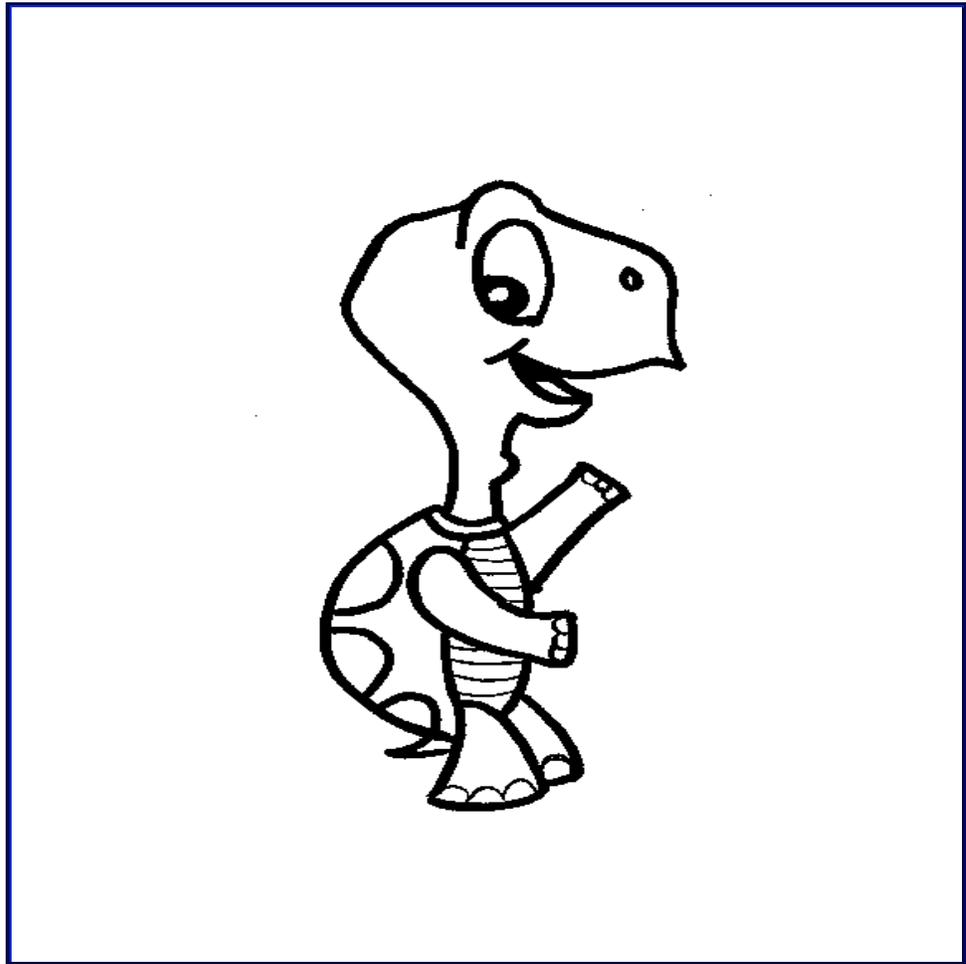


Teacher's Guide for
BaliDali Productions, Inc.

Turtle's Shell



BaliDali Productions: (631) 675-6515
For more information on our other programs
www.balidali.com



BALIDALI

Through attendance of the performance, pre-and post-performance discussion, and experiential classroom activities, this program can be incorporated into study, addressing the Learning Standards for the Arts as stipulated by the State Department of Education.

Turtle's Shell serves to:

- Maximize students enjoyment and appreciation of the performing arts
- Help students develop an understanding of the arts as a means of expression and communication.
- Expand students' awareness of how the arts influence a society's culture and how a society's culture influences the arts.
- How words are alive and active and can convey place, time, emotion and dilemma.

Learning Objectives K-4:

- Students will be able to compare folk tales they have encountered to the Turtle's Shell performance.
- Students will be able to identify the beginning, middle, and end of a story.
- Students will analyze the moral of the Turtle's Shell story, and explain how it relates to their own personal experience.
- Students will be able to develop their story-telling abilities by sequencing events in a story, creating a story map, and writing a folk tale of their own.
- Compare, contrast and dramatize

Learning Objectives 5-8:

- Students will combine an assortment of elements, such as character, setting, time frame, problems, solutions, traits that aid, traits that hinder, etc. to create an original plot.
- Students will be able to distinguish that a folk tale explains the genealogy and cultural roots of an individual community.

