BEST TEACHING PRACTICES FOR ENGLISH LANGUAGE LEARNERS WHO HAVE EXPERIENCED TRAUMA: A BOOK OF TRAUMA-INFORMED, ENGLISH LANGUAGE MINI-LESSONS FOR ELL TEACHERS

By Anna Virginia Klompien

Hamline University

Hamline University
Saint Paul, Minnesota
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The motivating factor for this research project came from my frustration from the lack of resources elementary ELL teachers have that are working with trauma survivors, this capstone project was set in motion in order to figure out what the best practices for working with this unique group of students would be. This resource, along with the coordinating research paper, seek to answer the guiding questions: how do traumas and adverse experiences in English Language Learning (ELL), elementary students affect English language acquisition and general academic functioning and how can I create mini-lessons, based on best practices, for elementary ELL teachers to teach ELL students with previous or ongoing traumatic or adverse experiences?

From studying the current academic literature on English language teaching to ELL students that are trauma survivors, a great need arose for a project of this type. A resource for teaching ELL trauma survivors was nearly unparalleled. Through the creation of the capstone paper, especially in the academic literature review, the limitations became clear quite quickly because of the lack of research based on data that was available to guide the standards for this book of mini-lessons. More data based research needs to be conducted in order to gain better insight into the needs of the trauma surviving ELL population.

From using what current literature there is, the need for trauma-informed informed school interventions was well supported. Another fact that is well supported in current academic research is the high likelihood that refugee and immigrant students are struggling with negative effects from traumatic situations.

Joining these two ideas together, the need for schools that are trauma sensitive and ELLs propensity for higher adverse experiences, came the need for resources for ELL students that are working to learn a new language as well as working to heal from trauma. The interventions that exist today in schools across the U.S. are often too English based and not
culturally sensitive. The most glaring inefficiency being that the current test that is being used to measure students’ adverse childhood experiences (ACEs) has been found to be ineffective in measuring the ACEs of immigrants and refugees.

The project of mini-lessons is aimed at providing a resource for teachers that are interested in using trauma-informed practices within the context of language learning. This book of mini-lessons could also be used by school social workers, school counselors and psychologists, and school administrators.

The format for the following mini-lessons are as follows:

1. The WIDA Objective or objectives that the mini-lesson aims to meet.
2. The intended language level for the mini-lesson.
3. The SAMHSA Trauma-informed best practice that the mini-lesson follows.
4. The grade levels that the mini-lesson is best suited for.
5. Supplies that will be needed for the mini-lesson.
6. The objective(s) of the mini-lesson.
7. The methods for the teacher to follow.
8. Time and procedures for checking for student understanding before moving into the final step.
9. The final step of each mini-lesson is applying the knowledge from the lesson.

The curriculum project follows the accompanying reference page.
References


Folk Tales adapted from:
Trauma-Informed Mini-Language Lessons for ELL Students

Written by Anna Klompien
WIDA Standards

The figure below provides a basic overview of the WIDA CAN DO descriptors for grades K-5 (the grades that the following mini-lessons are intended for). You can find more detailed standards online on the WIDA website (see references). These standards, or CAN DO descriptors, provided the baseline for the mini-lessons' goals.

![Figure 5M: CAN DO Descriptors for the Levels of English Language Proficiency, PreK-12](image-url)

For the given level of English language proficiency, with support, English language learners can:

