Dear Educator,

Welcome to the Center for Puppetry Arts and our production of *Coyote Sings*. Founded in 1978, the Center is a cherished cultural and educational treasure in Atlanta. We value your patronage and are delighted that you have chosen us as a teaching resource. Your students are in for a big treat!

This study guide was designed to enhance student learning before and after your visit to the Center for Puppetry Arts. *Coyote Sings* is a Spanish/English retelling of Native American folktales from three Southwest tribes. This energetic show is full of slapstick, Southwestern motifs, and lively Mexican folk tunes.

All three areas of programming at the Center for Puppetry Arts (performance, puppet-making workshops and Museum) meet Georgia Performance Standards (GPS). To access the Georgia Performance Standards that have been correlated to each programming area according to grade level, click the links below:

[Coyote Sings, P-K & K](#)
[Coyote Sings, Grade 1](#)
[Coyote Sings, Grade 2](#)
[Coyote Sings, Grade 3](#)
[Coyote Sings, Grade 4](#)
[Coyote Sings, Grade 5](#)
[Coyote Sings, Grade 6](#)

To access a complete list of GA Performance Standards for all grades and subjects, please visit [https://www.georgiastandards.org/Pages/default.aspx](https://www.georgiastandards.org/Pages/default.aspx).

Thank you for choosing the Center for Puppetry Arts for your study trip. We hope that your students’ experience here will live on in their memories for many years to come.

Sincerely,

The Center’s Education Department
About the Company

The Magical Moonshine Theatre is a musical puppet and mask company that specializes in programs for youth and family audiences as well as experimental works for adults. Founded in 1979 by Michael and Valerie Nelson, the company has performed live in 8 languages in 18 countries including performances in Europe, Asia, and Latin America.

About the Show

Stories of Coyote abound in the traditions of many native peoples of the West. Coyote is sometimes the creator, the rearranger, the helper, the teacher, and, in the tales of the American Southwest, he can be the bungler, the buffoon, and the fool. Coyote Sings, which is part of the Animal Folktales Series, is inspired by four southwest coyote stories, told by three different tribes. Using the license of the storyteller, Magical Moonshine Theatre has woven the four stories into a bilingual narrative that tells of Coyote’s search for “fulfillment.”

The Animal Folktales Series focuses on traditional stories about animals from North, South, and Central America. It is a celebration of the cultural richness that we enjoy on the American continents. The open staging of the performances and the blending of storytelling, puppetry, masks, and music seek to create a kind of “contemporary” folk theater, informal and friendly.

Style of Puppetry

Coyote Sings is performed using hand puppets and rod puppets.

Hand puppets are figures that are brought to life when a puppeteer places his/her hand inside the puppet’s glove-like body. The puppeteer manipulates a hand puppet with his/her fingers and wrist so that the puppet characters become extensions of the puppeteer’s own hands.

Rod puppets are typically full-bodied figures operated by sticks called control rods that are attached to different parts of a puppet’s body. The main control rod is like the puppet’s backbone. It supports the weight of the puppet. This rod also serves another important function: it extends up into the puppet’s head giving the puppeteer direct control of the puppet’s head movements. By gripping the main control rod at the base and turning it, the puppeteer can make a puppet turn or pivot its head to focus its attention in any direction. More slender rods attached to a puppet’s hands control a character’s hand and arm movement.

The ruins of a Native American dwelling in Southwest America
Bibliography


Internet Resources

http://www.nativeamericanlinks.com/
Find many images of Native American life of yesterday and today.

http://www.ahsd25.k12.il.us/curriculum/nativeamericans/swhomes.html
Learn about Native Americans of the Southwest and their dwellings with this fun web quest.

http://nativeamericans.mrdonn.org/southwest.html
Visit this site for information of Southwestern Tribes and folktales.

http://www.native-languages.org/southwest-culture.htm
This website has lots of information on Southwestern Tribes and their languages.
P-K & K: The Importance of Animals in Our Stories and Our Lives

Georgia Bright from the Start Pre-K Content Standards covered: LD1a, b, g; LD3a, LD5 a, b, d, j, m; LD6 a, b; SS1 b, c. Georgia Performance Standards covered: Kindergarten, ELAKR5.a., ELAKR5.b., ELAKR6.a., ELAKW5.a., ELAKW5.b.

Objective: Students will respond to the show Coyote Sings and the importance of animals in mythology, folktales, and daily life. Then the students will decorate “Adopt Me” bandanas and donate them to an animal shelter of the classroom’s choice.

Materials: Fabric cut into triangle-shaped pet bandanas (approximately 21”x21”x30”) - one for each student, assorted fabric markers, and letter stencils (optional).