An overview of African Storytelling

Africa is a continent rich in folktales. During the early years of African civilization, most people did not read or write. Instead, griots told stories of the tribes. They memorized hundreds of years' worth of tales and legends. They shared them by singing or speaking. They often played music with stringed instruments while they shared their stories.

The job of the griot was very important. They were like "living books." Without them the stories might have been forgotten. Even though Africa's modernized, the tradition of telling a story orally, in a dramatic way, is alive and well. African culture has lots of trickster tales. A trickster tale is a folktale whose main character is an animal who tricks other animals. Many times the character is lazy or mischievous.

Storytelling is older than all other creative arts. It is said to be older than history. Storytelling transcends time, continents, and civilizations. It originated on the African continent and spread throughout the world. Stories may differ from place to place. In many cultures such as in Uganda, the teller is expected to repeat a story as it has been told for generations. It is not unusual to find a storyteller being interrupted by a listener if the style or content of a traditional story has been altered by the teller; in other instances, stories often change to fit the time and context in which they are being told, but universally, storytelling has continued to fill the same basic social and individual needs.

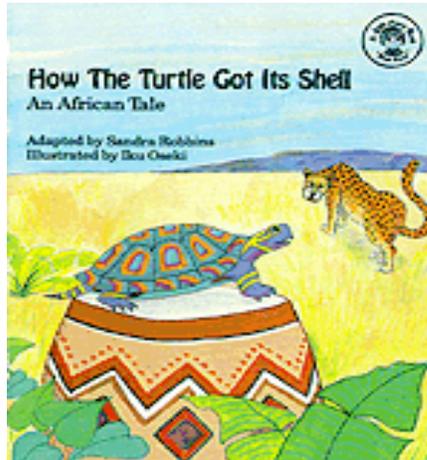
The early storyteller was established as the bringer of good news, the historian, the disperser of the culture, the upholder of religious belief systems and morals, and an entertainer. In many West African cultures there was the "resident storyteller" (griot, djali, or Jali) who was assigned to chiefs, royalty, and others with status in the community. His position was one of high honor, great respect, and power. The "traveling storyteller" went from village to village with tales, anecdotes, fables, accounts of natural disasters, births, deaths, successions, songs, and any event that affected the welfare of the people.

In the mid-to-late 1800's, folklorists began to seek out and preserve traditional African tales in written form. Collections of narratives became an important part of the preservation of the oral tradition. Out of this work came many anthologies of African and African American folktales by folklorists and researchers such as Roger Abrahams, Harold Courlander, B.A. Botkin and William Faulkner.

Stories are:

- the way in which the history, traditions and cultural values are passed on from generation to generation.
- the way in which the rules of the community are reinforced with children.
- a way of explaining natural phenomena (why or pourquoi stories)
- a fundamental unit of knowledge.
- the foundation of memory.
- essential to the way we make sense of our lives: the beginning, the middle and end of our personal and collective trajectories.

The Story



Parents' Choice Award winning storyteller Robbi K and percussionist Hasan Bakr present the West African folktale about how The Turtle Got Its Shell.

Synopsis: This is a tale about a little turtle that outwits a fierce leopard and is rewarded with a shell, a home of his own to carry on his back wherever he goes. As in *How the Animals Got Their Colors*, this is another “How” creation myth that tells of a time when the animals were not yet finished; the turtle does not yet have his hard protective shell. Nyame, the Sky God, wants to have a great festival and needs the drum of Osebo, the Leopard, in order to call everyone to come and feast and dance at his table. He asks the animals to bring Osebo’s drum to him.

Both Tembo, the mighty Elephant and Kinyanga, the swift Ostrich, try to get it. But Osebo is fierce and powerful, and they cannot take his drum. Then Akykiegie the Turtle tells Nyame that he will try. No one believes that the little turtle can do it, but they’re willing to let him try.

And so Akykiegie, using his wits, teases Osebo, the Leopard, telling him his drum is not as large as Nyame’s, that it is not large enough for him to crawl into. Trying to show off and prove the turtle wrong, Osebo squeezes himself into the drum and gets stuck. Akykiegie rolls the drum, with Osebo trapped inside, all the way back to Nyame, the Sky God.