<table>
<thead>
<tr>
<th>Level</th>
<th>Entering</th>
<th>Beginning</th>
<th>Developing</th>
<th>Expanding</th>
<th>Bridging</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISTENING</td>
<td>Point to stated pictures, words, phrases</td>
<td>Sort pictures, objects according to oral instructions</td>
<td>Locate, select, order information from oral descriptions</td>
<td>Compare/contrast functions, relationships from oral information</td>
<td>Draw conclusions from oral information</td>
</tr>
<tr>
<td></td>
<td>Follow one-step oral directions</td>
<td>Follow two-step oral directions</td>
<td>Follow multi-step oral directions</td>
<td>Analyze and apply oral information</td>
<td>Construct models based on oral discourse</td>
</tr>
<tr>
<td></td>
<td>Match oral statements to objects, figures or illustrations</td>
<td>Match information from oral descriptions to objects, illustrations</td>
<td>Categorize or sequence oral information using pictures, objects</td>
<td>Identify cause and effect from oral discourse</td>
<td>Make connections from oral discourse</td>
</tr>
<tr>
<td>SPEAKING</td>
<td>Name objects, people, pictures</td>
<td>Ask WH-questions</td>
<td>Formulate hypotheses, make predictions</td>
<td>Discuss stories, issues, concepts</td>
<td>Engage in debates</td>
</tr>
<tr>
<td></td>
<td>Answer WH-(who, what, when, where, which) questions</td>
<td>Describe pictures, events, objects, people</td>
<td>Describe processes, procedures</td>
<td>Give speeches, oral reports</td>
<td>Explain phenomena, give examples and justify responses</td>
</tr>
<tr>
<td></td>
<td>Restate facts</td>
<td>Retell stories or events</td>
<td>Retell stories or events</td>
<td>Offer creative solutions to issues, problems</td>
<td>Express and defend points of view</td>
</tr>
<tr>
<td>READING</td>
<td>Match icons and symbols to words, phrases or environmental print</td>
<td>Locate and classify information</td>
<td>Sequence pictures, events, processes</td>
<td>Interpret information or data</td>
<td>Conduct research to glean information from multiple sources</td>
</tr>
<tr>
<td></td>
<td>Identify concepts about print and text features</td>
<td>Identify facts and explicit messages</td>
<td>Identify main ideas</td>
<td>Find details that support main ideas</td>
<td>Draw conclusions from explicit and implicit text</td>
</tr>
<tr>
<td></td>
<td>Select language patterns associated with facts</td>
<td>Use context clues to determine meaning of words</td>
<td>Identify word families, figures of speech</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WRITING</td>
<td>Label objects, pictures, diagrams</td>
<td>Make lists</td>
<td>Produce bare-bones expository or narrative texts</td>
<td>Summarize information from graphics or notes</td>
<td>Apply information to new contexts</td>
</tr>
<tr>
<td></td>
<td>Draw in response to a prompt</td>
<td>Produce drawings, phrases, short sentences, notes</td>
<td>Compare/contrast information</td>
<td>Edit and revise writing</td>
<td>React to multiple genres and discourses</td>
</tr>
<tr>
<td></td>
<td>Produce icons, symbols, words, phrases to convey messages</td>
<td>Give information requested from oral or written directions</td>
<td>Describe events, people, processes, procedures</td>
<td>Create original ideas or detailed responses</td>
<td>Author multiple forms/genres of writing</td>
</tr>
</tbody>
</table>

Variability of students' cognitive development due to age, grade level span, their diversity of educational experiences and diagnosed learning disabilities (if applicable) are to be considered in using this information.

(WIDA, 2007)
The six key principles fundamental to a trauma-informed approach include:

1. **Safety**: Throughout the organization, staff and the people they serve, whether children or adults, feel physically and psychologically safe; the physical setting is safe and interpersonal interactions promote a sense of safety. Understanding safety as defined by those served is a high priority.

2. **Trustworthiness and Transparency**: Organizational operations and decisions are conducted with transparency with the goal of building and maintaining trust with clients and family members, among staff, and others involved in the organization.

3. **Peer Support**: Peer support and mutual self-help are key vehicles for establishing safety and hope, building trust, enhancing collaboration, and utilizing their stories and lived experience to promote recovery and healing. The term “Peers” refers to individuals with lived experiences of trauma, or in the case of children this may be family members of children who have experienced traumatic events and are key caregivers in their recovery. Peers have also been referred to as “trauma survivors.”

4. **Collaboration and Mutuality**: Importance is placed on partnering and the leveling of power differences between staff and clients and among organizational staff from clerical and housekeeping personnel, to professional staff to administrators, demonstrating that healing happens in relationships and in the meaningful sharing of power and decision-making. The organization recognizes that everyone has a role to play in a trauma-informed approach. As one expert stated: “one does not have to be a therapist to be therapeutic.”

5. **Empowerment, Voice and Choice**: Throughout the organization and among the clients served, individuals’ strengths and experiences are recognized and built upon. The organization fosters a belief in the primacy of the people served, in resilience, and in the ability of individuals, organizations, and communities to heal and promote recovery from trauma. The organization understands that the experience of trauma may be a unifying aspect in the lives of those who run the organization, who provide the services, and/or who come to the organization for assistance and support. As such, operations, workforce development and services are organized to foster empowerment for staff and clients alike. Organizations understand the importance of power differentials and ways in which clients, historically, have been diminished in voice and choice and are often recipients of coercive treatment. Clients are supported in shared decision-making, choice, and goal setting to determine the plan of action they need to heal and move forward. They are supported in cultivating self-advocacy skills. Staff are facilitators of recovery rather than controllers of recovery. Staff are empowered to do their work as well as possible by adequate organizational support. This is a parallel process as staff need to feel safe, as much as people receiving services.