Procedure:
1. Explain to the children that they will make Adopt-Me pet bandanas and donate them to animal shelters. They will be demonstrating kindness and compassion by helping animals who need homes to get adopted.
2. Distribute one pet bandana to each student. Next, allow students to use fabric markers to decorate the bandanas.
3. Brainstorm with students about animal shelters where they may donate their bandanas.
4. After the students have completed their bandanas, donate them to your chosen recipients.
5. Ask students how they felt about donating their bandanas and how they think shelters felt receiving them. Ask them about the importance of animals in our lives and in telling stories about our history and the history of other cultures. Discuss with students why doing this project was important.

Assessment: Make sure each student has designed and decorated their bandana and using classroom discussion, make sure they understand why they’ve made them and where they are donating them.

Adopt a shelter dog!
Learning Activities

1st & 2nd Grade: Write Your Own Libro Animal (Animal Book)

Georgia Performance Standards covered: Grade 1, ELA1W1a,c,d, e,f,g,h,i,j,l,m; Grade 2, ELA2W1a,b,c, h,i,j,k,l,m,p,q,r.

Objective: Students will write and illustrate their own book of animals using the Spanish names of the animals listed below. Each page with have the English and Spanish name of the animal as well as an illustration.

Materials: Chart paper, markers, paper, pencils, crayons, and construction paper.

Procedure:

1. On a piece of chart paper, write the names of the following animals in English and Spanish:
   - horse – caballo
   - pig – cerdo
   - dog – perro
   - cat – gato
   - fish – pescado
   - bear – oso
   - mouse – ratón
   - bird – pájaro
   - elephant – elefante
   - tiger – tigre
   - lion – león
   - squirrel – ardilla

2. Pronounce each animal’s name in English and Spanish aloud with your class. Then ask them to repeat the names after you. Tell the students about the project and that each page should include a sentence about the animal using the English word with the Spanish word in parenthesis.

3. Have students create a first draft, revise their first draft, edit their work and finally publish it in book form accompanied by illustrations.

4. Ask students to share their illustrated books with a partner.

Assessment: Check students’ work for spelling of Spanish and English words, grammar and sentence structure, and accuracy of illustrations.
3rd & 4th Grade: Folk Heroes: Creating a Cinquain Poem about Courage

Georgia Performance Standards covered: Grade 3, ELA3R3.q, ELA3W1.k, ELA3W5.c, ELA3LSV1.a. Grade 4, ELA4R1.1.i., ELA4W2.2.a., ELA4W2.2.c. ELA4W2.2.d., ELA4W2.2.e., ELA4W2.2.f., ELA4W2.2.h., ELA4W2.3.b., ELA4W2.3.c., ELA4W2.3.d., ELA4W2.3.e., ELA4LSV1.a.,ELA4LSV1.f., SS4CG4.b.

Objective: The students will identify a hero of one of the folktales covered in Coyote Sings. Each student will review the characteristics of a hero and relate them to citizenship for the common good, explain why acting selflessly is good for the individual and community, then in groups, they will create a Cinquain poem about community and heroes.

Materials: paper, pens or pencils, Cinquain poem explanation, and example handout.

Procedure:
1. Have students brainstorm examples of characters in Coyote Sings who stood up for others and then hold a discussion about courageous actions. Discuss how one can act in one's best interest, but at the same time do something good for the community.

2. Place students in groups of four and have them select a character discussed during the brainstorming. Using the Cinquain Poem Worksheet handout, discuss how to create a Cinquain poem.

3. Working cooperatively, the students will use the format used in the Cinquain Poem Worksheet handout to create a Cinquain poem about someone who is a hero to them.

4. Have students elect a member of their group to read the poem aloud to the class.

Assessment: Using the Cinquain poem rubric, make sure all students have formatted their poems correctly and completely.

Southwest Native Americans today
Everyday Heroes - A Cinquain Poem Example

Word Cinquain

Line 1: Title – 1 word
Line 2: Description of title – 2 words
Line 3: Action about the title – 3 words
Line 4: Feeling about the title – 4 words
Line 5: Synonym for title – 1 word

Example:

MOM

Smiling Eyes,

Tirelessly Giving, Caring;

I Admire Her Character,

Philanthropist!
# Cinquain Poem Rubric

<table>
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<th>Points</th>
<th>4</th>
<th>3</th>
<th>2</th>
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<tr>
<td></td>
<td>Poem contains all that is required</td>
<td>Poem contains most of the required elements</td>
<td>Poem contains one half of required elements</td>
<td>Poem contains little or none of the required elements</td>
</tr>
<tr>
<td>Appropriate format &amp; poetic structure, Title, Philanthropic Vocabulary, Focused on Topic, Correct Spelling, Mechanics and Punctuation</td>
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5th & 6th Grade: Community and Sacrifice in Native American Culture