He presents not only the drum to Nyame, but Osebo himself! Nyame asks the little turtle what he would like in return. Akykiegie the Turtle asks for a hard shell to protect his back from the sharpness of the claws of Osebo the Leopard. And that is the creation story of how the turtle got its shell. The theme of this story is that in life, wits may be more powerful than size or strength. This is an important lesson for children who may feel vulnerable, yet can be clever and know how to accomplish many things.



Osebo the Leopard



Akykiegie the Turtle

The Production

Robbi Kumalo.....Storyteller
Hasan Bakr.....African Percussionist

Biographies

Robbi Kumalo is known across the nation for her enthusiastic and contagious performances, Robbi K keeps audiences enthralled with her storytelling, singing, dancing and more. The compelling music sets the tone, but Robbi K’s stunning voice, facial expressions and dynamic interchanges with her audiences make her a family favorite. She speaks and sings in Spanish, French, German and Italian and incorporates a host of accents, dialects and idioms in Zulu.

When singing for television commercials, animated voiceovers, classroom workshops, recording sessions, club dates or on the theatrical stage, Robbi Kumalo is a natural. As a child growing up on eastern Long Island, she sang and recited selections in church and took dance and piano lessons. She got her first and lasting taste of children’s theatre in 1981 when she composed and produced a family performance for a local university. Although she now concentrates on working with and performing for youth and families,

Robbi K has recorded and/or performed with Chaka Khan, Aretha Franklin, Vieux Diop, Eileen Ivers, Daniel Rodriguez, Deepak Chopra, Michael Amante, John Hiatt, Arif Mardin, Bakithi Kumalo, Jewel, Diana Ross, Rod Stewart, Mary J. Blige and Harry Belafonte, among others.

Robbi K’s more than 20-year career has been greatly inspired by family. In fact, her company, BaliDali Productions Inc., is a tribute to her daughters Mbali and Daliswa. She and her husband, Bakithi Kumalo, a Grammy-winning bassist, often perform together.

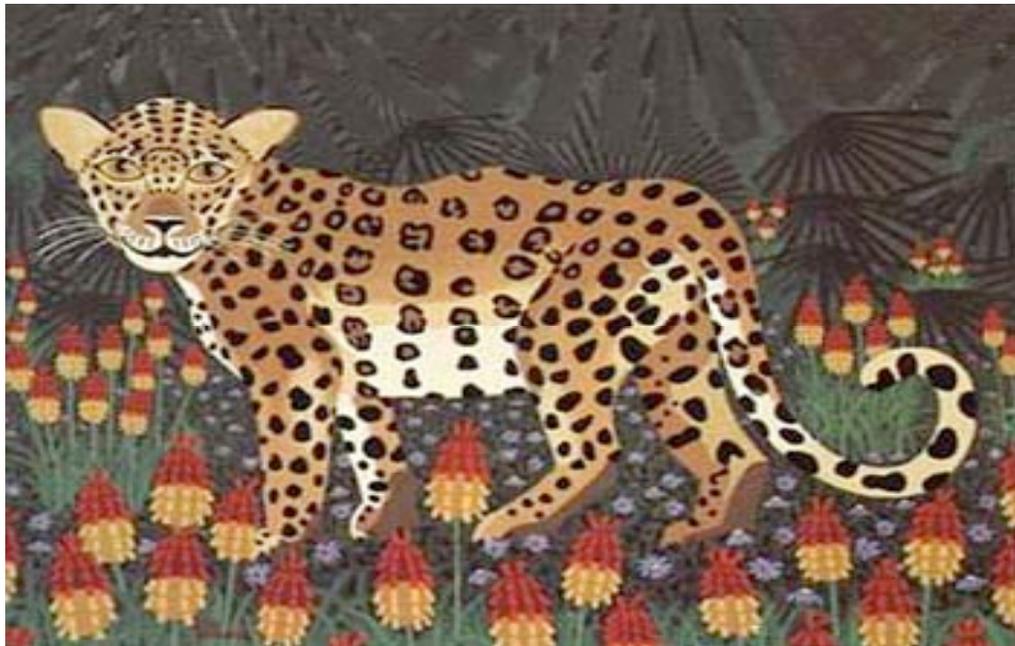
In addition to live performances, Robbi is a teaching artist with the Lincoln Center Institute and C.W. Post Institute for Aesthetic Education and a professional voice over artist. Robbi also performs jazz concerts as well with her band, KUMALO - jazz flavored with South African bass.