6. **Cultural, Historical, and Gender Issues**: The organization actively moves past cultural stereotypes and biases (e.g. based on race, ethnicity, sexual orientation, age, religion, gender identity, geography, etc.); offers, access to gender responsive services; leverages the healing value of traditional cultural connections; incorporates policies, protocols, and processes that are responsive to the racial, ethnic and cultural needs of individuals served; and recognizes and addresses historical trauma.

(SAMHSA, 2014)
Story Mapping

**WIDA Objective(s):** Describe people or places depicted in story, pictures, or wordless picture books in small groups or pairs. (L2)

**Intended Language Levels:** all

**SAMHSA Trauma-Informed Best Practices:** Providing an activity for empowerment and voice

**Grade Level:** K-5

**Supplies** – large map-like paper (butcher paper works well), drawing materials, and sentence frames

**Objective(s)** - Students will be able to create a story map that shows where they were born and how they came to school in America using pictures and sentences if they are able (sentence frames if needed). Students will be able to share this map with a peer using short sentences to explain each picture.

**(5 min) Method** - The teacher should begin this lesson by creating their own story map. While the teacher is creating their story map, they should model drawing pictures and writing short sentences. The teacher should emphasize sequential language and left to right order of events.

**(2 min) Checking for understanding** - The teacher should ask for any questions and have students gather their supplies.

**(10 min) Applying knowledge** - Students create their maps while teacher monitors. When students are finished creating their maps (around 3-4 events), students should pair off to share their map with a partner.
Immigration Artifact

WIDA Objective(s): Stating information from personal or school-related experiences (L3)

Intended Language Levels: 2 and above

SAMHSA Trauma-Informed Best Practice: Providing an activity for empowerment and voice

Grade Level: 1-5

Supplies – immigration artifact (teacher’s), students’ immigration artifacts, recording device (optional)

Objective(s) - Students will be able to tell about an artifact that is important to them or to their ancestors’ immigration stories.

(5 min) Method - The teacher should begin this lesson by bringing or showing a picture of an important item to their immigration story in order to tell the students about it. For example, if a teacher brings in a wooden clog, they could share that when their great-grandparents came from Holland they wore shoes like this for special ceremonies, and the paintings on the clog show the scenery of the part of Holland that they lived in.

(2 min) Checking for understanding - The teacher should ask if there are any questions about student’s artifacts and have students brainstorm what artifacts they would like to bring, or an image that they could use from the internet to share about their family’s immigration story.

(10 min) Applying knowledge - Students can think of an artifact they would like to bring or find an image on the internet to share. Allow this mini-lesson to be split into multiple days if students need to bring items from home. After each student shares, you could have the other students ask questions if they are able. If you would like, you could also record the students recording their stories to watch as a class.
Character Letter

WIDA Objective(s): Expressing ideas in various genres (e.g., poetry, interactive journals) (L3)

Intended Language Levels: 2-3

SAMHSA Trauma-Informed Best Practice: Providing an activity for collaboration and mutuality

Grade Level: 2-5

Supplies – letter (on the following page), postcards, pencils, and sentence frames (see examples on following page).

Objective(s) - Students will be able to write a postcard to a fictional character about their life before/in America using sentence frames if needed and a peer reviewer. Students will be able to share this postcard with a peer.

(5 min) Method - The teacher should begin this lesson by reading the postcard on the following page. The teacher should then ask the students questions such as: Do any parts of this letter remind you of yourself? What parts of this letter did you like the best and why? Do you have any other questions for Osama? If you were going to write a letter to Osama, think about what you would want it to say. Then, the teacher should think aloud and model writing a letter to Osama about his/her own life as a child and now in America (even if the teacher was born and raised in America, this is still an acceptable way of modeling letter writing).

(2 min) Checking for understanding - The teacher should ask for any questions and have students gather their supplies.