Georgia Performance Standards covered: Grade 5, ELA5R1.1.a, ELA5R1.2.h, ELA5LSV2.2.c. Grade 6, ELA6RC2.b, ELA6RC4.c, ELA6W1.b, ELA6W2.1.b, ELA6W2.1.d, ELA6W2.4.a, ELA6W2.4.b, ELA6W2.4, ELA6LSV1.a, ELA6LSV1.e

Objective: Students will recognize the value of giving to the community by looking at examples of the sacrifices and traditions of people of Native American culture. Students will give examples of philanthropic deeds of Native American people and then compare the deeds of Native Americans to the benefits and sacrifices of their actions.

Materials:
1. Talking Circle hand out
2. One feather for each group
3. Native American Scenarios hand out - one copy for each student
4. Symbol: Using the graphic organizer Native American Scenarios Talking Circle Recording Sheet, enlarge each of the graphics and glue them to the back of the corresponding scenario card.
5. Native American story cards, a copy for each group (created from Native American Scenarios hand out). There should be a set for each group. Each set will contain one of each of the 7 scenarios. There should be 7 students in each group.
6. Use the following list to place the appropriate graphic on the back of each. Use the graphics from Native American Scenarios Talking Circle Recording Sheet.

- Thorpe - heart in hands
- Massey - bag/pouch
- Harris - shirt (explain the well-known phrase “the shirt off my back”)
- Hill - grave
- Mankiller - interconnected rings
- Williams – key
- Coyhis – deer

7. Native American Scenarios Talking Circle Recording Sheet, one for each student

Procedure:
1. Give a Native American Scenario hand out to each student. Explain to students that they will be “role-playing” during the next activity. They are to represent the person on their scenario card. Allow a few minutes for students to read through their scenario a couple times (about 5 minutes). Circulate the room to help students with any unfamiliar words.

2. The Talking Circle: Explain to the students that the scenarios used in this activity are the authentic words of Native American people of today. Each of the people quoted in the lesson is real and is of our time period. These people represent the customs and habits of people of Native American communities.

3. Display an overhead or slide of the Talking Circle hand out using whole group instruction. Once the students understand the concept, have each group form a circle. Distribute a Native American Scenarios Talking Circle Recording Sheet.
4. Have each student take a few minutes to record a few of the key concepts on their recording sheet in the box designated for their respective scenario. For example: The student who has Thorpe will record some ideas in the box which contains the heart in hand, and so on, with each student filling his or her portion of the recording sheet. (This procedure eliminates the need for the reader to stop and write during his/her presentation.)

5. Choose one student to be the leader and give that student a feather. The leader’s responsibility is to help the students successfully complete this activity.

6. Instruct the leaders to start the circle by introducing their “name and tribe” from the scenario sheet. They then share the beliefs from the scenario card. While each member of the circle is sharing, students continue to record concepts/words or ideas that pertain to that person’s beliefs and foster “community.” These words should be recorded on the recording sheet next to the graphic that is on the back of the reader’s scenario card. The talking circle continues until all members have had a chance to share.

**Note:** Ideas for recording sheets and their correlation to graphics:

- **Thorpe (heart in hand)** This graphic is used because the message is that people give unconditional love, giving from the heart with no expectation of return.

- **Massey (bag/pouch)** This graphic is used to represent a collection of little things which are given to any visitors. The collection represents your appreciation of the visit.

- **Harris (shirt)** This graphic is used to represent the idea that no material item is too sacred to give to someone else. Harris explains that any item admired by another should be given to that person. This exemplifies the cliché “shirt off your back.”

- **Hill (grave)** This graphic is used to represent the idea of the spirit. Hill explains that people are known or remembered for what they give and that giving is generosity of the spirit.

- **Mankiller (interconnected rings)** This graphic is used to represent the strong connection the Native people have to their tribes.

- **Williams (key)** This graphic is used to represent William’s idea that respect is the key element in teaching philanthropy.

- **Coyhis (deer)** This graphic is used to represent the Native tradition of “sharing the deer.” “Sharing the deer” is the idea that everything you have is shared with your community, as in a hunt when the game is shared among all members of the group.

7. Once all students have finished, conclude with a whole-group discussion of their findings.

**Assessment:** Walk around the classroom to make sure each group is working effectively together and that leaders are filling their roles. During group discussion, be sure that students understand the concepts discussed and their assigned characters.
The Talking Circle

- Chairs are arranged for the talkers to sit in a circle around the fire, with a space forming a channel that opens to the east.

