

Embracing Himdag (Way of Life) and Cultivating our Identity through Music and Movement

Terilyn Esplin

Indigenous Early Childhood Educators Professional Development Fellowship

2023

Author's Note:

Terilyn Esplin is a preschool teacher at The Early Childhood Education Center on the Salt River Pima Maricopa Indian Community. Correspondence about this curriculum unit can be addressed to Terilyn Esplin. Email contact: Terrilyn.esplin@saltriverschool.org

Context

The Salt River Pima Maricopa Indian Community is located west of the Phoenix Metropolitan area and bordered by Fountain Hills, Scottsdale, Mesa, and Tempe. It has a unique environment as it is a rural community used for agriculture and farming but is also bordered by urban cities and separated by the busy 101 freeway. As you exit the freeway off of Chaparral, head west toward Scottsdale Community College and drive for a few miles. You will see farming lands, rows and rows of earth being seeded, horses drinking water from the canals to the land, and little quails walking in perfect formation as they hurry across the road. In the distance, you will see Red Mountain. Red Mountain is a symbol of home for the O'odham and Piipaash people.

At the intersection of Chaparral and Center, you will see a school off to the left. This building is the Salt River Pima Maricopa Indian Community Early Childhood Education Center. The center encompasses 53,424 square feet and, for the 2023 school year, provided Head Start, Early Head Start, and CCDF services to the O'odham and Piipaash People of Salt River and other Native tribes in the neighboring cities. As of 2023, ECEC provides services to 202 children: 68 for Early Head Start, 112 for Head Start, and 40 for Home School. The service area for the Salt River Head Start program is the boundaries of the Salt River Pima Maricopa Indian Community. The CCDF service area is the boundaries of Phoenix, Mesa, Tempe, Scottsdale, Glendale, and the Salt River Pima Maricopa Indian Community.

My classroom, the Tob or Cottontail room, faces west on the North side of the building. We have two newly remodeled playgrounds outside our doors, with a sandbox and outdoor patio for an outdoor classroom. In 2022, our classroom held 14 children ages three to five years old last year. For the 2023 program year, we will have 16 three to four-year-olds assigned to each Head Start classroom. Our preschool program prepares our children for kindergarten and instills a love of learning that will carry on throughout their lives. We focus on age-appropriate practice to support social-emotional growth and early math and literacy skills. We use a research-based, comprehensive early childhood curriculum that engages cognitive, physical, language, and social-emotional development in young children, known as the Creative Curriculum, to accomplish these goals. Social-emotional skills are essential in our center, so we use Conscious Discipline as an addition to the Positive Behavioral Intervention Support.

Another goal of the SRPMIC Early Childhood Education Center is to strengthen families. The center provides additional services such as health and nutrition, developmental screenings, parent training, and workshops. Parent Involvement is welcomed and encouraged.

I have worked with the ECEC for almost 15 years. Throughout my years at the school, I have been an educator, a leader, a therapist, a colleague, a friend, and always a learner. We educators wear many hats and use those skills to help our families and children succeed. I always learn something new from the community and strive to incorporate culturally relevant education in my classroom. I use O'odham language in my class, from counting- to color words, body words, and prayers.

Rationale

Music and movement, or as stated in my topic, Song and Dance, have many beneficial effects on the classroom. The Creative Curriculum states that music and movement help strengthen social skills, express emotions, and enhance self-concept by sharing music and dance of each other's culture. It refines listening skills as children notice changes in tempo or pitch. They increase their creativity and imagination by telling stories through song or dance. They also increase their vocabulary and concepts and explore cause and effect. Children become aware of their body movements and positions, develop extensive motor skills, improve balance, coordination, and rhythm, and improve small motor skills while learning finger plays and playing musical instruments.