Hasan Bakr - Hasan is a percussionist, singer and composer and has been performing most of his life. He is a multi-instrumentalist, however he has chosen to focus on African and diasporal percussion, from the djembe to shekere to mbira and more. Displaying a true gift as a vocalist as well, he has forged a sound that is integral to two of New York’s most popular percussion groups, “Spirit Ensemble” and “Heritage O.P.”. He has toured with several popular artists including Snow, Thomas Mapfumo, The Winard Harper Sextet and Hasan Hakmoun.

Sandra Robbins is the founder and Artistic Director of The Shadow Box Theatre (SBT). She was born in Brooklyn at the height of the depression to a Russian immigrant family.

Starting out to be a modern dancer, Sandra was accepted into the first class of New York High School of Performing Arts. Her performing career began, but her love for children never faded. Over the next few years she married, taught and had three children. With her love of children, the community residents urged her to create a theatre for children, thus The Shadow Box Theatre was born.

Now, forty years later, Sandra has transformed eight of her plays into children's books and audiotapes. Sandra is currently has six grandchildren and resides in New York City with her husband, Dr. Arthur Robbins, of fifty-five years.



Suggested Activities

Before the Performance

Ask the students what other works of fiction have been adapted to theatre, film, dance, or musicals. Use an example that many students have both seen and read such as *Harry Potter*, *A Series of Unfortunate Events*, and *Beauty and the Beast*. Incorporate list making and Venn Diagrams to describe the book, film, etc. In what ways are they the same? How are they different?

Encourage students to describe something non-verbally. Using only the body to convey a message, have the children enact some of the movements animals make, their sounds, and how they interact with each other in the jungle.

Create a new story about the what would happen if the turtle when encountered the leopard again in the jungle!

Read books on African animals, the geography of the African continent, as well as *Anasi the Spider* and other African folk tales.

Discuss festivals? What do you do at your house to prepare for a special occasion? What events happen in your community where everyone is invited? What part do you play in preparing for this event?

In preparation for writing a critical review of the performance afterwards, have students look at newspaper or magazine review of movies they have seen. Discuss the elements of a written review. What should they be thinking about during the performance so that they can write a review of *How the Turtle Got its Shell*.

Give the students a list of the Swahili vocabulary used in the story. Introduce new words in Swahili words, and review their knowledge of numbers, colors, greetings etc. Talk about where Swahili is spoken in Africa as well as how many other languages are spoken, how diverse African culture is etc.

Challenge the students to invent a new situation for the story by having other animals ask for the drum, or what would happen if the animals went in groups.

Suggested Activities

After the Performance

Have the students discuss Robbi K & Friends use of music and props for the production. Did using these things make the story different? How would the story have felt without music? Without props? Did a musician make the storytelling more or less effective?

Discuss the music. How did the music set the mood for the story? How did the music work underneath the spoken word? If the students had staged this performance, would they use different instruments? Why?

Have students write a review of the performance as if they were writing for a newspaper. What aspects of the performance impressed them the most? Why? Was there any part they did not like? Why?

What parts of the story were funny? What were sad? What were inspiring? Did they feel any different at the end of the performance? Have them look at any drawings they made before the performance and compare them to how the show actually looked, and to the book.

What was the scene of lines of the dialogue the most remembered? Was there anything they didn't understand?

What do the students think of what the turtle did to get the drum? What do they think about Osebo the Leopard? Kinyanga the Ostrich?

Read *How the Turtle Got its Shell* in class. Discuss the characters, settings, and themes of the story. What is the message of the tale? What different themes are present in the story? Use the act-it-out CD for K-3 movement activities.

Thembo the elephant? Who is innocent? Wise? Patient? Brave? Moody? What about the Sky? Is misleading a lie? Discuss character, moral, and attitude. Use a graphic organizer to illustrate character traits.

Turtle's Shell:

Story Map and Story Writing

Grade Level(s): K - 4

Subject(s):

Language Arts/Story telling

Description: Students will be able to relate their readings and the performance to their personal experiences and re-tell the story from their own perspective.

Goals: Students will be able to develop their story-telling abilities by sequencing events in a story, creating a story map, and writing a story.

Learning Objectives:

- Students will be able to compare folk tales they have encountered to the Turtle's Shell performance.
- Students will be able to identify the beginning, middle, and end of a story.
- Students will analyze the moral of the Turtle's Shell story, and explain how it relates to their own personal experience.
- Students will be able to develop their story-telling abilities by sequencing events in a story, creating a story map, and writing a folk tale of their own.