(10 min) Applying knowledge - Students write their postcards while teacher monitors. When students are finished creating their postcard, students should pair off to have another student edit their work. Next, students should have a new partner to read their postcard to.
Hello,

My name is Osama. I moved to America three years ago. I had to leave my country because it was not safe. I wish that it was safe again because I miss it. The thing I miss the most is my friends. It is hard to be at a new school without them. My school in America is nice though, I have met many friends and I like my teachers.

My favorite thing to do here in America is still the same thing I liked to do in Syria. I like to eat big Syrian feasts with my family and some new friends we have made. I love Shwarmas, they are like American sandwiches, but so much better! My favorite thing to do in America is to go to the pool, I learned to swim last summer and there is a small pool by my house. My brother and I like to go there. Well, it was nice to meet you, I can’t wait to hear about where you and your family are from!

Sincerely,
Osama
Dear Osama,

__________________________
__________________________
__________________________
__________________________
__________________________

__________________________

Dear Osama,

__________________________
__________________________
__________________________
__________________________
__________________________

__________________________
Dear Osama,

My name is _____________________________

I am from ______________________________

I live in ________________________________

I like to _________________________________

I miss _________________________________

The thing I miss most from ____________________ is ________________________________
My Safe Place

WIDA Objective(s): Responding to questions related to stories or experiences (e.g., “Who came to the door?”) (LI)
Intended Language Levels: all
SAMHSA Trauma-Informed Best Practice: Providing an activity for safety.
Grade Level: K-5

Supplies – Space to lay down if applicable

Objective(s) - Students will be able to tell other students about the safe space that they imagined during the activity and why they chose it.

(5 min) Method - The teacher should begin this lesson letting students lie down around the classroom/put their heads down on desks. The teacher will explain that they are going to take some time relaxing and finding a place where they feel happy in their minds. When students are lying down, the teacher can turn off the lights for added relaxation. Then, the teacher can begin guiding the students through slowly thinking about a safe space. An example of teacher talk would be:

“With your eyes closed, think of a place that you’ve been to or wish you could go to that makes you feel happy. Think about this place. Think about what you might see. (Pause after each for time to imagine). Think about what you might eat (pause). Think about what you might hear (pause). Think about what you might smell. I’ll tell you what I’m imagining, I’m imagining a beach with white sand, big, blue waves, and a nice palm tree to sit under. Everything is warm and I have a nice, big glass of ice cold lemonade. I can hear the waves crashing on the shore. I feel happy and safe, like nothing could hurt me. I’ll give you two more minutes to keep imagining your happy place.”
(2 min) Checking for understanding - The teacher should tell the students that they are going to share their happy place. If the teacher needs to he/she can repeat their own information about their happy place, focusing on describing how it looks, feels, sounds, smells, and what they might eat or drink.

(10 min) Applying knowledge - Students can spend time sharing about their happy place, with each student taking a turn. The teacher can put sentence frames on the board to help with speaking if needed, such as, “I smell ______________.” “I hear ____________”. The teacher can remind the students that they can close their eyes and go to this place anytime they want! If there is additional time, the students can draw their happy place and share their drawings with peers.
Who Am I?

WIDA Objective(s): Listing and illustrating ideas (LI)

Intended Language Levels: 1-3

SAMHSA Trauma-Informed Best Practice: Providing an activity for empowerment and voice.

Grade Level: K-3

Supplies – pictures of each student printed, art materials, bilingual dictionaries and/or internet access for looking up vocabulary words

Objective(s) - Students will be able to make a poster about who they are by using English (and their native language if desired) adjectives.

(5 min) Method - The teacher should begin this lesson by explaining what an adjective is. An adjective is a word that describes someone or something. The teacher should then give an well-known example or a person (real or fictional) for the students to describe. While students are describing the example person, the teacher should encourage them to look up words in their LI to translate into English. There may be a need for additional help with technology or dictionaries depending on students’ familiarity with looking up unknown words. The teacher should then explain that the students will now be thinking of adjectives to describe themselves. If time permits, the teacher could model writing adjectives around a picture of him or herself (showing that the student can write the adjectives in their LI as well as English).

(2 min) Checking for understanding – The teacher should ask the students if there are any questions while they gather supplies.