As a young girl, I remember visiting my grandparents. I would watch my mom and grandma cook and talk. My grandpa would lie on the bed while singing ceremonial songs as they would come to him. I sat and listened without understanding their meaning but enjoyed their rhythm and his voice. They were both a medicine man and woman and would use healing songs in their ceremonies, some lasting as long as five days. My grandma learned this skill alongside my grandpa. She was his companion, his helper, his legacy. After my grandpa passed, my grandma continued singing his songs and healing people through songs and ceremonies. As I grew older, I began understanding why singing and dancing were crucial to our family. It was a way of life, a way of healing and surviving.

My older sister and I were both sent to Holbrook Seventh Day Adventist Indian School, which was a Christian Boarding School that was a Kindergarten-12th grade school. It was a school that my maternal and paternal aunts and uncles both attended. It was also the same place where my parents met. I remember my mother crying when she would have to pack us up to go away for weeks. We were only allowed to leave for short visits to town on weekends and to visit home for holiday breaks. We were taught only English and became engulfed in Christian ideals. We attended this school for 3.5 years. We eventually returned to reservation schools when my father got a job in Tuba City, AZ. We were enrolled in Tuba City Boarding School. It took a while to adjust to the new school. Many things were different about being back home and going to school. During school hours, we learned Navajo words, how to introduce ourselves, and other fundamental phrases and words. We got to dress in traditional attire during Native American Week. I didn't realize that my mother had many items, such as sash belts and jewelry. This was the first time I had seen these items that my mother treasured so dearly.

Soon, my mother heard of a new group being introduced at the school called the Indian Club. I learned how to sing Navajo songs and dance in group competitions in the club. Singing and dancing came naturally; I took pride in learning the songs. This was one of the first times I felt like the music represented me. I became the lead singer in our vocal group. We would travel, sing, and compete in competitions in our age groups with the school. We did so well that we eventually became recording Artists. We were named the Thunderbird Maiden Singers. I loved singing to whole audiences, feeling the rhythm as I tapped the deer skin on my drum and producing the rhythm with each beat. As I scanned the audience, I would see the gleam in the elders' eyes as they watched the next generation embrace these ways. Singing was a gift from

my grandparents to my mom and me. My grandma gave me the name At'eed Hatathlie, meaning a girl who sings. This gift allowed me to connect to my cultural identity and embrace a lost part of me.

During my adolescence, my family went through a hard time, and my mother began rediscovering her roots and embraced Peyote music and ceremonial songs from my grandpa. I would see my mom and aunts accompany my grandma into the Hogan during winter ceremonies, and they would sit alongside her and sing. I remember seeing that sparkle in my mother's eyes as she embraced that part of her that had been hidden for so long. I had always been a singer, and now I realize where this passion for song came from.

I also connect music with different aspects of my life. Music has allowed me to cope with so many good and bad events in my life. Music could express something in my heart that was difficult to say then. When I hear certain music, it transports me back to that time, and I can reflect on where I am now. It has allowed me to be grateful for what I have. Therefore, I want to use the gift of music and movement with my students to support them in developing all the skills outlined in the Creative Curriculum.

I plan to complete this unit in the fall. This season is a time of harvesting and gathering. We hold our annual social gathering around this time. It is a time that we celebrate our families and invite singers and special guests to share their songs and dance with our children. This unit will fit in with our Music Curriculum and our Teaching Strategies curriculum. Thosh Collins states in his book, *The Seven Circles*, that "Integrating movement in learning can help us work faster and smarter, meanwhile making the learning process more interactive and enjoyable. Science has overwhelmingly agreed with the ancestral knowledge that movement ignites and develops the brain." Luger, C.; Collins, T. (2022). Our children can only benefit from this type of integration of both their ancestral songs and movement.

Topic Summary

"Children learn about the world by acting on objects and people, and they explore with their bodies well before they think with words." Kaiser, A. (2023). Studies show that an embryo hears its first sound at 16-18 weeks in utero. At 24 weeks, their ears develop, and they will soon turn their heads toward sounds and voices. In the last weeks, they can recognize their mother's voice and native language. They can begin to distinguish word patterns and rhymes within that language. As infants, they become familiar with the sights and sounds around them. Music can become a comfort source and help soothe and relax. They will also begin to interact with the music's tempo and beat. They will start coordinating their movements to the music and sound as they age.