- One of the participants, who will begin the talking circle, carries a large feather. (Traditionally, this person would begin the talking circle by offering a prayer to the Great Spirit.)

- Starting south of east, as the feather is passed to the left, the privilege of speech moves from one to the other in a clockwise direction around the circle. The person holding the feather has the right to speak. Time taken may be as long as the person wishes - all others respect the person’s right to speak and will not interrupt.

- When the speaker has finished, the feather is passed to the next person on the left. After the circle has been completed, any member of the circle may request the feather, and speak again.
Native American Scenarios

Dagmar Thorpe (Sac and Fox)
Giving is an inseparable part of the way of life of Native people. It is your acknowledgement and thanksgiving to the Creator for the things that you have been given. This thanksgiving shows itself in the ways in which you give to others. It can be giving in words, prayers, gifts of time, energy, or love. Giving is an integral part of what your life is, your acknowledgement of life itself and all that life gives to you. The motivation to give is love and is unconditional without expectation of return – knowing that to give is to show your respect and your love for another, and that as we live the way we are intended to live, the goodness that we share with others will come back to us. It is a natural part of this way of life.

Henrietta Massey (Sac and Fox)
For us, giving means sharing. I grew up in a home where, if a visitor came to your home, you give that person something. If you’ve got something cooking, you feed them. Or if you have no food, you give them something to drink – even a glass of water. Those are relatives – they thought enough to come to see you, so you share. There are many ways that we all share. You just do it – like when someone comes to visit, I make a collection of little items, material things – and I will give it to the person who has come to visit; you appreciate for them to come to see you. This is how we’re taught when we’re young. You’re taught to give – and that if you give, it will come back to you ten times.

LaDonna Harris (Comanche)
In the Comanche tradition, giving and receiving are an intricate part of the social norm that you grow up in. The whole concept of ownership is different from the Euro American view of property and giving. The basic concept is “You should never own anything that you couldn’t give away.” You should always offer to feed anyone who comes to your door. If someone admires something you own, you should be able to take it down and present it to them - because they have honored you by admiring some of your possessions.

Norbert Hill (Oneida)
In the Oneida tradition…the definition of “being noble” is to give to those who have less. And so you get more by giving ¾ rather than by saving or hoarding. If you have something, you give the best of it - you give the best piece of meat to the most elderly person, and so on. Throughout the country, I find Indian people very generous. They may not have much to give, but they share whatever they have. It’s not generosity with regard to things, it’s generosity of the spirit. I never fail to see that, especially with older people. You’re more likely to be known for what you give away rather than for what you keep.

Wilma Mankiller (Cherokee)
The concept of giving is very natural for Indian people. We Native people have a sense of interconnectedness with, and a sense of responsibility for, one another. This, to me, is the major difference between Native people and non-native people today. We still have a sense of community or of tribe and a clear understanding that we have to depend on one another. This means we know we have a social obligation to our community. When you don’t understand that, your community will never quite come together.

Tessie Williams (Nez Perce/Cayuse)
It’s not just responsibility and it’s not just bonding. It’s the respect – that’s the key – the respect for such a person, such a group, people who really have the knowledge of respect. And that is to me the most important thing. When I do teaching, I always emphasize self-respect - how I feel about me? And when I can understand and have self-respect, I can then learn how to respect other people – regardless of how they appear.

Don Coyhis (Mohican)
When you look at the origins of giving, based on the old traditional communities – the way that it was explained to me by the elders – there was always the concept of “share the deer.” There was no custom of people accumulating things. In the society there was a system of balancing things out in the community. Whether the community was on hard times or not, whatever was there was given out. Traditionally, it was more a survival situation. I’ve been told that there were some communities where, on a periodic basis, they would lay everything out, and then divide it. It was a survival mechanism. Additionally, it was frowned upon to accumulate; it was more popular to give to the community. So it had to do with survival, and always looking for the good of the people first.
## Native American Scenarios

**Talking Circle Recording Sheet**

**Directions:** Match the graphic on the back of the reader’s card to the graphic in the boxes on this recording sheet. As each reader is sharing their thoughts, record key words, concepts, and/or ideas about their beliefs next to the matching graphic.

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</table>
1. In what grade are your students?

2. Which show did you see? When?

3. Was this your first time at the Center?

4. Was this the first time you used a Center Study Guide?

5. Did you download/use the guide before or after your field trip?

6. Did you find the bibliography useful? If so, how?

7. Did you find the list of online resources useful? If so, how?

8. Did you reproduce the grade-appropriate activity sheet for your class?

9. Additional information and/or comments:

Please fax back to the Center for Puppetry Arts at 404.873.9907. Your feedback will help us to better meet your needs. Thank you for your help!