



When the Shadbush Blooms

written by Carla J. Messinger with Susan Katz
illustrated by David Kanietakeron Fadden

About the Book

Genre: Poetry (Biographical)

Format: Paperback, \$10.95
32 pages, 10" x 9"

ISBN: 9781643792019

Reading Level: Grade 3

Interest Level: Grades K-5

Guided Reading Level: O

Accelerated Reader® Level/Points:
4.8/0.5

Lexile™ Measure: NC660L

*Reading level based on the ATOS Readability Formula

Themes: Childhood Experiences and Memories, Cultural Diversity, Earth/Sun/Moon System, Environment/Nature, Families, Food, History, Native American Interest, Nature/Science, Sharing & Giving

Resources on the web:

leeandlow.com/books/when-the-shadbush-blooms

SYNOPSIS

Today when a Lenape Indian girl ventures to the stream to fish for shad, she knows that another girl did the same generations before her. Through the cycle of the seasons, what is important has remained: being with family, knowing when berries are ripe for picking, listening to stories in a warm home. Told by Traditional Sister and Contemporary Sister, each from her own time, this is a book about tradition and about change. Then and now are not so very different *When the Shadbush Blooms*.

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.

BACKGROUND

About This Book

"It has been said that it's traditional to adapt, and that is what this book is about. We all learn from each other, and as we learn, we change. By the mid-1600s, when waves of white traders were traveling through Lenape land, we were trading furs for the European goods that soon became part of our lives. We saw ourselves decorating our clothing both with quill-work and also with cut-glass beads. We were collecting sap in one-piece baskets and boiling it into syrup in iron pots. We were wearing necklaces made of wampum and also bracelets made from brass.

Our story takes place both yesterday and today. It is told by Traditional Sister and Contemporary Sister, each from her own time."

From the Backmatter: About the Lenni Lenape

"Before contact, our people, the Lenni Lenape—which means First, Real, or Original People—lived in a vast forest that covered parts of what are now called Pennsylvania, New York, New Jersey, Maryland, Delaware, and Connecticut. We were hunters, fishers, and farmers, and our villages were located along the banks or tributaries of a river that we called Lenape Wihittuck, "the river of the people." The Europeans renamed our river the "Delaware," in honor of Sir Thomas West III, or 12th Baron de la Warr, governor of Virginia. Because we lived along the river, they called us the "Delaware Indians."

Our people belonged to many clans, including Turkey, Turtle, Wolf, Deer, and Bear. Each of our villages was independent of the others, and our ways of living varied according to the climate and ecology of our particular location. But we were one people, all speaking dialects of a single language, part of the large Algonkian family of languages.

Our Lenape people were generous and welcomed the strangers to our homeland. By the mid-1600s, we were trading with the strangers. We gave them food, furs, and hides, and they gave us brass and iron pots, and metal knives and axes. But by the beginning of the 1700s, the abundant land that had fed us and taken care of us for centuries was suffering. While market hunters were killing off our game animals, farmers and lumbermen were clear-cutting our forests and damming, polluting, and over-fishing our rivers and streams. And eventually the settlers' encroachment made life impossible for us and forced most of us to migrate north to Canada or west to places from Ohio to Oklahoma. While some of us remained here, our lives were very difficult, and by the 1900s, we were "hiding in plain sight" and struggling to survive.

Only recently, in the late twentieth century, have we begun to reclaim our language and histories, our wisdom and knowledge. We are reclaiming our ceremonies and songs, our stories and art. We are reclaiming and cultivating our medicine plants. We are reclaiming our old ways of making and using flint, stone, bone, and wood tools. We are reclaiming our old ways of making beautiful deerskin clothing with naturally dyed quillwork. Although we work in the modern world as truck drivers, teachers, factory workers, and chiropractors, we are reclaiming how to live in the natural world. Look around. We are still here. We continue to practice our people's traditions and to follow the circle of the seasons."

About the Lenape Seasons

"Unlike the European calendar—which assigns a fixed number of days to each month—Sun, Moon, and the natural world have always guided our lives. For countless generations, we have followed the cycles of fishing, hunting, planting, tending gardens, and taking in the harvest. We named each cycle—each moon—for a significant aspect of nature, and each cycle brings its particular tasks and special pleasures.

More about Lenni Lenape Culture: Told by Traditional Sister

SIQUON (SEE' KON): "SPRING"

Mechoammowi Gischuch (mesh oh a mow' wee gee' shux*): When the Shadfish Return Moon

When the shadfish return, we harvest leeks to eat with the cooked shad. After a long cold season, fresh new greens are important for our good health and well-being. The deer know this too. *When the Shadbush Blooms* in the uplands, we move to the lowlands to fish for shad. Sometimes shad can grow as big as salmon, so we sometimes need help to bring in the catch.

Uskiquall awk Kaag'uk Gischuch (us kee' kal owk kax' ook gee' shux): Grass and Geese Moon

Ehackihewi Gischuch (ay hak ee hay' wee gee' shux): Planting Moon

Usually, men and boys clear the fields and women and girls plant the seeds. We all sing our thanksgiving to the seeds to help them grow.

W'tehimoewi Gischuch (wih tay hee mow ay' wee gee' shux): Heartberry Moon

Lenape land is blessed with many kinds of berries, each ripening in its own time. Shadberries and heartberries are the first. We enjoy their sweet taste and look forward to the others.

KITSCHINIPEN (KITSCH IN EE' PEN): "SUMMER"

Jagatamoewi Gischuch (yah gah tah mow ay' wee gee' shux): Bees Moon

Sometimes we get tired of chasing crows. That's when our grandparents keep us company and keep us alert to our responsibilities to the community.

Winaminge (win ah meeng' ay): Moon of Roasting Ears of Corn

We roast, grind, and parch flint corn, and also make it into cornmeal. We play ball games before the Thunderers come. The games are great fun and teach us skills that we need to hunt, fish, and do other things. At the end of the last ball game in kitschinipen, an elder woman rips open the ball and lets the deer hair fly free.

Kschichksowagon Gischuch (k'shish so wah' gahn gee' shux): Grasshoppers Moon

The grasshoppers crawl all over the grass. They are barely hopping because of the cooler nights. It's a game to catch and then release them. This is also the time to dry seeds for the next planting and to dry pumpkins.

TACHQUOAK (TAX KO' AK): "AUTUMN"

Sakaweuhewi Gischuch (sah ka woy hay' wee gee' shux): Deer Hair Turns Gray Moon

Pooxit Gischuch (po o' xit gee' shux): Falling Leaves Moon

A wikwam is a small family lodge, and a longhouse shelters an extended family. We build them both with sapling poles that we bend and tie together, then put sheets of bark on top, and then bend and tie more sapling poles over the bark.

Winigischuch (wee nee gee' shux): Falling Snow Moon

We look forward to this time because of the many games we cannot play without the snow. To make a toboggan, we soak ash planks and mold them into shape. We braid deer hide to make the straps.

LOWAN (LOW' AN): "WINTER"

Mechakhokque (mesh ahx ho' kay): Cold Makes the Trees Crack Moon

Inside the wikwam, reed mats that we have woven hang on the walls and lay on the floor to help keep the lodge warm, and cedar boughs cover the ground for a fresh smell. There is a fire pit in the center of the wikwam for light, heat, and cooking, and a hole at the top to let the smoke out. We can change the direction of the smoke hole by rotating the flaps on top.

Anixi Gischuch (ah nee' xee gee' shux): Ground Squirrels Run Moon

After we finish with our snowball fight, we're pretty cold and wet, so it's good to go in and have hot stew: corn, beans, chunks of pumpkin, and deer meat all cooked together. Warm, filling, and delicious!

Tsquali Gischuch (t'skah' lee gee' shux): Frogs Begin to Croak Moon

We collect maple sap and boil it down into syrup to make maple sugar cakes. Originally, we collected sap in bark buckets and boiled it in wooden trenches, but now we use brass and iron pots, for which we trade from the Europeans.

Mechoammowi Gischuch (mesh oh a mow' wee gee' shux): When the Shadfish Return Moon

As Moon continues to circle around Earth, so does Lenape time."

*Note: "x" is pronounced as a guttural "ch"

Native American Heritage Programs

Author of *When the Shadbush Blooms*, Carla Messinger, created the Native American Heritage Programs, whose mission is to present, preserve, and perpetuate the history and cultural heritage of the Lenni Lenape, or Delaware Indians. The Native American Heritage Programs has a variety of resources, information and curricular activities for educators and caregivers, both about the history of the Lenni Lenape people and other tribal nations today (<https://lenapeprograms.info/about/>).

American Indians in Children's Literature

American Indians in Children's Literature (AICL) provides critical perspectives and analysis of portrayals of Indigenous peoples in children's and young adult books, school curricula, popular culture, and society. It provides resources and suggestions for children's books featuring American Indians in addition to recommending language that should be used when discussing American Indians and other historical events. There are several best book lists about

American Indians and First Nations that are wonderful additions to any classroom. (<https://americanindiansinchildrensliterature.blogspot.com/p/best-books.html>)

National Indian Education Association

The National Indian Education Association (NIEA) was formed by Native educators in 1969 to encourage a national discourse on Native education. NIEA adheres to the organization's founding principles: to bring Native educators together to explore ways to improve schools and the education of Native children; to promote the maintenance and continued development of Native languages and cultures; and to develop and implement strategies for influencing local, state, and federal policy and policymakers. The National Indian Education Association also offers a Culture-Based Education Repository that houses culture-based education curriculum aligned with the Common Core State Standards. Educators can browse the Repository and submit lessons (<http://www.niea-resourcerepository.org>).

Teaching About Native Peoples in Past and Present

Teaching Tolerance has several resources dedicated to culturally responsive teaching with Native history in their "With and About" toolkit that provides resources to assist educators in designing and delivering more culturally responsive instruction to and about Native peoples (<https://www.tolerance.org/magazine/summer-2017/toolkit-for-with-and-about>). The Smithsonian National Museum of the American Indian's curriculum, Native Knowledge 360, has lesson plans and materials for educators that provides educators and students with new perspectives on Native American history and cultures (<https://americanindian.si.edu/nk360/about.cshtml>). The Native American Heritage Programs has a page dedicated to Culturally Responsive Curriculum (<https://lenapeprograms.info/teacher-parent-resources/culturally-responsive-curriculum/>) as well as other pages, such as "10 Things You Don't Know About Native Americans" to dispel stereotypes and misconceptions about modern Native people (<https://lenapeprograms.info/teacher-parent-resources/stereotypes-debunked/>).

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

- Ask students to think about their family and what family means to them. How is family important to you? What are some favorite childhood memories of your family and/or family members? Why are these special or important to you?
- Ask students to share a childhood memory. What is an important memory you have from your childhood? What does it mean to you?
- What are some of your favorite things about where you live? Why do you like those particular things?
- What do you like to do in each of the seasons: spring, summer, fall and winter? Why do you like to do those things? Are there any specific things that you do with your family in each season? How are those activities meaningful to you?
- What are some activities that you like to do in nature? Why do you like to do those things? How is nature important to you?
- If applicable: What do you know about Native American history?
- If applicable: What tribal nation do you belong to? What does belonging to your tribal nation mean to you? Why?
- What tribes' land do students currently occupy? Why is this important to acknowledge and know about?
- Ask students what traditions mean to them. What are traditions? Why are traditions important? What are some traditions you observe every year? How does your family honor those traditions?
- Ask students why it's important to acknowledge traditions and cultures that are different from their own. Why is it essential to learn about different cultures in the United States and around the world even if you do not identify with that particular culture or tradition?

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- **Book Title Exploration:** Talk about the title of the book, *When the Shadbush Blooms*. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?

- Read Carla Messinger's and Susan Katz's author biographies: Why do you think Messinger and Katz decided to write this book about a Lenape Indian girl and the traditions from her family in different generations?
- Read David Kanietakeron Fadden's illustrator biography: What did you learn about the illustrator that made you think differently about his artwork?
- Encourage students to stop and jot down notes in their reading notebooks during the read-aloud when they: learn new information, see a powerful image, have an emotional reaction or an idea, have a question, or hear new words.
- Have students quickly write their feelings in their notebooks during reading. After reading, ask students why they wrote down those feelings and have them write journal entries about them.
- Ask students to make a prediction: Do you think this book will be fiction or nonfiction? What makes you think so? What clues does are given that help you know whether this book will be fiction or nonfiction?
- Let students know that in the "About This Book" section in the beginning of the text, the author lets readers know that the story is told by Traditional Sister and Contemporary Sister. What do students think this means?

Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out:

- what family means to the young Lenape girl
- how nature and animals are important to the young girl and her family
- how family and childhood are influential and meaningful
- why traditions are important
- why it's important to acknowledge and learn about cultures different from your own
- how Native people, in past and present, celebrate and acknowledge traditions
- how activities and traditions in generations differ and also remain the same

Encourage students to consider why the authors, Carla Messinger and Susan Katz, would want to share with young people this book about a young Lenape girl and how her family honors and cherishes traditions from different generations.

VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below.

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word. (Many of the Spanish words can be found in the book glossary, but there are also some that are not included. Students could be encouraged to create a log of these words—they will not be listed here.)

Content Specific

Shadfish, Mechoammowi Gishuch, When the Shadfish Return Moon, Uskiquall awk Kaag'uk Gishuch, Ehackihewi Gishuch, Grass and Geese Planting Moon, W'tehimoewi Gishuch, Heartberry Moon, Jagatomewi Gishuch, Bees Moon, Winaminge, Moon of Roasting Ears of Corn, Kschichksowagon Gishuch, Grasshoppers Moon, Sakaweuhewi Gishuch, Deer Hair Turns Gray Moon, Pooxit Gishuch, Falling Leaves Moon, Winigischuch, Falling Snow Moon, Mechakhokque, Cold Makes the Trees Crack Moon, Anixi Gishuch, Ground Squirrels Run Moon, Tsquali Gishuch, spring peepers, maple sap, Frogs Begin to Croak Moon

Academic

veil, shed, coo, dangling, smeared, stalks, gobble, gourd, grasshopper, tumble

AFTER READING

Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite textual evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. Where does the girl walk with her brother during the season, “When the Shadfish Return Moon?” What kinds of things do they see?
2. What season happens during “When the Shadfish Return Moon?”
3. What do the young girl and her dad catch when they go fishing? What do they do?
4. What does the family do during “Grass and Geese Moon Planting Moon?” What kinds of things do they harvest and pick? What season is it?
5. What season happens during “Heartberry Moon?”
6. What do the young girl and her brother like to do during “Bees Moon?” What season is it?
7. What do the young girl and her grandma eat during “Moon of Roasting Ears of Corn?” What other activities does the family like to do? What season is it?
8. What does the family do during the autumn harvest?
9. How else does the family prepare during the autumn harvest?
10. What does the family do during “Falling Snow Moon?” What about during the “Cold Makes the Trees Crack Moon?” How do you know what season it is?
11. What does the family do when squirrels dig in drifts of snow? What do the brother and young girl like to share with the animal people?
12. What does the family do in “Frogs Begin to Croak Moon?”
13. How does the story end? What season does the book start and end with?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3 and Craft & Structure, Strands 4 and 6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. After reading *When the Shadbush Blooms*, have students reflect on the meaning of Traditional Sister and Contemporary Sister. Why do they think the author, Carla Messinger, wanted to let readers know in the beginning of the story that it's told by Traditional Sister and Contemporary Sister? What parts were told by Traditional Sister? What parts were told by Contemporary Sister? How do students know? What were some of the clues and cues the author and

illustrator used to help readers figure it out?

2. Why do students think the text remained the same but with different illustrations on each spread? How does this demonstrate the message of the book? What did they learn from how the text and illustrations were presented in *When the Shadbush Blooms*?
3. Why do students think the author decided to tell the book in order of the seasons? How were the seasons different to the girl's family in the present and the past? How did you know what season it was? What were the clues from the author and illustrator?
4. Compare this book to other books you have read about Native peoples. How is this book different? Why do you think it's different?
5. In some communities, language is central. Why is Lenape used at the top of the illustrations? How would eliminating the Lenape language from the book change the story?
6. How do the cultural traditions in *When the Shadbush Blooms* relate to or differ from your family's celebrations and/or traditions? If your family does not participate in celebrations, compare how you honor your ancestors to the traditions described in the book.
7. Why is the ending of the book meaningful to the family? How are the seasons and nature important to the young girl and her family traditions throughout the year?

Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)

Use the following questions and writing activities to help students practice active reading and personalize their responses to the book. **Suggest that students respond in reader's response journals, essays, or oral discussion.** You may also want to set aside time for students to share and discuss their written work.

1. What is one big thought that you have after reading this book? Think about your own culture, heritage, and identity as well as the young Lenape girl's. What is your takeaway from this book? What would you tell a friend about this book?
2. What do you think Carla Messinger and Susan Katz's message is to the reader? Think about possible motivations the authors had for writing this book from both past and present perspectives. What do you think they wanted to share with readers? How would this book be different if it was told only in the past?
3. Have students make a text-to-self connection. What kind of connections did you make between the book and your own life? What scenes do you relate to and how did they make you think of your own childhood or growing up experiences?
4. Have students make a text-to-text connection. Did you think of any other books or poems while reading *When the Shadbush Blooms*? Why did you make those connections?
5. Have students make a text-to-world connection. What kind of connections did you make between the book and what you have seen happening in the world, such as on television, in a newspaper, or online? What in this book made you think of that?
6. What do family and family traditions mean to students after reading? After reading *When the*

Shadbush Blooms, what did students think about when reflecting on their own family and what they like to do together?

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
3. Depending on students' level of English proficiency, after the first reading:
 - Review the illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
 - Have students work in pairs to retell either the plot of the story or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about which season they identified with the most and why. Students may also share their own childhood experiences or memories of something from their own cultures that they do during a specific season.
5. The book contains several content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.

Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)
(Writing Standards, Text Types & Purposes, Strands 1–2 and Production & Distribution of Writing, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. What is one part of your heritage, culture, or identity are you most proud? Do you think your school or classroom has been a safe place to share that part of yourself? Why or why not?
2. How does *When the Shadbush Blooms* show positive relationships? What are the qualities of

a positive relationship? How does the young girl interact with the people in her life? What are the different ways that she and her family and friends communicate and show respect for one another? Students can brainstorm ideas on chart paper that can be presented and accessible for the whole class. Alternatively, students can create a word cloud and see what qualities come up the most and are the largest (<https://www.wordclouds.com/>).

3. Which illustration in *When the Shadbush Blooms* do you think best shows an emotion? Explain which emotion you think it is. How does the artist portray that emotion?
4. Choose an emotion such as happiness, fear, hope, sadness, and so on. Illustrate or act out what that emotion looks like in *When the Shadbush Blooms*.

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

English/Language Arts

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Encourage students to write a poem or other type of writing piece about a childhood memory or something that is meaningful to them about their identities, cultures, or heritages.** Using inspiration from *When the Shadbush Blooms*, have students think about what they want to communicate about themselves, their families, and/or their favorite childhood experiences. What do they want to share and why did they pick that particular thing to write about? Students can share their work with a partner, a small group, or the whole class. Consider creating a class book with illustrations and have the book available to students in the classroom library.
- **Discuss the Native concept of the circle of life, where all beings are equal.** Have the students draw a circle and place their names at some point on the circle, then add to the circle names of animals, plants, weather, anything from nature. Starting anywhere they choose, they connect two of those names, decide what one of them might teach/learn from the other, and write a statement about that connection (i.e. The pine tree shows the sky how to be still.) Continue connecting one name to the next and write a line for each connection (The sky teaches the jay how to be blue. The rabbit learns from the jay that song is beautiful) until every being on the circle has been connected to another. Each student could select his/her favorite line and contribute it to a class poem.
- **Conduct a figurative language study with students.** Have students go on a figurative language scavenger hunt in *When the Shadbush Blooms*. Refer to Read Write Think's

"Figurative Language Resource Page" as a tool for students to use during their search (http://www.readwritethink.org/files/resources/lesson_images/lesson79/figresource.pdf). Ask students to keep track of what they find in a notebook or other written format.

- **Consult the "Selective Bibliography and Guide for 'I' is not for Indian: Portrayal of Native Americans in Books for Young People" to read more about recommended titles, titles to avoid, and additional guidelines in choosing culturally responsive Native texts for students** (<http://www.nativeculturelinks.com/ailabib.htm>). Read books that meet these criteria in the following categories:
 - Find books that feature Native people in the present. Lee & Low titles include *This Land is My Land* (leeandlow.com/books/this-land-is-my-land) By George Littlechild and *Kiki's Journey* (leeandlow.com/books/kiki-s-journey) by Kristy Orona-Ramirez
 - Find books that present Native people accurately such as *Buffalo Song* (leeandlow.com/books/buffalo-song), *Crazy Horse's Vision* (leeandlow.com/books/crazy-horse-s-vision) by Joseph Bruchac, and *Indian No More* (leeandlow.com/books/Indian-no-more) by Charlene Willing McManis with Traci Sorrell
 - Find biographies of Native people, such as *Quiet Hero: The Ira Hayes Story* by S.D. Nelson (leeandlow.com/books/quiet-hero) and *Jim Thorpe's Bright Path* (leeandlow.com/books/jim-thorpe-s-bright-path) by Joseph Bruchac.
 - The Native American Heritage Programs website also has a list of recommended reading for children through adults (<https://lenapeprograms.info/book-list/>).
- **Have students come up with a list of questions to ask author Carla Messinger.** What do students want to know about the process behind writing a children's book? How did she come up with her idea to write *When the Shadbush Blooms*? Why did she want to write a book about a contemporary young Lenape girl and her family?
- **Make a chart with the four seasons as headers for each column.** Record the activities that the family does throughout the story in each column in one color. In a separate color, have students brainstorm the activities that they like to do in each of the seasons. Afterwards, have students reflect on the similarities and differences between the young girl and her family and their own interests. In a writing piece, students can compare and contrast the differences between the seasonal activities. What did they learn about the young Lenape girl and her family as well as themselves? How can the seasons mean different things to different people?

Social Studies/Geography

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Have students conduct a study on the Lenape, both reflecting their history past and present.** Author Carla Messinger's Native American Heritage Programs' mission is to present, preserve, and perpetuate the history and cultural heritage of the Lenni Lenape. Consult the different resources and programs for further information about the

history of the Lenne Lenape and the Lenne Lenape today (<https://lenapeprograms.info/>). As part of the study, encourage students to also learn about how the Lenape were forced off of their lands by colonists and their quest to reclaim their cultural heritage and lands today (<https://www.smithsonianmag.com/history/true-native-new-yorkers-can-never-truly-reclaim-their-homeland-180970472/>) (<https://www.delawareonline.com/story/news/education/2018/07/16/lenape-indian-tribe-looks-reclaim-land-establish-sovereign-delaware/775992002/>).

- **Have students work in groups to examine the geographical regions of the Lenape.** What are the characteristics of the lands, both in the past and present? Why did the Lenape live on these lands? Have students research more about what the Lenape traded, ate, and grew. Additionally, have students study where Lenape people live today and how the geography differs between past and present. Have students prepare a handout or presentation for the rest of the class.
- **Conduct a Lenape language study.** Think about the languages noticed in your classroom and discuss how the languages help us better understand the related culture. Students can learn more about the Lenape language from the Backmatter as well as from the Lenape Talking Dictionary (<https://www.choctawnation.com/history-culture/language/about-choctaw-language>). Have students think about how language is helpful in their own lives and connect it with how the Lenape language is critical today. How does language connect (or hurt) people? Why do you think it's important to maintain and preserve the Lenape language? Have students discuss with a partner, small group, or whole class their findings.
- **Research and investigate tribal nations in your school's area.** Students can conduct research through books or other materials on tribal nations that are indigenous to the local area. Ask them if the nations are still living in their area today. If not, ask students if the nations were moved elsewhere and why. Students can look for information on current tribal government information today.
- **Have students find out more about how different Native tribes used calendars.** The Lenape used the seasons and nature as a calendar (<https://lenapeprograms.info/lenape-delaware-indian-resources/lenape-seasons/>). The Lakota tribe used the moon cycles (<http://aktalakota.stjo.org/site/News2?page=NewsArticle&id=8991>). Encourage students to research additional tribal nations and how they used calendars. Students can share their findings in a visual presentation of their choosing, and then in the whole class compare and contrast the different calendars amongst the different tribal nations.

Art, Media & Music

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, and Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Encourage each student to create an illustration that represents her or his culture, identity, and/or heritage.** Students can study and mimic a particular artist's style from *When the Shadbush Blooms* or create a piece in their own style. Afterward, students may share their artwork with a partner, a small group, or the whole class. What did students learn about themselves during this process? Why did they choose a particular artistic style and items to include in their artwork?
- **Have students illustrate an activity that they like to do in each season and explain why that activity is meaningful.** How does this activity compare to the young Lenape girl's experiences? How is it different? How are the seasons meaningful to students? Students can share their artwork with a partner, small groups, or the whole class.
- **Examine the differences and similarities between the family's activities during each season in the past and present.** How does the illustrator show the differences? How does he show the similarities? What do students think about his illustration choices based on the text?
- **Have students examine the collections, galleries, and exhibitions at Institute of American Indian Arts (IAIA) Museum of Contemporary Native Arts.** The IAIA Museum of Contemporary Native Arts is the country's only museum for exhibiting, collecting, and interpreting the most progressive work of contemporary Native artists (<https://iaia.edu/iaia-museum-of-contemporary-native-arts/museum-about/>). Have students look at different pieces of art featured on the website (or on a field trip if financially and geographically possible) and research an artist of their choosing.
- **Have students come up with questions for an interview with the book's illustrator, David Kanietakeron Fadden.** What is the process behind creating the illustrations for a children's book? What medium did he choose to create the illustrations and why? How does his work showcase the themes of the book? Visit David's website for more information about him and his work (abunchofpeople.ca/david-kanietakeron-fadden-vernissag and sixnationsindianmuseum.com/contemporary/). How does his artwork compare to the illustrations in *When the Shadbush Blooms*?
- **Have students research Native writers and illustrators today.** If available, have students consult the librarian for help with researching and/or acquiring these books. Consider having the class generate a list of questions about the author or illustrator's work that they can send to the author or illustrator to encourage collaborative dialogue. Additionally, have students read Dr. Debbie Reese's blog posts about Native authors and illustrators. ([https:// americanindiansinchildrensliterature.blogspot.com/2014/05/why-i-advocate-for-books-by-native.html](https://americanindiansinchildrensliterature.blogspot.com/2014/05/why-i-advocate-for-books-by-native.html))

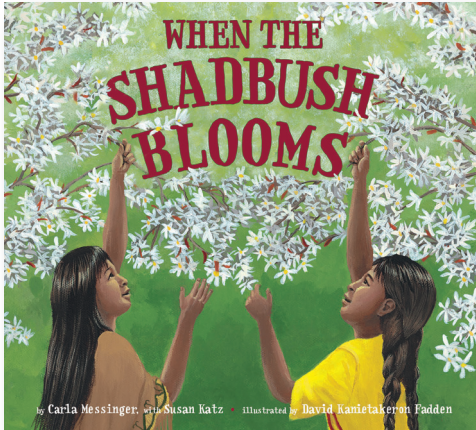
School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

(Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

- **Encourage students to interview family members about a favorite or impactful childhood memory.** How did that event influence the family member? How did it affect the person's life moving forward? Consider having students, if comfortable, share their findings with a partner, a small group, or whole class.
- **Similarly, ask students to speak with family members about their traditions how their traditions are special to them.** What is unique about each family's traditions? How did it influence them throughout their lives?
- **If applicable, have students and families research more about the Lenape people, in history and in present today.** Additionally, students can find out additional information about how the seasons play an integral role in the lives of Lenape people.
- **Have students bring home *When the Shadbush Blooms* and share the book with other family members.** Ask students to start a discussion about what their families learned from and connected with in the text.



ABOUT THE AUTHORS

Carla J. S. Messinger, Turtle Clan Lenape, is a cultural educator and the director of Native American Heritage Programs. She lives in Allentown, Pennsylvania, in a small house with a shadbush in the front yard and an old sacred white cedar in the back yard. You can visit her online at lenapeprograms.info. You can look for pictures of her daughter growing up on several webpages, sometimes in traditional regalia and sometimes in everyday clothing. How many pictures of Joy can you find?

Susan Katz has written eight children's books, including the prize-winning novel, *Snowdrops for Cousin Ruth*. She lives in North Wales, Pennsylvania near her grown son Demian and his family, and half a block from the local library.

ABOUT THE ILLUSTRATOR

David Kanietakeron Fadden, Wolf Clan Mohawk, was born in Lake Placid, New York, and grew up in nearby Onchiota in a family of artists, naturalists, and storytellers. David's illustrations have appeared in books, periodicals, animations, and on television. He also works as the Museum Coordinator at the Native North American Travelling College and helps run his grandfather's museum, the Six Nations Indian Museum, during the summer months. David lives in Akwesasne, Ontario, Canada. His artwork is online at <https://www.abunchofpeople.ca/david-kanietakeron-fadden-vernissag> and <http://www.sixnationsindianmuseum.com/contemporary>.

REVIEWS

"Both text and pictures invite you in, not as a stranger viewing a different culture, but a welcome guest. . . . It does not imbed a Native nation in the distant past. Instead, we see both then and now side by side, deeply connected, flowing into each other." —*Joseph Bruchac (Abenaki), storyteller and writer*

"The seamless integration of the past with the present gently but powerfully shows the enduring power of tradition and history, while also highlighting the cyclical aspect of nature. Informative back matter provides more detail on the Lenni Lenape people, seasons, and culture. A lovely, enriching offering." —*Booklist*

ABOUT LEE & LOW BOOKS

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