As teachers, providing music and movement opportunities is an essential part of learning. Creative Curriculum includes Music and Movement as one of their fundamental interest areas. These experiences have been shown to ignite all areas of the brain and strengthen the learning and experiences in all domains such as Fine/Gross Motor, Cognitive, Language and Literacy, and most importantly, Social and Emotional. Children will experience and express different emotions when engaging with various music that varies in tempo, bass, instruments, etc. For example,

Classical music with a soft string quartet and soft touches from a xylophone can be soothing and relaxing. In contrast, beating a bass drum or playing low notes on a piano can exude sadness or anger.

Music and movement allow for both gross and fine motor development. Children explore how to move their bodies and can begin to think symbolically as they mimic the actions of different animals, people, and objects. They learn to balance, strengthen hand and eye coordination, and coordinate their body movements with music. They enhance their fine motor skills by exploring musical instruments and engaging in finger play.

Children's Language and Literacy are developed using music and movement by strengthening listening skills as they attempt to clap and move in conjunction with the tempo and pitch of the music. They learn to listen and follow directions in various songs and chants. The lyrics of songs build vocabulary and understanding of language. For Indigenous peoples, "The lyrics in traditional songs are imbued with meaning and history. Traditional songs often encode and model the proper, respectful way for humans, non-humans, and the natural and supernatural realms to interact and intersect. In many Indigenous cultures, songs recount detailed bio-cultural knowledge that sits in specific places and thus can document rights to and responsibilities for traditional territories." Dana Lepofsky, Álvaro Fernández-Llamazares, & Oqwilowgwa Kim Recalma-Clutesi (2023, September 27).

So much cognitive learning also takes place. As children engage with music, they learn to solve problems. They learn to create patterns with body movements, instruments, and voices. As stated above, specific patterns and styles of music can represent the people, places, and living things within a particular region.

Developing social-emotional learning through music and movement is the most important of all the domains. Music and movement is a social activity. Many cultures, especially indigenous peoples, enjoy music and dances as part of daily ceremonies and rituals. "Music has been a way of communicating observations and experiences about the world. For Indigenous Peoples who have lived within their traditional territories for generations, music is a repository of ecological knowledge, with songs embedding ancestors' knowledge, teachings, and wisdom. Music carries the word of the ancestors across time, transmitting key knowledge from deep in our sacred memory." Dana Lepofsky, Álvaro Fernández-Llamazares, & Oqwilowgwa Kim Recalma-Clutesi (2023, September 27). These teachings and songs have been passed down through oral tradition but are now endangered due to colonization, boarding schools, and the loss of elders who are the knowledge holders and songkeepers. Most languages and traditions are not written. They are passed down through oral tradition. With the loss of language through colonization, so is the loss of traditions, songs, and stories. The Canadian government knew the cultural significance of traditional songs and forbade any talking or singing of indigenous language in their residential boarding schools. This practice solidified their purpose of "Killing the Indian and saving the man." The children in boarding schools were only allowed to speak English and sing hymns from the church until the 1960s. Colonization through the forced enrollment of indigenous children has caused so much trauma to our people, and many of our people today continue to be affected by generational trauma and lost identity.

Music can be used to build resilience and heal trauma. "Creative participation in music and dance can give highly vulnerable children a degree of agency, allowing them to mediate negative effects of forced displacement in ways that are meaningful and of their own choice." (Nijs & Nicolaou, 2021) Children learn musical cooperation and realize that they can belong to a group. When exposed to the music of their own culture, children develop a sense of self, allowing them to feel good about themselves and who they are. They feel seen and begin to build their self-identity. This process was true in my case.

