the Island Spirit thought he had made himself stink. It was because he had been looking for eggs. While he was looking for eggs, he had made himself stinky, he thought.

And so Raven said to him, "Do bathe yourself, do bathe yourself."

And then Island Spirit made himself ready. He got himself ready to bathe. He got his basket ready for the water and he left. He went to get water. While he was confused he forgot that he had lied to the

Raven. He had said that there was no water to be found.

And after that he walked quite a ways from the house. There was floating moss hanging from the rock and ground swells breaking there below. Under the hanging moss was the water hole.

And thus Raven discovered where the water was and he prepared to steal the water. He would steal from the Island Spirit.

And then when early morning came he sneaked out from his house. He took his water basket and walked to where the water hole was. And because he was thirsty he drank water for a long time. He was very thirsty. He took a long drink.

Afterwards he filled up his water basket. He filled his beak too. And then after he got all the water he could he flew toward where the big island was situated. Still water was not to be seen there.

And then Raven, while flying around high over the land, he sprayed the water from his nose. Where water once flowed he blew water and he blew it onto the land. While he was doing this he was blowing water even into the middle of the clouds.

While this was happening it started raining and it didn't stop. And then where the water used to flow it got full. Flood flowed.

(Speaker chants:) the creeks crested—

After that, water was plentiful and the people were happy. And it was Raven, they said, Raven saved the country.

This is the end of my story.

From Carol M. Eastman and Elizabeth A. Edwards, *Gyaehlingaay* (1991).

TIME OUT

Native American stories are often told in the form of dramas that combine songs, dance, and costumes. Prepare a dramatized version of "Raven Finds Water." Make masks to represent each character. Two people in costume could act out the story while a third provides the narration. Even though this story is humorous, it is very important to treat the story and its characters respectfully. To parody or make fun of the story would be a show of disrespect to the Haida people.

OR

Each person has his or her own view of how the world was created and the forces that influence the way the world works today. These views may be based on religious beliefs shared with other members of the culture; they may be based on scientific information, or they may be influenced by the imagination.
Write your own story of how the world was formed and why the people in it live the way they do. Your story should include some of the following features:

- **Tell about how your world came to be the way it is.**
- **Tell about the powers that control how your environment works.**
- **Tell about how these powers influence the behavior of people.**
- **Tell about how the way people live is influenced by the environment.**
- **Tell about relationships between people and other living things.**

Creating a whole world is hard work, but use your imagination and have fun. Your story may be based on your own religious beliefs, on scientific knowledge, or on your own fantasies.

Illustrate your story with pictures or diagrams, then share it with your classmates.

OR

Explore the stories of a Native American group that is not profiled in this book. Start by researching the environment in which your group lives. Learn about how topography, climate, animals, and vegetation influence daily life. You may want to learn about a Native group that lives in your region.

There are many collections that feature the stories of Native Americans. Your teacher or librarian can help you locate some. A few titles are listed below. Look for stories that describe the world view of your chosen group. Write a report about how these stories reflect the environment and illustrate the beliefs of the people. Then, tell or act out one of the stories you found to your class. Your teacher will give you suggestions for how to tell stories effectively.

Native American Story Collections

American Indian Myths and Legends, selected and edited by Richard Erdoes and Alfonso Ortiz (New York: Pantheon, 1984).

Keepers of the Earth: Native American Stories and Environmental Activities for Children by Michael J. Caduto and Joseph Bruchac (Golden, Colorado: Fulcrum Publishing, 1988).

Spirits, Heroes & Hunters From North American Indian Mythology by Marion Wood, with illustrations by John Sibbick and Bill Donohoe (New York: Peter Bedrick Books, 1992).

Hopi Tales, a collection of traditional Hopi tales told by Jack Moyles, is available from Smithsonian Folkways Recordings.
Smithsonian Folkways cassette #7778
Smithsonian Folkways Mail Order
414 Hungerford Dr., Suite 444
Rockville, MD 20850