(10 min) Applying knowledge - Students write their adjectives around a picture of themselves while teacher monitors. When students are finished creating their pictures, they can share it with the class.
Bad Dreams

**WIDA Objective(s):** Stating information from personal or school-related experiences (L3)

**Intended Language Levels:** 1-3

**SAMHSA Trauma-Informed Best Practice:** Providing an activity for safety.

**Grade Level:** K-3

**Supplies** – paper plates, yarn, beads, art supplies

**Objective(s)** - Students will be able to create a dreamcatcher and explain to a peer why they made the dreamcatcher.

(5 min) **Method** – The teacher should begin the lesson by introducing the topic of bad dreams. Students may need to have their background knowledge questions. The teacher should ask what students know about dreams and if they ever have bad dreams. The teacher can then show the procedure for making a dreamcatcher (instructions and example below).

(2 min) **Checking for understanding** – The teacher should ask the students if they have any questions before they begin making their own dreamcatchers. Students can gather materials.

(10 min) **Applying knowledge** - Students will work on their dreamcatchers while the teacher monitors. When all students are finished with their dreamcatchers, they can partner with a peer to explain why they made their dreamcatcher.

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**Dreamcatcher Instructions:**

1. Cut out inner circle of paper plate.
2. Punch holes around inner ring of paper plate as well as two at top for hanging and three at bottom for feathers.
3. Decorate the plate.
4. String yarn through holes around ring.
5. Tie a string through top two holes so the dreamcatcher can hang.
6. Tie strings hanging from three bottom holes and add beads and tie on feathers at the end.
Vision Board

WIDA Objective(s): Expressing own ideas consistent with the topic discussed (L3)

Intended Language Levels: 1-4

SAMHSA Trauma-Informed Best Practice: Providing an activity for empowerment and voice

Grade Level: 1-5

Supplies - old magazines to cut apart, printed pictures from the internet, glue, art materials

Objective(s) - Students will be able to make a vision board that shows goals and dreams for their futures.

(5 min) Method - The teacher should begin this lesson by doing a modeling activity of making their own vision board. The teacher should explain to the students what a goal is and have translations of “goals” into the students’ L1s available if needed. The teacher should model how to put together a board that is inspiring and reminds them of the things they want to accomplish. The teacher should also remind the students that their goals are going to take hard work and model some steps that might need to be included on their vision board. For example, if the teacher has a picture of a diploma, they could explain that this is on their vision board because they want to get their Masters. Then, the teacher could add a drawing of them studying and practicing being a teacher next to the picture of the diploma because those are the things they are going to need to remember to do in order to reach their goal.
Vision Board (cont.)

(2 min) Checking for understanding – The teacher should ask the students if there are any questions while they gather supplies for their own vision boards.

(10 min) Applying knowledge – Students work on their vision boards while the teacher monitors. When students are finished creating their vision boards, they can share it with the class. Helpful speaking sentence frames could be: “I want to ______________ because ______________”, “One of my goals is ______________ because ______________”, “I dream about being/doing ______________ because ______________”,

Tribute Book

WIDA Objective(s): Listing ideas using graphic organizers (L2)
Intended Language Levels: all
SAMHSA Trauma-Informed Best Practice: Providing an activity for transparency and trustworthiness
Grade Level: K-5

Supplies - tribute books for each student, art materials

Objective(s) - Students will be able to make a tribute book using the template provided with pictures and sentences to answer the page prompts.

(5 min) Method - The teacher should begin this lesson by talking about a person that they cared about that passed away. The teacher should explain that death is a part of life and that it is really sad. The teacher should say that sometimes those sad feelings feel overwhelming, especially if the person is someone very special; it could even be a special pet. The teacher should then model making a tribute book (template on the next page). While making the tribute book, the teacher can do a think aloud about how making the book honors the person (or pet) and reminds them of good times they had together. The teacher can have pictures printed (or projected) to add to their book if they choose.

(2 min) Checking for understanding - The teacher should ask the students if they have any questions or if they can think of anyone that they would like to make a tribute book for. Remind the students that this can be a very sad thing to do, so if they just want to start it in school and finish it at home with their family or caregivers, this is fine.

(10 min) Applying knowledge - Students will work independently on the tribute book while the teacher monitors and helps.
My Tribute Book to

By: ___________

Here is a picture of what they looked like

Here is a picture of us doing our favorite thing together

Here is a picture of my best memory with them
The best thing about them was... The thing I will miss the most is...

I will remember them by.... In honor of them I will always...
Ethical Issues

WIDA Objective(s): Describing pros and cons related to social issues or familiar topics (L3)

Intended Language Levels: 3-4

SAMHSA Trauma-Informed Best Practice: Providing an activity for addressing cultural, historical and/or gender issues.