After being away from my family and culture, I reconnected through our school's Indian Club. Learning to speak my language through song and dance was a big part of regaining my identity. I learned how to present myself as a young Dine woman. I was proud to showcase and share my gift with those who wanted to participate. Upon hearing the songs, I can recite the lyrics because they are embedded deep in my memory and stamped in my heart. Those days are some that I look back on and cherish. I want the children in my care to have experiences that make them feel like they belong. Akimel O'odham/Xalchidom Piipaash is who they are; Salt River Pima Maricopa Indian Community is their home, and they proudly show it. My job as a teacher for the community is to expose my children to the songs and dances of their community and find ways for them to interact with them daily.

The Salt River Pima Maricopa Indian Community has a rich culture of singers and dancers. Still, just like many other tribes, they are slowly losing elders with a wealth of knowledge. The O'odham and Piipaash are oral history tribes, so much of their cultural knowledge has been passed down from family to family. In speaking to Kelly Washington, the Cultural resources director for the SRPMIC, many singers were chosen through dreams. Their dreams were encompassed by a spirit animal embarking on a journey. Their songs narrated that journey and could combine 60-300 songs in a series. There was no name to the songs, but there was a message that only the healer/singer knew. These songs were not easily translated but needed a more specific reference to what the person was going through. These songs were distinctive to a certain singer, and upon the death of that person, they may take their songs with them. In other cases, it stays with the family and can only be sung with permission from that family. Today, many of these songs are being lost, but there are instances where some songs have traveled to another region and are well known in that area.

Teaching Strategies objectives

Social-Emotional

1. Establishes and sustains positive relationships
3. Participates cooperatively and constructively in a group situation

Physical

6. Demonstrates gross motor manipulative skills
7. Demonstrates fine motor strength and coordination

Language

8. Listens to and understands increasingly complex language

Cognitive

11d. Shows curiosity and motivation

12. Remembers and connects experiences

13. Uses classification skills

14. Uses symbols and images to represent something not present

Literacy

15. Demonstrates phonological awareness, phonics skills and word recognition

18a. Interacts during reading experiences, book conversations, and text reflections.

18c. Retells stories and recounts details from informational texts.

Mathematics

20. Uses number concepts and operations

23. Demonstrates knowledge of patterns

Science and Technology

25. Demonstrates knowledge of the physical properties of objects and materials

Social Studies

29. Demonstrates knowledge about self

The Arts

34. Explores musical concepts and expression

35. Explores dance and movement concepts

36. Explores drama through actions and language

Student Learning Objectives:

Children will use musical instruments and body movements to create patterns.

Children will use music and movement to explore number sense and operations.

Children can remember and connect experiences using the TPR method for language recognition.

Children will use gross motor skills such as balance, spatial awareness, and stability when participating in significant group activities.

Children will be able to comprehend and respond to books associated with their experiences.

Children will develop a sense of self when engaging with community members and learning from their craft.

Children will demonstrate an appreciation for the arts through regular participation in music and movement activities.

Children will build relationships. With each other through group participation and cooperation.

Teaching Strategies

Place Base Learning

Moving into the Music Study, we will explore the school's outside environment to incorporate Place-Based Learning. I will focus on those areas/items that grow naturally around the school. The children will learn and become familiar with materials that grow and exist throughout their environment. They will become attuned to their touch, texture, sound, and how they were important within their tribal Community.

Modeling

As the children are introduced to the outdoor learning space, modeling how to use and respect the spaces will become essential for using the space effectively. When setting up explorations, my role as their teacher will be to MODEL how to use the area safely and complete the activity. I will also model how to use various learning materials such as puppets, noise makers, traditional music makers, etc. I will model the importance of treating each item with care so that these items can be used throughout our study.

Guest speakers

The children will get to meet guest speakers who have experience with music and dance. These people will be representatives of the Community that can share their experiences with the children. The children will gather questions before the experience so they can ask questions that are important to them. They will also have a chance to see that speaker perform their talent.