Materials:

- * How the Turtle Got Its Shell
- * blank paper for story maps
- * lined paper for stories
- * Self Reflection

Procedure:

Talk to students about situations where they have had to think there way through a task in order to activate previous learning experiences. Discuss what they do before they get the task completed, what they did during the task, and when they finished the task. This will establish a connection between the beginning, middle, and end of their endeavor. *Note: I think that discussion about trying to get something accomplished that seems overwhelming and perhaps too much to handle is an enjoyable conversation that creates a lot of interest in the book. Predictions about Osebo and Akykiakie may be supported by personal feelings and previous experiences.*

Procedure:

1. Read *How The Turtle Got Its Shell* to the class. Discuss the story as it is read. Have children predict whether or not each animal will borrow the drum. How do students think that Osebo will react and why? Have the class discuss why they are making their predictions.
2. Make a story map out of the story as a group. List important events of the story in order. These can be numbered. Have the class decide which events are part of the beginning of the story, of the middle, and of the end.
3. Instruct students to alter the story map at either the beginning, middle, or end. Give students examples of situations in the book they might change. For example, at the end of the book students may want to explore what would have happened if Akykiakie did not the drum, too.
4. Students will then write a story based on the new story map.

Note: When the book was done, have them give you a list of the important events in the story as they occurred. Write them on the board and number them. This works well because it could take too much time to do it individually, and students could fill in things that others forgot. Ask for numbers for the beginning, middle, and end (ex. Beginning #1-4). The story map could be altered in one of the three sections in the story. Try to get the story map elaborated with dialogue into a story.

Closure:

Have several students volunteer to share their created maps, read their stories, and explain how they developed their stories from the maps.

Assessment: Evaluate the story maps and stories. Story maps should have identifiable changes made to the beginning, middle, or end. Stories should correspond to the map.

Useful Internet Resources:

[The Art of Storytelling](http://www.eldrbarry.net/roos/art.htm)

<http://www.eldrbarry.net/roos/art.htm>

<http://www.eldrbarry.net/rabb/joy.htm>>The Joy of Story Listening

<http://www.eldrbarry.net/rabb/joy.htm>

Turtle's Shell:

Grade Level(s): 4 – 6

EXPLORING FOLK TALES

In Africa, folk tales and myths are often passed down from generation to generation through the storytelling arts of language, dance, and music – especially in the rhythms of the drum. In many cultures, folk tales are told by storytellers, who are people highly respected in their societies for their skill. Storytelling is an art. Every storyteller tells the story in his or her own unique way. After many tellings and variations over time, the story frequently gets written down.

Music and the Story

In our production of *The African Drum*, when the Storyteller asks the Drummer how stories are told in Africa, he replies, “In Africa they speak many different languages, but they all use the drum to communicate.” Music is another form of language that adds many layers and dimensions to the process of storytelling. Each culture uses music differently; Africa uses percussion as a major form of expression. Discuss with the children what were the various instruments they heard in the show. There was the big conga drum, the jimbe, the talking drum, triangles, bells, maracas, the thumb piano, etc.

Talking Drums

Throughout Africa the talking drum has been used as a telephone or telegraph. Even though there are now modern communication systems, drums are still used in ritual and ceremony. One type of drum has strings around the outside. When the drummer squeezes the drum, the skin is drawn tighter, and the pitch changes. In African languages, each word has its proper sound. The drum can mimic these sounds and truly communicate.

There are recordings available. Look for the percussion from Nigeria or Ghana. The rhythms are so compelling that the children might be inspired to dance. It might be interesting to compare the rhythms of Africa to our contemporary rock music, looking for the common thread.

Home-Made Maracas

Materials: Long-necked light bulb

Papier machÉ: strips of newspaper soaked in a flour and water paste

Tempera paint and shellac

Cover the light bulb with about four layers of papier machÉ. Allow each layer to dry for best results. After all layers are completely dry, hit the bulb so that it breaks. The broken bulb becomes the inside of the shaker. Paint the outside in bright celebrational colors and shellac when dry for protection from moisture. Voila!

STORYTELLING

Storytelling is a great way for students to practice the skills of balanced literacy, and when dramatic elements are added, they can be fun as well. The following sections offer some ideas and activities based on the tales from *The African Drum*. Our short synopses will help you and the students to remember the plot, characters and themes of each story.

The Storytelling Circle: Make a space in the classroom where students can move or sit in a circle. Do these activities soon after they see the show. It is a good way to test your students' sequencing skills, and it provides them with an opportunity to reflect on the themes of the play and express them creatively. Storytelling empowers children with the ability to know, own and share a story.

•**Character Circle:** Each child has a chance to go into the center of the circle. They mime their favorite character from the story without telling the class which it is. The rest of the class guesses which character they are portraying.

•**Circle telling:** The class sits in a circle. Each student gets to tell one sentence of the story, starting at the beginning and adding on until everyone has had a turn or the story is finished.

Remember, in *The Turtle's Shell*, the story was told orally and musically by the storyteller and the drummer, as well as by the chants, songs and movements. When telling the story in the circle, add an element of sound with instruments, voices, and movement. If you have rhythm instruments in the classroom, use them, or/and you can make simple rhythm instruments such as shakers by putting beans in covered containers, or make maracas (see above.)

Percussive drumming sounds can be made by hitting two wooden blocks against each other, or drumming on a block, or your hand, or a piece of wood, or against a desk or book, or a box. Make drumming sounds with your body parts by clapping your hands together; different sounds can be made, depending upon whether your palms are cupped, flat, or fingers are hitting against the palm. Make snapping sounds with your fingers, or slapping sounds by hitting your hand against your leg. Or make many different rhythmic sounds with your voice. These are just a few ideas that can be improvised spontaneously.

Different methods of telling the story:

1. You can start with just the verbal telling of the story, and a discussion of its meaning.
2. Second go round you can add instrumentation. This could be done by assigning specific people to play the music and others to tell the story.
3. You can add movement in the center of the storytelling circle by letting some choose which animal they would like to portray.
4. You could also create a puppet play with simple finger puppets of the animals, stick puppets of the animals, simple paper plate puppets, and even shadow puppets.
5. Perhaps as a creative writing assignment, the students could compose stories that use animals as speaking characters. Pick a few of these compositions and try to dramatize them. It is very challenging to transform a story into a play. These are just a few ideas. Use your uniqueness come up with your own original story idea. Mostly make it fun!

Class Exercises:

- Use the various methods of the **Storytelling Circle** as discussed above. A class retelling of Turtle's Shell offers ample opportunities for using chanting and rhythm to express the characters. The animals all have a special walk as they travel to see the leopard.

Here are some ideas for incorporating rhythm in the storytelling:

- **Rhythms of Life:** In Swahili, the word "ngoma" means both "drum" and "dance." Perhaps this is because both dancing and drumming share the element RHYTHM. Just as the hand creates rhythm by beating the drum, our dancing feet create rhythms on the floor. We can consider the body a percussive instrument. Clapping, thigh slapping, finger snapping, stomping: these are among the many ways that the body can create sound and rhythm. The body can also produce rhythm while moving silently. Examples of silent rhythmic movement are swaying, swinging, bouncing, and changing body movements on an impulse.

Rhythm is an internal sensation! "Listen" to movement. Let's try skipping. Clap the rhythm of a skip. Can you hear the accent? Ask yourself to listen, not just with your ears, but with your body. Now try skipping again...with a "listening body"! Try a variety of movements, varying the accent. For example, walk slowly at an even tempo. Then accent the first of every four beats: * . . . * . . . * . . . * . . . The beat can be accented by stomping loudly or by lifting the arms up or dropping them, or by moving the head on the first beat. You have just created a rhythm.

"Rhythm is the ebb and rise of sound and movement" American Heritage Dictionary of the English Language

In "Turtle's Shell," the elephant crosses the screen, moving along to a rhythm that is solid and grounded:

Tembo Tembo Tembo travel

Build this rhythm into a chant, moving to the beat with the heavy solid strength of an elephant. Go for the essence rather than sheer imitation.

The ostrich, on the other hand, travels lightly and swiftly to the rhythm of this chant:

Kinyanga Kinyanga Kinyanga go

Try dividing the class so that some are clapping the rhythm, some are chanting, and some are dancing. A light-footed gallop is well-suited to this particular rhythm.