Grade Level: 4-5

Supplies – printed articles on issues in each culture (do a search on the website “Newsela” or another site), computers for word processing if applicable

Objective(s) - Students will be able to write a short persuasive essay about an issue that is important in their culture using a rubric (on the following page) as their guide.

(5 min) Method - The teacher should begin this lesson by explaining what an ethical issue is - a problem or situation that makes people choose between what is presented as either a right or wrong action. The teacher will tell the students that today they will be working on writing about an ethical issue from their culture. The teacher will model writing the short essay by choosing an issue from their culture to write about. For example, a teacher with Dutch heritage could model writing about global warming because global warming is making it harder for farmers in Holland to make a living farming. The teacher should show how the use persuasive writing to convince readers of the “right” choice.

(2 min) Checking for understanding – The teacher should read through the grading rubric with their students and ask if there are any questions.

(10-20 min) Applying knowledge - Students research their topics with teacher’s assistance if needed. This mini-lesson can be broken into two 10 minute sessions if needed. The first 10 minutes can be research and the second 10 minute session can be writing. A final session could be added where students read what they wrote to the class. (See grading rubric on next page).
## Persuasive Essay Rubric

### Traits

<table>
<thead>
<tr>
<th>Traits</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>There is no clear intro, body, or conclusion.</td>
<td>There are some of each section: intro, body, and conclusion, but not all.</td>
<td>There is an intro, body, conclusion and all parts have a strong emphasis on the audience being able to follow the argument throughout.</td>
<td>There is a clear intro, body, and conclusion and all parts have a strong and trackable argument throughout.</td>
</tr>
<tr>
<td><strong>Goal</strong></td>
<td>There is no clear goal stated.</td>
<td>There is a goal, but it is not clear and there is little follow up throughout the paper.</td>
<td>There is a stated goal and facts are presented throughout the essay, some of which relate to the goal, but not all.</td>
<td>There is a stated goal and facts are presented throughout the essay that relate to and support the intended goal.</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td>Support is weak throughout and only two or less supports are given.</td>
<td>Two or more supports are given to the argument, but they are not strong.</td>
<td>Three or more supports are given to the argument but they are weak in some places.</td>
<td>Three or more strong supports are given to the argument.</td>
</tr>
<tr>
<td><strong>Attention to the Audience</strong></td>
<td>There is little to no attention given to the audience.</td>
<td>There is little attention given to the audience.</td>
<td>There is significant attention given to the audience.</td>
<td>Attention is given to the audience consistently throughout the essay.</td>
</tr>
<tr>
<td><strong>Grammar, Mechanics, and Spelling</strong></td>
<td>There are significant errors throughout the essay.</td>
<td>There are 2-3 errors in each section of the essay.</td>
<td>There are 1-2 errors in each section of the essay.</td>
<td>There is one or fewer errors in the entire essay.</td>
</tr>
</tbody>
</table>

### Comments:

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Final Grade: _____ /20
Cultural Story Bracelets

**WIDA Objective(s):** Retelling simple stories from picture cues (L3)

**Intended Language Levels:** 3-4

**SAMHSA Trauma-Informed Best Practice:** Providing an activity for empowerment and voice

**Grade Level:** 2-5

**Supplies** – yarn/string for bracelets, colored beads, printed stories from students’ cultures, pre-made bracelet with memorized story (or written prompts to reference) for the teacher’s modeling during the methods section

**Objective(s)** - Students will be able to use a bracelet to retell a story from their culture.

**(5 min) Method** - The teacher should begin this lesson by modeling telling a story from their culture or using this sample story based on the Dutch legend of *The Boy Who Wanted More Cheese* (on the following page). The bracelet should have these colors in this order: 1 tan, 1 red, 3 brown, 1 green, 3 brown, 1 silver, 1 yellow/orange, 1 silver, 3 yellow/orange, 1 silver, 1 green = 17 total

**(2 min) Checking for understanding** – The teacher should explain to the students that they will be making their own story bracelets today to use to share with a peer. The teacher should answer any questions before moving on.