Sensory experience

The children will gather materials from around the school. They will describe what they find using their senses (touch, taste, smell, see, and hear). They will make noise makers with items they found and try to distinguish which items make what sound.

Open Ended Questions:

I will incorporate open-ended questions in each lesson to understand each child's thought processes throughout each activity, from the read-aloud and sensory experiences to meeting the guest speakers. While my children explore the different modalities, I will use open-ended questions to question their thought processes.

Read-Aloud

We will be using read-aloud as well. The books bring information, stories, and ideas to the children regarding our topic and their community. As the read-aloud is done, open-ended questions will be asked to gather understanding and build depth to the information.

Total Physical Response

We will use TPR, Total Physical Response, to bring more language vocabulary into the classroom. TPR is a method of teaching language/vocabulary by bridging movement with verbal language. The use of Visuals will also be necessary when incorporating new language concepts. Children will need to see a visual of the word and hear the word, followed by an action of the meaning of the word.

Reflection

Helping guide children through the Reflection process will be essential as we work through our investigations. We can discuss with the children what they did, what they learned, why things happened, and how it affects us.

Assessment Plan:

We use Teaching Strategies Gold formative assessment at the Salt River Pima Maricopa Indian Community Early Childhood Education Center. It is an observation-based assessment designed to be used throughout the children's day. Observation notes are taken as part of intentional, everyday experiences in the classroom. It is inclusive of all children and meets the needs of every child in the classroom.

"Teaching Strategies GOLD™ measures the knowledge, skills, and behaviors that are predictive or most important for school success, focusing on 36 basic objectives and two additional objectives related to English language acquisition. Objectives are organized into nine areas of development and learning. The first four describe major areas of child growth and development (social-emotional, physical, oral language, and cognitive). The following five focus on content learning (literacy, mathematics, science and technology, social studies, and the arts). A tenth area, English language acquisition, helps teachers follow a child's progress in acquiring receptive and expressive language in English." Teaching Strategies. (2023, May 31)

Rubric

Based on the child's interaction with the activity, I will develop a simple rubric for the TPR experience. I will use a scale such as

- Below Widely Held Expectations where the child shows little to no interest.
- Meets Widely Held Expectations where the child interacts with the activity and can identify a few TPR words.
- Exceeds Widely Held Expectations where the child can independently repeat most or all words. The child may also attempt some of the words.

Activity name: Read Aloud: I Sang You Down from the Stars by Tasha Spillet-Summer

Objective: The children will:

- Identify the characters of the story
- Children will be able to identify the gifts from the mother and describe their importance
- Children will be able to retell the story using the props given.

Teaching Strategies objectives:

Social-Emotional

3. Participates cooperatively and constructively in a group situation

Language

8. Listens to and understands increasingly complex language

Cognitive

14. Uses symbols and images to represent something not present

Literacy

18a. Interacts during reading experiences, book conversations, and text reflections

18c. Retells stories and recounts details from informational texts

Materials:

- Book
- Blanket/quilt for medicine bundle
- Feather to symbolize eagle plume
- Sage and cedar
- Stone
- Song from mother to child in O'odham/ Navajo

Procedure:

Day 1: Book Walk

- Teacher will show the pictures of the book to children as they describe what they see.
- Teacher will ask the following questions?
 - What do you see on this page?
 - Have you seen anything like this before?
 - What do you think is happening on this page?

Day 2: 1st Book Read

- The teacher will introduce the story as a story of a mother singing to give gifts to her baby as it grows.

<ul style="list-style-type: none"> • The teacher read the story and show the children the reading props as it comes in the book. • The teacher will emphasize why each gift was given. <p>Day 3: 2nd Book Read</p> <ul style="list-style-type: none"> • The teacher will give each child a gift for the children in the group. • As the mother gives the gift, the child will give the gift and name its importance.
Assessment:

Below:	Meets Widely Held Expectations:	Exceeds:
The child is not able to answer any of the questions, and answers do not reflect the story	The child can answer 2-3 of the questions. Uses the props and attempts to retell the story	The child can answer 4-5 of the questions and retells the story using the props appropriately

Read Aloud: Pow Wow Day
<p>Objective: The children will:</p> <ul style="list-style-type: none"> • Children will read the story and use story props to identify with the character. • Children will be able to distinguish between the differences style of pow wow attire.
<p>Teaching Strategies objectives:</p> <p>Social-Emotional 3. Participates cooperatively and constructively in group situation</p> <p>Language 8. Listens to and understands increasingly complex language</p> <p>Cognitive 12. Remembers and connects experiences 14. Uses symbols and images to represent something not present</p> <p>Literacy 18a. Interacts during reading experiences, book conversations, and text reflections 18c. Retells stories and recounts details from informational texts</p>
<p>Materials:</p> <ul style="list-style-type: none"> • Dolls with pow wow attire- Jingle dress dancer, grass dancer, ribbon dancer, fancy shawl. • Drum
Procedure:

Day 1: Picture Walk

- The children will look through the pictures of the books and describe what they are seeing.
 - What do you think the story is about?
 - Does anything in this story seem familiar to you?
 - What do you see on this page of the book?

Day 2/3

- The teacher will introduce the story and the main character.
- The teacher will read the story and use the props in the story to enhance the understanding of what a pow wow looks like and sounds like.

Assessment:

Below:	Meets Widely Held Expectations:	Exceeds:
The child is not able to answer any of the questions, and answers do not reflect the story	The child can answer 2-3 of the questions. Uses the props and attempts to retell the story	The child can answer 4-5 of the questions and retells the story using the props appropriately

Guest Speaker: Pow Wow Dancer

Objective:

Children will be interview a pow wow dancer and learn about their expression of dance. They will be able to see the dancer in their regalia and see them perform.

Teaching Strategies objectives

Social-Emotional

1. Establishes and sustains positive relationships
3. Participates cooperatively and constructively in group situation

Physical

6. Demonstrates gross motor manipulative skills

Language

8. Listens to and understands increasingly complex language

Cognitive

12. Remembers and connects experiences present

Social Studies

29. Demonstrates knowledge about self

The Arts

34. Explores musical concepts and expression
35. Explores dance and movement concepts

Materials:

- Microphone
- Pre- written questions from the class
- Music player

Procedure:

Day Before:

- After the children have read the book Pow Wow Day, they will formulate some questions that they will ask a Pow Wow dancer.
- The teacher will write down the questions and have them ready for the guest speaker.

Day of

- Children will gather in large groups as the pow wow dancer enters the room.
- We will let him/her introduce themselves and describe their outfit.
- Next, the teacher will gather the children's questions so that each child may ask their own question.
- Finally, the dancer will perform for the children and tell us about the dance he is performing. The children will also get a chance to dance along with the dancer.

Assessment: Working Portfolio

1. Observe and document the children's interaction with the pow wow dancer.
2. Pictures/ recordings will be documented in TSG
3. Questions to check for understanding

Sound shakers

Objectives The children will explore their environment and collect samples to make sound makers.