Glossary

Ashanti People - Asante (Ashanti) History Much of the modern nation of Ghana was dominated from the late 17th through the late 19th century by a state known as Asante. Asante was the largest and most powerful of a series of states formed in the forest region of southern Ghana by people known as the Akan. The Ashanti / Asante constitute the largest tribe in modern day Ghana. The Ashanti tribe belongs to the Akan ethno-linguistic group, and is one of the few matrilineal societies in West Africa. The Ashanti kingdom dates back to the 17th century, and exists today as an administrative region within Ghana. The kingdom is headed by the King of Ashanti; the king of the Golden Stool. The area of Ashanti is 9400 square miles. The main crop grown in the Ashanti region is cocoa. The capital, Kumasi, has a population of about 2.5 million citizens and is situated 150 miles inland from the Gulf of Guinea. The Ashanti have a rich cultural heritage, and continue to specialize in the production of crafts such as wood-carving, weaving, ceramics and gold-work. The most important fact was that they were rich in gold. In the 15th and 16th centuries, gold-seeking traders came to Akan country not only from the great Songhay empire (in the modern Republic of Mali) and the Hausa cities of northern Nigeria, but also from Europe.



Actor- a person who interprets a role and performs it in a play.

Choreography- patterns of movement and stillness.

Climax- The crucial moment, turning point, or dramatic high point in the action of a play, book, or film that can bring the previous events together, usually at the end of the story.

Costumes- What the performer wears to help enhance qualities of the character that they are portraying.

Curtain- Drapery that hides the stage from the audience; when the performance is about to start, the curtain parts to the sides or rises up out of sight. Usually, curtain is closed again during intermission, and at the end of the show.

Curtain call- The appearance of performer(s) at the end of the show to receive applause from the audience. They enter in order of importance, with the stars coming last and usually taking more than one bow.

Dialogue- Conversation in a play between two or more characters.

Director- A person who creates an overall concept for a production supervises all elements of the production and guides the actors in their performances.

Djembe Drum- Originally from the 12th Century Mali Empire. Today the djembe is West Africa's most popular drum, & is a favorite among amateur & professional drummers outside of Africa. The djembe is often played with ksink ksink, a set of 3 flat shakers made of tin, which represent the shields worn by drummers who

played during a battle to motivate and send messages to the warriors.

Dramatization- A work adapted from another medium, such as a novel, for dramatic presentation.

House- the auditorium or area where the audience sits to watch the performance.

Intermission- Period during the show when the performance stops, the curtain is drawn, the lights go on, and the audience can leave their seats, usually for 15 minutes. This gives the performers a rest period, or the time may be needed to change the scenery on stage. There may be one or two intermissions between acts, or none.

Interpretation- the expression through performance of a particular concept of a scene, play or musical composition.

Lobby- The first place you walk into where the audience waits before the show.

Music- patterned sound changes in pitch, rhythm, loudness, melody, and other qualities, capable of setting mood, time, or atmosphere.

Narrator- A person who reads or speaks lines that advance a story, apart from the characters' lines.

Props- Anything the performer handles on stage, such as a wallet, or umbrella, or letter.

Scene- Unit within a play.

Scenery- Onstage decoration to help show the place and period of the show.

Script- The written text of a play. It includes what is said and what is to happen.

Sky God- A sky god whose eyes are the sun and the moon.

Sound Effects- Sounds of humans, animals, objects, and forces of nature.

Stage- Area where the performance takes place.

Time Travel- Moving from one location in time to another location in time.



Resources

Multicultural Books and Music

CELEBRATING CULTURAL DIVERSITY THROUGH CHILDREN'S LITERATURE

<http://www.geocities.com/rfsmith21204/>

<http://www.csusm.edu/Quiocho/mcbib.html>

http://www.mcps.k12.md.us/curriculum/socialstd/MBD/Culture_index.html

These web sites contain links to annotated bibliographies of children's multicultural books appropriate for the elementary grades (kindergarten through grade six). Cultural groups currently listed include: African Americans, Chinese Americans, Latino/Hispanic Americans, Japanese Americans, Jewish Americans, and Native Americans. Books are categorized by genre: realistic fiction, information (non-fiction), traditional literature, biography, historical fiction, poetry, and fantasy. Each annotation includes an approximate grade level designation, e.g., K-3, 4-6.

PRO LINGUA PRESS

<http://www.prolinguapress.com/about.htm>

Here is a collection of original stories that were meticulously translated by native speakers in order to retain the flow and characteristics of each language. In addition, each text is simultaneously presented in English, German, French, and Spanish. This format allows the reader to easily recognize the many similarities existing between the different languages, by comparing the languages, side by side.

AMERICA'S STIR FRY

<http://www.americas-stirfry.com/>

This multicultural media retail site provides authentic, quality products, and service to educators, parents, and children. Through literature and videos portraying each culture with dignity and respect, it cultivates positive self-esteem and self-image in all children.

CHILDREN'S BOOK PRESS

<http://www.childrensbookpress.org/>

This publisher is an outstanding source of bilingual, superbly illustrated multicultural literature.

AMERICA'S CHILDREN'S BOOK AWARDS

<http://www.uwm.edu/Dept/CLACS/outreach/americas.html>

The University of Wisconsin's Consortium of Latin American Studies Program presents this list annually of books for children; which positively and authentically portray the cultures of the Caribbean, México, Central America, and South America.

JOSÉ LUIS OROZCO

<http://www.joseluisorozco.com>

Here is an outstanding source of traditional and new songs in Spanish appealing to children. All of the songs are muy pegajosas (very catchy) and so are easy to learn because Señor Orozco has a clear singing voice. There are songbooks with lyrics and music available to accompany each CD or tape.

SINGALONGS AND BOOKS WITH CASSETTES IN SPANISH

<http://www.csusm.edu/csb/espanol/listados/sing.htm>

Listed by author, here is a large collection of tapes that would benefit any child learning Spanish.

BILINGUAL SUPPLIES FOR CHILDREN

<http://www.bilingual-supplies.co.uk/acatalog/index.html>

This site offers a large assortment of learning materials, including incentives and games. Prices available in US dollars and the Euro. Languages include Spanish, Albanian, Arabic, Bengali, Chinese, Farsi, French, German, Greek, Gujarati, Italian, Japanese, Korean, Polish, Portuguese, Punjabi, Russian, Serbo-Croatian, Somali, Swedish, Tamil, Turkish, Urdu, Vietnamese, Welsh, & Yoruba.

CREATIVE DIVERSITY

<http://www.creativediversity.com>

Explore the many corners of the world through music, musical instruments, art, artifacts, and books from the Australian outback to the Zimbabwe plains.

CHINASPROUT

<http://www.chinasprout.com/>

This New York City Company offers an extensive selection of Chinese cultural items for children: books, music, arts & crafts, dolls, apparel, cards, and media.

KANE-MILLER BOOK PUBLISHER

<http://www.kanemiller.com/corp/main.asp>

This publishing house of children's books specializes in translated versions of outstanding books from other languages. There is a search engine to find books by age, theme, and country.

PUTUMAYO KIDS

<http://putumayokids.com/>

Explore and celebrate the cultures of the world through music. Putumayo Kids is an excellent company that provides culturally authentic collections of child-appealing music.

MULTICULTURAL KIDS

<http://www.multiculturalkids.com/index.html>

This site offers quality multicultural materials that are fun and informative to preschool and elementary school-age children in home and classroom. Increase a child's knowledge of her/himself and others, thereby enhancing self-esteem while fostering tolerance and an appreciation of differences.

COLORFUL WORLD

<http://www.colorfulworld.com>

Colorful World provides multicultural children's products as resources for educators and parents to help children (ages 0 to 14) embrace diversity. They offer multicultural and bilingual products including: multicultural children's books, multicultural children's games, music, software, videos, and more. Exposure to multicultural products while learning and at play enables children to see reflections of themselves while appreciating the differences of others.

BOOKS

Here is a resource list of additional tales from Africa that can be found in the Public Library:

Coughlan, Margaret. Folklore from Africa to the United States (Library of Congress, 1976)

Kimmel, Eric A. Anansi and the Magic Stick (Holiday House, 2001)

Korty, Carol. Plays from African Folktales (Scribner, 1975)

Njururi, Ngumbu. Agikuyu Folktales (Oxford University Press, 1976)

Troughton, Joanna. How Stories Came Into the World (Bedrick/Blackie, 1990)

Here are three resource books that provide more ideas for incorporating rhythm into the classroom:

Jones, Bessie & Bess Lomax Hawes. Step it Down: Games, Plays, Songs and Stories from the Afro-American Tradition (Harper and Row, N.Y. 1972)

Langstaff, John & Carol Langstaff. Shimmy Shimmy Coke-ca-pop: A Collection of City Children's Street Games and Rhymes. (Doubleday & Co., N.Y. 1973) Marino, Jane.

Sing Us a Story (H.W. Wilson, 1994)

