



Safari to Kenya

The Land & The People

Click below to open files:

**Teacher's
Handbook**

**Teaching
Masters**

**Student
Portfolio**

**Content
Slides**

**Reading
Tips**

This PDF contains bookmarks for easy navigation.
To access these, open the PDF in Adobe Reader.

Go to "View" in the menu bar. Go down to
"Navigation Panels." Select "Bookmarks."



ACKNOWLEDGMENTS

Content Consultants

I am grateful to Joseph Otieno, a Kenyan and a geography educator, for reviewing the information about the Maasai Mara habitat and the Maasai people.

Class Test Sites

I am grateful to the following teachers who piloted *Safari to Kenya* in their classrooms. My thanks to them for their ideas and suggestions in the development of the unit.

Cathy Dugovich and Lucy Kalotay
Mercer Island School District
Mercer Island, Washington

–Margit E. McGuire

Storypath Advisory Panel

Storypath advisors reviewed each unit prior to publication. We sincerely thank the following advisors for their comments and recommendations regarding *Safari to Kenya*:

Ann L. Coyne
Bay Village City School District
Westlake, Ohio

Anita Martinez-O'Hara
Chicago Public Schools
Chicago, Illinois

Barbara Maurer
Puget Sound Educational Service District
Seattle, Washington

Barbara G. Moses
School District of Philadelphia
Philadelphia, Pennsylvania

Jacqueline Shulik
Howard County Public Schools
Ellicott, Maryland

Program Consultants: Katherine L. Schlick Noe, Ph.D., Professor and Director of Literacy, Seattle University; H. “Sonny” Carreno, B.A. Education, Licensed Instructor, English as a Second/New Language (Texas, Wisconsin, Indiana)

Program Management: Morrison BookWorks LLC

Program Design: Herman Adler Design

STP450 v1.02

978-1-56004-598-4

©2006 by Storypath

All rights reserved. Printed in U.S.A.

The purchase of this book entitles the individual teacher to reproduce copies for use in the classroom. The reproduction of any part for an entire school system or for commercial use is strictly prohibited. No form of this work may be reproduced or transmitted or recorded without written permission from the publisher.

Published by Storypath
10200 Jefferson Boulevard
P.O. Box 802
Culver City, California 90232-0802
1-800-421-4246
www.teachstorypath.com

Safari to Kenya

The Land and the People

by Margit E. McGuire, Ph.D.

Professor of Teacher Education, Seattle University

About Storypath	2
Episode 1 The Photographers	14
Episode 2 Preparing for the Safari	19
Episode 3 The Maasai Mara Game Reserve	25
Episode 4 The Maasai Village	34
Episode 5 A Misunderstanding	39
Episode 6 The Farewell	43
Teaching Masters	47
Assessment	
Unit Questions for Review	58
Synthesis Activities	59
Extending Students' Experiences	61
Background Information	63
Objectives Overview	66
How to Conduct Reading Mini-Lessons	69
Additional Resources	70

ABOUT STORYPATH

THE STORYPATH STRATEGY

Storypath offers both a structure for organizing the social studies curriculum and an instructional strategy for teaching. The structure is a familiar one: the story. The strategy is grounded in a belief that students learn best when they are active participants in their own learning, and places students' own efforts to understand at the center of the educational enterprise. Together, the structure and the teaching strategy ensure that students feel strongly motivated and have meaningful and memorable learning experiences.

Originally developed in Scotland during the 1960s, Storypath draws support from decades of experience with teachers and students. The approach has its roots in these beliefs about students and learning:

- The world is complex and presents many layers of information. Students know a good deal about how the world works and have a reservoir of knowledge that is often untapped in the classroom.
- When students build on that knowledge through activities such as questioning and researching, new understandings are acquired. Because students construct their own knowledge and understanding of their world, their learning is more meaningful and memorable.
- Problem solving is a natural and powerful human endeavor. When students are engaged in problem-solving, they take ownership for their learning.
- The story form integrates content and skills from many disciplines and provides a context for students to gain a deeper, more complex understanding of major concepts.

AN INQUIRY APPROACH

Questioning, by both teacher and students, is a key component of Storypath. Through the story structure and the discourse it creates, the teacher guides students in their search for meaning and understanding as they acquire new knowledge and skills. Your questions, and the discussions they engender, cause students to:

- ask their own questions and think critically about what they know;
- use their prior knowledge to make sense of new information;
- connect personally to important social studies concepts.

The story structure and inquiry guided by unit goals provide the framework for students to integrate skills and complex content through problems they encounter. As they do so, their understanding of important concepts is extended and key connections are made.

THE STORY STRUCTURE

For thousands of years, stories have helped us create order and make connections between events. Storypath's narrative structure helps students understand concepts that they often find difficult to comprehend in the traditional social studies curriculum.

Each Storypath unit centers on a unique and engaging story that provides a concrete context for understanding the social science content. This story may be based on actual historical events, as developed in *Struggle for Independence*. Or the story might instead be based on typical community or business structures, as developed in *Families in Their Neighborhoods* or in *Understanding the Marketplace*. From all of these structures, students develop a meaningful context for developing understanding of the topic.

Typical structure of a Storypath unit

CREATING THE SETTING

Students create the setting by completing a frieze or mural of the place.

CREATING THE CHARACTERS

Students create characters for the story whose roles they will play during subsequent episodes.

BUILDING CONTEXT

Students are involved in activities such as reading and writing to stimulate them to think more deeply about the people and the place they have created.

CRITICAL INCIDENTS

Characters confront problems typical of those faced by people of that time and place.

CONCLUDING EVENT

Students plan and participate in an activity that brings closure to the story.

USING THE COMPONENTS

TEACHER'S HANDBOOK

Each Storypath unit includes a Teacher's Handbook, which is designed to be flexible and easy to use.

Episode Planning Guides

Each episode opens with an overview of the instructional plan and materials needed.

Teaching Notes

Each Handbook contains detailed support for instruction.

BUILDING CONTEXT
PREPARING FOR THE SAFARI

2
EPISODE

PLANNING FOR THE TRIP page 20

Students use information about Kenya's climate and geography to plan for the trip.

Materials
Teaching Master 3, *Temperature/Rainfall Charts*, T11 p. 49
Portfolio 5, *Map of Kenya*, p. 6
Portfolio 4, *Temperature/Rainfall Charts*, p. 7
Content Cards 1–3

Grouping
Whole class

Schedule
Approximately 30 minutes

PREPARING FOR THE TRIP page 22

Students prepare for the trip by packing a suitcase.

Materials
Optional: Teaching Master 4, *Suitcase*, T11 p. 50
Optional: glue, scissors, crayons or colored markers, clothing catalogs, and magazines

Grouping
Individuals or pairs

Schedule
Approximately 1 hour

CONCLUDING EPISODE 2 page 23

Students reflect on their preparations for their trip.

Materials
Teaching Master 5, *Travel Journal*, T11 p. 51
Portfolio 5, *Heat Book: Planning for Our Trip*, p. 8
Portfolio 6, *Journal Entry 1: Planning for Our Trip*, p. 9
For the class word bank, index cards, thick black marker

Grouping
Whole class for the word bank; individuals for journaling

Schedule
Approximately 1½ hours

EPISODE OBJECTIVES
☒ **Geography** Consider the interaction of people with their physical environment in order to plan a trip.
☒ **Social Studies** Recognize the importance of exchanging money for international travel.
☒ **Social Skills** Organize, plan, and make decisions while planning a trip to Kenya.
☒ **Critical Thinking** Use information about climate, geography, and purpose to plan a trip to Kenya.
☒ **Literacy** Read and discuss maps and charts.
☒ **Literacy** Create a word bank related to planning a trip.
☒ **Literacy** Write a journal entry related to planning a trip.

EPISODE 2
Safari to Kenya **19**

PLANNING FOR THE TRIP

Launch the episode
In this episode, students will learn about the geography and climate of Kenya and then begin to prepare for their trip. Introduce the episode to students by explaining that in order to plan for their journey to Kenya, they will need to learn more about this country. Refer students to Content Cards 1 and 2, to remind them of what they learned about Kenya in Episode 1. Raise questions such as the following to stimulate students' thinking about the trip. You may want to record students' responses so that they can return to them later.

- What do you think the climate is like in Kenya? (Accept students' responses. Homework can be corrected at the discussion conference and references are provided.)
- What do you think is the best time of year to travel to Kenya? (Accept students' suggestions. Again, you may want to have students record this question after consulting references.)
- How will the photographers get around the reserve to see the wildlife? (Guide students to understand that people on safari usually travel by van, but sometimes they travel by hot air balloon.)
- What kind of clothing would be suitable for a safari? (Remind students about their earlier discussion in Episode 1, and then have them consider clothing choices that are comfortable, loose, and lightweight and that provide protection from the weather.)

Read maps
Have students look at the map of Kenya on Portfolio page 6. Use the map to help students understand the following points:

- The equator—an imaginary line around the middle of the earth—passes through the middle of Kenya. Point out that some places on the equator are cooler because of the altitude.
- Kenya has three main geographic regions: coast, plains, and highlands. Explain to students that the coast is made up of beaches, swamps, forests, and low-lying hills; the plains consist of bushes, shrubs, and grasses; and the highlands include mountains and valleys, rich farmland, forests, and grassland.
- The Great Rift Valley runs through the western half of Kenya. Point out that the Masai Mara Game Reserve is located in the Great Rift Valley.

Build background about climate
Explain to students that the climate in Kenya varies from region to region: the coast is hot and humid; the plains are cool in the south, hot and dry in the north; and the temperature in the highlands is comfortable year-round. Display Teaching Master 3, T11 page 49, "Temperature/Rainfall Charts," and discuss information about temperature and rainfall in the Masai Mara region throughout the year. The

CONNECT
Geography
Students are introduced to geographic terms such as equator, plains, altitude, and grassland through the Content Card and class discussion. Students will demonstrate their understanding of these words after completing the Storypath progress.

TEACHING MASTER
13

20 EPISODE 2
Safari to Kenya

Teaching Masters

Masters provide nonfiction content, writing models, or other information specific to the unit's content. These Masters can be copied for students, displayed in the classroom, or made into transparencies, depending on your teaching needs.

Assessment

Each Handbook contains strategies for assessing learning throughout the unit, as well as unit questions for review and synthesis activities.

EPISODE 2
TEACHING MASTER
T5

Name _____ Date _____

TRAVEL JOURNAL


Journal Entry #1

Date: _____

All the plans are made. I have packed my suitcase and gotten my shots. My passport arrived yesterday. I am very excited about the trip.

What will Kenya be like? I have read and seen pictures, but now I will go there to see the place for myself. What wild animals will I see?

I am happy to be going. I am sure it will be an adventure.



©2008 Storypath **TEACHING MASTER** **51**

SYNTHESIS ACTIVITIES

The following synthesis activities offer students the opportunity to demonstrate what they've learned in this unit. These activities are also powerful tools for you because they're multimodal. They allow for the variousness in students' abilities as learners. These activities also allow you to assess students on a variety of subjects on a number of different levels. Each synthesis activity is followed by Criteria for Assessment.

1. PORTFOLIO RESPONSE

Activity
Have students review their Portfolio and identify at least four items that represent important ideas or skills learned. After students have selected the items, meet with each student to discuss these points.

- why the item was selected
- why the item was important to the student's learning

Criteria for Assessment
The portfolio is successful if:

- the student can explain why each item was selected and what was learned from the item.
- it demonstrates an understanding of the geography, wildlife, and Masai people of Kenya.
- it includes evidence of at least one problem that was encountered, and the student can explain how that problem was solved;
- reflections are thoughtful and clearly communicated.

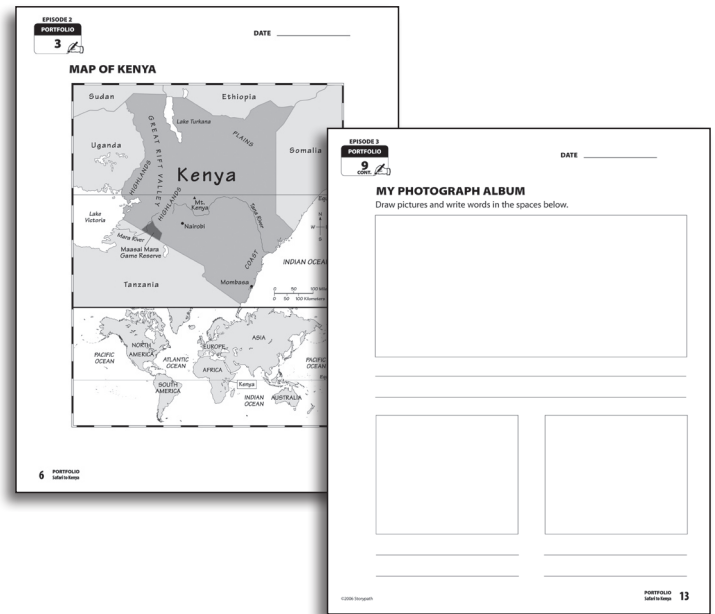
2. COMPARE AND CONTRAST LIFESTYLES

Activity
Have students compare and contrast their own lives to the life of a Masai child living in Kenya. Provide each student with the sentence starters below. Students can complete each sentence using words and pictures or just pictures.
My house looks like this:
If I were Masai, my house (home) would look like this:
In my neighborhood, I can see these animals:
If I were Masai, I would see these animals on the grassland.
I am responsible for these chores at my home:
If I were Masai, I would have these responsibilities:
This is what I like to wear:
If I were Masai, I would wear clothes like these:
My favorite foods are these:
If I were Masai, I would eat these foods:

Safari to Kenya **59**

STUDENT PORTFOLIO

Students use the Portfolio to read, write, build vocabulary, and complete other activities crucial to the specific Storypath unit. The Portfolio helps students manage their work throughout the unit, and when completed, the Portfolio becomes an authentic assessment tool.



CONTENT SLIDE SETS

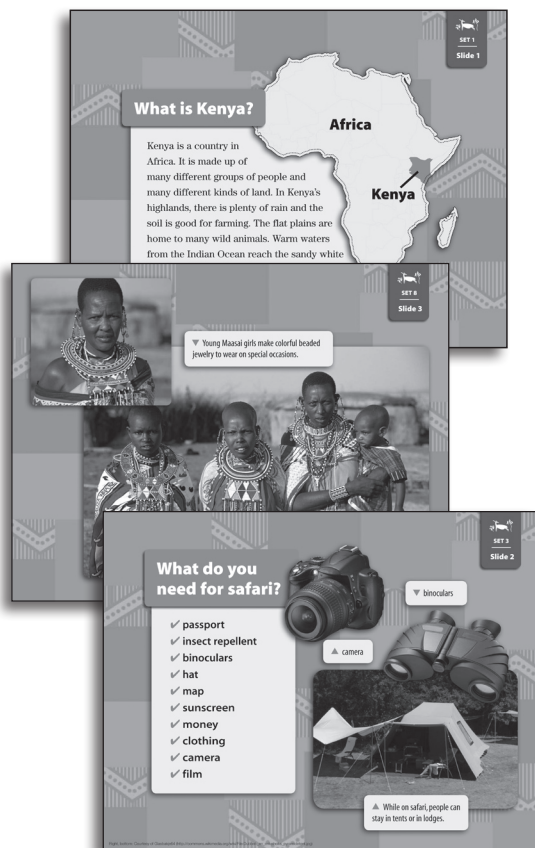
Each unit includes sets of Content Slides that offer flexibility in how they are used to support student learning. The number of sets varies from unit to unit. The slides in each set provide focused non-fiction content and can be used for independent, paired, or small group reading.

Students use the slides to build context and deepen their understanding of the unit's content. You can use the slides as most appropriate to your situation. For those with laptops, display the appropriate slides for student reading and discussion or reproduce the slides as needed for each episode for individuals, pairs or small groups.

In the overview of each episode, slide sets needed are listed and specific suggestions are provided for how to use the slides as you proceed through the episode. Best practice is for the slide to be available to the students either on a laptop in front of them or in hard copy. Then the teacher can use a large screen to display and support discussion related to the slide.

A “reading tips” chart in PDF format (located on the CD) provides quick reminders of key reading strategies. Reproduce “reading tips” for each student or group.

Note that the slides are conveniently available in a printable format on the CD.



LITERACY AND STORYPATH

With the Storypath strategy, students deepen their understanding of major social studies concepts. Storypath provides literacy support to help students access and make sense of the social studies content. Students apply literacy skills such as reading comprehension, prewriting and writing skills, speaking and listening skills, and vocabulary development.

Reading

Content Slide Sets present opportunities for students to engage in focused content reading. Students can use the slides to engage in shared reading or listen as a teacher or another student reads.

What is a safari like?

Many wild animals make their home in Kenya. People from around the world travel to Kenya to see and photograph the animals. This kind of trip is called a safari. In the African language of Swahili, safari means "journey."

▲ The top of this van raises up so that it's easy for people to see and photograph wild animals.

What do people do on a safari?
(main idea/supporting details)

SET 3
Slide 1

Comprehension

Discussion questions on Content Slides help students focus on important content. Questions are labeled with suggested reading strategies.

Visual Literacy

Each unit offers numerous opportunities to evaluate and respond to visuals such as photographs, maps, diagrams, and illustrations.

Reading Tips


For easy reference, Reading Tips for using the reading strategies are included on the CD.

Safari to Kenya The Land and the People		
Reading Tips		
Reading Strategy	When do readers use the strategy?	How do I use it?
Main idea/supporting details	Readers use it to find the big idea. Then they pick out facts and details that support it.	<ol style="list-style-type: none"> 1. Think about what you want to know. 2. Think about what you already know. 3. Read the text and think about the "big idea" here? 4. Look for information that seems important to the big idea. Some information is interesting but not important.
Comparing and contrasting	Readers use it to find information that tells how two or more ideas are alike and different.	<ol style="list-style-type: none"> 1. Think about what you want to know. 2. Choose two events or ideas to compare and contrast. 3. List important information about the first event or idea. 4. For each item on the list, look for information about how the other idea is the same or different.
Connecting	Readers use it to understand new information by making connections with what they already know.	<ol style="list-style-type: none"> 1. When you come across new information that you want to remember, think about what you already know. 2. Look for connections between the new information and what you already know from experience or reading. 3. Think to yourself, "This is like..."
Understanding visuals	Readers use it to find important information presented in visual form, such as maps, diagrams, and photographs.	<ol style="list-style-type: none"> 1. Think about what you want to know. 2. Think about what you already know. 3. Look for information that explains the visual. For example, look at labels, captions, or map keys. 4. Search for the specific information you want.

Throughout each unit, students complete writing activities to prompt thinking as well as to demonstrate what they have learned.

[illegible]

Students refine these skills by presenting ideas to the class and resolving issues through discussion and collaboration.

HOLDING A MEETING		AUTHOR NOTE
LEARNING OBJECTIVES Reading and Listening students will be able to participate in a meeting by: <ul style="list-style-type: none"> • using appropriate language to contribute; discuss, negotiate, clarify, and effectively; • respond to others. 	Writing Skills My experience is that students will take the opportunity to write very seriously and all play with material and thoughtfulness. Teachers tell me that students often react to their expectations by being the problem, usually forming language to catch others and clearly and clearly	
Conduct a photographers' meeting <p>Explain that there is going to be a meeting of the photographers to discuss how they should behave when visiting a village. Have one of the photographers in the class act as the village head. Discuss with you how you believe will handle the responsibility well, and provide some suggestions of topics to discuss. For example, you could have the group decide on the subjects to be photographed and the order in which they should be taken. Make a list of things they will value. During the meeting, the students should be asked how they would respond to the Muslim elders. Remind students that, as leaders, the elders respond to the other village members.</p> <p>Discuss the following how meetings are conducted. Guide them to understand that:</p> <ul style="list-style-type: none"> ■ people talk one at a time; ■ people want to be called out; ■ people listen to each others; ■ people are courteous. 		
Discuss the discussion <p>Remind students that they need to conduct the meeting as photographers. During the meeting, the students should believe that they are solving the problem and are in charge of the solution. You want students to decide how they should respond to the Muslim elders. To keep the discussion on track, you can ask the students the following: "How do you think the older would respond if we said 'What kind of impression do you want to leave about yourself?' Guide the meeting so that the students are reached, or have students vote on how they will respond to the Muslim.</p> <p>Possible solutions to the problem include apologizing to the village elders, presenting the Muslim with gifts as a form of apology (other students to come up with their own ideas – lanterns for the village, supplies for school, or a soccer ball – some examples of appropriate gifts), or holding a meeting with the Muslim to talk about the misunderstanding and to learn about each others' cultures. If students have other ideas about how to solve the problem, first let them talk with the story, these solutions should be pursued. Based on the students' discussions, follow up with appropriate activities.</p>		
ASSESS: Students' participation in the group meeting <ul style="list-style-type: none"> ■ Assessment includes suggestions that are consistent with the problem; <ul style="list-style-type: none"> ■ encourages constructive questions and an evaluation of the suggestions of others; ■ results in an agreement on how to respond to the problem. 		
CONNECTION Dramatic Arts students will be able to play activities they: <ul style="list-style-type: none"> • deepen their understanding of the emotions; • take part in; • videotape; • sing in a recorded recording 	LITERACY Speaking and Listening • Express a point of view; • Listen with a purpose; • Support respectfully.	
 ASSESSMENT students	ASSESSMENT students	

EXPLORE 8 UNIT 41

In each unit, students are exposed to specialized vocabulary for speaking and writing. Students create word banks in their Portfolio by recording content words.

EPISODE 2

PORTFOLIO

5

DATE _____

WORD BANK: PLANNING FOR OUR TRIP

Make a list of words about planning for our trip.

Assessment

The words relate to the plans that were made for the trip.

8

PORTFOLIO
Safe to Share

©2016 Sonlight

Use the Reading Mini-Lesson Framework on p. 69 of the Teacher's Handbook to conduct reading mini-lessons.

HOW TO CONDUCT READING LESSONS

The Reading Tips chart on the back of each Content Card provides a quick reminder for students on how to they work with the cards. These Reading Tips cover strategies that are especially effective for reading and understanding non-fiction text:

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of this mini-lesson is to provide a quick review. They will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions on the Content Cards suggest applicable strategies that the students will need to use on their own.

READING MINI-LESSON FRAMEWORK

1. Describe the strategy, explaining when and why readers use it. Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tip on the Content Card to explain the strategy and helping students understand when and why readers use it.
2. Model the steps as you "think aloud" with a sample text. Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete to developing readers. Language that will help you includes the following:
 - "I think about what I already know . . ."
 - "When I look for the main idea . . ."
 - "Here is a clue that helps me . . ."
 - "That makes me think . . ."
3. Guide students to apply these steps as they read during the unit. Support students as they use the various reading strategies in the unit. Support students and begin to use the strategies independently. For example, after you model your own thinking, ask students to try the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.
4. Assess students' progress. Students' independent use of the various reading strategies will give you valuable opportunities to observe growing proficiency with the strategy, as well as their understanding of social studies content.

Skills and Strategies
69

ENGLISH LANGUAGE LEARNERS AND STORYPATH

English Language Learners, or ELL, is a term that applies to students whose primary language is not English. These students are in the process of acquiring English as a way to communicate ideas and gain content knowledge. They don't yet have the tools at their fingertips that native English speakers have that allow them to easily navigate classroom activities and contribute to classroom experiences. ELL students don't lack ability; they just don't know the language.

As ELL students gain experience in an English-speaking classroom, their abilities and comfort level increase. But remember that regardless of the progress made by ELL students, new material will revert them back to beginner status simply because they do not have the same background knowledge that a student who was born here does.

There are some very basic things the teacher can do to make the classroom a place of learning for ELL students. For example, text-rich activities, without visuals, should be avoided. Visually rich activities should be commonly used, and the senses should be engaged whenever possible. Music and kinesthetic activities, such as role-playing, are excellent tools for ELL students.

Activate prior knowledge. English language learners are similar to native English speakers in the most fundamental ways: they possess a great deal of prior knowledge, and are excited about sharing that knowledge. To provide scaffolding, pre-teach new vocabulary and introduce concepts with visuals that relate to the subject matter. When studying another time period, it is important to connect concepts to both the present and the past.

Allow extra time for small group work. ELL students will benefit from working with partners and small groups. These situations allow students more opportunities to contribute to conversations and complete tasks. In small groups, assign ELL students a specific task to complete, and allow them extra time to complete this task if needed. When you do have whole class discussions, you might have ELL students follow this discussion by working with a partner to recap the important ideas or the assignment.

Model tasks and thought processes. Modeling makes tasks and thinking processes more concrete. For example, if students are expected to write a short poem, model the process of writing a poem. Then have them refer to the model poem as they write their own.

Develop vocabulary. Vocabulary development is key to comprehension, so pre-teach vocabulary whenever possible. Use illustrated word banks and vocabulary exercises that encourage interaction with words. For example, students can write the word and draw an illustration of each word in the word bank and then verbally explain how the word relates to the big ideas in the unit.

Allow use of the native language. For students who possess few English words, allow them to complete writing activities in their native language. As they learn more English, they will begin to incorporate English into their written and oral language. This validates the students' native language and their prior knowledge, and also helps bridge the gap on their way to learning—and using—their new language.

Encourage involvement in class discussions. English language learners will likely be reluctant to contribute to whole group discussions, so encourage them to contribute in a way that is comfortable for them—words, phrases, simple sentences. Make sure the classroom is a safe and supportive environment.

Modify assignments and assessments. Students can use many different modes to communicate their understanding of unit concepts. Illustrating, cutting and pasting vocabulary activities, using graphic organizers such as timelines, and completing sentence stems are all excellent and valid methods for responding to content. ELL students should also work on and present material with a partner or in small groups whenever possible. In these situations, you will gain a more valid assessment of what ELL students have learned.

Additionally, at the beginning of the school year and anytime new material is introduced, limit the number and complexity of the activities you assign. Allow students to use methods other than writing to respond to information.



Look for this icon throughout this Teacher's Handbook. This icon indicates that an activity is particularly appropriate for English Language Learners.

ASSESSMENT


Each Storypath unit offers a range of options for assessing student learning.

Portfolio Assessment

The Student Portfolio provides ongoing assessment of student understanding of unit objectives through writing and other response activities.

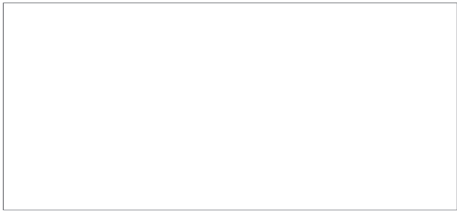
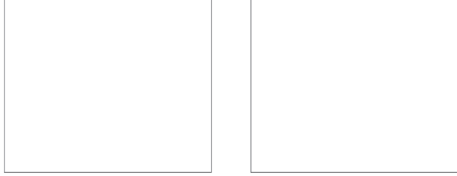
During Each Episode

Assessment suggestions are included throughout the Teacher's Handbook and align with the Student Portfolio. Complex thinking and problem-solving abilities are assessed as students role-play and respond to critical events throughout the unit.

EPISODE 3
PORTFOLIO
9 CONT. 


DATE _____

MY PHOTOGRAPH ALBUM
Draw pictures and write words in the spaces below.

©2008 Storypath

PORTFOLIO
Safari to Kenya 13

PORTFOLIO
13 

■ The Maasai people live among the wild animals. How does that affect their life?
■ How does the weather affect the land, animals, and people in this place?

Write about the village
Students deepen their understanding of village life by describing their impressions of the Maasai village. Three options are suggested for recording their impressions as journal entries. Students can use Portfolio page 19, "Journal Entry 3: The Maasai Village" to document their impressions.

Option 1 Have students dictate sentences about the Maasai village. Refer them to the word bank to give them ideas. Write the sentences on sheets of newsprint that can be displayed. You can read the sentences aloud to students and then they can copy the sentences into the Portfolio.

Option 2 Students can write about impressions upon arriving at the village. This journal writing can be shared in small groups or as a whole class activity.

(ELL) Option 3 Students can draw a picture of the village.

Optional Activity Students can write and illustrate postcards about the Maasai village that can be sent home to family or friends.

ASSESS: Students' writing

- uses words from the word bank;
- includes accurate information about the Maasai village.

ASSESS: Students' drawings

- show understanding of the Maasai village;
- include some details about the village;
- demonstrate that care was taken in making the drawing.

Optional Activity: Photographing the Maasai village
Students can photograph their replica of the village and other features they've created with a real camera to add to their photograph album of the trip. Then they can write captions for the photographs and add them to their photo album.

ASSESS: The photo album

- is well organized;
- demonstrates understanding of the Maasai village;
- uses words from the word bank as a resource for writing captions;
- includes captions that provide details about the photos.

38 EPISODE 4
Safari to Kenya

Self-Assessment

Students have opportunities to assess their own work, such as writing and oral presentations. There are also opportunities for student reflection at the end of each episode.

EPISODE 3
 PORTFOLIO
 7

DATE _____

WORKING IN A GROUP
PART I
 Below are some things you can do to work well together while making your part of the frieze.

1. Listen to each other's ideas.
2. Stay on task.
3. Help each other.
4. Do careful work.
5. Work together to solve problems.

PART II
 After you made the Maasai Mara, think about how you worked with others. How did you do?

	Not often/ Never	Sometimes	Always
1. I listened to other's ideas.			
2. I stayed on task.			
3. I helped others.			
4. I did careful work.			
5. I cooperated.			

Assessment: The self-assessment accurately assesses the student's performance.

10
 PORTFOLIO
 Safari to Kenya

©2006 Storypath

Social Skills

A social skills master is provided to support student self-assessment and can be used at the teacher's discretion whenever students need to reflect and build on such skills.

EPISODE 3
 PORTFOLIO
 8

DATE _____

PRESENTING WILDLIFE REPORTS
 How did you do?

	Not often/ Never	Sometimes	Always
1. I stood tall.			
2. I looked at the audience.			
3. I spoke clearly and loudly.			
4. I shared information about my animal.			

11
 PORTFOLIO
 Safari to Kenya

©2006 Storypath

End of the Unit

At the conclusion of the unit, synthesizing questions reinforce unit objectives. Optional synthesis activities are included to guide students to apply what they've learned. Each synthesis activity includes criteria for assessment—you decide how best to use these options.

UNIT QUESTIONS FOR REVIEW
DISCUSSING THE SAFARI TO KENYA
 Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❶ If you knew someone who was going on safari to Kenya, what would you tell him or her to help prepare for the trip?
- ❷ How does the climate in Kenya affect the animals and people of the Maasai Mara?
- ❸ What is special about this region of the world?
- ❹ Why is it important to have game reserves that protect wild animals?
- ❺ What can people learn from seeing and studying wildlife in its natural environment?
- ❻ How do the Maasai people get what they need from the environment?
- ❼ If you were a Maasai child, what would a typical day be like for you?
- ❽ How is the way the Maasai live like the way you live? How is it different?
- ❾ Why is it important to learn about other cultures?
- ❿ How can people resolve misunderstandings?

REFLECTING ON THE SAFARI TO KENYA
 Students need time to reflect on their experiences and their progress throughout this unit. Have them respond to questions like these:

- What have I learned about the wildlife of the Maasai Mara and the Maasai people?
- What is the best work I did? Why was it good?
- What work could I have done better? How could I have made it better?
- What did I like most about working with others? What did I like least?

58
 Safari to Kenya

SYNTHESIS ACTIVITIES
 The following synthesis activities offer students the opportunity to demonstrate what they've learned in this unit. These activities are also powerful tools for you because they're multimodal. They allow for the variousness in students' abilities as learners. These activities also allow you to assess students on a variety of subjects on a number of different levels. Each synthesis activity is followed by Criteria for Assessment.
 1. PORTFOLIO RESPONSE
Activity
 Have students review their Portfolio and identify at least four items that represent important ideas or skills learned. After students have selected the items, meet with each student to discuss these points:

- why the item was selected
- why the item was important to the student's learning

Criteria for Assessment
 The portfolio is successful if

- the student can explain why each item was selected and what was learned from the item;
- it demonstrates an understanding of the geography, wildlife, and Maasai people of Kenya;
- it includes evidence of at least one problem that was encountered, and the student can explain how that problem was solved;
- reflections are thoughtful and clearly communicated.

2. COMPARE AND CONTRAST LIFESTYLES
Activity
 Have students compare and contrast their own lives to the life of a Maasai child living in Kenya. Provide each student with the sentence starters below. Students can complete each sentence using words and pictures or just pictures.

My house looks like this:
 If I were Maasai, my house (*homu*) would look like this:
 In my neighborhood, I can see these animals:
 If I were Maasai, I would see these animals on the grassland:
 I am responsible for these chores at my house:
 If I were Maasai, I would have these responsibilities:
 This is what I like to wear:
 If I were Maasai, I would wear clothes like these:
 My favorite foods are these:
 If I were Maasai, I would eat these foods:

59
 Safari to Kenya

PLANNING THE UNIT

SAFARI TO KENYA

MAKE KEY DECISIONS

Plan the Space for the Storypath. You will need ample wall space for displaying the photographers and the frieze of the game reserve. It is recommended that the Maasai village be three-dimensional and placed on a counter or tabletop in front of the Maasai Mara frieze. Additionally, you will need space to display various lists, artifacts, student writing, and other materials that students create.

Manage Class Time. Plan five to six weeks for the unit depending on how you integrate the activities with other aspects of your curriculum and how much time is allowed for various episodes. You will want to spend a significant amount of time each week on the Storypath so that students stay connected to the storyline, the photographers they are role-playing, and the events that occur. Thus, the ideal approach is to integrate other subjects—especially reading, writing, and science—with the Storypath. There are opportunities to develop word banks, to record the events of the Storypath, and to develop research skills while writing reports about the reserve's wildlife.

Build Your Knowledge Base. If you are unfamiliar with this part of the world, begin reading or viewing the suggested resources. This will allow you to knowledgeably guide the discussions as students raise questions or offer perspectives. There will be times, however, when you won't know particular information, so use that as a teachable moment for you and the students.

Develop Group Skills. There are many opportunities for students to work in groups throughout the Storypath. Suggestions for ways to facilitate this process are integrated throughout. Teaching Master 11, "Self-Assessment: Social Skills," TH page 57, provides suggestions and a checklist for assessing social skills. At times you will want to stop the story to discuss groups skills and to reflect on how students are working together. Involve students in the process by letting them set goals for group work and by encouraging them to evaluate their ability to work with others throughout this Storypath.

Arrange for Role Plays. In Episode 5, arrange for an adult to play the role of the village elder—or you can play this role. The Background Information on page 64 provides a brief overview of Maasai culture that can be used to prepare for the role play.

CUSTOMIZE THE UNIT

Adapt the Unit. There may be times when you will want to modify this unit to suit your own needs and follow the logical progression of the story. Alternative activities or special arrangements are suggested at various points during the unit to assist you in adapting the unit to meet your unique needs. Frequently, students will provide an unanticipated twist to the Storypath, or important learning opportunities will arise. The Storypath allows for the accommodation of those special circumstances.

Connect to Other Storypaths. This unit naturally lends itself to the study of habitats as students learn about and create the reserve and its wildlife. It also provides an ideal framework for studying other cultures. You can extend and deepen students' understanding of these subject areas by connecting to other Storypath units. *Protecting an Ecosystem: The Great Barrier Reef* unit contains information and activities related to the study of ocean habitats. *The Wampanoags and the First Thanksgiving* provides opportunities to explore and understand another culture in a historical context.

INVOLVE OTHERS

Use Adults or Older Students. Depending on the reading and writing skills of your students, you may want adults or older students to assist with some of the writing activities.

Involve Experts. In Episode 3, when students are creating the frieze of the reserve, you may want to invite an expert, such as a zoologist, to speak to the class and answer students' questions about the wildlife and their habitat. An expert is best used toward the end of the Storypath, when students have developed a knowledge base and are ready to learn more about the topic. In the concluding episode, you may want to invite a guest speaker who has special knowledge about the Maasai Mara region and the Maasai people.

Involve Families. Parents and other family members can serve as excellent resources for you and your students. Students may have family members who have visited Kenya or immigrated from Kenya and would be interested in sharing their knowledge with the class. Be sure that information and artifacts introduced to enrich the learning pertain to the Maasai Mara region. If students bring in objects or photos that pertain to another part of Kenya, use this as an opportunity to compare the different regions. In Episode 6, students plan a farewell party. This is an ideal time to invite families. Students can write invitations to the party, and families can participate in the event.

Involve the Community. A visit to a zoo can enrich the Storypath and provide students with a deeper understanding of how the animals live in their environments. This activity should be carefully timed, however, and should happen only when students are truly interested in learning more about the wildlife. Usually, the best time for a field trip is at the end of the unit when students can knowledgeably compare and contrast their learning to the new information they encounter on the field trip.

Create a Learning Community. An open and supportive atmosphere is essential for students to engage in the discourse that is basic to the learning process of the Storypath approach. Students should understand the value of reflective discussions and the importance of collaborative work to deepen their understanding of complex ideas. Consequently, students should be expected to listen carefully and respond thoughtfully and respectfully to one another's ideas.

CREATING THE CHARACTERS

THE PHOTOGRAPHERS

INTRODUCING THE PHOTOGRAPHERS

page 15

Students learn about an opportunity to travel to Kenya and photograph wild animals.

Materials Portfolio 1, *An Invitation*, p. 4
Portfolio 2, *Word Bank: The Safari*, p. 5
Content Slide Sets 1 and 2
For the class word bank: index cards, markers
World maps or globes

Grouping Whole class

Schedule Approximately 15 minutes

CREATING THE SAFARI PHOTOGRAPHERS

page 16

Students imagine themselves as photographers and create passports for the safari to Kenya.

Materials Teaching Master 1, *Outline of a Figure*, TH p. 47
Teaching Master 2, *Passport*, TH p. 48
For the figure:

- various colors of construction and tissue paper
- yarn, wallpaper and fabric scraps, paper doilies, ribbon, lace, buttons
- colored markers, crayons, chalk, glue, scissors, masking tape
- various craft materials
- optional: camera (for taking passport photos)

Grouping Individuals

Schedule Approximately 2 hours

CONCLUDING EPISODE 1

page 17

Students introduce themselves as photographers to the class.

Materials Pocket folders or sturdy paper to make folders for the portfolio (one per student)

Grouping Whole class

Schedule 1–2 hours spread over several days

EPISODE OBJECTIVES



- **Global Studies** *Recognize the importance of getting passports for international travel.*
- **Social Skills** *Organize, plan, and make decisions while creating photographers.*
- **Critical Thinking** *Organize ideas from class discussion in new ways to create photographers.*
- **Civic Competence** *Identify examples of citizens' rights and responsibilities through the creation of passports.*
- **Literacy** *As a group read and discuss an invitation.*
- **Literacy** *Create a word bank related to going on a safari.*
- **Literacy** *Present an introduction in the role of a photographer.*

INTRODUCING THE PHOTOGRAPHERS

Launch the unit

In this episode, students will imagine themselves as photographers for a safari to Kenya. Explain to students that they will be creating a story about photographers who travel to distant places to take photos. Discuss the elements of a story with students: characters (the people in the story), setting (when and where the story takes place), and plot (important events that happen). Explain that they will be the characters—the photographers—and that the setting of this story is Kenya, Africa. Distribute the Student Portfolios and direct students to page 4, “An Invitation.” Read the invitation together. The invitation describes an opportunity to photograph wildlife on an African game reserve.

PORTFOLIO

1



Discuss the invitation

Use questions such as the following to help students reflect on and imagine the safari in more detail:

- ❓ What is a safari? (*Lead students to understand that a safari is a trip or journey in eastern Africa.*)
- ❓ Who is invited to Kenya? (*photographers*)
- ❓ What will they be photographing? (*wild animals in their natural habitat*)
- ❓ What is a game reserve? (*A game reserve is a place where animals live in their natural settings and where the animals and their environment are protected. The animals are usually wild.*)
- ❓ Why might photographers be invited to take pictures at a game reserve? (*Accept students' ideas. Students may suggest that the photos will help people in other parts of the world learn about the animals of Africa or that the photos will show the importance of protecting the reserve and its animals.*)

ELL Create a word bank

As students are introduced to unfamiliar words, introduce the idea of a word bank. Display the words close to where you will place the frieze (mural) of the Maasai Mara in Episode 3. Students can associate the words with the visual representations that will be added as the Storypath progresses. Write the words on index cards for display and put the words into categories as new words are added. Categories may include “animals of the Maasai Mara,” “the people,” and so forth. Students should also add these new words to Portfolio page 5, “Word Bank: The Safari,” to help them remember the vocabulary and use the words in the various writing activities.



ASSESSMENT

ASSESS: The word banks

- include words that relate to information about the safari.

CUSTOMIZE

Dressing the Role

A fun way to introduce the Storypath is to dress as a photographer by wearing a khaki vest with lots of pockets, hanging cameras around your neck, and carrying a tripod.

LITERACY

Vocabulary

- equator
- game reserve
- habitat
- safari

PORTFOLIO

2





Build background about Kenya

On a globe or world map, have students first locate the continent of Africa and then the country of Kenya. In small groups, students can trace with their finger a route from where they live to Kenya. Point out key geographical features as they trace with their finger from one place to another: North America, the Atlantic Ocean, Africa, Kenya, and the equator. To help students begin to build a mental picture of Kenya and the game reserve, read with them Content Slide Sets 1 and 2.

As the Storypath continues, and the settings and critical incidents are developed, students will gain a more in-depth understanding of the geography, people, and animals of Kenya.

CONNECT

Map Skills

When using a map or globe to identify Kenya, students practice identifying key geographic elements such as

- continents
- countries
- oceans

CUSTOMIZE



In whole class discussions,

encourage ELL students to

- contribute words, phrases, or simple sentences;
- share first in pairs, then with the whole group;
- use visuals to make concepts more concrete;
- share their prior knowledge related to the topic;
- draw or write their ideas.

TEACHING
MASTER

T1



ASSESSMENT

CREATING THE SAFARI PHOTOGRAPHERS

Build background about photographers

Begin a discussion of photographers by asking, “What does a photographer do?” Use the following questions to help students understand the job of a photographer.

- ❓ How old do you have to be to have a job as a photographer? (*Discuss the range of ages that would be appropriate for this job.*)
- ❓ What skills might a photographer need to have? (*Guide the discussion so that students identify skills such as good eyesight, artistic ability, patience, and the ability to work with others.*)
- ❓ What type of person do you think would accept the invitation to travel to Kenya? (*Lead students to understand that the invitation would appeal to people who like adventure and learning new things, who care about animals, and who enjoy traveling.*)
- ❓ How would a photographer dress for such a trip? (*Guide the discussion so that students understand that the climate is warm but people must also protect themselves from mosquitoes and other bugs. List suitable clothing such as long sleeve shirts, pants, sturdy shoes and so forth.*)

Make the photographers

Have students create figures to represent themselves as adult photographers for the safari. Distribute Teaching Master 1, TH page 47, “Outline of a Figure.” Have students cut out the figure and then dress themselves for safari. Students should refer to the list of appropriate clothing as they create their characters.

ASSESS: The characters

- are dressed appropriately for safari;
- are carefully constructed.

Make passports

In order to travel to Kenya, each photographer will need a passport. Explain that passports allow people to travel from one country to another and to leave and return to their own country. Discuss with students how

AUTHOR NOTE

Making the Photographers

Starting with the visual representation of the photographers allows students to visualize themselves in their roles as photographers. As students are working, ask questions such as these: How did you become interested in photography? How old were you when you got your first camera?

CUSTOMIZE

Figures

Another option is for students to create life-size photographers for the safari. Have students trace each other's body shapes on large sheets of butcher paper. Then have them color in the faces, add clothing and accessories, outline the figures with black marker, and cut out the figures. Obviously, this approach will take longer.

passports are obtained from the United States Passport Office. Point out that your birth certificate—or some other official record of your place of birth, name, and age—and a photo of yourself are needed when the application is made.

Distribute Teaching Master 2, TH page 48, “Passport,” and have students assemble the passports. Next, have them fill in the information on the passports. Help students recall the earlier discussion about the ages of the photographers, and, if necessary, clarify terms such as “place of birth” and “occupation.”

ELL You may want to model on the board the process of filling out the passport information line by line as students follow along.

Students can draw pictures of their faces on the passports, or you can take photos of the students for this purpose. Students should write their signature below the photo.

Create Portfolio folders

When students complete their passports, have each of them make a folder with a pocket or distribute ready-made folders with pockets to each student. At the end of the Storypath, the pocket folder can be used to hold students’ photographs and other important items.

Display the passports and figures

Display the passports next to students’ visual representations of photographers. Leave space to add other items that students will create throughout the Storypath, such as suitcases, written work, and souvenirs.

LITERACY

Vocabulary

- passport

LITERACY

Writing for a Specific Purpose

When students create passports, they gain practice in filling out a simple form. Learning to complete forms accurately and with care is an important skill related to the adult world.

CONCLUDING EPISODE 1

Prepare introductions

Explain to students that they will introduce themselves as photographers over the next several days so that everyone can get to know the photographers for the safari. Each student will role-play as a photographer.

Model an introduction for students. Encourage them to focus on one or two details during introductions, such as why they like being photographers and what they are looking forward to most about the safari. Have students practice their introductions with a partner before presenting to the class. Remind students to keep their introductions brief, and tell them that classmates may ask questions about their roles as photographers after each introduction.

Introduce the photographers

Before beginning the introductions, review with students guidelines for class discussion. Guide them to understand that

- students listen respectfully during presentations;
- questions can be asked;
- students raise their hands and wait to be called on;
- everyone has a turn to present and to ask questions.

LITERACY

Speaking and Listening

Introductions can be used to:

- reinforce oral communication skills—speak clearly, ask appropriate questions, listen;
- build self-confidence when speaking before a group;
- teach the cultural norms for social introductions;
- listen with a purpose.

CUSTOMIZE

Pacing

To maintain students’ interest, conduct the introductions over several days. Students could move on to Episode 2, in which they begin to plan for their trip, while introductions are still going on.

Have each student introduce himself or herself as a photographer to the whole class, making sure the figure is easy to see during the introduction. Prompt students as necessary to stay in role. After each photographer is introduced, encourage students to ask questions. To stimulate students' thinking about themselves as photographers, you can ask questions like the following: "Do you work well with others? What excites you most about traveling to Kenya? Why?"



ASSESSMENT

ASSESS: The introductions

- are given in their roles as photographers;
- provide information about themselves as photographers in a focused way;
- demonstrate evidence of having practiced the introductions.

Reflect on the photographers

After all the photographers have been introduced, have students respond to questions like these:

- How many photographers have we created for our story?
- What are some things these photographers have in common?
- In what ways are the photographers different?
- Do you think the photographers will work well together? Why or why not?

CUSTOMIZE

Facilitating Role Plays

As students give their introductions, listen for information that you can weave into the unit later. For example, a student may say that he or she likes to meet new people. This personality trait can be linked to an event later in the unit, such as an opportunity to role-play a meeting with the village leader.

BUILDING CONTEXT

PREPARING FOR THE SAFARI

2

EPISODE

PLANNING FOR THE TRIP

page 20

Students use information about Kenya's climate and geography to plan for the trip.

Materials Teaching Master 3, *Temperature/Rainfall Charts*, TH p. 49
Portfolio 3, *Map of Kenya*, p. 6
Portfolio 4, *Temperature/Rainfall Charts*, p. 7
Content Slide Sets 1–3

Grouping Whole class

Schedule Approximately 30 minutes

PREPARING FOR THE TRIP

page 22

Students prepare for the trip by packing a suitcase.

Materials Optional: Teaching Master 4, *Suitcase*, TH p. 50
Optional: glue, scissors, crayons or colored markers; clothing catalogs, and magazines

Grouping Individuals or pairs

Schedule Approximately 1 hour

CONCLUDING EPISODE 2

page 23

Students reflect on their preparations for their trip.

Materials Teaching Master 5, *Travel Journal*, TH p. 51
Portfolio 5, *Word Bank: Planning for Our Trip*, p. 8
Portfolio 6, *Journal Entry 1: Planning for Our Trip*, p. 9
For the class word bank: index cards, thick black marker

Grouping Whole class for the word banks; individuals for journaling.

Schedule Approximately 1 1/2 hours

EPISODE OBJECTIVES



- **Geography** *Consider the interactions of people with their physical environment in order to plan a trip.*
- **Global Studies** *Recognize the importance of exchanging money for international travel.*
- **Social Skills** *Organize, plan, and make decisions while planning a trip to Kenya.*
- **Critical Thinking** *Use information about climate, geography, and purpose to plan a trip to Kenya.*
- **Literacy** *Read and discuss maps and charts.*
- **Literacy** *Create a word bank related to planning a trip.*
- **Literacy** *Write a journal entry related to planning a trip.*

PLANNING FOR THE TRIP

Launch the episode

In this episode, students will learn about the geography and climate of Kenya and then begin to prepare for their trip. Introduce the episode to students by explaining that in order to plan for their journey to Kenya, they will need to learn more about this country. Refer students to Content Slide Sets 1 and 2, to remind them of what they learned about Kenya in Episode 1. Raise questions such as the following to stimulate students' thinking about the trip. You may want to record students' responses so that they can return to them later.

- ❓ What do you think the climate is like in Kenya? *(Accept students' responses. Misconceptions can be corrected as the discussion continues and references are consulted.)*
- ❓ What do you think is the best time of year to travel to Kenya? *(Accept students' suggestions. Again, you may want to have students revisit this question after consulting references.)*
- ❓ How will the photographers get around the reserve to see the wildlife? *(Guide students to understand that people on safari usually travel by van, but sometimes they travel by hot air balloon.)*
- ❓ What kind of clothing would be suitable for a safari? *(Remind students about their earlier discussion in Episode 1, and then have them consider clothing choices that are comfortable, loose, and lightweight and that provide protection from the weather.)*

Read maps

Have students look at the map of Kenya on Portfolio page 6. Use the map to help students understand the following points:

- The equator—an imaginary line around the middle of the earth—passes through the middle of Kenya. Point out that some places on the equator are cooler because of the altitude.
- Kenya has three main geographic regions: coast, plains, and highlands. Explain to students that the coast is made up of beaches, swamps, forests, and low-lying hills; the plains consist of bushes, shrubs, and grasses; and the highlands include mountains and valleys, rich farmland, forests, and grassland.
- The Great Rift Valley cuts through the western half of Kenya. Point out that the Maasai Mara Game Reserve is located in the Great Rift Valley.

Build background about climate

Explain to students that the climate in Kenya varies from region to region: the coast is hot and humid; the plains are cool in the south, but hot and dry in the north; and the temperature in the highlands is comfortable year-round. Display Teaching Master 3, TH page 49, "Temperature/Rainfall Charts," and discuss information about temperature and rainfall in the Maasai Mara region throughout the year. The



LITERACY

Vocabulary

Add these new terms to the class word bank and students' portfolios

- coast
- highlands
- plains



CONNECT

Geography

Students are introduced to geographic terms such as *equator, plains, altitude, and grasslands* through the Slide Set and class discussion. Students will deepen their understanding of these and other concepts as the Storypath progresses.



charts can also be found on Portfolio page 7. Help students review the information on the charts, then lead a discussion about Kenya's climate. Use the following questions to focus the discussion:

- ❓ What is the temperature in the Maasai Mara region in January? (*69 degrees Fahrenheit/20.5 degrees Celsius*)
- ❓ What is the temperature in July? (*68 degrees Fahrenheit/20 degrees Celsius. Prompt students as necessary to conclude that the temperature in Kenya does not vary greatly from one time of year to another.*)
- ❓ What month receives the least rain? (*July—.5 inches/.2 centimeters*)
- ❓ What month receives the most rain? (*April—5.5 inches/14 centimeters; Lead students to understand that this region of the world has a rainy season lasting from February to May, with rainfall peaking in April.*)
- ❓ How does Kenya's climate compare with the climate where you live? (*Lead students to compare rainfall, temperature, distance from equator, and main geographic regions. This will provide a reference to help students understand Kenya's unique climate. However, be careful not to take the Storypath too far off track.*)

Then have students read or follow along while you read Content Slide Set 1, which provides additional information about Kenya's climate and geography. Help students link the information about Kenya's geography and climate to the task of planning for their trip.

Have students work with a partner and look at the charts in their Portfolios. Ask them to decide the best time of year to visit the Maasai Mara and answer the question posed on the Portfolio page.

CUSTOMIZE

Metric System

During this discussion about Kenya's climate, you can share information using the metric system.



ASSESSMENT



CUSTOMIZE

Background Information

If students want to learn more about yellow fever, cholera, and malaria, additional information about these diseases and how travelers can protect themselves against them can be found in Background Information on page 63 of the Handbook.

ASSESS: The Temperature/Rainfall Charts

- indicate the choice of a month with low rainfall;
- provide a logical explanation for why a particular month was chosen.

Discuss preparations

Discuss with students the preparations that need to be made before leaving for Kenya. If students need more information about what a safari to Kenya is like, refer them to Content Slide Set 3. Explain that travelers to Africa need to get special shots to protect themselves from yellow fever and cholera and that they need to take pills to avoid getting malaria, a disease carried by mosquitoes. With students, create a list of preparations that need to be completed before leaving for the safari. The list might include activities such as the following:

- Make airline reservations.
- Get a passport.
- Get vaccinations (shots) and malaria pills.
- Choose lodging (cabins or tents).
- Exchange money (1 U.S. dollar equals approximately 75 Kenya shillings).
- Pack and prepare photography equipment.

CUSTOMIZE



Students can work with partners to read and analyze the charts.



CONNECT

Mathematics

As optional activities to prepare for the trip, students can

- estimate how much money they will need to bring on safari in both U.S. dollars and in Kenya shillings;
- role-play shopping with Kenya shillings.

Depending on students' abilities you can round the value so it is easier for students to understand the money equivalent.

AUTHOR NOTE

Exchange Rate

Check the Internet for the most up-to-date currency exchange rate.

Make a packing list

Brainstorm with students a list of items they might want to take with them on the safari. Record ideas on the board so that students can use the list as a reference as they pack for the trip. You may want to classify students' ideas into two categories: clothing and other items. Explain that the trip will take three weeks, so they will need to keep that time frame in mind as they make their plans.

Clothing	Other Items
pants	sunscreen
shorts	toothbrush/toothpaste
long-sleeve shirts	first-aid kit
short-sleeve shirts	insect repellent
walking shoes	shampoo
wide-brim hat	cameras, film, tripod
swimsuit	binoculars
underwear	notebook for keeping a travel journal
socks	medications/pills
sweater or sweatshirt	sunglasses
jacket	flashlight

PREPARING FOR THE TRIP

CUSTOMIZE

ELL Drawing allows students an opportunity to express what they know with limited English.

TEACHING
MASTER

T4

Pack for the trip

Have students work individually or with a partner to pack for the safari. Below are four options for demonstrating understanding of what needs to be taken on the trip. You can assign one option to the entire class or let students choose the method they prefer.

As students prepare for the trip, they can refer to the class list brainstormed earlier.

Option 1 Students can make a written or pictorial list of items they will take on the trip.

Option 2 Students can draw a picture of a suitcase and in it, the items needed for the trip. Teaching Master 4, "Suitcase," provides an outline of a suitcase that can be duplicated for this activity.

Option 3 Students can use Teaching Master 4, "Suitcase," and cut out pictures of items from catalogs and magazines to glue onto their suitcases.

Once the packing activity is completed, display the suitcases or lists next to the photographer figures.

Option 4 Students could actually pack a suitcase and bring it to school on the "departure" day.

AUTHOR NOTE

Role-playing

Encourage students to initiate and take part in role plays. Role plays provide opportunities for students to imagine themselves as photographers and demonstrate understanding of new concepts and information. If a student introduces an implausible idea, classmates will generally challenge the student's idea and that student will modify the story to make it more plausible.



ASSESSMENT

ASSESS: Students' suitcases

- include items based on their reading and class discussion to select the items they will need;
- w items that demonstrate understanding of the climate, geography, safaris, the job of a photographer, and taking a trip.

CONCLUDING EPISODE 2

Discuss plans for the trip

Have students reflect on the planning process and the upcoming trip by asking questions like the ones that follow.

- Do you feel that you are well prepared for the safari?
- Why are you excited about your trip to Kenya?
- What do you think you will learn about Kenya on this trip? How do you think Kenya will be similar to and different from where you live?
- Why is it important to be well organized for a trip such as this?

Add to the word bank

Have the whole class brainstorm a list of words about the safari to Kenya that they can add to the class word bank. Students can take the cards to their desks to use them as they write. As the unit progresses, students will add more words to the word bank and use them in other writing activities. You can create categories for the word bank, such as “The Trip” for the words listed in this episode and “The Setting” for words listed in the next episode. Students can also write words on “Word Bank: Planning for Our Trip,” Portfolio page 8.

Write about the planned trip

Students can reflect on the planning process and their feelings about the upcoming trip by beginning a travel journal. Display Teaching Master 5, “Travel Journal,” TH page 51, and read it with students. Explain that this is an example of how the first entry in a travel journal might look. Depending on their abilities, students can write or draw a journal entry or they can dictate their sentences to an adult or older student. Students can record their entries on “Journal Entry 1: Planning for Our Trip,” Portfolio page 9. Refer students to the word bank to give them ideas. Once the journal entries are completed, they can be shared in small groups or as a whole class activity.

AUTHOR NOTE

Sharing Information and Artifacts

In one pilot classroom, students discovered that friends or relatives had traveled to Kenya. They began to bring in stories, pictures, and artifacts from home and were eager to share information with classmates. These items enhanced students' learning and heightened their interest in this region of the world.

TEACHING
MASTER

T5

PORTFOLIO

6

PORTFOLIO

5



LITERACY

Journal Writing

When students make entries in journals, they can also

- copy entries onto sheets of paper and illustrate them;
- practice reading the journal entries on their own and with classmates;
- take the journals home to read and discuss with their families.



ASSESSMENT



ASSESSMENT

ASSESS: Students' writing

- includes words from the word bank;
- includes accurate information about the planned trip;
- includes feelings about the trip.

ASSESS: Students' drawings

- show understanding that a trip is planned;
- include some details that directly relate to the safari to Kenya;
- demonstrate that care was taken in making the drawing.

CUSTOMIZE



For this journal entry, and for others in this Storypath, students can write in their native language or draw pictures to convey their ideas. Illustrations can be made on a separate sheet of paper, then stapled into the Portfolio.

CREATING THE SETTING

THE MAASAI MARA GAME RESERVE

3

EPISODE

INTRODUCING THE MAASAI MARA GAME RESERVE

page 27

Students listen to and discuss a description of the Maasai Mara Game Reserve.

Materials	Teaching Master 6, <i>Passenger Ticket</i> , TH p. 52 Teaching Master 7, <i>The Maasai Mara Game Reserve</i> , TH p. 53 Content Slide Set 4 Map or globe
Grouping	Whole class
Schedule	Approximately 20–30 minutes

CREATING THE GAME RESERVE

page 28

Students create a frieze of the Maasai Mara Game Reserve.

Materials	Portfolio 7, <i>Working in a Group</i> , p. 10 Portfolio 10, <i>Word Bank: The Safari</i> , p. 16 Content Slide Set 4 <ul style="list-style-type: none">■ bulletin board space, about 3' high and 4' long■ various colors of construction and tissue paper, including many shades of green■ markers, crayons, glue, scissors, masking tape, pushpins, yarn, cotton balls, miscellaneous craft materials■ optional: paint and paintbrushes For the class word bank: index cards, thick black marker
Grouping	Small groups
Schedule	Approximately 2 hours

CREATING THE WILDLIFE

page 29

Students research and create wildlife for the frieze.

Materials	Teaching Master 8, <i>Animals of the Maasai Mara</i> , TH p. 54 Teaching Master 9, <i>Wildlife Report</i> , TH p. 55 Portfolio 8, <i>Presenting Wildlife Reports</i> , p. 11 Content Slide Sets 5 and 6 <ul style="list-style-type: none">■ various colors of construction and tissue paper■ markers, crayons, glue, scissors, masking tape, pushpins, yarn, cotton balls, clay, miscellaneous craft materials■ optional: paints and paintbrushes■ <i>National Geographic</i> magazines or other resources containing photos of Kenya's wildlife■ optional technology: Internet
Grouping	Individuals
Schedule	Approximately 2 hours

Student reflect on the setting, create photo albums, and write about the reserve.

Materials	Portfolio 9, <i>My Photograph Album</i> , pp. 12–15 Portfolio 10, <i>Word Bank: The Safari</i> , p. 16 Portfolio 11, <i>Journal Entry 2: The Safari</i> , p. 17 For the word bank: index cards, thick black marker For the photo album: crayons, markers Optional: camera, film or digital camera or Internet access and printer
Grouping	Whole class for word bank and discussion, individuals for photo album and journal entry
Schedule	Approximately 1–2 hours spread over several days

EPISODE OBJECTIVES



- **Geography** *Describe land use for wildlife and safaris.*
- **Global Studies** *Understand the role of game reserves in protecting animals from extinction.*
- **Social Skills** *Organize, plan, and make decisions while creating the Maasai Mara Game Reserve.*
- **Social Skills** *Determine an appropriate course of action to complete the frieze within a group.*
- **Critical Thinking** *Organize ideas and information from various sources to create the game reserve and its wildlife.*
- **Literacy** *Listen to a description of the Maasai Game Reserve.*
- **Literacy** *Create a word bank related to the safari.*
- **Literacy** *Write a journal entry related to the safari.*
- **Literacy** *Visualize the Maasai Mara Game Reserve based on text and research.*

INTRODUCING THE MAASAI MARA GAME RESERVE

Narrate the journey

Students will go on an imaginary journey to Kenya and create a frieze of the Maasai Mara Game Reserve. Tell students that it takes two days by airplane to reach Nairobi, the capital of Kenya, from the United States. Explain that travelers to Kenya often fly through London, England.

On a map or globe, help students trace the flight route from the United States, across the Atlantic Ocean to London, and then from London to Nairobi. Next, have them trace the distance from Nairobi to the Maasai Mara Game Reserve, which is west of Nairobi.

Tell students to imagine that they have already traveled for two days on two different planes to reach Nairobi. After spending the night in Nairobi, they are now ready to board their final flight—the one that will take them to the Maasai Mara Game Reserve. This flight will last just forty-five minutes. Photocopy and distribute a passenger ticket (Teaching Master 6) to each student. Read the information on the ticket with students, then have them fill in the ticket with their name and today's date.

Read to students the description of the Maasai Mara Game Reserve found on Teaching Master 7, “The Maasai Mara Game Reserve,” TH page 53. The description is narrated by a pilot.

TEACHING
MASTER

T6

TEACHING
MASTER

T7

Discuss the game reserve

Use questions like the ones below to help students vividly imagine the place you've described. Make a list of students' responses and save it for students to refer to when they construct the game reserve.

- ❓ What is a game reserve? (*Students discussed this in Episode 1. Guide them to recall that animals and their environment are protected in a game reserve.*)
- ❓ Why are game reserves important? (*Lead students to understand that without game reserves, some animals might be in danger of extinction.*)
- ❓ According to the pilot, what is the weather like at the reserve? (*Students should be able to recall that it is sunny and warm, with a few clouds.*)
- ❓ What colors stand out in the setting? (*green grasses, blue sky*)
- ❓ What does the setting look like? (*Guide students to recall as many specific details as possible, such as rivers, acacia trees, bushes, grassland, and roads. Clarify terms such as grassland as needed.*)
- ❓ What animals can be seen here? (*The pilot mentions wildebeest and zebra. Acknowledge other responses and tell students that they will be able to explore the topic of animals later in the Storypath.*)
- ❓ What are words that describe this place? (*Students might use words such as big, open, bright, and wild. Give students ample time to brainstorm words and add them to the class word bank.*)

If students express a need to know more specific details about the landscape of the Maasai Mara, refer them to Content Slide Set 4.



CREATING THE GAME RESERVE

Start the frieze

Explain to students that they will be working together to create a frieze (mural) of the game reserve. They will first make the setting and then add the animals. Organize students into small groups. Each group will be responsible for making a component of the frieze. Remind students that the reserve is a grassland and ask, “What will the main color in our frieze be?” If necessary, guide them to understand that in addition to the green of the grass, which will cover much of the frieze, they will need to incorporate a variety of shades of green to represent bushes, trees, and other vegetation.

AUTHOR NOTE

Learning Process

The frieze students make of the game reserve provides a common, concrete setting for the story. Ownership is established when students contribute their ideas to the construction of the setting, and students become motivated to invest in the story.

Organize the work

There are a number of ways students can accomplish their work on the frieze. Here is one method for organizing students’ work:

Step 1 Organize students into the following groups:

- **Grassland** (6–8 students). Students working on this section can create grass and bushes. Colored chalk or tissue paper cut in strips works well for the grass. Tissue paper can be crumpled or twisted to create bushes. Encourage students to experiment with various shades of green.
- **Sky** (3–4 students). Have students use construction paper or mix paint to create a bright-blue sky color. Students can gently pull apart cotton balls to create textured clouds.
- **Cliffs** (4–5 students). Brown and green cliffs can be placed along the horizon line where the grassland meets the sky. Crumpled construction paper, newspaper, or tissue paper works well for creating uneven shadowed textures.
- **Trees** (5–6 students). Students making trees should refer to Content Slide Set 4 to see what an acacia tree looks like. Paper trees folded down the middle will look more three-dimensional. Have students make trees of different sizes and then ask them to consider which trees should be placed in the foreground and which in the background.
- **Rivers** (two groups of 2–3 students). Each group can make one of the rivers that winds through the grassland. Place one river in the foreground and one in the background.
- **Muddy roads** (3–4 students). Strips of black or brown construction paper can be cut to make the dirt roads that crisscross the Maasai Mara. Roads can serve as a valuable way to demonstrate perspective—prompt students to make the roads larger in the foreground than in the background.

AUTHOR NOTE

Creative Arts

When students work on the frieze, they can

- create objects so that they appear larger in the foreground and smaller in the background;
- fold, twist, and crumple paper to add texture;
- use various art supplies to create different shades of green and blue.



CUSTOMIZE

ELL Creative art activities allow students an opportunity to express what they know with limited English.



Step 2 Once all students are in their groups, use the first part of Portfolio page 10, “Working in a Group” to lead a discussion about how to work together effectively. Students may have additional ideas for working together. They will return to the Portfolio later to evaluate their group skills.

Step 3 Have students begin work. The frieze should be made from the perspective of someone looking down on and across the setting. Groups working on the grassland and sky can work at the frieze. Other groups can work at their desks, adding their components to the frieze as they are completed. When groups finish, they can help those who are still working (grasses, bushes, and trees will often require more time).


ASSESSMENT
ASSESS: The frieze

- demonstrates that information from descriptions and class discussion was used to make one or more components of the frieze;
- includes geographic features in the appropriate location;
- incorporates different shades of color to represent the colors found in the setting;
- shows evidence that students worked effectively in a group by demonstrating one or more of the following behaviors: staying on task, listening, helping others, and cooperating.

LITERACY
Science

When students create the frieze of the Maasai Mara Game Reserve, they

- identify characteristics of the grassland habitat;
- use references and photographs to create a replica of the environment.

AUTHOR NOTE
Pacing

Set a time limit for creating the frieze, otherwise students will most likely want to continue working for a long time. They can add to their settings when extra time permits.

CREATING THE WILDLIFE

Discuss the wildlife of the Maasai Mara Game Reserve

Explain that now that the natural environment is complete, animals need to be added to the frieze. Read Teaching Master 8, “Animals of the Maasai Mara,” TH page 54. Then discuss with students what animals they recall that live on the game reserve, recording their answers on the class word bank and on Portfolio page 16, “Word Bank: The Safari.”

Ask students, “How can we find out more about the animals that live here?” Guide students to understand that they can do research on the animals of the Maasai Mara; then they will create these animals and add them to the setting.

Research and construct the wildlife

There are a number of ways students can accomplish their work as they add to the frieze. Here’s one method for organizing students’ work.

Step 1 Introduce resources.

Have students read independently or with you Content Slide Sets 5 and 6 on the animal life of the Maasai Mara Game Reserve. You will want to provide additional resources containing photos for students to look at and other nonfiction books about specific animals. Make sure that materials introduced are specific to the Maasai Mara region of Kenya.

TEACHING MASTER
T8
PORTFOLIO
10

CONTENT SLIDE SETS
5
6

Step 2 Select animals to research.

Have students work individually or in pairs. Let them choose as much as possible the animals they will research and make for the frieze. It is fine if some animals are not selected or if some groups want to make more than one kind of animal. Below is one possible list of animals students might work on for the frieze:

Hippopotamuses	Topis	Zebras
Crocodiles	Giraffes	Impalas
Lions	Hyenas	Wildebeests
Buffaloes	Elephants	Baboons
Thomson's gazelles	Cheetahs	Leopards

Step 3 Research wildlife.

As students use resources to research, have them note details about the animal's coloring, markings, and size, and what it eats and where it makes its home. Teaching Master 9, "Wildlife Report," TH page 55, will guide students through the research process and help them organize their findings.

Step 4 Create wildlife and other features.

Have students make the wildlife as accurately as possible, based on photos on the Content Cards and other resources. Remind students of techniques for adding texture to the animals, such as tearing, twisting, and crumpling paper. Yarn, cotton balls, clay, and other craft materials can also be used to add dimension and texture.

Students who finish early can create other items for the frieze, such as cabins or tents (for the photographers to stay in) and Land Rovers or vans (for traveling from place to place on safari).

Step 5 Add wildlife and other features to the frieze.

Students will need to decide where on the frieze the photographers' camp should be placed and where the animals should go. Ask questions such as the following to stimulate students' thinking about where to place animals:

- ❓ Does your animal travel in a herd? (*Animals such as elephants and wildebeest travel in groups.*)
- ❓ Does your animal live near water? (*Animals such as hippopotamuses and crocodiles should be placed in or near a river.*)
- ❓ Does your animal use camouflage to protect itself? (*A hippopotamus's gray skin, for example, helps camouflage it in a muddy river.*)
- ❓ Does your animal live near trees? (*Monkeys and birds might be placed in trees. Other animals, such as giraffes, could be shown eating the leaves from a tree.*)

CUSTOMIZE

Technology

The World Wide Web and other forms of electronic technology provide rich resources about animals. Some electronic encyclopedias provide photos and sounds of various kinds of wildlife. Students could use these as resources for making their animals for the frieze.

TEACHING MASTER

T9

CUSTOMIZE

Adjust Expectations

Older students may be able to do more in-depth research, so adapt accordingly.

CONNECT

Science

As students research and create wildlife, they

- identify characteristics of different animals;
- categorize wildlife based on characteristics;
- create visual representations of animals.

Step 6 Reflect on group work.

Once the frieze is completed, have students reflect on how well they worked together as a group by completing the second part of Portfolio page 10, “Working in a Group.”

PORTFOLIO

7



TEACHING MASTER

T11

Guide student work

As students work on the game reserve, try to restrict your role to asking questions about the tasks students are engaged in. It's important that students feel ownership for the setting and make decisions about its features. If students create features that won't work well in the game reserve, they can be used later as problem-solving opportunities. As students work, assess their cooperative group skills using Teaching Master 11, “Self Assessment: Social Skills,” TH page 57. If necessary, prompt them to listen to one another, take turns, disagree respectfully, and work together to solve problems.

Expand vocabulary

As students learn about and create wildlife, new vocabulary can be introduced and discussed in context. These words can then be added to the class word bank and to Portfolio page 16, “Word Bank: The Safari.” Examples of specialized vocabulary related to wildlife include:

camouflage coloring or markings on an animal that help it hide in its environment

habitat the place where an animal lives in nature

herd a group of animals, such as elephants, that feed and travel together

migration movement of a large group of animals from one place to another

pride a group of lions living together

ASSESS: Students' wildlife creations and reports

- include accurate information from class discussion, reading, and observation;
- show care and accuracy in making animals;
- identify the appropriate setting and groupings.

Share reports

Give students the opportunity to share their reports with the class. Refer students to Portfolio page 11, “Presenting Wildlife Reports.” Depending on students' abilities, have them practice with a partner or a family member to reinforce the presentation skills. Have them self-assess to reinforce learning. Spread the reports over a number of days to maintain interest and move on to other Storypath activities to keep up the momentum of the Storypath.

ASSESS: Presentations

- are presented clearly and confidently while looking at the audience;
- relate accurate information about the wildlife in a focused way;
- answer questions about the wildlife from the listeners.

AUTHOR NOTE

Developing Ownership of the Setting

It is likely that some students will be motivated to do additional research about the Maasai Mara and want to add other animals or geographic features. This is Storypath at its best, as students are constructing their own understanding of the place—and you can use their ideas to raise questions or direct them toward new understandings.

LITERACY

Vocabulary

Students are capable of learning the vocabulary associated with this episode as the new words are contextualized. Using the specialized words confirms for students that they are capable of handling this information.

- camouflage
- habitat
- herd
- migration
- pride

PORTFOLIO

10



ASSESSMENT

CUSTOMIZE

ELL

Model a presentation while referring to the presentation guidelines.



ASSESSMENT

PORTFOLIO

8



CONCLUDING EPISODE 3

Discuss the frieze

Once students have completed work on the frieze, ask them to reflect on the game reserve and the process of making it. Here are some questions to initiate discussion.

- What do you like about the game reserve?
- What have you learned about this geographical region?
- Why is this a good habitat for wildlife?
- How can photographers help other people learn about this place in the world?
- What were the benefits of all of us working together on the game reserve?

ELL Add to the word bank

Have the whole class brainstorm a list of words about the Maasai Mara Game Reserve.

Write the words on index cards and display them on the class word bank. Have students create categories for the words: for example, *wildlife*, *landscape*, and *photographers*. Then ask students to place the words in the appropriate categories. Students can also write the words in their Portfolio word banks.

ELL Photograph the game reserve

Have students assemble a photo album of the reserve and its wildlife on Portfolio pages 12–15, “My Photograph Album.” This activity helps them identify with their roles as photographers and reinforces the purpose of their trip—to photograph animals in their natural habitat. Select one of the following options for creating the photo album.

Option 1 Have students illustrate “snapshots” of different aspects of the frieze and its animals, using crayons or markers.

Option 2 Have students use a real camera to photograph different portions of the frieze and its wildlife.

Option 3 Print photos from the Internet or cut from wildlife magazines.

After completing one of the above options, students can write captions for their photographs and assemble the photos in their Portfolio. When the Storypath is completed, the Portfolio can be shared with their families or with younger students. The album can also be used in the classroom to reinforce oral communication and reading skills.

ASSESS: The photo albums

- include appropriate photos/drawings of the Maasai Mara;
- demonstrate understanding of the setting and the animals;
- include words from the word bank as a resource for writing captions;
- include captions that relate to the game reserve photos.

CUSTOMIZE

Facilitating Role Plays

To connect students to their roles as photographers, select three or four students to do a short role play based on the learning in this episode. Ask questions that help the students focus the role play on the wildlife they’ve seen and their excitement about photographing it. Prompt them as necessary to imagine the setting and their role as photographers.

PORTFOLIO

9



ASSESSMENT

TECHNOLOGY

Create Electronic Documents

A digital camera can be used to photograph different aspects of the frieze. The digital photos can be incorporated into an electronic document and then printed.

Write about the safari

As a whole class, have students suggest ideas for writing about an adventure in the Maasai Mara Game Reserve. Tell them that the best time of day to see the animals is early in the morning or late in the day because that is when the animals are most active. Have them think about what animals they might want to include in the adventure.

You may want to suggest a possibility for an adventure, such as a mother elephant charging the van because the van got too close to the baby elephants. Another alternative is to provide a starter sentence, for example, “As we came up over a small hill, we spotted . . .” The story can be dictated as a whole-class activity and recorded by an adult and then copied into Portfolio page 17, “Journal Entry 2: The Safari.” Or students can work individually to write and/or draw pictures about a safari adventure. Students can share their stories in small groups.



ASSESSMENT



ASSESSMENT

ASSESS: Students' writing

- is written from the photographer's point of view;
- demonstrates understanding of the setting and the animals;
- uses the word bank as a resource for writing.

ASSESS: Students' drawings

- show understanding of a safari;
- include the photographer and some details about the event;
- demonstrate that care was taken in making the drawing.

CUSTOMIZE



For this journal entry, and for others in this Storypath, students can write in their native language or draw pictures to convey their ideas. Illustrations can be made on a separate sheet of paper, then stapled into the Portfolio.

BUILDING CONTEXT

THE MAASAI VILLAGE

INTRODUCING THE MAASAI VILLAGE

page 35

Students read about the village and culture of the Maasai people.

Materials Content Slide Sets 7–9 and other resources

Grouping Whole class

Schedule Approximately 20–30 minutes

CREATING THE MAASAI VILLAGE

page 35

Students create a village and other aspects of Maasai culture.

Materials Content Slide Sets 7–9 and other resources.
For the village: various colors of construction and tissue paper, yarn, clay, toothpicks, bendable twigs, small sticks, markers, crayons, glue, scissors, masking tape
Optional: resources about the Maasai people

Grouping Small groups

Schedule 1–2 hours

CONCLUDING EPISODE 4

page 37

Students discuss and write about the village.

Materials Portfolio 12, *Word Bank: The Maasai Village*, p. 18
Portfolio 13, *Journal Entry 3: The Maasai Village*, p. 19
For the word bank: index cards, thick black marker
Optional: camera

Grouping Whole class for discussion and word bank; whole class, pairs, or individuals for writing activity

Schedule Approximately 1 hour, plus time for sharing written work

EPISODE OBJECTIVES



- **Culture/Social Interaction** *Identify how basic needs and concerns are met in a Maasai village.*
- **Culture/Social Interaction** *Demonstrate an understanding of how the Maasai people live and work in their environment.*
- **Geography** *Identify how the community of the Maasai reflects their ideas, culture, wants, and needs.*
- **Geography** *Identify how the Maasai people use their physical environment to meet their basic needs.*
- **Geography** *Explain how the use of resources on the Maasai Mara serves the needs of the people and wildlife.*
- **Social Skills** *Organize, plan, and make decisions while creating the Maasai village.*
- **Critical Thinking** *Organize ideas and information from various sources to create the Maasai village.*
- **Literacy** *Create a word bank related to the Maasai village.*
- **Literacy** *Write a journal entry related to the Maasai village.*

INTRODUCING THE MAASAI VILLAGE

Read for information

In this episode, students will learn about and create a Maasai village. Read with students the information about the Maasai village and people on Content Slide Sets 7–9. Use questions like the following to discuss the reading and to help students make connections between the environment of the African grassland and the Maasai way of life.

- ❓ What materials do the Maasai use to make their homes, or bomas? Why do they use these materials? (*The Maasai use sticks, grass, and cow dung to make their homes, called bomas, because these are the materials available to them in their environment.*)
- ❓ What responsibilities do women and girls have in Maasai culture? (*They build and repair the houses, or bomas.*)
- ❓ Why do the females spend so much time working on the bomas during the rainy season? (*Lead students to understand that the rain washes away the grass and cow dung, so the bomas have to be patched every day.*)
- ❓ What responsibilities do men and boys have in Maasai culture? (*They herd the goats and cattle, and they protect the animals and village from wild animals.*)
- ❓ Why do the cattle herders have to move the cattle from place to place? (*They move the cattle in order to find water for them to drink and fresh grass for them to graze on.*)
- ❓ Why are cattle so important to the Maasai people? (*Lead students to understand that the Maasai get many things they need from cattle. They drink the cows' milk and blood and eat the cows' meat. They use cowhides to make clothing, blankets, and shields. They use cow dung for fuel and to build their homes.*)

AUTHOR NOTE

Learning Process

In many episodes, students construct scenes using their imagination, prior knowledge, and your guiding questions. In this episode, however, there is a lot of new and unfamiliar information. Students should use the Content Slides and other resources to guide them in making the village.

AUTHOR NOTE

Stereotyping

When students have limited knowledge of a topic, they are likely to revert to stereotypes. At this point use the Content Slides and the Background Information on pages 64–65 of this Handbook to provide accurate information about the Maasai people. Also, remind students that Africa is a continent with many countries and many different ethnic groups.

For instance, people in the city of Nairobi meet their wants and needs in a similar way to people in cities of the United States.

CREATING THE MAASAI VILLAGE

Discuss the village

Explain to students that they are going to make a Maasai village, called an enkang. Add this term to the word bank. Tell students that everyone will have a task to help create the Maasai village and people. Guide a discussion to help students recall specific information about the village and life of the Maasai.

- ❓ What kinds of things are in a Maasai village? (*Be sure that students recall the main features of the village: homes, fence, cattle, goats, donkeys. Record students' responses on the board.*)
- ❓ How is the village laid out? (*Students should note that the homes are in a large circle with thornbushes and tree branches surrounding the village to keep the cattle and other domestic animals in at night and the wild animals out. You may want to draw a sketch of how the village looks on the board.*)
- ❓ What other things do you remember about the village? (*Students should be able to recall information about the Maasai clothes, jewelry, food, and activities. Add responses to the list on the board.*)



CONTENT
SLIDE SETS

7
8
9

CUSTOMIZE



The Content Slides provide visuals that put concepts about the Maasai village in context.

CUSTOMIZE

Making the Village

Before starting work on the Maasai village, decide whether you want students to make the village two-dimensional or three-dimensional. The two-dimensional village will take less time, but the three-dimensional village will more fully immerse students in understanding the layout of the village. If students make a three-dimensional village, display it on a tabletop near the frieze of the Maasai Mara Reserve.

AUTHOR NOTE

Organizing the Groups

It's possible that all the students will want to create the homes. Encourage them to create other artifacts in addition to the homes so that they get a broader range of experience with Maasai life and culture.

Organize the work

Step 1 Choose tasks.

Based on the students' list from class discussion, outline the tasks that need to be done in creating the Maasai village. If possible, let students choose which aspect of the village they would like to work on. One possible way of organizing group tasks is outlined below.

Group 1: Homes and Fence

Provide students with a size sample for a shelter so that all the village homes will have approximately the same dimensions. If making a three-dimensional village, have students make homes out of sticks or twigs and clay.

Group 2: People

Students can draw people in their everyday clothing or in clothing for special activities, such as dancing. Use the same strategy as described for making paper figures on page 47.

Group 3: Jewelry

Students can make detailed drawings of beaded necklaces, earrings, or bracelets, replicating traditional Maasai designs.

Group 4: Daily Activities

Illustrations can be made of Maasai people engaged in daily activities.

Group 5: Food and Utensils

Students can illustrate a Maasai family eating a meal and add this to the village scene.

Group 6: Cattle (Optional: Goats)

Students can draw cattle and other domestic animals. These animals can be added to the center of the village. For three-dimensional villages, animals can be made from clay.

Step 2 Review group skills.

Since much of students' prior work in this episode has been in groups, this is a good time to review their past performance and think about how to build on these skills as they work on their village and related tasks. Based on the specific group skills needing attention, have students brainstorm ways to work on these skills during this activity. Students could create their own checklist based on the discussion and then refer to it at the conclusion of the episode to assess how they did. You can assess these skills and chart students' progress using Teaching Master 11, "Self Assessment: Social Skills," TH page 57.

CUSTOMIZE

ELL Drawing allows students an opportunity to express what they know with limited English.

TEACHING
MASTER

T11

Step 3 Work on the Maasai village, people, and objects.

Encourage students to consult additional resources, such as the Internet, nonfiction books, and people they know who have visited or are from Kenya (primary resources) as they construct the village. As students work on their various tasks, raise questions within their small groups to help them imagine how life would be in a Maasai village. These informal conversations can help students think more deeply about the people and culture and provide a more meaningful understanding of this place.

Step 4 Share student work.

Once the various tasks are completed, have students from each group share their work with the class. Again, use this as a time to ask questions and further develop students' understanding of the Maasai culture. Display students' work near the Maasai Mara frieze.



ASSESSMENT

ASSESS: The Maasai village

- includes accurate features of the village/region;
- demonstrates how the feature is part of the village or culture of the Maasai;
- shows evidence that the students worked effectively in groups based on the group skills identified as needing attention.

CONCLUDING EPISODE 4

CUSTOMIZE



The use of role play here and throughout is an excellent learning tool for students.

ELL Add to the word bank

Have the whole class brainstorm a list of words about the village. Write the words on index cards and post them on the class word bank. The words can be placed under the category “Maasai village.” The words can also be added to Portfolio page 18, “Word Bank: The Maasai Village.”

Facilitate role plays

Based on the discussions about the village, create one or two situations for students to role play for the class. Select students that you believe can effectively model an impromptu role play. These role plays could be used as “prompts” for the writing activity that follows. The role plays could include the following:

- greeting the people of the village;
- sharing a meal with the families in the shade of a tree;
- asking questions about the life of the Maasai. (You should play the role of a Maasai person.)

Discuss village life

Use questions such as the following to help students understand the relationship between the environment and the culture of the Maasai.

- How do the Maasai people use the environment to meet their basic needs for food, shelter, and clothing?
- How does the environment affect the everyday activities of the Maasai people?

PORTFOLIO

12



- The Maasai people live among the wild animals. How does that affect their life?
- How does the weather affect the land, animals, and people in this place?

Write about the village

Students deepen their understanding of village life by describing their impressions of the Maasai village. Three options are suggested for recording their impressions as journal entries. Students can use Portfolio page 19, “Journal Entry 3: The Maasai Village” to document their impressions.

Option 1 Have students dictate sentences about the Maasai village. Refer them to the word bank to give them ideas. Write the sentences on sheets of newsprint that can be displayed. You can read the sentences aloud to students and then they can copy the sentences into the Portfolio.

Option 2 Students can write about impressions upon arriving at the village. This journal writing can be shared in small groups or as a whole class activity.

ELL Option 3 Students can draw a picture of the village.

Optional Activity Students can write and illustrate postcards about the Maasai village that can be sent home to family or friends.



ASSESSMENT



ASSESSMENT

ASSESS: Students' writing

- uses words from the word bank;
- includes accurate information about the Maasai village.

ASSESS: Students' drawings

- show understanding of the Maasai village;
- include some details about the village;
- demonstrate that care was taken in making the drawing.

Optional Activity: Photographing the Maasai village

Students can photograph their replica of the village and other features they've created with a real camera to add to their photograph album of the trip. Then they can write captions for the photographs and add them to their photo album.

ASSESS: The photo album

- is well organized;
- demonstrates understanding of the Maasai village;
- uses words from the word bank as a resource for writing captions;
- includes captions that provide details about the photos.



ASSESSMENT

CRITICAL INCIDENT

A MISUNDERSTANDING

5

EPISODE

INTRODUCING THE PROBLEM

page 40

Students learn that some of the photographers have been making fun of the Maasai.

Materials None

Grouping Whole class

Schedule Approximately 20 minutes

HOLDING A MEETING

page 41

A meeting is held to address the problem.

Materials Optional: Maasai blanket and walking stick

Grouping Whole class

Schedule Approximately 1 hour

CONCLUDING EPISODE 5

page 42

Students reflect on the meeting and write about the problem..

Materials Portfolio 14, *Journal Entry 4: A Misunderstanding*, p. 20

Grouping Whole class

Schedule Approximately 30 minutes

EPISODE OBJECTIVES



- **Culture/Social Interaction** *Demonstrate understanding of how different cultures address similar human needs.*
- **Geography** *Understand how various aspects of Maasai culture are shaped by the environment.*
- **Global Studies** *Give examples of how cultural misunderstandings or insensitivity can lead to conflict between groups.*
- **Social Skills** *Organize, plan, make decisions, and take action in group settings to promote understanding of others.*
- **Social Skills** *Participate in discussion regarding cultural misunderstandings and suggest ideas for addressing the problem.*
- **Critical Thinking Skills** *Analyze the problem of misunderstanding others and consider ways to solve the problem.*
- **Civic Competence** *Practice civic discussion and participation using a meeting format.*
- **Literacy** *Develop a point of view in the role of a photographer; become aware of varying points of view.*
- **Literacy** *Write a journal entry related to the misunderstanding.*

INTRODUCING THE PROBLEM

Narrate the story

In this episode, students learn that some photographers have made fun of the Maasai. Students will work together to address the problem. Read the following narrative or adapt it to suit your needs.

We have been enjoying our visit and learning a lot about the Maasai people. However, a very serious problem has arisen. One of the Maasai elders has come to tell us that the Maasai are unhappy. It seems that some photographers have been making fun of the Maasai. They have been pointing and laughing at them, and saying things like, “Look at the weird food they eat and the strange clothes they wear.” This rude behavior has hurt the Maasai people’s feelings.

Discuss the problem

Pose questions like these to help students think about the problem:

- ❓ How would you feel if you were being made fun of? (*Students may report feeling sad, embarrassed, angry, or hurt. Accept all responses.*)
- ❓ Why do you think people make fun of others? (*Focus on responses such as “Because they are different,” or “Because they don’t understand them.”*)
- ❓ How should the photographers respond to the problem? (*Make a list of students’ ideas. Critique with them the various options so that students are guided toward having a meeting of the photographers.*)

AUTHOR NOTE

Addressing Sensitive Issues

This critical incident provides you with an opportunity to link this particular situation—or one like it—to students’ own experiences. Helping them to understand from another point of view how it feels to be made fun of allows you to address this issue without directly singling out particular students.

Optional Activity: Other critical incidents

You may find that another critical incident has naturally emerged out of the Storypath. If so, you should work through that incident and follow the logical pathway that it presents. There are a variety of opportunities to introduce critical incidents involving the Maasai people, Kenya’s wildlife, and the grassland ecosystem. One possible critical incident is described below.

While on a game drive, the photographers notice that a large area of grassland has been fenced in and turned into farmland. When they question their guide, they find out that the farm used to be grazing land for the Maasai people. But because there are more people in Kenya than ever before, more farmland is needed on which to grow food. Provide students with an opportunity to discuss and explore the following issues related to this critical incident:

- How are the Maasai affected when their grazing land is turned into farmland?
- How does the loss of grassland affect Kenya’s wildlife? How might the development of farms affect animals’ ability to hunt, find food, and migrate?
- How are the needs of people and wildlife in conflict?

After reflecting on these issues, students can draft a letter to the Kenyan government presenting their thoughts and concerns.

CUSTOMIZE

Management Tip

When setting up the problem of “some photographers making fun of the Maasai,” it is recommended that no photographers be singled out for these actions. If students ask who the photographers are that have been doing this, be noncommittal or explain that it was another group who arrived at the village just before your group.

CUSTOMIZE

Background Information

If students are interested in learning more about how farming and modernization affect wildlife, the grassland ecosystem, and the Maasai people, additional information can be found in the Background Information on page 65 of this Handbook.

HOLDING A MEETING

LITERACY

Speaking and Listening

When students conduct and participate in a meeting, they

- use appropriate behaviors to contribute ideas;
- communicate clearly and effectively;
- respond to others.

Conduct a photographers' meeting

Explain that there is going to be a meeting of the photographers to discuss how they should behave when visiting a village. Have one of the students lead the meeting in the role of a photographer. Select a student who you believe will handle the responsibility well, and provide some suggestions of topics to discuss. For example, you could have the group leader talk about respect and being sensitive to others and have the photographers make a list of things they value. During the meeting, the students should decide how they will respond to the Maasai elders. Remind students that, as leaders, the elders represent the other village members.

Discuss with students how meetings are conducted. Guide them to understand that

- people talk one at a time;
- people wait to be called on;
- people listen to each other;
- people are courteous.

Guide the discussion

Remind students that they need to conduct the meeting as photographers. During the meeting, the students should believe that they are solving the problem and are in charge of the solution. You want students to decide how they should respond to the Maasai elders. To keep the discussion on track, you can ask prompting questions such as “How do you think the elder would respond if we said that? What kind of impression do you want to leave about yourselves?” Guide the meeting so that a consensus is reached, or have students vote on how they will respond to the Maasai.

Possible solutions to the problem include apologizing to the village elders, presenting the Maasai with gifts as a form of apology (allow students to come up with their own ideas—a lantern for the village, supplies for school, or a soccer ball—are some examples of appropriate gifts), or holding a meeting with the Maasai to talk about the misunderstanding and to learn about each other's cultures. If students have other ideas about how to solve the problem that fit in well with the story, these solutions should be pursued. Based on the students' decisions, follow up with appropriate activities.

ASSESS: Students' participation in the group meeting

- demonstrates careful listening;
- includes suggestions that are consistent with the problem;
- encourages constructive questions and an evaluation of the suggestions of others;
- results in an agreement on how to respond to the problem.

AUTHOR NOTE

Meeting Skills

My experience is that students will take the meeting very seriously and will role-play with maturity and thoughtfulness. Teachers tell me that students often exceed their expectations by taking the problem seriously, listening carefully to each other, and clearly articulating ideas.

CONNECT

Dramatic Arts

When students engage in role-playing activities, they

- deepen their understanding of the problem;
- take another's viewpoint;
- take part in unscripted dramatization.

LITERACY

Speaking and Listening

- Express a point of view.
- Listen with a purpose.
- Disagree respectfully.



ASSESSMENT

Role play the response

Depending on how students decided to resolve the issue, set up the role play so that closure can be reached regarding their solution to the problem. You could play the Maasai elder or invite another adult to play that role.

CUSTOMIZE

Role Playing

You may want the adult playing the role of the Maasai elder to dress for the part. This person could dress the role by tying a shuka (a light wool blanket) over one shoulder and carrying a walking stick. Use the Background Information on the Maasai (pages 64–65) as a guide for the role.

CONCLUDING EPISODE 5

Reflect on the episode

Use questions like the ones below to help students reflect on their problem-solving experience.

- How effective was the meeting?
- How did we do working together?
- What should we remember when we meet people who are different from us?
- Do you think the solution to the problem was a good one?
- Have you seen other times when people have made fun of others?
- What should we do when we see something like that happen?

Write about the event

Students reflect on the critical incident when they dictate sentences that describe the problem and the solution reached. Refer them to the word banks to give them ideas. Write the sentences on sheets of newsprint that can be displayed. You can read the sentences aloud to students, or they can copy their sentences on Portfolio page 20, “Journal Entry 4: A Misunderstanding.” This writing activity can be shared in small groups or as a whole class activity and displayed near the village. Students can also be given the option to write or draw on their own.

PORTFOLIO

14



ASSESSMENT



ASSESSMENT

ASSESS: Students' writing

- appropriately uses words from the word banks for writing sentences;
- contains simple sentences;
- includes sentences that relate to the problem and how it was solved.

ASSESS: Students' drawings

- show understanding of the problem;
- demonstrate that care was taken in making the drawing.

CUSTOMIZE



For this journal entry, and for others in this Storypath, students can write in their native language or draw pictures to convey their ideas. Illustrations can be made on a separate sheet of paper, then stapled into the Portfolio.

CONCLUDING EVENT

THE FAREWELL

6

EPISODE

INTRODUCING THE CONCLUDING EVENT

page 44

Students prepare to say good-bye to Kenya.

Materials	None
Grouping	Whole class
Schedule	10 minutes

PLANNING AND HAVING THE FAREWELL PARTY

page 44

Students plan and participate in the farewell party.

Materials	Teaching Master 10, <i>Necklace Pattern</i> , TH p. 56 Content Slide Sets 8 and 10 For the party: ■ decorations, food, music, art supplies For Maasai necklaces: ■ poster board or paper plates for cutting out necklace patterns ■ colored markers, crayons, scissors Optional: video camera
Grouping	Small groups to make preparations for the party
Schedule	1–2 hours

CONCLUDING EPISODE 6

page 46

Students reflect on the experience, add to the word bank, and write about the setting.

Materials	Portfolio 15, <i>We Are Alike and Different</i> , p. 22 For class word bank: index cards, thick black marker
Grouping	Whole class for the word banks; individuals for the writing activity
Schedule	Approximately 1 1/2 hours

EPISODE OBJECTIVES



- **Culture/Social Interaction** *Understand how stories, music, and artistic creations express culture.*
- **Social Skills** *Organize, plan, and make final decisions regarding the farewell party.*
- **Social Skills** *Work together to successfully plan and participate in the farewell party.*
- **Literacy** *Create a visual representation of similarities and differences using a Venn diagram.*

INTRODUCING THE CONCLUDING EVENT

Introduce the farewell party

In this episode, students conclude their Storypath experience by having a farewell party. Explain to students that the end of their trip has come and it is now time to say farewell to Kenya. Begin a discussion of the farewell party with questions like these:

- ❓ What kind of party should we have?
- ❓ What kinds of things should we do at the party?
- ❓ What kinds of things should we do to help us remember our trip and the people we've met?
- ❓ Who should we invite to the party? (*Parents and other family members, other students who might want to learn about Kenya, and/or a guest speaker who could share more information or photos about Kenya are all possibilities. Students may decide they want the party to take place with the Maasai people. If this is the case, then students may want to think about gifts they could give the Maasai people, such as a book of photographs or other items appropriate for the occasion.*)

During this discussion and the preparations for the celebration, encourage each student to contribute at least one idea for the celebration. Guide students to include activities that reflect their learning about Maasai culture and the Maasai Mara Reserve.

CUSTOMIZE

Management Tip

Another concluding event may emerge from your particular Storypath. If you decide to conclude with another event, make sure that the event is appropriate to the setting and photographer role, that students are involved in developing the activities, and that it provides satisfying closure to the Storypath.

PLANNING AND HAVING THE FAREWELL PARTY

Brainstorm activities

Have students brainstorm a list of activities that would be appropriate for the celebration. Try to get enough different activities so that everyone can have a role in the preparation. You can offer ideas, but let students as much as possible make the plans.

Possible activities:

- Write poems about the trip.
- Prepare a photo exhibit about the Maasai Mara Game Reserve and the Maasai village.
- Make replicas of Maasai necklaces that can be worn at the party.
- Prepare a farewell speech.
- Invite a guest speaker who can share information about Kenya.
- Create decorations that commemorate the trip.
- Write invitations to the party.
- Serve food such as animal crackers or sugar cookies in the shapes of wild animals.

CUSTOMIZE

Management Tip

This sample list of activities includes both traditional party ideas and activities that help students reflect on their Storypath experience. Decide how many activities are manageable for your classroom—then help students choose from among the ideas generated.

Organize students' preparations

Let students do as much of the planning themselves as possible. This helps them maintain ownership of the farewell party and develops their skills in planning and working together. Have students decide who will do the various tasks. Organize them into groups so that everyone has a task. Here is one suggested way to manage students' work:

Group	Duties	Size
Writing Committee	Write a speech and/or poetry that commemorates the safari experience. Select students to read the speeches/poetry at the party.	4 to 6 students
Photo Exhibit Committee	Gather illustrated "snapshots" and actual photos (if available) created by the class throughout this unit. Organize and display the "photos" to create an exhibit about the reserve and the Maasai people.	3 to 4 students
Necklace Committee	Make Maasai necklaces to commemorate the safari and honor the Maasai people. Look at the Maasai necklaces in Content Slide Sets 8 and 10 for ideas. Teaching Master 10 provides a pattern for making the necklaces. (Note: You may want to have the entire class take part in this art activity.)	4 to 6 students
Guest Speaker Committee	Write questions to ask the guest speaker and, with a teacher's assistance, talk with the speaker to coordinate the presentation.	3 students
Decoration Committee	Make or gather decorations and prepare the room. Possibilities include making banners/signs to announce the farewell party and making decorations that relate to the safari, such as animal party favors.	2 to 3 students for each kind of decoration



LITERACY

Interviewing

Interview a guest speaker who is an "expert" on Kenya. As a class, generate a list of questions for the guest speaker prior to that person's arrival. Discuss students' questions so that you help them think about questions that are precise, important, and informational.

AUTHOR NOTE

Necklaces

To get the necklaces to fit, students may need to make holes at the ends and tie them with yarn.

CONNECT

Creative Arts

When students design and create Maasai necklaces, they

- select and incorporate various colors;
- use color to create a pattern;
- create unique necklaces modeled after Maasai necklaces.

Group	Duties	Size
Invitation Committee	Announce details about the party to other classes, create flyers, make invitations to be sent home. (Note: You may prefer to have the entire class work on writing invitations.)	3 to 4 students
Food Committee	Decide what foods and drinks will be served and how the refreshments will be set up.	2 to 3 students

CUSTOMIZE

Preparing Invitations

All students can participate in writing invitations to send to their families and to any guests who might attend the party. To do this, have students dictate what the invitation should say, prompting them with questions as necessary. Then have them copy the information and make covers for their invitations.

Celebrate

Have students celebrate in role, according to their plan for the party.

CONCLUDING EPISODE 6

CUSTOMIZE

Technology

Videotape the farewell party to use as part of the reflection process.

Reflect on the farewell party

Use questions like the ones that follow to discuss the party:

- Why are farewell parties important?
- What did you like best about our party?
- What did we learn about Maasai people?
- What did we learn about the wildlife in Kenya?

Conclude the episode

To bring closure to the Storypath and to deepen understanding of the Maasai people and their environment, have students create a Venn diagram of similarities and differences between themselves and the Maasai people. You can have students work in pairs or individually, or you can do this as a whole class activity. Each student should complete the Portfolio, page 22, “We Are Alike and Different.”

ASSESS: The Venn diagram

- shows at least two examples in each section;
- includes examples that reflect understanding of similarities and differences between the students and the Maasai people.

Prepare for the synthesis of students’ learning

Students have experienced their own safari adventure, have worked together to create a wildlife reserve and a rural village, and have dealt with issues of cultural understanding.

The next step in student learning is the synthesis of experiences. Synthesis activities allow students the opportunity to demonstrate the level of their understanding and help you assess what students have learned from the unit.

You will find a selection of synthesis activities on pages 59–60 of this Handbook.



ASSESSMENT

PORTFOLIO

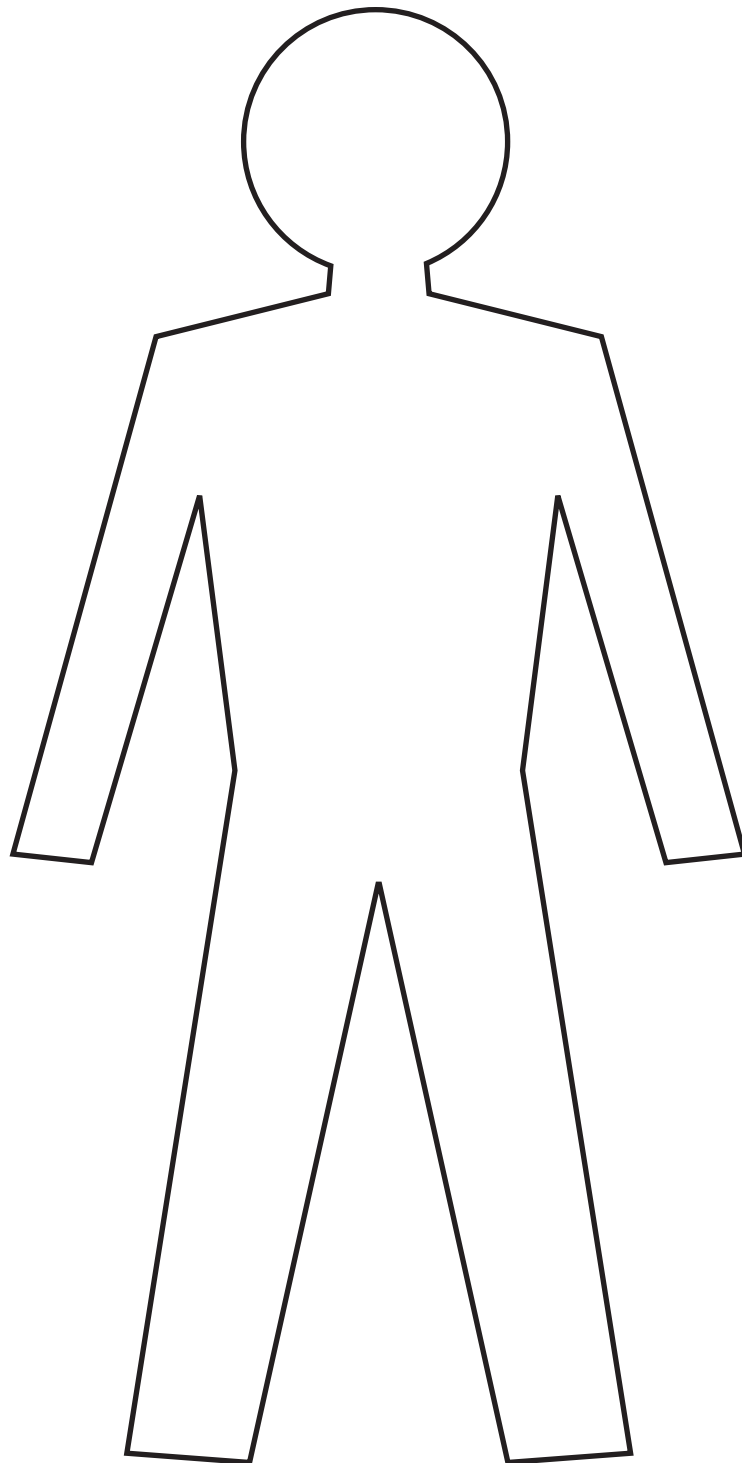
15



Name _____ Date _____

OUTLINE OF A FIGURE

Use the outline below to create your figure. Cut out the figure. How would you dress for a safari? Be sure to draw details such as hair, facial features, and clothing.



Name _____ Date _____

PASSPORT

Directions:

1. Cut out passport pages.
2. Insert pages inside passport cover and staple in center.
3. Fill in the information.
4. Create a passport photo.
5. Add your signature below the photo.



Last name

First name

_____ Male _____ Female _____
Age

Place of birth

Occupation

[place photo here]

Signature

Name _____ Date _____

TEMPERATURE/RAINFALL CHARTS**Temperatures in the Maasai Mara Region**

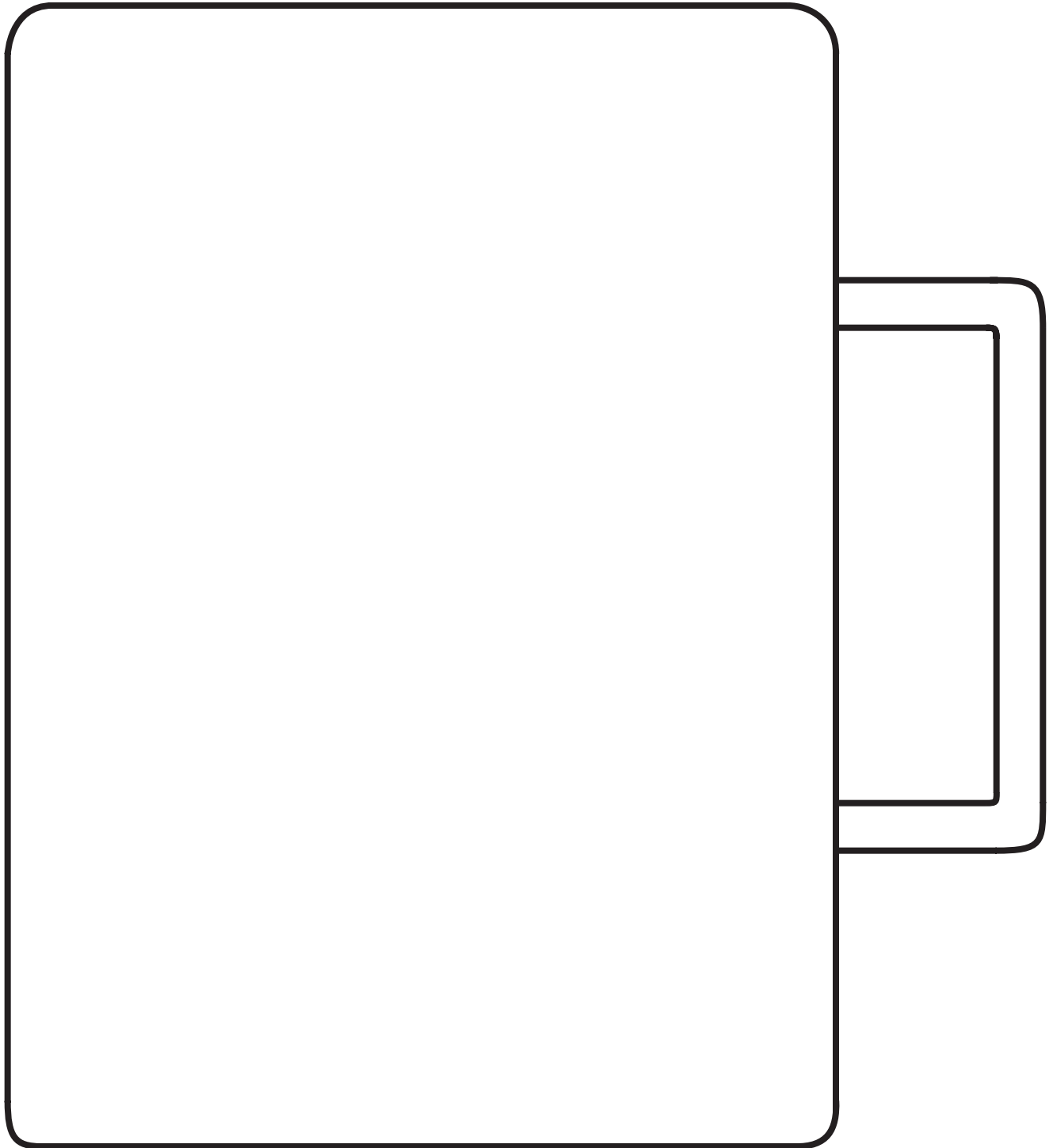
Month	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Daytime Temperature Fahrenheit	69	68	66	69	69	69	68	66	71	69	68	69
Daytime Temperature Celsius	20.5	20	19	20.5	20.5	20.5	20	19	21.5	20.5	20	20.5

Rainfall in the Maasai Mara Region

Month	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Rainfall in Inches	2.5	3	4	5.5	3.5	1	.5	1	1	1	2.5	3
Rainfall in Centimeters	6.4	7.6	10.2	14	1.4	.4	.2	.4	.4	.4	6.4	7.6

Name _____ Date _____

SUITCASE



Name _____ Date _____

TRAVEL JOURNAL**Journal Entry #1**

Date: _____

All the plans are made. I have packed my suitcase and gotten my shots. My passport arrived yesterday. I am very excited about the trip.

What will Kenya be like? I have read and seen pictures, but now I will go there to see the place for myself. What wild animals will I see?

I am happy to be going. I am sure it will be an adventure.



Name _____ Date _____

PASSENGER TICKET**Passenger Ticket**

Flight 1026

Issued By Safari Airlines**Name of Passenger** _____**From:** Nairobi, Kenya**To:** Maasai Mara Game Reserve**Date:** _____ **Departure Time** 9:00 a.m.**Passenger Ticket**

Flight 1026

Issued By Safari Airlines**Name of Passenger** _____**From:** Nairobi, Kenya**To:** Maasai Mara Game Reserve**Date:** _____ **Departure Time** 9:00 a.m.**Passenger Ticket**

Flight 1026

Issued By Safari Airlines**Name of Passenger** _____**From:** Nairobi, Kenya**To:** Maasai Mara Game Reserve**Date:** _____ **Departure Time** 9:00 a.m.

Name _____ Date _____

THE MAASAI MARA GAME RESERVE

Ladies and gentlemen, this is your pilot speaking. We are now flying over the Maasai Mara Game Reserve. It is a beautiful day here with plenty of bright sunshine and blue skies with just a few clouds. The temperature is expected to reach 70 degrees Fahrenheit/21 degrees Celsius.

If you look out your window, you will notice that the land looks like a sea of green as far as the eye can see—these are the tall grasses of the Maasai Mara. The black lines you see crisscrossing the grassland are dirt roads. Right now they are very muddy from rain. In the distance, you can see cliffs on the border of the Maasai Mara.

The grassland has two rivers running through it. The trees along the river banks are called acacias. See how the acacias spread out at the top like an umbrella? From the air, the dark trees and bushes against the lighter grasses look like the spots on a leopard's coat. This may be why the area is named "Maasai Mara," because **mara** means "spotted" or "speckled."

Look to the east! See the long line of animals moving near the river? Those are wildebeests. Every August, huge herds of wildebeests and zebras come through the reserve in search of grass to eat. You will see these and many other animals on your safari.

We are now landing at the Maasai Mara Game Reserve. Please make sure your seatbelts are fastened. I hope you have a safe safari and enjoy this opportunity to photograph Kenya's beautiful wildlife!

Name _____ Date _____

ANIMALS OF THE MAASAI MARA

There are lots of animals on this reserve, and as we drive across the grassland, we see a pride of lions—there must be 10 or 12 of them altogether. In the distance, we see a cheetah; it is sitting on the hood of a Land Rover. It looks tame, but we know it is wild and dangerous.

Farther on we see elephants, buffaloes, zebras, Thomson's gazelles, impalas, topis, and wildebeests. There are giraffes, baboons, and hyenas. This game reserve is amazing because there are so many animals.

As we arrive at our lodge, we hear the roar of hippos in the river. There is a large family, and they are making lots of noise as they move in and out of the river. It is nearing sunset and they are noisier and more active at this time of day.

The lodge has lots of little cabins that line the river, and from the cabins you can see the hippos in the river.



Name _____ Date _____

WILDLIFE REPORT

Name of animal: _____

The colors of my animal are _____

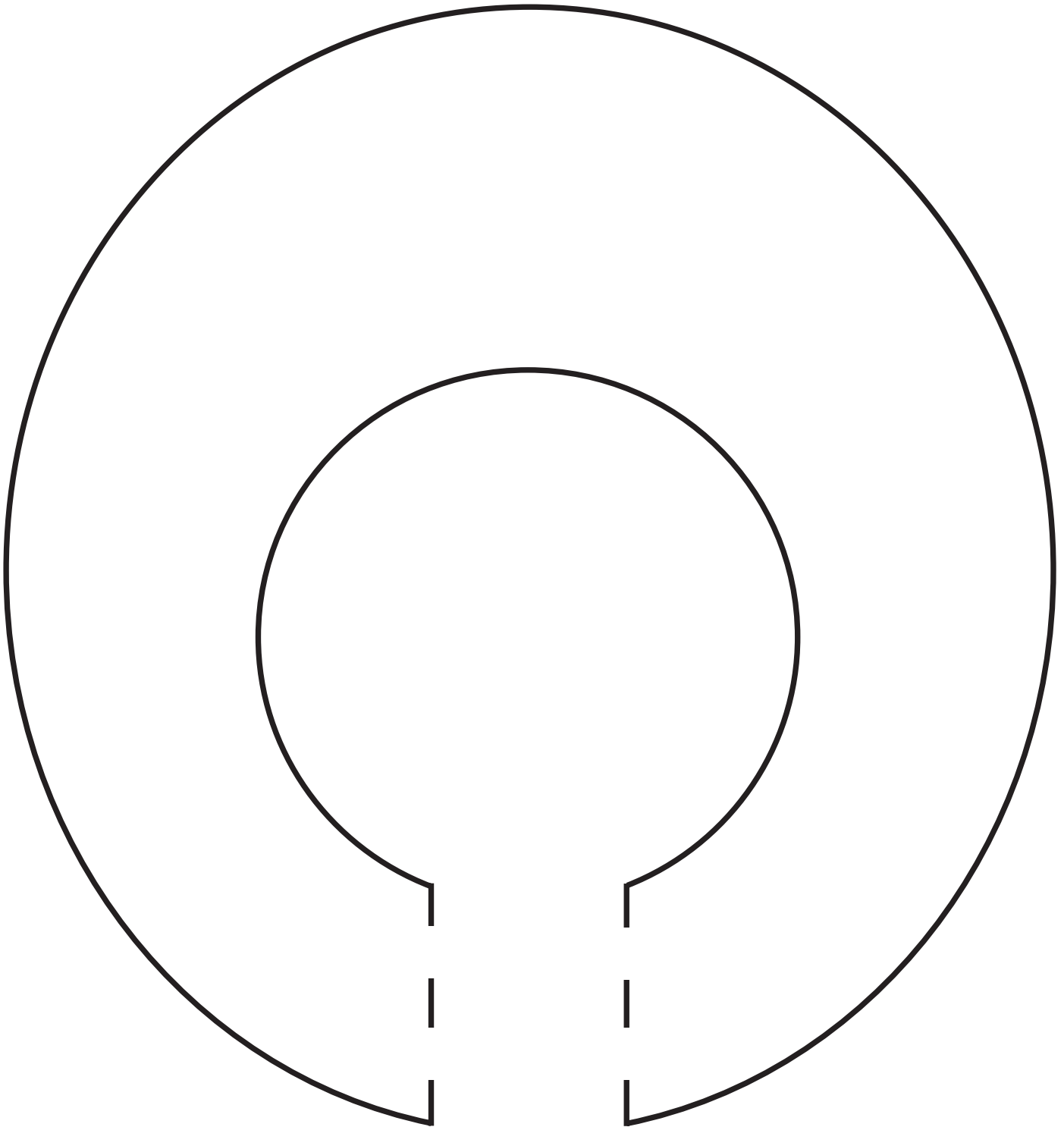
My animal eats _____

My animal protects itself by _____

Interesting information about my animal:

Name _____ Date _____

NECKLACE PATTERN



Name _____ Date _____

SELF ASSESSMENT: SOCIAL SKILLS**EPISODE** _____

Not often/Never

Sometimes

Always

1. I listened to other people's ideas.



2. I did my fair share of the work.



3. I helped others.



4. I disagreed politely.



5. I stayed on task.



6. I like to work with others because _____

7. I don't like to work with others when _____

8. The thing I am best at when I work with others is _____

9. The thing that is hardest for me when I work with others is



UNIT QUESTIONS FOR REVIEW

DISCUSSING THE SAFARI TO KENYA

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❓ If you knew someone who was going on safari to Kenya, what would you tell him or her to help prepare for the trip?
- ❓ How does the climate in Kenya affect the animals and people of the Maasai Mara?
- ❓ What is special about this region of the world?
- ❓ Why is it important to have game reserves that protect wild animals?
- ❓ What can people learn from seeing and studying wildlife in its natural environment?
- ❓ How do the Maasai people get what they need from the environment?
- ❓ If you were a Maasai child, what would a typical day be like for you?
- ❓ How is the way the Maasai live like the way you live? How is it different?
- ❓ Why is it important to learn about other cultures?
- ❓ How can people resolve misunderstandings?

REFLECTING ON THE SAFARI TO KENYA

Students need time to reflect on their experiences and their progress throughout this unit. Have them respond to questions like these:

- What have I learned about the wildlife of the Maasai Mara and the Maasai people?
- What is the best work I did? Why was it good?
- What work could I have done better? How could I have made it better?
- What did I like most about working with others? What did I like least?



SYNTHESIS ACTIVITIES

The following synthesis activities offer students the opportunity to demonstrate what they've learned in this unit. These activities are also powerful tools for you because they're multimodal. They allow for the variances in students' abilities as learners. These activities also allow you to assess students on a variety of subjects on a number of different levels.

Each synthesis activity is followed by Criteria for Assessment.

1. PORTFOLIO RESPONSE

Activity

Have students review their Portfolios and identify at least four items that represent important ideas or skills learned. After students have selected the items, meet with each student to discuss these points:

- why the item was selected
- why the item was important to the student's learning

Criteria for Assessment

The portfolio is successful if

- the student can explain why each item was selected and what was learned from the item;
- it demonstrates an understanding of the geography, wildlife, and Maasai people of Kenya;
- it includes evidence of at least one problem that was encountered, and the student can explain how that problem was solved;
- reflections are thoughtful and clearly communicated.

2. COMPARE AND CONTRAST LIFESTYLES

Activity

Have students compare and contrast their own lives to the life of a Maasai child living in Kenya. Provide each student with the sentence starters below. Students can complete each sentence using words and pictures or just pictures.

My house looks like this:

If I were Maasai, my house (*boma*) would look like this:

In my neighborhood, I can see these animals:

If I were Maasai, I would see these animals on the grassland:

I am responsible for these chores at my house:

If I were Maasai, I would have these responsibilities:

This is what I like to wear:

If I were Maasai, I would wear clothes like these:

My favorite foods are these:

If I were Maasai, I would eat these foods:

Criteria for Assessment

Learning objectives are met if

- pictures and/or text logically complete each sentence starter;
- pictures and/or text compare and contrast the student's life with the life of a Maasai child;
- pictures and/or text demonstrate knowledge of Maasai homes, activities, and lifestyle;
- pictures and/or text demonstrate careful preparation.

3. AN INTERVIEW BY A FAMILY MEMBER

Activity

Involve family members in assessing what their students have learned during the *Safari to Kenya* unit. Provide copies of the following questions for students to take home. A family member should interview the student, write down the student's responses, and then return the interview to you for your records.

Interview questions for family member to ask student:

1. What was the most important thing you learned about Kenya?
2. What were some of the problems the photographers encountered on the trip?
3. If we were to take a trip to Kenya with our family, what are three things we should know before taking the trip?
4. What did you like best about the Kenya safari? Why?

Criteria for Assessment

Students' responses should

- evaluate information learned and its importance.
- identify at least two problems encountered on the safari.
- identify three ideas relevant to the geography, wildlife, climate, or the Maasai people of Kenya.
- demonstrate that they have evaluated learning and can explain why they chose the aspect of learning that they did.

EXTENDING STUDENTS' EXPERIENCES

TAKING A FIELD TRIP

Students compare and contrast their Storypath experience of Kenya's wildlife habitat with a similar habitat found at a zoo or natural history museum. If a field trip is not feasible, you can have students compare and contrast their safari experience with a videotape about Kenya's wildlife.

Materials Permission slips, notebooks, and pencils

Grouping Whole class

Schedule Approximately 3–4 hours

Take a field trip to a local zoo or natural history museum. At the zoo or museum, have students focus on the exhibits about East Africa and its wildlife. Students can use notebooks to draw pictures or make notes about what they see. Encourage students to

- describe the animals they see;
- compare the male, female, and young of one species;
- note whether animals are in groups or alone;
- record information about the zoo or museum habitat (Does it include water, rocks, trees, or grass?);
- learn more about the animals by reading the information posted by each species or asking a zookeeper or curator to answer questions.

After the field trip, engage students in a discussion about the exhibit. Encourage them to compare and contrast what they saw and learned about the animals and their habitats with their Storypath experience of creating the reserve.

ACTING OUT A TRADITIONAL STORY

Students perform a skit of a Maasai traditional story.

Materials Butcher paper, construction paper, poster board, markers, crayons, paints

Grouping Whole class

Schedule 2–3 hours

Read the following Maasai story to students, explaining that this is one story the Maasai tell about how they became a people. (Or substitute a different traditional story of the Maasai people for the purposes of this activity.) Tell students that they will be performing a skit of the Maasai tale.

Traditional Story of the Maasai People

There was once a group of people who traveled down from the north of Africa. They traveled until they could go no farther. They stopped in a basin below some high cliffs. But the land there was dry. There was not enough grass to feed the cattle and not enough cattle to feed the children. The elders knew that they must take their people away from this place, but they did not know where to go.

One day they saw a bird with green grass in its beak flying into the bare trees to build a nest. They watched as the bird soared high up into the cliffs to find lush leaves. The elders sent a few young men to climb up and see what lay beyond the cliffs. There they saw streams, green trees, and soft grasses. It was a land rich enough to feed cattle and people for a long time. But how were they to climb those steep rocks?

A huge ladder was built, and up this remarkable ladder climbed the entire village: men, women, children, even cattle! Half of the population had reached the high ground when the ladder broke. The people who had climbed out first looked down and knew that it was much too dangerous to try to save the others. They began a new life and prospered in the rich land. They are the Maasai, and that is how they came to be separate from other peoples.

~From *Maasai* by Tiyambe Zeleza, Ph.D. Copyright 1994 by The Rosen Publishing Group, Inc. Reprinted by permission.

Have students work together to gather or assemble simple props, such as a bird and a ladder. Two backdrops can be painted on butcher paper: the first can depict the dry, brown, high cliffs, and the second can depict a landscape of streams, green trees, and lush grasses.

Assign one student to narrate the story, or take this role yourself. Then have students act out the different parts of the story. After several rehearsals, students can perform the entire skit for other classes, for family members, or any other appropriate audience.

BACKGROUND INFORMATION

PREPARING FOR SAFARI

Before going on safari in Kenya, travelers need to change money and arrange for transportation and lodging. Although most safaris are guided tours that include meals and lodging, travelers will need Kenya shillings for tipping and to purchase souvenirs, snacks, and other small items. Travelers to Kenya generally fly into Nairobi and then are either flown or driven to the game reserves.

There are two basic types of accommodations to choose from on safari: tented camps and game lodges. Tented camps are often less expensive and include basic meals, tents, bedding, shower facilities, and a driver/guide. Game lodges often include luxurious rooms, gourmet meals, a large service staff, and use of a swimming pool. The average safari lasts from one to three weeks and includes visits to several game parks.

Travelers to Kenya should take simple precautions to protect themselves against malaria, yellow fever, and cholera. Malaria and yellow fever are both carried by mosquitoes. Malaria causes flu-like symptoms. The yellow fever virus attacks the liver, and symptoms include fever, headache, and dizziness. Cholera is transmitted in food and water and can be carried by flies. Symptoms of cholera include diarrhea and vomiting. Anti-malarial pills should be taken before, during, and after the safari to prevent malaria. Vaccinations provide protection against yellow fever and cholera.

Sleeping sickness is a disease transmitted by the tsetse fly, which is commonly found in game reserves. Sleeping sickness is a brain infection that causes drowsiness, and if untreated, leads to death. The tsetse fly can also transmit the deadly disease to cattle, and Maasai herders avoid infested areas. The disease is rarely contracted by tourists, but travelers are nonetheless advised to carry and use insect repellent.

ANIMALS IN DANGER

In order to preserve its wildlife, the government of Kenya has developed an extensive system of national parks. Over ten percent of the land in Kenya has been set aside for national parks and game reserves. Hunting of wild animals has been banned throughout the country. Yet, despite these safeguards, the future of Kenya's wildlife is still in jeopardy.

Throughout Kenya, illegal hunting, or poaching, remains a problem. Because of its size, the park system is difficult to patrol. Elephants are illegally hunted for their ivory tusks, leopards for their skins, crocodiles for their hides, and rhinos for their horns. One rhino horn can bring as much as \$30,000 on the black market. International efforts have been made to protect Africa's endangered species, especially the elephant and black rhino, from poachers. In 1990, many countries banned the trade of ivory altogether. And conservation groups throughout the world have raised money to help prevent poaching in the reserves.

In recent years, an even greater threat to Kenya's wildlife has emerged—loss of habitat. More and more, land is needed to produce food for Africa's growing population. Unfortunately, areas where wildlife is abundant also contain the best soil for crop production and cattle grazing. When grassland is turned into ranchland and farmland, the ecosystem is permanently altered, and animals' eating, mating, and migration habits are disrupted.

The following organizations are dedicated to protecting Africa's wildlife and preserving the African savanna.

African Wildlife Foundation

1400 Sixteenth Street
Suite 120
Washington, DC 20036
www.awf.org

Rhino Anti-Poaching Operation

IUCN, Regional Office:
Eastern Africa
P.O. Box 68200
Mukoma Road, Langata
www.iucn.org

MAASAI CULTURE

- The Maasai are a semi-nomadic people. They build homes and set up villages, but frequently move their families and possessions in order to find fresh grass for their herds.
- Cattle are very important to the Maasai way of life and serve as a measure of a family's wealth.
- Shelters are built of mud, dung, sticks, and grass.
- The Maasai use thornbushes and branches to surround the village to keep the wild animals out and to keep the cattle and goats protected at night.
- Their diet is primarily milk, milk mixed with cow's blood, and cornmeal. The Maasai get blood from the jugular vein in the cow's neck. They use a special arrow that does not pierce deeply or harm the cattle. To stop the bleeding, they plug the wound with dung or mud. Meat from the cattle is eaten only at celebrations and special occasions.
- Honey is a favorite food of the children.
- Women and girls build and repair the shelters, do household chores, and care for the children.
- Men and boys herd the cattle. Men also water and protect the herd. Other tasks include building the enclosure around the village, digging wells, and making weapons, tools, and ornaments.
- Milk is stored in gourds.
- Respect for elders is an important cultural value. Elders teach children about Maasai culture and traditions. They also settle disputes, solve problems, and represent the village when dealing with outsiders.
- Men can have more than one wife. Generally, wives are much younger than their husbands.

- Each wife has her own house and looks after her own children.
- Children are highly valued in the Maasai culture.
- Evening is for singing and telling stories.

THE MAASAI IN A CHANGING WORLD

A major challenge facing the Maasai today is the loss of their grazing land. More and more land is being put to agricultural use in order to feed Kenya's growing population. In addition, large tracts of grassland are being put aside for use as national parks and game reserves. Maasai herders are forced to graze their cattle in smaller, more arid regions. This leads to overgrazing, damage to the environment, and eventually the loss of livestock and wild animals.

Modernization and a changing environment present a challenge to the traditional Maasai way of life. The roles within Maasai society are, of necessity, changing. Many children now combine schooling with traditional responsibilities, such as herding. This places a greater work burden on older generations. The role and numbers of men becoming warriors in Maasai society have diminished. More young Maasai men seek work in cities like Nairobi. They are often sought after to fill positions as security guards because of their reputation as warriors. Others continue their education and go into fields such as law, medicine, and business. Women have begun to enter the work force as well, selling their beadwork and crafts to eager tourists. The role of elders is also changing. Serious crimes and land disputes are now often arbitrated in the local courts, rather than by elders within the Maasai community.

What the future holds for the Maasai people is uncertain. But many Maasai are trying to hold on to their culture and traditions while meeting the demands and challenges of a changing world.

OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Synthesis 1	Synthesis 2	Synthesis 3
Cultural/Social Interaction										
Identify ways different groups, societies, and cultures address similar human needs and concerns.	Identify how basic needs and concerns are met in a Maasai village.				•			•		•
	Demonstrate understanding of how different cultures address similar human needs.					•		•	•	•
Cite ways in which language, stories, music, and artistic creations express culture and influence behavior.	Understand how stories, music, and artistic creations express culture.						•	•		
Demonstrate an understanding of how people interact with their physical environment and social conditions.	Demonstrate an understanding of how the physical environment affects travel preparations.									•
	Demonstrate an understanding of how the Maasai people live and work in their environment.				•			•	•	
Geography										
Identify how people create environments that reflect ideas, personality, culture, wants, and needs in their communities.	Identify how the community of the Maasai reflects their ideas, culture, wants, and needs.				•			•	•	
Examine the interactions of people with their physical environment and the changes that occur over time.	Consider the interactions of people with their physical environment in order to plan a trip.		•							•
	Identify how the Maasai people use their physical environment to meet their basic needs.				•			•	•	
	Understand how various aspects of Maasai culture are shaped by the environment.					•		•	•	
Consider existing uses of resources and land; propose and evaluate alternatives.	Describe land use for wildlife and safaris.			•				•		•
	Explain how the use of resources on the Maasai Mara serves the needs of the people and wildlife.				•			•		•
Global Studies										
Give examples of conflict, cooperation, and interdependence among individuals, groups, and nations.	Recognize the importance of getting passports and exchanging money for international travel.	•	•							
	Give examples of how cultural misunderstandings or insensitivity can lead to conflict between groups.					•				
Explore causes, consequences, and possible solutions to persistent, contemporary, and emerging global issues.	Understand the role of game reserves in protecting animals from extinction.			•						

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Synthesis 1	Synthesis 2	Synthesis 3
Social Skills										
Organize, plan, make decisions, and take action in group settings.	Organize, plan, and make decisions while creating photographers, planning a trip to Kenya and creating the Maasai Mara Game Reserve and Maasai village.	•	•	•	•					
	Organize, plan, make decisions, and take action in group settings to promote understanding of others.					•				
	Organize, plan, and make final decisions regarding the farewell party.						•			
Persuade, compromise, debate, and negotiate in the resolution of conflicts and problems.	Participate in discussion regarding cultural misunderstandings and suggest ideas for addressing the problem.					•				
Work with others to decide on an appropriate course of action.	Determine an appropriate course of action to complete the frieze within a group.			•						
	Work together to successfully plan and participate in the farewell party.						•			
Critical Thinking Skills										
Use criteria to make judgments through such processes as appraising ideas, considering points of view, and evaluating statements or positions on issues.	Analyze the problem of misunderstanding others and consider ways to solve the problem.					•		•		•
Organize ideas in new ways.	Organize ideas from class discussion in new ways to create photographers.	•						•		
	Use information about climate, geography, and purpose to plan a trip to Kenya.		•							•
	Organize ideas and information from various sources to create the game reserve, its wildlife, and the Maasai village.			•	•			•		
Civic Competence										
Identify examples of freedoms, rights, and responsibilities of citizens.	Identify examples of citizen's rights and responsibilities through the creation of passports.	•								
Identify and practice selected forms of civic discussion and participation.	Practice civic discussion and participation using a meeting format.					•				

OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Synthesis 1	Synthesis 2	Synthesis 3
Literacy										
Engage with a range of texts to build an understanding of text and to acquire information.	Listen to a description of the Maasai Game Reserve.			•						
	Develop a point of view in the role of a photographer; become aware of varying points of view.					•		•		
Apply a range of strategies to comprehend and appreciate texts.	As a group, read and discuss an invitation.	•								
	Visualize the Maasai Mara Game Reserve based on a text and research.			•						
	Use words and/or pictures to compare and contrast the students' lives with the lives of Maasai children.								•	
Develop knowledge of word meaning and understanding of textual features.	Create word banks.	•	•	•	•					
Use spoken language to communicate effectively.	Present an introduction in the role of a photographer.	•								
	Participate in an interview by a family member.									•
Write for a variety of purposes.	Write a journal entry.		•	•	•	•				
	Create a visual representation of similarities and differences using a Venn diagram.						•			
Use visual language for learning and to exchange information.	Read and discuss maps and charts.		•							

HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding nonfiction text:

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

READING MINI-LESSON FRAMEWORK

1. Describe the strategy, explaining when and why readers use it. Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.

2. Model the steps as you “think aloud” with a sample text. Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete to developing readers. Language that will help you includes the following:

- “I think about what I already know . . .”
- “When I look for the main idea, I . . .”
- “Here is a clue that will help me . . .”
- “That makes me think . . .”

3. Guide students to apply these steps as they read during the unit. Support students as they apply the various reading strategies in the Storypath unit, and begin to use the strategies independently. For example, after you model your own thinking, ask students to try out the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.

4. Assess students’ progress. Students’ independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy, as well as their understanding of social studies content.

ADDITIONAL RESOURCES

LITERATURE

Easy

Chamberlin, Mary. *Mama Panya's Pancakes: A Village Tale from Kenya*. Cambridge, MA: Barefoot Books, 2005.

Bold illustrations transport readers into the Kenyan countryside in this story of Mama Panya and her son, Adiki. Fiction.

Cunnane, Kelly. *For You Are a Kenyan Child*.

New York: Atheneum, 2006.

Captivating illustrations and poetic text. Fiction.

Average

McQual, Lisa. *The Masai of Africa (First Peoples)*.

Minneapolis, MN: Lerner Publications, 2001.

With pages framed to create a photo-album look, this book presents words and images describing the land, plants, animals, history, and culture of the Maasai.

Nonfiction.

Nicolotti, Muriel. *Kuntai: A Masai Child (Children of the World)*. San Diego, CA: Blackbirch Press, 2005.

Through the presentation of Kuntai's village life, readers become familiar with certain customs of the Maasai. Nonfiction.

Advanced

Talbott, Hudson. *Safari Journal: The Adventures in Africa of Carey Monroe*. New York: Silver Whistle Books, 2003.

Fictional diary of a 12-year-old boy providing information, adventure, and entertainment through photographs, illustrations, handwritten diary entries, and hastily scribbled notes. Fiction.

MULTIMEDIA

Video/DVD

Kids Explore Kenya. Encounter Video, Inc., 1990. Children use maps, music, safari footage, and more to learn about the people and land of Kenya.

Really Wild Animals: Swinging Safari. National Geographic/Warner Home Video, 1994/2005.

Available both as video and DVD. Examines the survival skills of a variety of East African animals, including cheetahs, lions, rhinos, zebras, elephants, and crocodiles.

CD-ROM

Safari. Cambrix Publishing, 1995.

Multimedia guide to the sights and sounds of the Maasai Mara Reserve and the Maasai people.

Internet

www.jamboKenya.com

www.magicalKenya.com

www.Kenyaweb.com

PROFESSIONAL READING

Gilbert, Elizabeth L. *Broken Spears: A Maasai Journey*. Boston: Atlantic Monthly Press, 2003.

Photojournalist Gilbert's images and descriptions of traditional Maasailand.

Viola, Herman. *Facing the Lion: Growing Up Maasai on the African Savanna*. Washington, D.C.: National Geographic, 2003.

A firsthand look at growing up in Kenya.

.



Safari to Kenya

The Land & The People





What is Kenya?

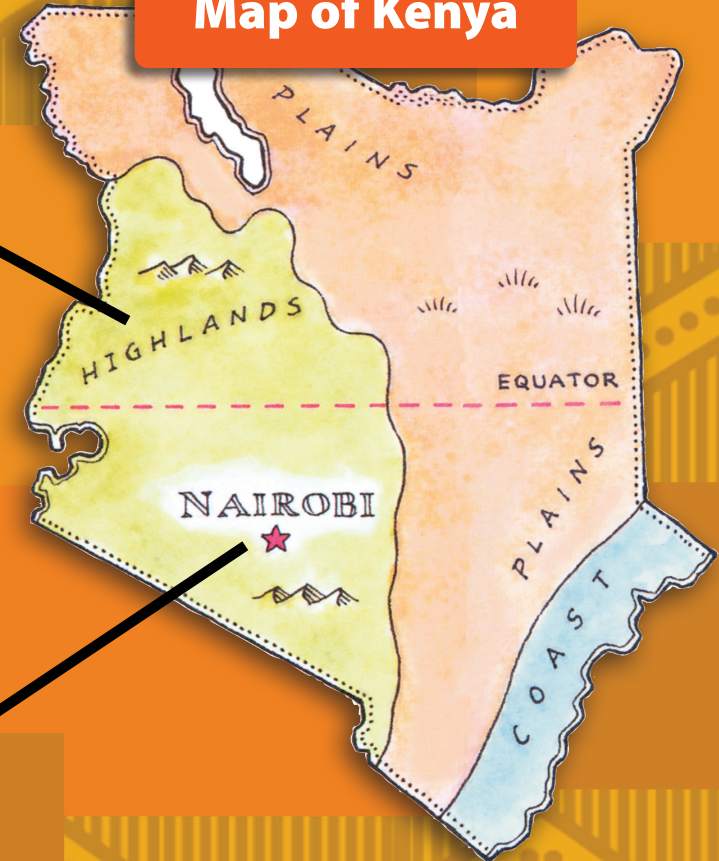
Kenya is a country in Africa. It is made up of many different groups of people and many different kinds of land. In Kenya's highlands, there is plenty of rain and the soil is good for farming. The flat plains are home to many wild animals. Warm waters from the Indian Ocean reach the sandy white beaches of Kenya's coast.





▲ Farmers grow tea in the rich soil of the highlands.

Map of Kenya



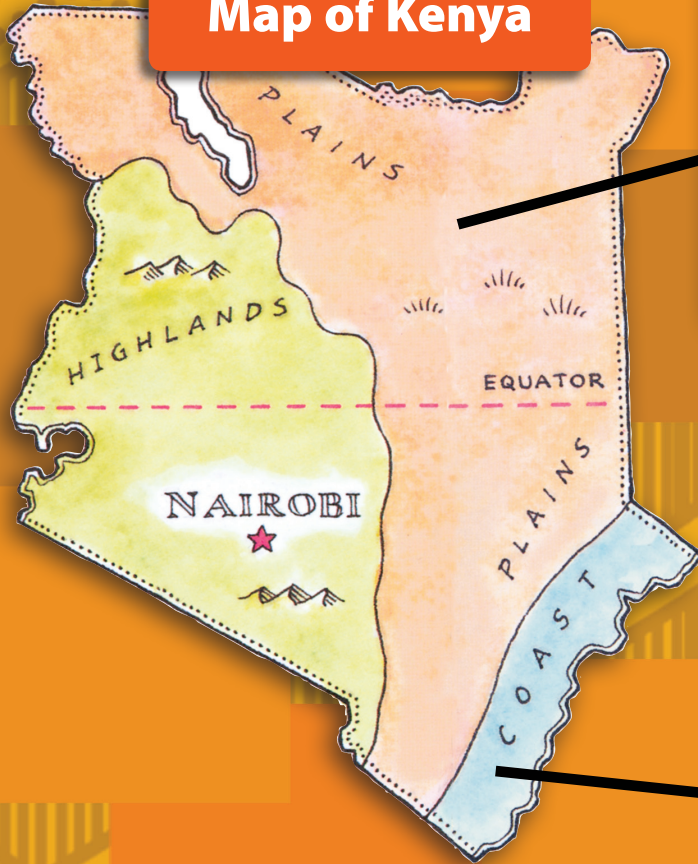
▲ Many people live and work in Nairobi, Kenya's busy capital.



SET 1

Slide 3

Map of Kenya



▲ The plains of northern Kenya are hot and dry.



▲ Many people vacation on the beaches of Kenya's coast.

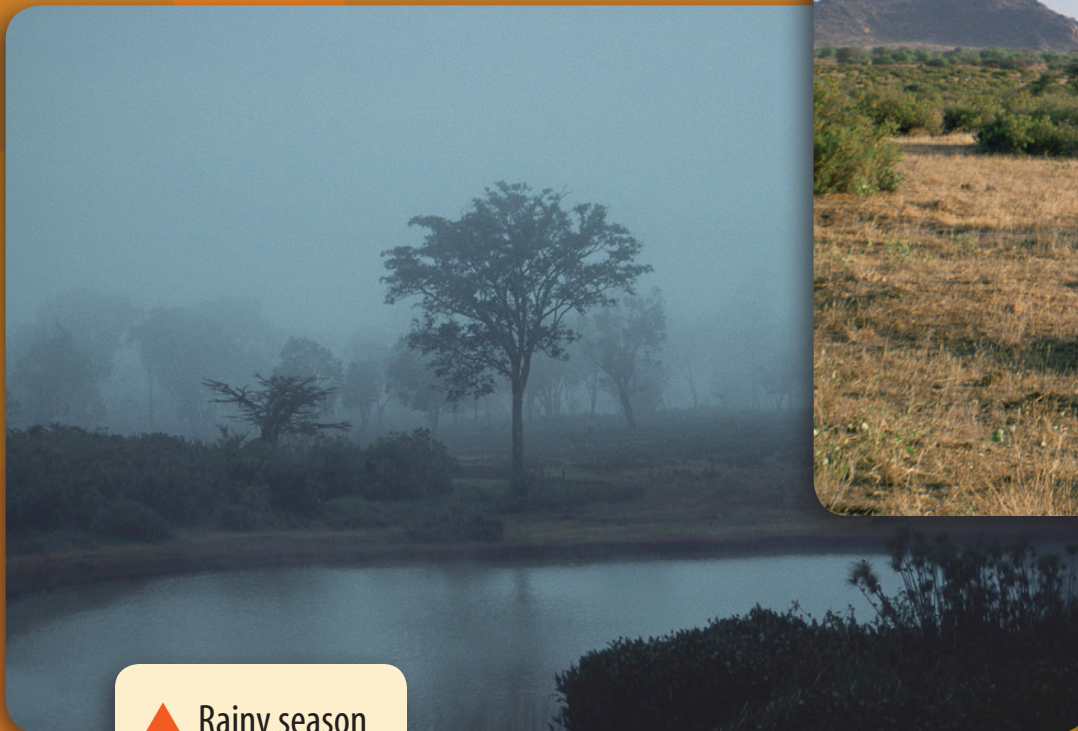
KENYA'S TWO SEASONS



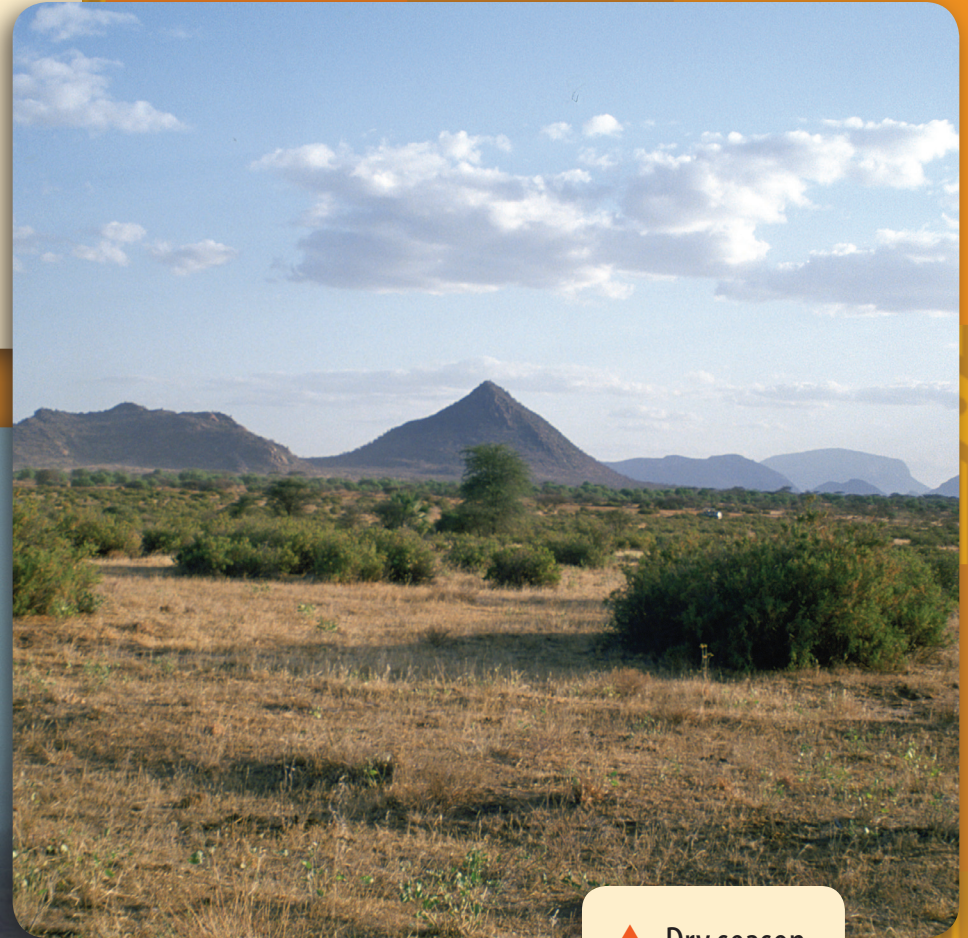
SET 1

Slide 4

Kenya sits on an imaginary line, called the equator, that runs around the middle of the earth. Near the equator, the temperatures stay about the same year-round. The seasons change when the amount of rainfall changes.



▲ Rainy season



▲ Dry season



SET 1

Slide 5

What region of Kenya would you like to live in? Why? *(connecting)*



▲ Highlands

▼ Coast

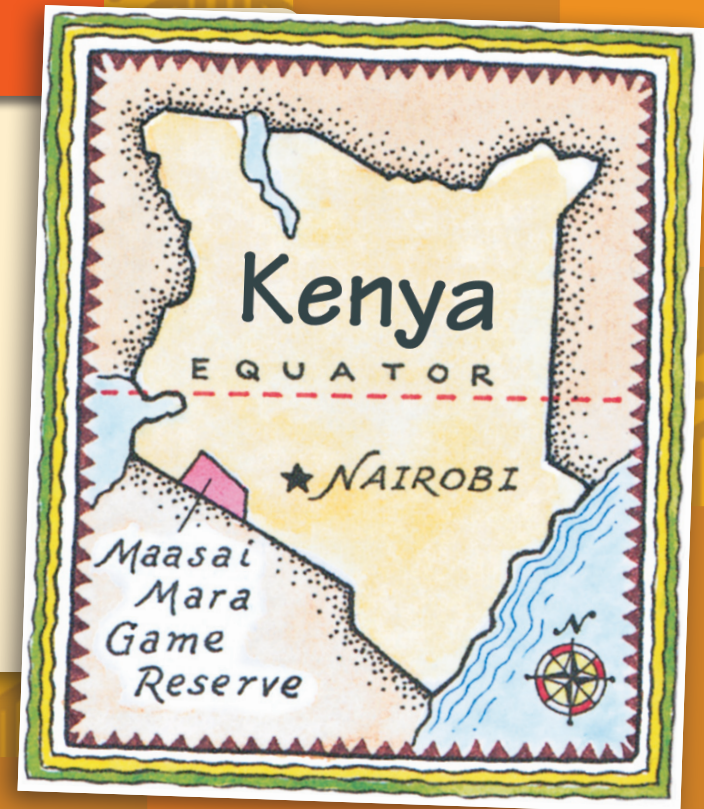


▲ Plains



What is the Maasai Mara Game Reserve?

The Maasai Mara Game Reserve is in southwest Kenya. A game reserve protects animals and their habitats, or homes. People are not allowed to hunt the animals or change the environment in the game reserve.



Where is the Maasai Mara Game Reserve located? *(main idea/supporting details, understanding visuals)*

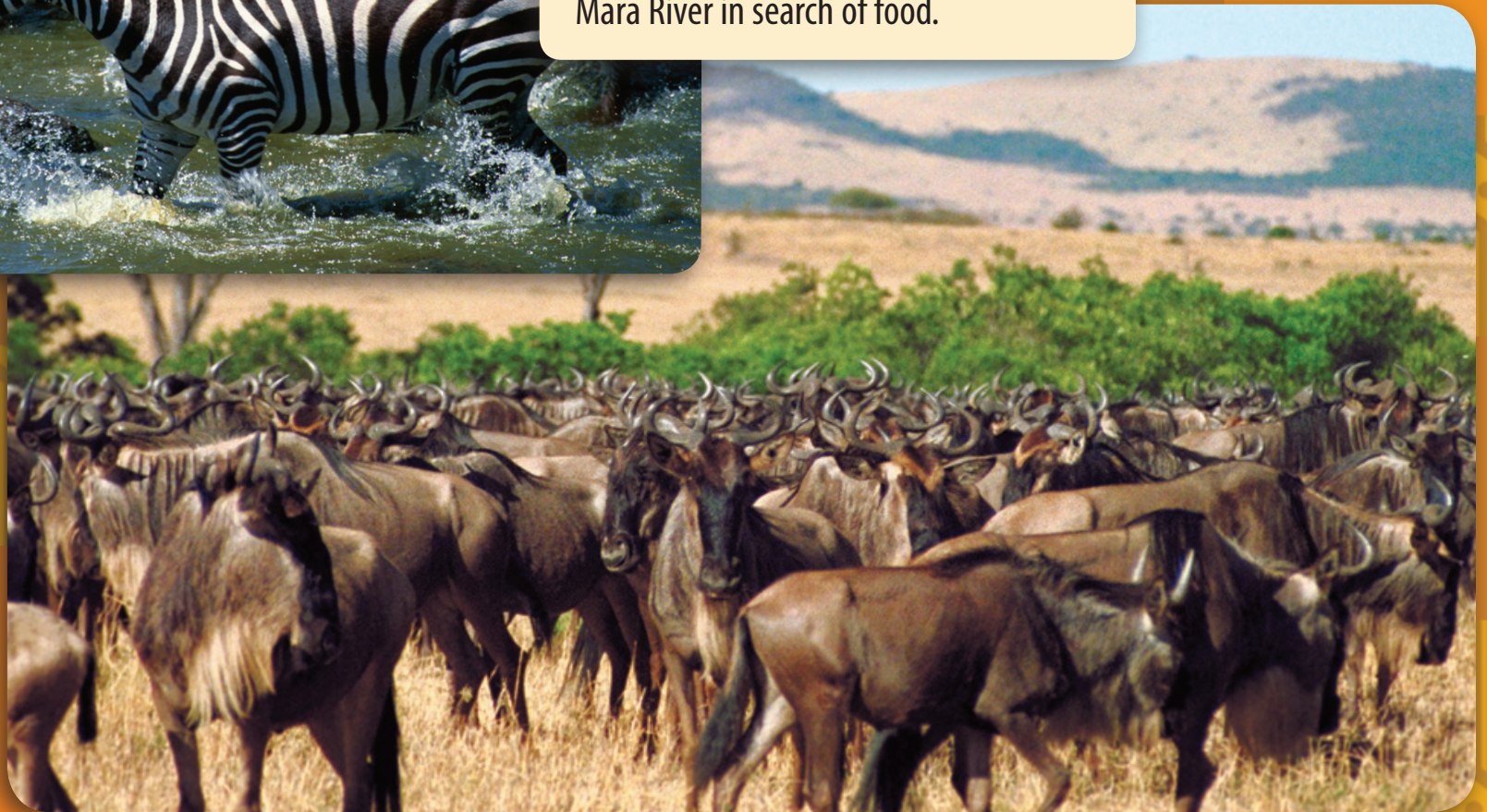


SET 2

Slide 2



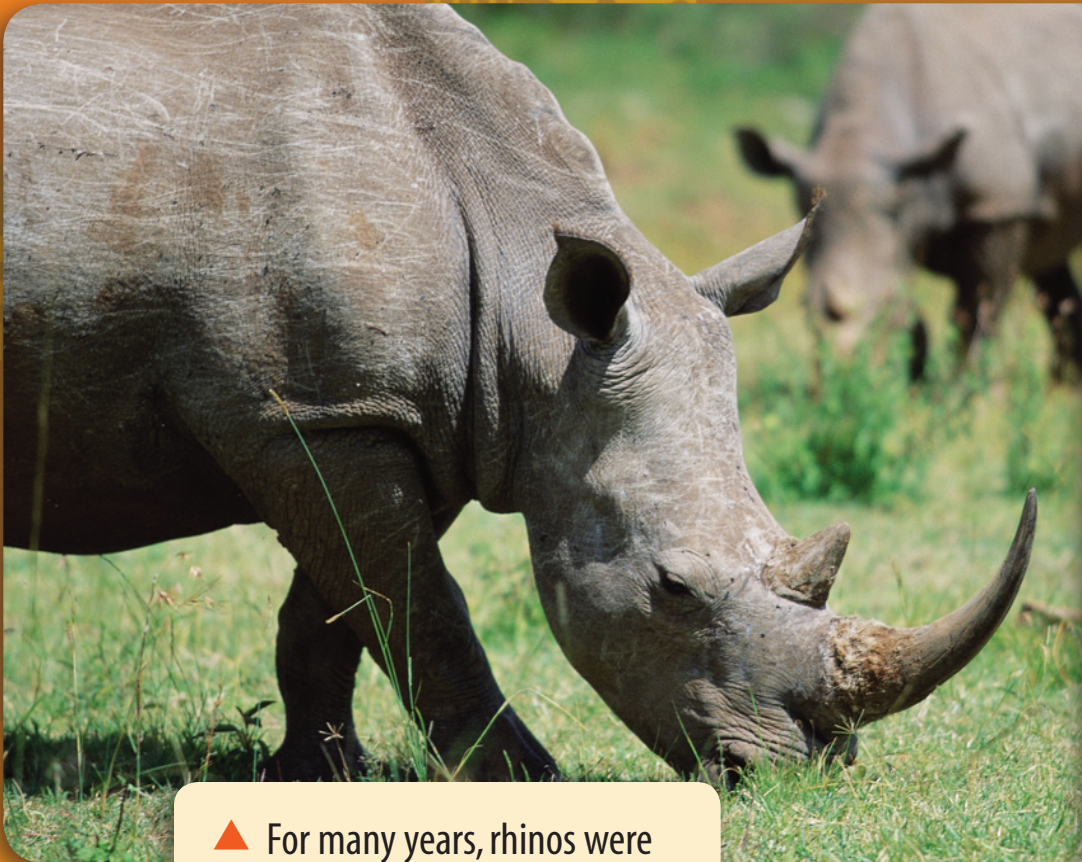
▼ During the dry season, more than a million wildebeests and zebras cross the Mara River in search of food.





SET 2

Slide 3



▲ For many years, rhinos were hunted for their horns. Today, they are protected.



▲ Elephants use their trunks to reach and grab food.



SET 2

Slide 4

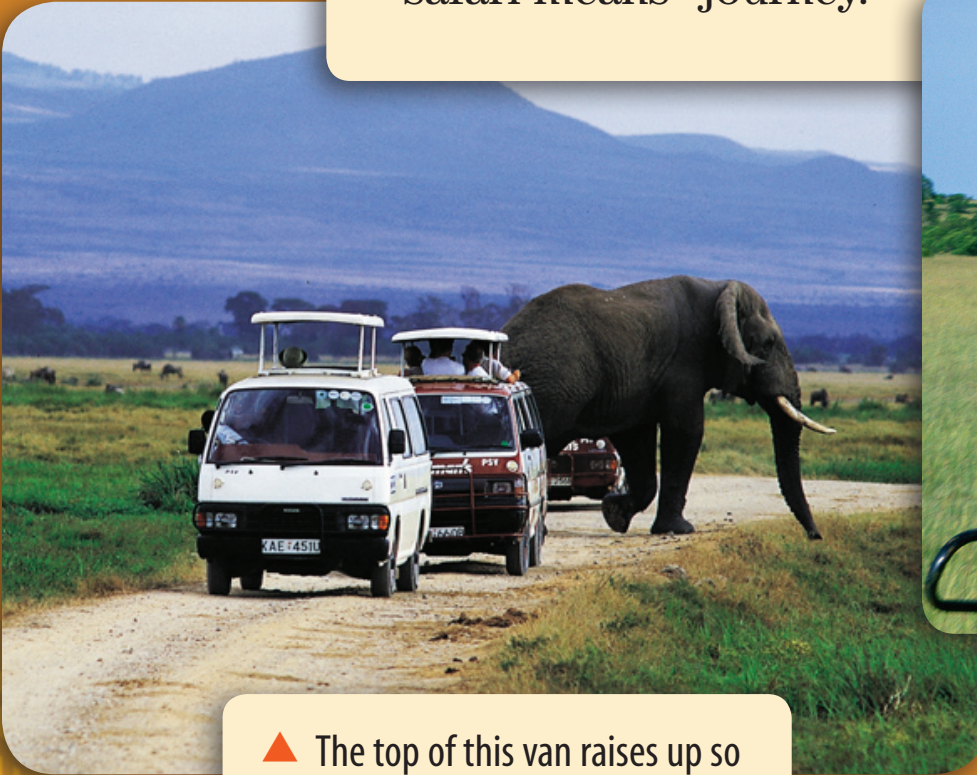
How is the Game Reserve similar to and different from a zoo? *(comparing and contrasting, connecting)*





What is a safari like?

Many wild animals make their home in Kenya. People from around the world travel to Kenya to see and photograph the animals. This kind of trip is called a safari. In the African language of Swahili, safari means “journey.”



▲ The top of this van raises up so that it's easy for people to see and photograph wild animals.



What do people do on a safari?
(main idea/supporting details)



SET 3

Slide 2

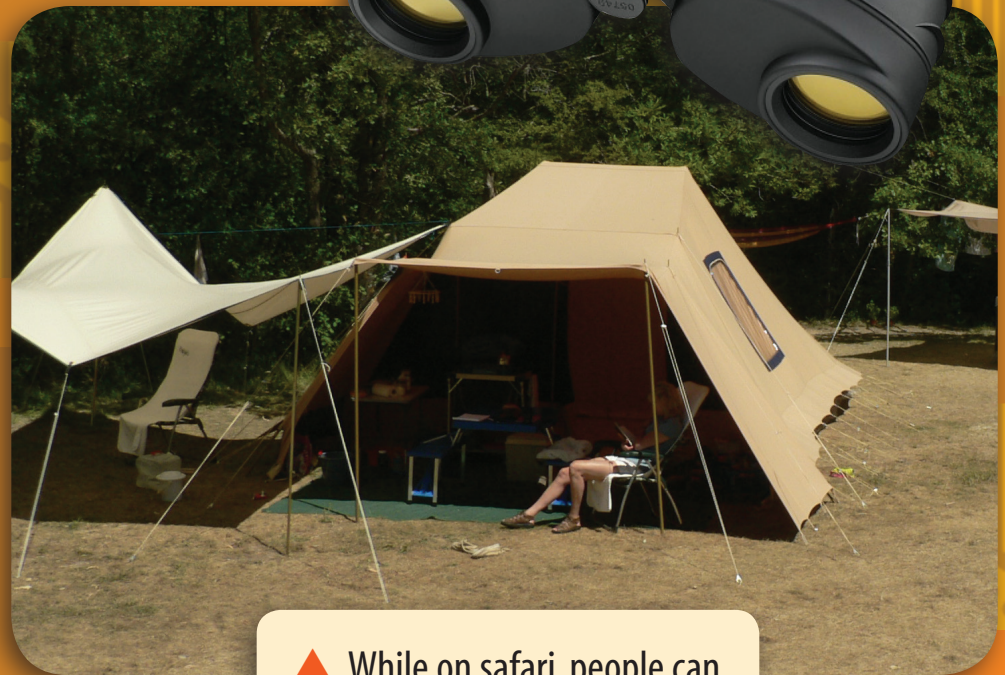
What do you need for a safari?

- ✓ passport
- ✓ insect repellent
- ✓ binoculars
- ✓ hat
- ✓ map
- ✓ sunscreen
- ✓ money
- ✓ clothing
- ✓ camera
- ✓ film



▲ camera

▼ binoculars



▲ While on safari, people can stay in tents or in lodges.



What kind of habitat is found at the Maasai Mara?

The Maasai Mara is called a grassland habitat because grasses cover most of the reserve. The game reserve also has rivers and streams running through it and areas of trees and bushes. All of these things make the Maasai Mara an ideal habitat for wild animals.

Why is the Maasai Mara an ideal habitat for wild animals? *(main idea/ supporting details)*



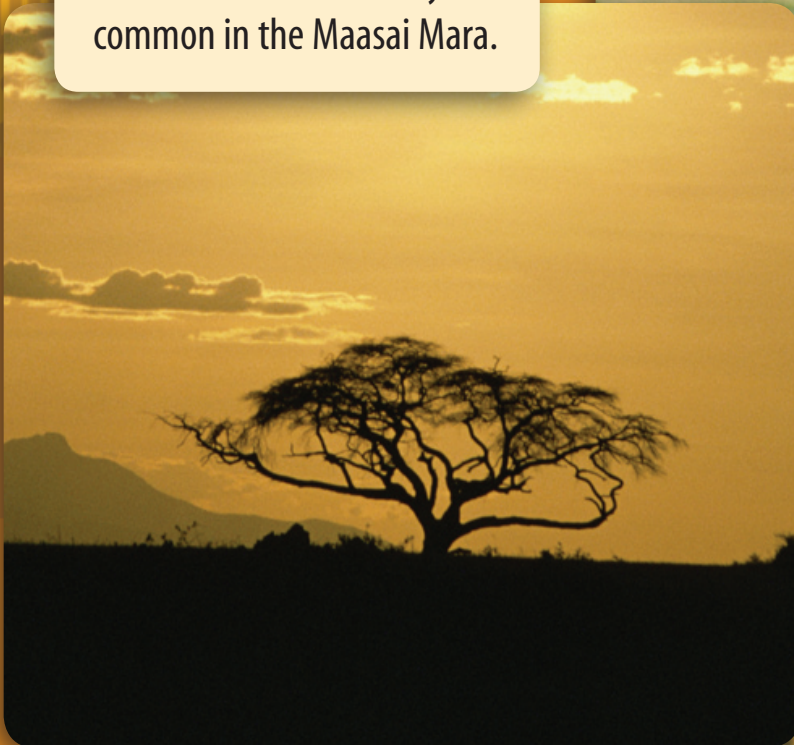
SET 4

Slide 2

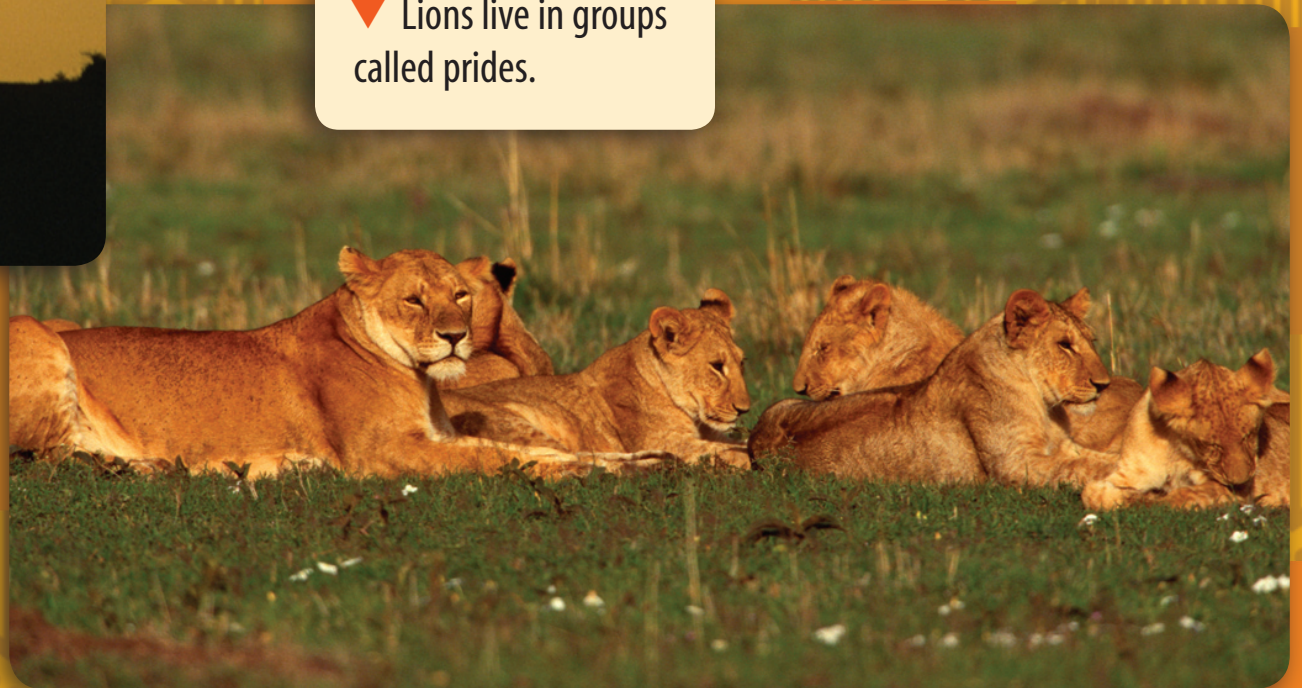
▼ Topis graze in the grasslands.



▼ The acacia tree is very common in the Maasai Mara.



▼ Lions live in groups called prides.

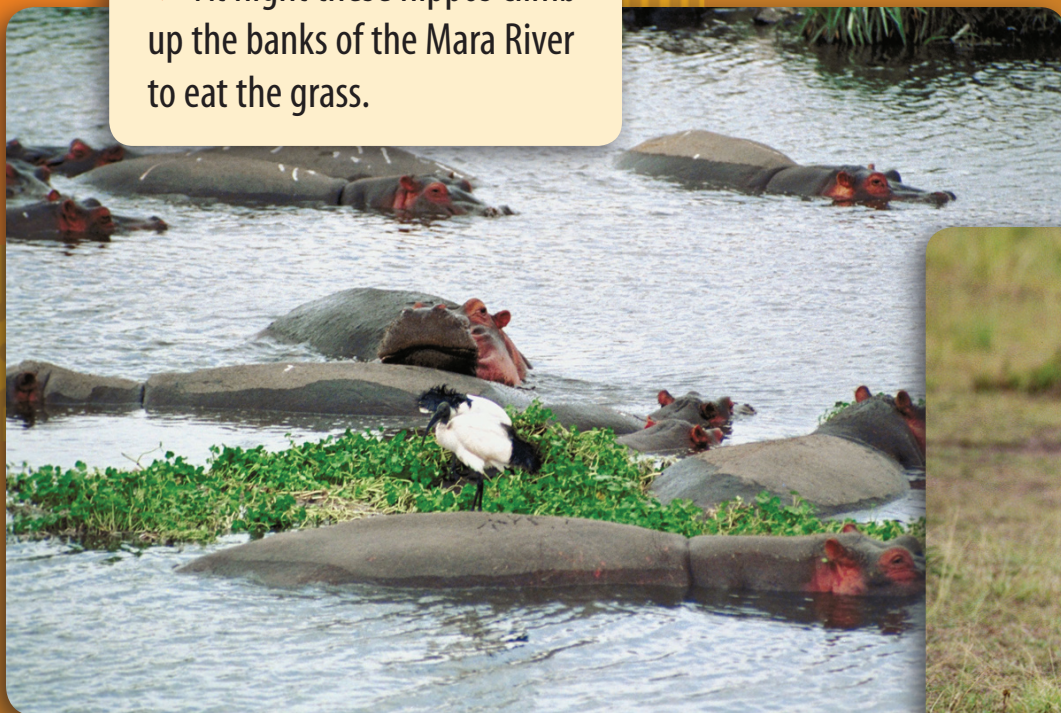




SET 4

Slide 3

▼ At night these hippos climb up the banks of the Mara River to eat the grass.



▼ A family of warthogs stops to watch the photographers.



▼ Spotted hyenas have powerful teeth and jaws for hunting.





How do animals survive in the wild?

Finding enough food can be a challenge for wild animals. Many animals are able to live together in the Maasai Mara because they have different eating habits. Grazers, such as zebras, eat mainly grasses. Browsers, such as giraffes and elephants, get their food from trees. Predators, such as lions, hunt and kill other animals.

What is the difference between a grazer and a predator? *(comparing and contrasting)*



SET 5

Slide 2



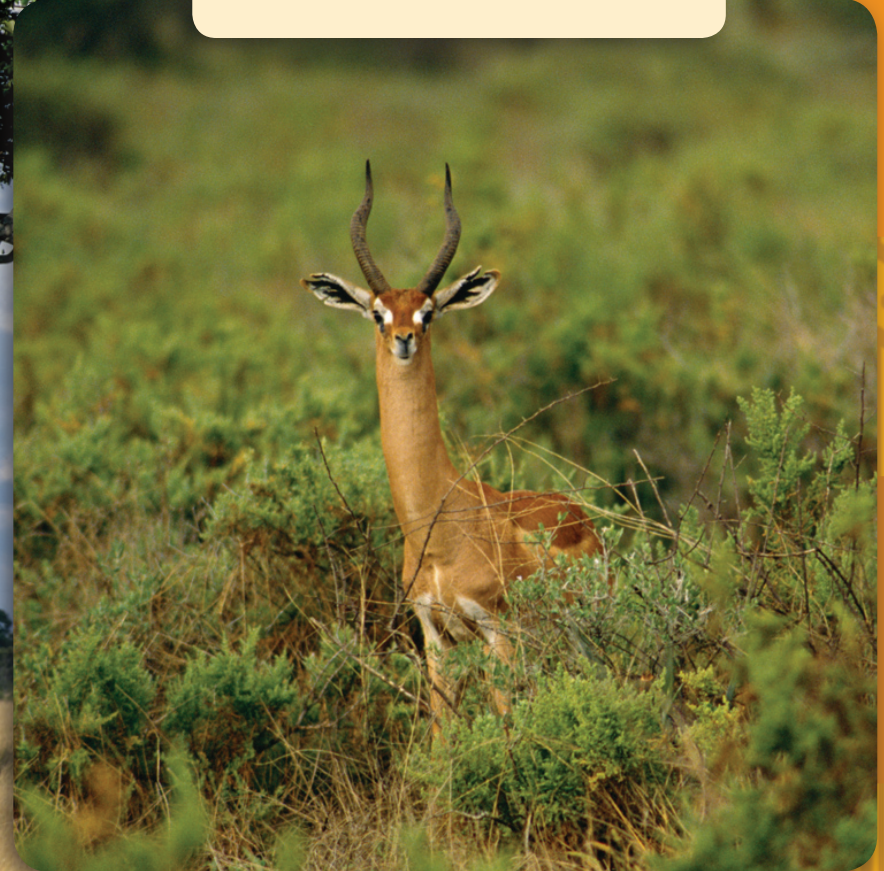
▲ A cheetah is a predator that can run as fast as 70 miles per hour.



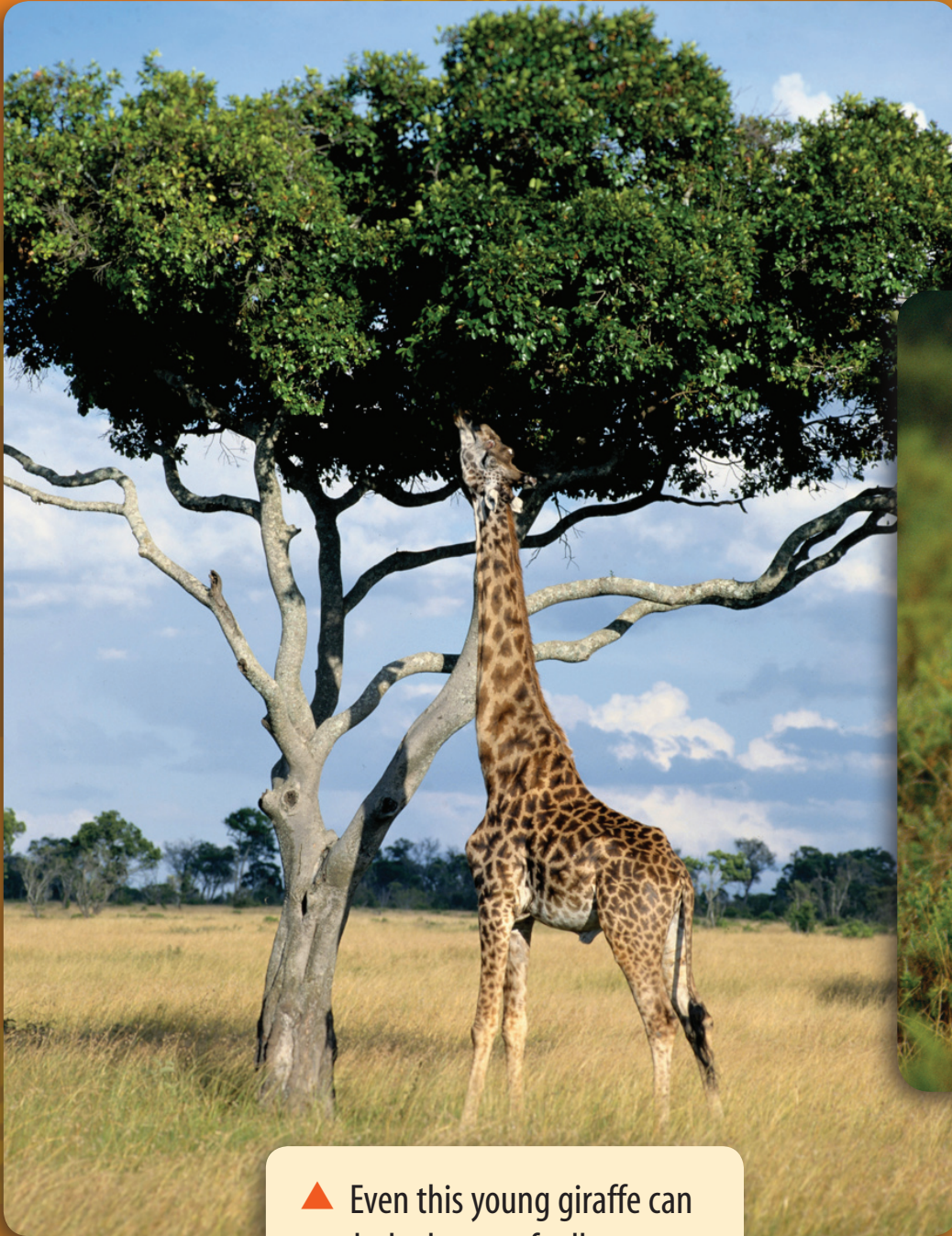
SET 5

Slide 3

▼ Gazelles eat grass and shrubs.



▲ Even this young giraffe can reach the leaves of tall trees.

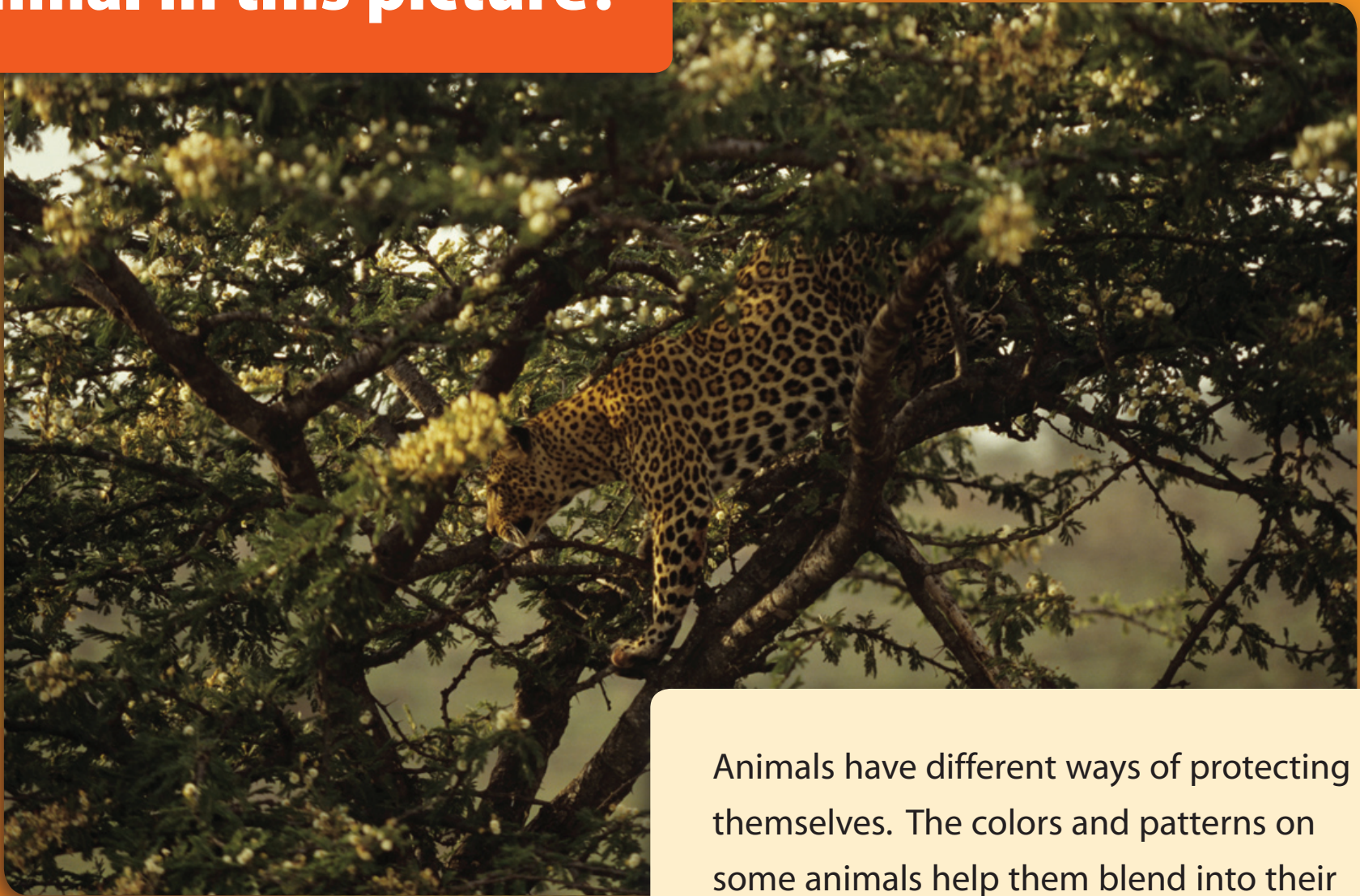




SET 5

Slide 4

Can you spot the animal in this picture?



Animals have different ways of protecting themselves. The colors and patterns on some animals help them blend into their environment. This is called camouflage.



Why would elephants want to stay close together?



Some animals protect themselves by living in large groups called herds. When predators are near, elephants form a circle around their young to protect them.



SET 5

Slide 6

What is one way that animals protect themselves from other animals? *(main idea/ supporting details, understanding visuals)*





What animals live on the Maasai Mara?



African Elephant

Habitat: grassland and plains

Food: grass, leaves, tree bark

Facts:

- the largest land mammal
- uses trunk for breathing, smelling, trumpeting, and digging
- heavily hunted at one time for its ivory tusks



Black Rhinoceros

Habitat: grassland and plains

Food: shrubs, herbs, vegetation

Facts:

- uses big nose horn for protection
- charges at speeds up to 30 miles per hour
- only wild rhinos left are on reserves



Buffalo

Habitat: grassland, near water

Food: grass, leaves, twigs, and young green plants

Facts:

- lives in herds of up to 1000
- the herd protects calves by forming a circle around their young



Maasai Giraffe

Habitat: woodland

Food: leaves

Facts:

- tallest mammal in the world
- uses long neck to reach branches up to 20 feet high
- uses tongue to strip leaves off branches



Spotted Hyena

Habitat: grassland, woodland

Food: gazelles, wildebeests, zebras and many other animals

Facts:

- steals food from lions, cheetahs, and other animals
- can wail, howl, and make a laughing sound



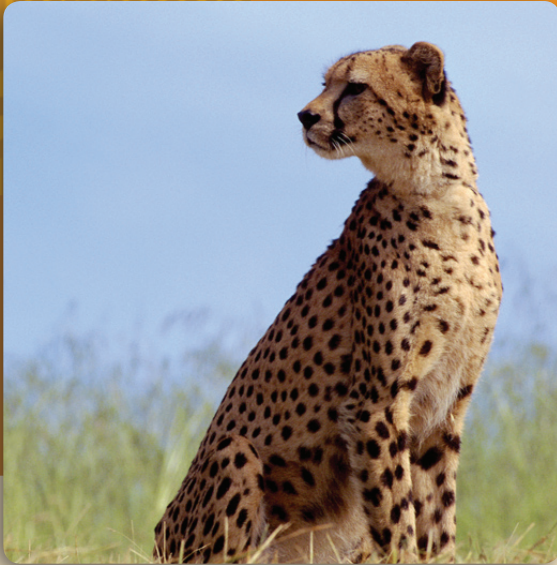
Topi

Habitat: grassland

Food: green shoots and grasses

Facts:

- very fast runners
- male topis will drop to their knees and clash horns when fighting over territory



Cheetah

Habitat: grassland and open woodland

Food: gazelles, impalas, and other small game

Facts:

- fastest animal in the world
- can run 70 miles per hour for short distances



Hippopotamus

Habitat: river, grassland

Food: grass

Facts:

- leaves water at night to eat
- can stay underwater for six minutes
- can eat 130 pounds of grass in one night



Lion

Habitat: grassland, woodland, and plains

Food: zebras, wildebeests, gazelles, and sometimes cattle

Facts:

- lives and hunts in prides (groups of about 20)
- roar can be heard five miles away



Warthog

Habitat: grassland, woodland

Food: grass, bark, roots

Facts:

- gets its name from growths of thick skin on face
- lives in underground dens



Wildebeest

Habitat: grassland

Food: short grasses

Facts:

- migrates to find food during the dry season
- travels in herds of more than 100,000



Zebra

Habitat: grassland, woodland

Food: grass

Facts:

- lives in small family groups
- migrates in search of fresh grass
- has strong teeth for cutting and chewing tough grass stems



What is a Maasai village like?

The Maasai people lived on the grasslands of the Maasai Mara even before it became a game reserve. The Maasai are cattle herders. They move from place to place in order to find fresh grass and water for their cattle. When the Maasai find good grazing land, they build a small village nearby.

Maasai homes, called bomas, are made of grass and sticks covered with cow dung. The homes form a circle. Cows and other animals, such as goats, sleep in the center of the circle. Thorny branches are placed around the village, or enkang, to make a fence.

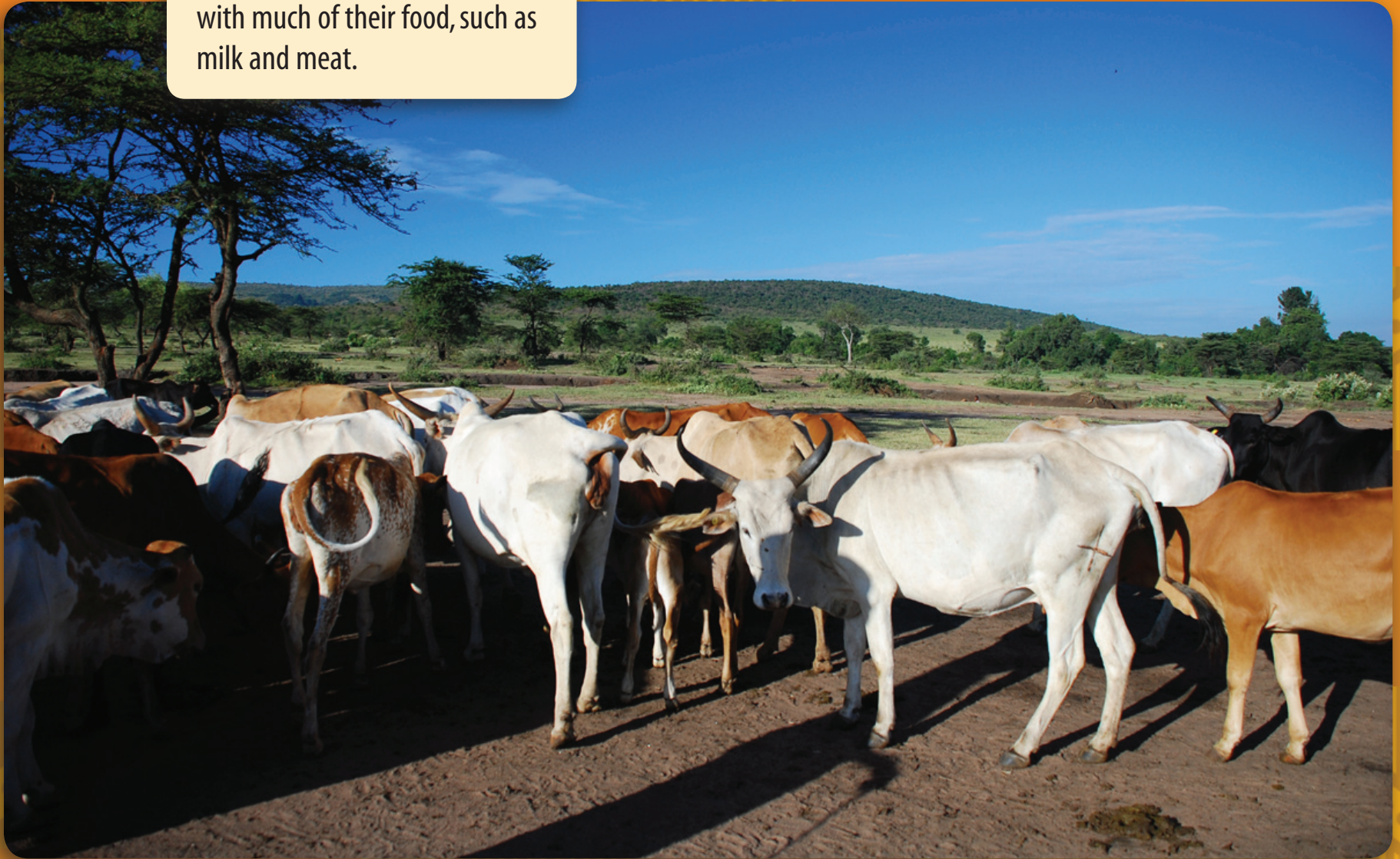
Why do the Maasai people move from place to place? *(main idea/ supporting details)*



SET 7

Slide 2

▼ Cattle provide the Maasai with much of their food, such as milk and meat.





SET 7

Slide 3



▼ A thornbush fence surrounds the village.

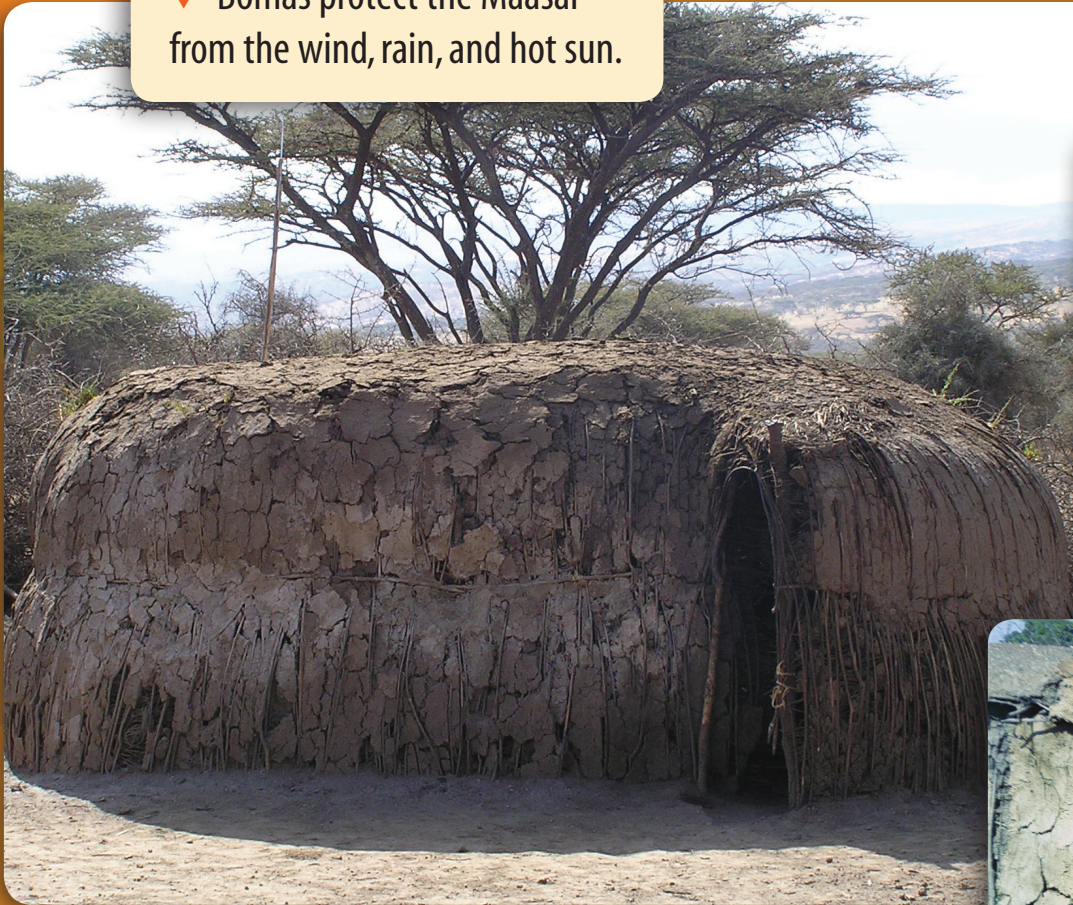




SET 7

Slide 4

▼ Bomas protect the Maasai from the wind, rain, and hot sun.



How is a Maasai boma similar to and different from where you live?
(comparing and contrasting, connecting)



What are the Maasai people like?

In a traditional Maasai village, women and girls are responsible for building the homes. Men and boys herd the cattle and bleed them for food, which is their custom. At about age sixteen, young men become warriors. The warriors protect the village and cattle from wild animals. Older warriors become elders. The elders settle arguments, solve problems, and teach children the Maasai traditions.

What jobs are important in a Maasai village? *(main idea/supporting details)*



SET 8

Slide 2



▲ Elders are the leaders of their village.

▼ During the rainy season, women patch the bomas almost every day.





▼ Young Maasai girls make colorful beaded jewelry to wear on special occasions.





SET 8

Slide 4



▲ The Maasai are skilled at bleeding the cattle without harming them. The blood is mixed with milk to create a traditional Maasai drink.





How do the Maasai celebrate special occasions?

When boys become warriors, villagers come together to celebrate. It is also a time for celebration when a woman gives birth to a baby and when the rains come after the long dry season. At these times, the Maasai people put aside their work. The whole village takes part in singing, dancing, and feasting.

What kinds of events do the Maasai celebrate? *(main idea/supporting details)*



SET 9

Slide 2

▼ The Maasai sing and dance at a celebration.





SET 9

Slide 3



▲ This Maasai girl wears traditional jewelry for a celebration.



▼ At celebrations, warriors hold contests to see who can jump the highest.



How are Maasai celebrations similar to and different from celebrations in your family?
(comparing and contrasting, connecting)



How is the Maasai way of life changing?

The grasslands of Kenya are getting smaller every year. That's because the number of people in Kenya is growing. The people need more land to live on and to grow food on. The Maasai lose grazing land when new houses and farms are built on the grassland.

The Maasai way of life is slowly changing. More and more Maasai people work in Kenya's cities and towns. It is the hope of the Maasai people that they can keep their traditions alive as their world changes.

What happens when houses and farms are built on the grassland?
(main idea/supporting details)



SET 10

Slide 2

▼ A Maasai elder teaches a group of children. Many Maasai children now leave their village to go to school.



What is one example of how the Maasai way of life is becoming more like the way you live?
(comparing and contrasting, connecting)



SET 10

Slide 3



▲ Maasai women still make necklaces with traditional patterns and colors.



SET 10

Slide 4

Raila Odinga of Kenya



▲ Some Maasai leaders work in Kenya's government to protect the Maasai's land.



Safari to Kenya

The Land and the People

Reading Tips

Reading Strategy	When do readers use the strategy?	How do I use it?
Main idea/ supporting details	Readers use it to find the big idea. Then they pick out facts and details that support it.	<ol style="list-style-type: none">1. Think about what you want to know.2. Think about what you <i>already</i> know.3. Read the text and think: <i>What is the "big idea" here?</i>4. Look for information that seems important to the big idea. Some information is interesting but not important.
Comparing and contrasting	Readers use it to find information that tells how two or more ideas are alike and different.	<ol style="list-style-type: none">1. Think about what you want to know.2. Choose two events or ideas to compare and contrast.3. List important information about the first event or idea.4. For each item on the list, look for information about how the other idea is the same or different.
Connecting	Readers use it to understand new information by making connections with what they already know.	<ol style="list-style-type: none">1. When you come across new information that you want to remember, think about what you already know.2. Look for connections between the new information and what you already know from experience or reading.3. Think to yourself, "This is like ..."
Understanding visuals	Readers use it to find important information presented in visual form, such as maps, diagrams, and photographs.	<ol style="list-style-type: none">1. Think about what you want to know.2. Think about what you <i>already</i> know.3. Look for information that explains the visual. For example, look at labels, captions, or map keys.4. Search for the specific information you want.