**(10-20 min) Applying knowledge** - Students research their own cultural stories, or the teacher assigns them stories (examples attached). Students create bracelets to tell stories and practice telling their stories until they are ready to share with a peer.
Adaptation of the Dutch Folk Tale: The Boy Who Wanted More Cheese

Teacher points to first bead - a tan bead - “Once there was a young boy named Kees who loved more than anything to eat! (Points to 2nd bead - red) Kees had fiery red hair that was never combed. (Points to 3rd, 4th, and 5th bead - brown) Kees ate so much! He ate loaves of bread in one sitting and it seemed as though he was never full. (Points to 6th bead - green) The boy’s family was not rich. In fact, they didn’t have much money at all, so feeding Kees was making them very stressed, and Kees was getting rather big. Actually, Kees couldn’t fit into any of his clothes any more. (Points to 7th, 8th, 9th beads - brown) Kees family didn’t know what to do anymore. Kees was eating so much that they didn’t have any food for themselves. Kees would eat loaf after loaf of bread without leaving a single crumb for even a mouse. (Points to 10th bead - silver) One night as Kees was falling asleep, he heard a small voice outside his window (Points to 11th bead - yellow/orange) The voice was saying, “There is plenty of cheese, come with us.” Kees was of course still hungry, so he got up and went to look for the voice outside his window....”  
(Points to 12th bead- silver) When he got outside, he saw a ring of fairies chanting, “plenty of cheese, Kees!” and to his great surprise, there was a tower of cheese in front of him! (Points to 13th, 14th, 15th bead - yellow/orange) Kees started to eat the cheese, but he realized that the more he ate, the more cheese started to pile up. Soon, Kees started to feel sick. He could barely move because his stomach was so full of cheese! His jaw hurt from chewing! (Points to 16th bead - silver) Kees begged the fairies to stop making him eat the cheese, but they just laughed and repeated, “eat the cheese, Kees!”  (points to the last bead - green) Just as Kees thought he was going to burst he woke up! It had all been a dream! But, when he opened his hand he realized that he had been eating grass from outside his window!”
Once there was a very beautiful daughter named Afiong, and all the men in the whole village wanted to marry her. Afiong was very prideful and she wouldn’t marry anyone because they weren’t good enough for her.

A skull who lived in the Spirit Land decided he was going to trick prideful Afiong. The skull borrowed the best parts of all the bodies of his spirit friends. He became the perfect man. Then, the skull went to the village, and soon everyone in the village was talking about this foreign man that was better looking than any of the other men. Afiong heard about this man and went to the market to see him. When she saw him, she immediately fell in love with him and invited him to her house. When they got to Afiong’s house, she told her parents that she finally found the perfect man to marry. Afiong’s parents were scared at first, but finally agreed to let her marry such a good-looking man because Afiong complained to them so much.

Afiong and the handsome man were married and lived with her parents, but then he decided he wanted to move far away. Afiong thought he was so wonderful, so she listened to anything he said. So, the spirit man made a plan to trick her into moving to the Spirit Land where he would kill her.

When they arrived in the Spirit Land, all the other spirits took their body parts back and the skull was left as he really was. Afiong was very afraid and wanted to go home but the skull would not let her.

After many months of working hard and making friends with the skull’s mother, the skull’s mother felt sorry for Afiong and helped her to hide, to escape, and to get home without being hurt by the other spirits.

When Afiong finally arrived home her family was so happy but also sad when they heard her story. The chief of the town made a law that no one could marry a stranger from another land.

When Afiong’s father introduced her to a nice boy from the village, she agreed to marry him and they lived together forever and had many children.
Chinese Folk Tale

A long time ago, there was once a man and a wife who had a lucky gold ring. The ring was lucky because whoever owned it would never go hungry. The man and wife did not know this, so they sold it for a little bit of money.

As soon as they sold the ring, the man and women started to become poor and couldn’t buy food. The man and women had a dog and cat, both who they could not buy any more food for. The two animals came together to think about how they could help their owners get food again.

The dog thought of the answer: He thought that they needed to get the ring back because it must have been magic! The cat knew that the ring was actually just locked in the wooden box in the bedroom of their neighbor across the river. She had seen the neighbor put it in their one night when she was hunting for mice. The dog told the cat, “You need to catch a mouse that will chew a hole in that box for us.”