Teaching Strategies objectives

Social-Emotional

- 1b. Follows limits and expectations

Physical

7. Demonstrates fine motor strength and coordination

Language

- 8b. Follows directions

Cognitive

- 11d. Shows curiosity and motivation

<p>13. Uses classification skills 12. Remembers and connects experiences</p> <p>Science and Technology</p> <p>25. Demonstrates knowledge of the physical properties of objects and materials</p>
<p>Materials:</p> <ul style="list-style-type: none"> • Empty plastic bottles • Camera/pictures • Plastic bags
<p>Procedure:</p> <ul style="list-style-type: none"> • Children will take a walk around the school grounds and collect items that may make different sounds inside the plastic bottles. • As children find items, they will place them inside their bags. • Once collected, these items will be taken back to the classroom to be sorted into similar categories. • Once sorted, they will be put into plastic bottles to see what sound they develop. Pictures of these items will also be taken so the children will learn to distinguish which items make the sounds.
<p>Assessment:</p> <p>Working portfolio:</p> <ol style="list-style-type: none"> 1. Observe and document the children's interaction with different parts of the activity. 2. Pictures/ recordings will be documented in TSG 3. Questions to check for understanding <ul style="list-style-type: none"> • What did we do to 1st, 2nd, 3rd to make our shakers? • What was sound is the loudest? • Which sound makes the quietest sound? • Which sound goes with which item? • Which ones sound the same?

O'odham song with movements
<p>Objective: The children will become familiar with a song in O'odham and will learn the movements that correlate to the song.</p> <p>The children will learn what the song is being sung about and what the gestures mean.</p>
<p>Teaching Strategies objectives</p> <p>Social-Emotional</p> <ol style="list-style-type: none"> 1. Establishes and sustains positive relationships 3. Participates cooperatively and constructively in group situation <p>Physical</p>

6. Demonstrates gross motor manipulative skills
 7. Demonstrates fine motor strength and coordination

Language
 8. Listens to and understands increasingly complex language

Cognitive
 12. Remembers and connects experiences
 14. Uses symbols and images to represent something not present

The Arts
 34. Explores musical concepts and expression
 35. Explores dance and movement concepts
 36. Explores drama through actions and language

- Materials:
- Visuals of animals and gestures printed in O'odham
 - Recording of song
 - Recording of movements that correlate to the song.

- Procedure:
- The guest will introduce the song and what the song is about.
 - Children will watch as a guest performs the song and dance.
 - The guest will encourage the children and teachers to perform parts of the song.
 - Teachers will continue to practice with children and invite the guest to come back and watch as the children perform during our music celebration.

Assessment:

Below:	Meets Widely Held Expectations:	Exceeds:
The child shows no interest in activity. 0 words retained.	The child sustains interest in the activity. Can perform some of the gestures in the song. Attempts to sing parts of the song.	The child sustains interest in the while activity. Can perform most or all gestures in the song. Attempts to sing throughout the song.

Activity name: TPR- animals in the O'odham songs

Objective: The children will become familiar with O'odham names for Animals

TSG Objectives:

Social-Emotional
 3. Participates cooperatively and constructively in group situation

Physical
 6. Demonstrates gross motor manipulative skills

<p>7. Demonstrates fine motor strength and coordination</p> <p>Language</p> <p>8b. Follows directions</p> <p>Cognitive</p> <p>12. Remembers and connects experiences</p> <p>14. Uses symbols and images to represent something not present</p> <p>Social Studies</p> <p>29. Demonstrates knowledge about self</p> <p>The Arts</p> <p>36. Explores drama through actions and language</p>		
<p>Materials:</p> <ul style="list-style-type: none"> • Visuals of animals and names printed in O'odham • Movements to go with the five selected animal words. 		
<p>Procedure:</p> <ol style="list-style-type: none"> 1. The teacher will show an image and mimic a gesture while saying the O'odham word. 2. Children will mimic the gesture for the image. (They do not have to say the word.) 3. We will continue this process for each of the five words. 4. We will cycle through the words 2-3 times as the children retain their learning. 5. Lastly, the words can be shuffled, and then we can check for retention. 		
<p>Assessment: Rubric for TPR Words retention</p>		
<p>Below:</p>	<p>Meets Widely Held Expectations:</p>	<p>Exceeds:</p>
<p>The child shows no interest in activity. 0 words retained.</p>	<p>The child sustains interest in the activity. Can match 1-3 gestures to the pictures. Attempts to say some of the O'odham words.</p>	<p>The child sustains interest in the while activity. Can match 4-5 gestures to the pictures and is able to say some of the O'odham words correctly.</p>

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