The cat thought this was a good idea, so she caught a mouse, and the dog put the cat with the mouse in its mouth on his back to swim across the river. When the mouse chewed the hole, the cat was right! The ring was in the box, so the dog put the ring in his mouth and swam with the cat back to their owners’ house. When they got close, the cat got very excited and took the ring from the dog and jumped into the window before the dog could get in through the closed door. The woman took the ring and put it on and immediately found some money on the table. The woman realized that the cat had saved them all and told her husband was a good cat they had! She said they would treat the cat like their child from that time on. When they finally let the dog in from outside they were so angry that he had not helped bring the ring home. They yelled at him. The dog was so angry at the cat for taking all of the credit that he chased her and tried to hurt her. Ever since this day, the cat and dog have been enemies.
Indian Folk Tale

Once upon a time there was an old man who was very poor no matter how hard he worked. One day after spending all his time in the hot sun working, he laid down under a tree to rest. The old man was woken up by a large snake hissing in front of him. The old man in his half-awake state of mind thought that the snake must be a guardian deity of the field. The old man swore that he would worship this deity so that he would have better luck farming. The next day he came back with a bowl of milk to worship the snake. He left the bowl, and when he returned the next day there was a gold coin inside the bowl. The man then left a bowl of milk every day and by the next day there would be a gold coin inside. The old man did this for month until one day he needed to go away to the town for a night.

While the old farmer was gone, he asked his son to put out the bowl of milk for the snake. The son did as he was told, and when he went to collect the bowl the next day he saw the gold coin. The son thought that the hill must be full of gold coins, so he planned to kill the snake so he could dig up all the coins that the snake was living on top of.

When the son went to kill the snake, the snake bit the son with his poisonous, sharp fangs and the son died.

When the old farmer returned, he heard the news of his son. He had a funeral and was sad that his son was not alive. But, the man was still thinking about the gold. He was greedy. That very day of the funeral, the man went to leave the snake that killed his son the bowl of milk. When he set down the bowl, the snake called him a greedy man. The snake was still angry that the son had tried to kill him and was now shocked that the man was not angry with him for killing his son. The snake called the man a greedy person and called his dead son greedy as well. The snake promised he would never leave any more gold for the man and that he and the man would forever be enemies.
Spanish Folk Tale

There once was a Spanish princess that was so ugly that when she walked through town children ran away and cried because they thought she was really a witch. She was so ugly and deformed that no one liked to look at her at all.

The day came when it was time for the princess to be married and for the king to pass on the royal crown to her husband. The king chose the most wonderful prince in the country to marry his daughter, because the king was blinded by his love for her and thought she was beautiful just the way that she was.

When the young prince came for his wedding day and the princess walked down the aisle toward him, he nearly fainted from looking at her ugly face. Thinking quickly, he told the king that he did not deserve to marry such a beautiful princess and that he wished that someone more worthy would be the king. The king was flattered and liked this idea so he decided that all the princes in the area would fight to win the honor of being married to his daughter. The last prince alive would be the next king.

So, all of the princes were gathered together in front of the princess and told to fight until there was winner. Amazingly, not one prince died (they were all too afraid of marrying such an ugly woman). The king decided to change the rules, he decided that now whoever was hurt first in the fight would be able to be his daughter’s husband. Again, the man fought, but this time, almost as weird as the first time, all the men were wounded right away so that it was impossible to tell who was the one that was hurt first, and no one could be the princess’s husband.

Confused, the king didn’t know what to do next. Taking advantage of this situation, a young blind townsman came forward with a solution. He told the king that because he cannot see, he should be the prince because it wouldn’t matter if the princess was beautiful or not! The king was so convinced by the blind man’s offer that he agreed and everyone lived happily ever after.
About the Author

Anna Klompien is currently a K-5th ELL teacher in the Minneapolis, Minnesota area. Anna has an undergraduate degree in elementary education with a minor in special education and an emphasis in early childhood education from the University of Northwestern. Anna’s first teaching job was in Mali, West Africa in a one-room schoolhouse. During her two years in Mali, Anna became interested in Teaching English as a Second Language which is what she earned her Masters degree in during the Summer of 2018.

After returning to the states, Anna continued to teach in the Minneapolis area and currently resides in Minneapolis with her husband and four-pound Maltipoo. Anna enjoys reading, cooking, and being outside. She and her husband also enjoy traveling and make a point of scheduling month-long trips abroad to unplug from American culture and to soak in the cultures abroad.

Through travel and language studies, Anna finds her passion for education and creating resources for teachers that are engaging, empowering, and allow for the exposing of students to other cultures or a pride in their own heritage. She hopes you find her resources helpful in your own classrooms.
References


Folk Tales adapted from: