

Folktales and Proverbs of Africa
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Overview

The purpose of this unit is to explore with the children the topic of “Folktales and Proverbs of Africa” as an interdisciplinary unit in the library classroom with the language arts, social studies, science, music, and art classes. As background, a broad and selective history of early African contributions to world civilization will be presented. This will include the realms of governance, architecture, medicine, mathematics, and science. Timelines will help to put the past into perspective, a particular difficulty for young children. Large political maps will enable the children to see where the many ethnic peoples live, and large physical maps will show the diversity of landforms with their attendant impact on the cultural development of the African peoples. The diverse regions of the African continent will be represented in the folktales and proverbs. Different types of folktales will be shared with the classes. Particular attention will be devoted to the dilemma tale. Telling this type of story will encourage discussion. The use of the stories and proverbs in African culture as vehicles for transmitting cultural values and wisdom from one generation to the next will be emphasized. The pupils will explore parallel and derivative stories. They will try to puzzle out the meanings of proverbs, explore the figurative and symbolic language, and compare them to others that they may know. The students will also study various kinds of African wildlife. The targeted audience for this unit will be grades three, four, and five. For some of the activities, such as stories and songs, grades kindergarten, first, and second will also be included.

Rationale

Although Africa is the motherland of all humanity, the children in the Pittsburgh Public Schools, especially at the elementary level, know very little of the tremendous contributions of Africans to world civilization. This lack of knowledge is due to European intrusion on the continent through colonization, slavery, racism, the focus of the dominant culture on European history and culture, misinterpretation, distortion, and prejudice. For example, when I divulged to a fourth grade class that I had traveled to Africa, a boy asked, "How could you still be alive?" I had known that our children suffered from ignorance and misconceptions about Africa and prejudice toward Africans, but I was truly startled by his incredulity at my survival. My own limited knowledge of Africa I acquired mostly as an adult working as a librarian, not in elementary or high school. In the Pittsburgh Public Schools, children are introduced to some African countries in the fourth grade as part of the world cultures social studies unit. The three African kingdoms of Mali, Songhay, and Ghana are studied in the fifth grade social studies unit on ancient civilizations. The classes read some African folktales in grades two, three, four, and five. That concludes their exposure to African history and literature. This unit will attempt to broaden and deepen their knowledge and appreciation of the motherland of us all.

Following are some highlights of African history that can be presented to the children.

A humanlike species is believed to have lived in eastern Africa approximately five million years ago (African Timelines 1).

It is estimated that the first true human beings lived on the African continent 200,000 years ago. (African Timelines 1).

Evidence exists that the Sahara was at one time a fertile area capable of sustaining grazing animals and crop cultivation. At this time what is called civilization existed there. The advanced animal husbandry and farming techniques developed by the inhabitants permitted them to flourish (Haskins 7).

The origins of Egyptian medicine are thought to have been around 7000 B.C.E. (Van Sertima 213).

Between 6000 and 4000 B.C.E. the abacus was invented by the Isonghee in the Congo (African Timelines 2).

The first known written papers, burial texts, were left by ancient Egyptians around 4500 B.C.E. (African Timelines 2)

Egyptian medicine was already a fully formed science with “a systematic pathology, a completely-formulated pharmacopeia, a formal knowledge of anatomy and physiology, a large medical literature, a well-defined medical teaching curriculum, and a skill in surgery and trauma that is hardly matched outside Africa until our own time.” (Van Sertima 213).

The Nubians, about 3800 B.C.E., managed a flourishing trading business, built complicated tombs with many chambers, and used sophisticated agricultural methods (Haskins 9).

The hieroglyphic writing system in Egypt was developed around 3000 B.C.E. followed by the first pyramids built there about three hundred fifty years later (Haskins 46).

Imhotep, who lived in the 2900's B.C.E., designed and built the step-pyramid of Saqqara, was famous for his parables and wise sayings, was a statesman serving as vizier to the pharaoh Djoser, and was venerated as the Great Physician (Van Sertima 215-216).

Evidence exists that the Egyptians knew iron metallurgy around 2700 B.C.E. A piece of iron was found within the inner joints of the Great Pyramid (Diop 64).

Between 2500 and 2000 B.C.E. the mummification process was invented by Egyptians (Haskins 11).

1700 years before Archimedes a scribe found the formulas for the surface area of a sphere and for the volume of a cylinder (Diop 74).

The Egyptians also invented the first twelve month three hundred sixty-five day calendar (Haskins 13).

Evidence exists of African presence in Mexico among the Olmecs in 948 to 680 B.C.E. (Van Sertima 55).

Around 500 B.C.E. the Nok culture developed the first ironworking in the sub-Saharan (Haskins 46).

In the influential Meroe empire alphabetic writing appeared around 180 B.C.E.

Iron was forged from local ore in Meroe. The Kushites in Meroe domesticated elephants (Haskins 15).

The walled city of Jenne-Jeno was a cosmopolitan trading center by A.D. 800 within a wall ten feet in width and thirteen feet in height (Haskins 16).

During the fourteenth century complex, advanced lake states arose in East Africa, and the Benin Empire was a famous trading center and used bronzeworking technology (Haskins 46 and Timelines 7).

In the late 1400's and early 1500's scholars from far and wide studied at the University of Sankore (African Timelines 9).

The importance of the African contribution to the Americas has been for hundreds of years at times ignored, denied, devalued, and underestimated. Even though today we have better understanding and appreciation of our indebtedness to Africa, "the breadth and depth of the debt of the Americas to Africa should be more widely recognized" (Peek xii).

The African peoples, some of whose accomplishments are listed above, also have produced a prolific body of folklore or oral arts.

Debate has raged over the use of the term "folklore." Some anthropologists and linguists tend to view folklore and its method of collection differently from folklorists and object to the use of the word "folklore" (Dorson 8). There are those who prefer the term "oral literature" or "verbal arts," while others, such as Richard Dorson, maintain that use of these other terms "misleads and misinforms the student of African life" (Dorson 9). The editors of *African Folklore: an Encyclopedia* urged their contributors to use whatever terminology they preferred. The editors themselves consider the term "*verbal arts* as encompassing the vast range of arts based around oral performance. *Verbal arts* avoids placing the derivative form in the primary position." (Peek x). Their definition of folklore is "those esoteric traditions (oral, customary, or material) expressed in the form of artistic communication used as operational culture by a group within the larger society (primarily to provide group identity and homogeneity)" (Peek xi).

Funk and Wagnalls recognizes two noteworthy characteristics of African folklore as outstanding: its wide distribution and its toughness. Even in the face of contrasting language and culture of the dominant groups in the Diaspora, Black folk literature has remained "well-defined and basically homogenous." (Bascom and Waterman 18).

Folktales provide a look at a culture's customs and morals. Since Africa has had a long oral tradition, examining the folktales is necessary to understanding the literary history of the continent as well as the customs and morals. By hearing and reading African folktales and the folktales of the Diaspora, the children can see how African culture was retained both on the continent and abroad despite the European intrusion and subjugation and the resulting African Diaspora. They can discover how the stories were adapted to the storytellers' new environs in the Diaspora. The commonality of African world view that is shared across the African continent while at the same time allowing for the unique aspects of individual ethnic groups is well summed up by the following: "Thus the oral literature of Africa reflects ideas, themes, suppositions and truths that are widely shared at the same time that it reveals creations unique to, and particularized by, a tribe, village or region" (Courlander 3).

It has been estimated that there are nearly a quarter of a million African folktales. The number of folktales associated with single ethnic groups runs into the thousands (Bascom and Waterman 18). "Nowhere in the world is there a richer fare of what for the sake of convenience we call folklore, but what in reality is nothing less than an enormous residue of human experience and a treasury of social values and literary creations" (Courlander 3).

Some distinct types of African folktales can be delineated and will be described here.

Trickster tales hold special appeal because one who appears weaker or less endowed physically or mentally gets the upper hand in the end against a stronger opponent. Some have concluded that the large number in the Americas is a reaction to enslavement, but the trickster tales had, and continue to have, a great following in the motherland. The tug of war between two huge animals, such as a hippopotamus and an elephant, staged by a small animal, such as a tortoise, has a number of variants and is well-known. Throughout the continent one can find tales of a smaller animal's tricking a larger, fiercer, animal into allowing the former to ride on the back of the latter with an audience looking on. The distinctly African characteristic of trickster tales can be shown by comparing the European tortoise and the hare story with the African one. The European hare wins by plodding perseverance, while his African counterpart wins by using his wits, tricking his opponent. Tricksters are not always animals, but they are probably the most written about and consequently, the most familiar. There are also human tricksters and divine ones in African culture.

The trickster hare or little hare can be found in the Congo, in East Africa, and among the Jukun and Angass of Nigeria. The spider trickster is associated mainly with West Africa, particularly Liberia, Sierra Leone, and the Gold Coast. Among

the Yoruba, the Edo, and Ibo of Nigeria and in Cuba the tortoise is the primary trickster, while it is a trickster of secondary importance in many West African and East African countries. The chevrotain or bush deer, also known as Cunnie Rabbit, is a trickster of secondary importance to the Temne, while the jackal is the main trickster among the Somali and the Khoikhoi. In the Zulu culture Hlakanyana, who began as a weasel but became infused with divine powers, is the trickster. A trickster spirit named Yo can be found in Dahomean and Bamara tales. The god Eshu assumes a role similar to that of the tortoise among the Yoruba, and the deity Ifa or Orunmila is also a trickster. Egypt boasts of two human tricksters. Abunuwas or Kibunwasi is a human trickster in hundreds of folktales on the islands Madagascar, Mauritius, and Zanzibar, and also in East Africa. The character is based upon the Arab poet Abu Nuwas of eighth century Persia, but the current trickster is simply folkloric with the equivalent role of the hare, spider, or tortoise elsewhere in Africa (Bascom and Waterman 18-19, Courlander 574, and Peek 134).

There are cycle folktales where one story begins with reference to a situation where a protagonist has escaped from an unpleasant problem in a previous story. Some involve orphans, twins, or precocious children (Bascom and Waterman 19).

Some African folktales involve an animal or vegetable becoming the child of a childless couple with the proviso that the couple not divulge the child's origin. When the promise is broken, the child reverts to its original form.

Tall tales are found in Africa, but not in any great number. Master Man is a kind of superhero from Nigeria. Others involve people with exceptional skills.

Some of the most interesting stories, I think, are dilemma tales. The listeners are left with a choice. Some are mathematical. Some have a particular correct answer. Many are ethical or moral in nature. Some are open. Their purpose is to promote discussion and to develop debating skills.

A number of African folktales include proverbs. Some of these proverbs must be examined within the context of the particular story in which they are imbedded, while others are able to be understood on their own.

“African proverbs emanate from a repertory preserved by the community of speakers” (Peek 374). These proverbs may vary in characteristics from one ethnic group to another, but they share traits that result in a commonality across the continent. They illustrate truths recognized throughout Africa. Proverbs occur in daily conversation as well as in ritualized contexts.

By my working in collaboration with the subject teachers, our classes can surmise that learning isn't something that occurs in discrete units to be broken up by the bells and periods, but that it flows in an interdisciplinary fashion. Cultural geography, music, art, history, language arts, literature, and research skills, all dealing with the same topic, will enable them to understand how learning is connected through the various content areas.

This interdisciplinary unit meets some of the standards currently utilized by the Pittsburgh Board of Education: Arts and Humanities Standards #1, #2, and #3; Citizenship Standards #1, #2, #4, and #9; Environment and Ecology Standards #2, #4, and #5; Information and Literacy Standards #1, #2, #3, #5, and #9; Mathematics Standard #2; Reading, Writing, Speaking and Listening Standards #1, #2, #3, and #7. (See appendix for these standards written out.) Pittsburgh Public School children learn folktales in all of the elementary grades. Proverbs can accompany and dovetail with many literature units in grades two to five. Fourth graders study African countries in social studies as part of world cultures. Fifth grade pupils learn about the kingdoms of Songhay, Mali, and Ghana in social studies. Using maps is a skill Pittsburgh children learn in progressively more difficult stages in grades one through five. The library science curriculum develops the use of research tools in third through fifth grades. Atlases are introduced in fourth grade and then in more depth in fifth grade. Children learn African songs and learn about African instruments from kindergarten through the fifth grade. Fourth grade art classes expose the children to African artifacts. Thus, this unit ties in with the elementary curriculum of the Pittsburgh Board of Education.

Objectives

One overall objective of the curriculum unit is for the classes to develop a familiarity with, and an appreciation of, the folktales and proverbs of the African continent. This is in keeping with Arts and Humanities Standards #1, #2, and #3. Another overall objective is for the pupils to learn some of the contributions to world civilization made by early Africans. This coincides with Citizenship Standard #1. Specific objectives follow.

The classes' being able to identify the areas of Africa from which specific folktales and proverbs come will fulfill Social Studies Standard #2. Their locating various African countries on a map using lines of longitude and latitude also is in keeping with Social Studies Standard #2. The students' calculating the distance between the western coast of Africa and the eastern coast of the United States as well as the distance from north to south and from east to west on the African continent will enable us to satisfy Mathematics Standard #2.

Information Literacy Standard #1 and Reading, Writing, Speaking and Listening Standard #1 will be fulfilled by the pupils' identifying key words to locate information on the countries from which the various folktales and proverbs come. Their using cross references in the encyclopedias, both print and electronic, coincides with Information Literacy Standards #1, #2, #3, and #9. The classes' utilizing Encarta Africana and Encarta to find material on African cultures and landforms is in keeping with Information Literacy Standards #1, #2, #3, and #9 and Reading, Writing, Speaking and Listening Standards #1 and #2. Their employing the Power Library's child-friendly Searchasaurus to research information on African countries and ethnic groups also will fulfill the requirements for Information Literacy #1, #2, #3, and #9.

Reading, Writing, Speaking and Listening Standards #3 and #7 will be met by the pupils' identifying parallel stories in the literatures of Africa and those of the Diaspora. Their listening to the folktales coincides with Reading, Writing, Speaking and Listening Standard #7. The students' puzzling out the meanings of African proverbs will enable us to fulfill Reading, Writing, Speaking and Listening Standards #2 and #7.

Environment and Ecology Standards #2, #4, and #5 and Science and Technology Standards #2 and #4 will be fulfilled by the children's learning about the fauna and how natural occurrences and the actions of humankind have affected and continue to affect them.

These objectives and standards are appropriate for third, fourth, and fifth grades in the Pittsburgh Public Schools.

Strategies

To accommodate a variety of learning styles and to engage the classes, material will be presented in several fashions. I shall show videos so that the children can see the different kinds of landforms on the African continent and the many types of dress and habitats of the African peoples. A large world map will enable the students to compare Africa with their own continent in size and landforms. I shall use political maps and globes so that the pupils can see where the many African countries are and the comparative sizes of them. From physical maps they can see where the various landforms are on the continent and on the nearby islands. A cultural map will enable the classes to grasp the fact that African people are not homogenous. The science teacher will have the children work in cooperative learning groups to learn about the animals on the continent and nearby islands and how their survival is impacted by the actions of human beings and the forces of nature. They will present their findings in Powerpoint. The art teacher will lead

the pupils in making African-style masks and puppets for presenting folktales. She and I will show the students African artifacts. My posters showing African art and historical figures will be in the library, in the social studies classroom, and in the art room. The art teacher, the social studies teacher, and I will help the students create a timeline of early African history. The classes will learn African songs from the music teacher and me. The language arts teachers will guide the children in writing their interpretations of some of the proverbs. I shall tell folk stories, some with songs. Some folktales will also be shown on video. Books of folktales with a variety of types of illustrations will be available for the pupils to read on their own. By comparing these folktales with others that they know they will be engaging in higher level learning, according to Bloom's Taxonomy. The children will act out proverbs and folktales of their choosing. The social studies teacher and I will coordinate the timing for presenting the historical background. I'll have the library science classes work in the library and in the computer lab with partners to do research on particular countries and ethnic groups. They will use both print and electronic resources. Some of the websites that they will use are interactive and will engage even those children not so academically inclined.

Classroom Activities

The fourth and fifth grades at one of my schools currently come to the library for one forty-five minute period on alternate weeks. The remaining classes have library once a week for forty-five minutes. At my other school all of the grades have library for one forty-five minute period each week.

To introduce the unit, I shall ask the classes what they already know about Africa. We'll record their answers. Then I'll show parts of the PBS video, *Africa*, which will enable the children to see the scope of the continent of Africa and the beauty of its various landforms.

To give the children an idea of how far away Africa is, I'll use the Peters world map. Utilizing lines of longitude, I'll have the classes compute the distance between the eastern coast of the United States and the western coast of Africa.

I'll provide some highlights of early African contributions to world civilization using Powerpoint and will take the fourth and fifth graders to the computer lab where they will use the interactive timeline and the African history timelines.

In the library science curriculum third graders learn all of the parts of the title page and its verso and learn to recognize table of contents and index, while the fourth and fifth graders learn other parts of a book, such as half title page, dedication page, foreword, preface, introduction, appendix, text, and a more

detailed examination of table of contents and index. I shall use the books of African folktales and proverbs found in the Student Bibliography to illustrate these lessons and to provide exposure to these books. Fourth graders are taught how to use encyclopedias, so they will use book and electronic ones to locate information on individual African countries. They will work in partners to do this. Fifth graders learn to use atlases, so I shall have them find the African countries through which the Equator, the Tropic of Cancer, and the Tropic of Capricorn pass. They will also locate the bodies of water surrounding the continent and the major ones within the continent. Almanacs are introduced to the fifth grade, so I shall have those classes use almanacs to locate the highest and lowest points of the continent. They will also find Africa's famous waterfalls and largest deserts in the almanacs. The fifth graders will work with partners to accomplish the above. I have discovered that elementary children are fascinated by flags of other nations, so the fourth graders will use encyclopedias and the fifth graders will use almanacs to find flags of African countries. They can write brief reports about the countries that the flags represent.

I shall tell folktales from the major geographic regions of the African continent: North, East, South, West, and Central. Before I tell each one, I shall have the children locate on a map the country or ethnic group from which the story comes. The classes will read other folktales from Africa. They can compare these folktales with ones that they already know. The pupils will also read about the importance of folktales in transmitting values and culture from one generation to another.

I'll ask the classes if they have heard of proverbs. They can give examples of ones with which they are familiar. They will be asked what meaning or application those familiar ones have. After we use a dictionary to find the definition of a proverb, I shall show them examples of African ones. Together the pupils can offer their interpretation of them. I'll take them to the websites listed in the bibliography so that they can find more proverbs. I'll also show them the books that contain them. The language arts teachers will have the students write stories, either from their own experiences or from their imaginations, to illustrate various African proverbs.

The science teacher and I shall coordinate the children's research on the wildlife of Africa. I shall compose a list of African animals from which they may choose. She will have the classes arranged into cooperative learning groups, and I shall provide books and website locations for them to find information. They will work in the science classroom and in the computer lab. Special attention will be focused on endangered animals, the causes of their precarious position, and what can and is being done to save them. The children will be asked to use more than one source of information. They will use books, Encarta, and the Pennsylvania

Online World of Electronic Resources. They will take the information on the animals, including a detailed description of each, to the art room so that the art teacher will assist them in making masks, puppets, and drawings of these animals.

At the end of the unit, the students will compare the paper they first wrote as a class indicating what they knew about Africa at that point with the knowledge that they will have acquired.

As a culminating event, the children will present a puppet show of African folktales and proverbs using the puppets and masks they will have made in art class. They will also present their Powerpoint projects on African animals. African music will play in the background. The social studies teacher, the science teacher, and I will cook and serve African food. This will be followed by a trip to the Walton Hall of Ancient Egypt in the Carnegie Museum of Natural History.

**“Proverbs are the daughters of experience.”
A Proverb from Sierra Leone**

Annotated Adult Bibliography

Books

Abrahams, Roger D. *African Folktales, Traditional Stories of the Black World* New York. Pantheon Books, 1983. Book is divided into five sections: "Tales of Wonder from the Great Ocean of Story," "Stories to Discuss and Even Argue about," "Tales of Trickster and Other Ridiculous Creatures: Tales to Entertain," "Tales in Praise of Great Doings," and "Making a Way through Life." Preface, lengthy introduction, bibliography, and index are included.

Addo, Peter Eric. *How the Spider Became Bald, Folktales and Legends from West Africa* Greensboro. Morgan Reynolds, Inc., 1993. Introduction where author says that previously published versions of these folktales removed the African quality of the stories. Twenty-five entries.

Bascom, William R. and Waterman, Richard. "African and New World Negro Folklore" in *Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend* San Francisco. Harper Collins Publishers, 1972, 1950, 1949. Leach, Maria, editor. Covers more than 2, 400 ethnic groups, regions, countries, and culture groups now in one volume. A number of well-known contributors and consultants.

Berry, Jack. *West African Folk Tales* Evanston. Northwestern University Press, 1991. An extensive preface, "Spoken Art in West Africa," a thorough introduction by Richard Spears, notes on each of the one hundred twenty-three folk tales, including the particular language of each, and an extensive index.

Brown, Duncan. *Oral Literature & Performance in Southern Africa* Athens. Ohio University Press, 1999. Introduction, index, notes on editor and contributors, and references at end of each essay. Thirteen essays by as many contributors. Includes "Mandela, Africanism, and Modernity" by Michael Chapman.

Burton, Richard F., compiler. *Wit and Wisdom from West Africa; or, a Book of Proverbial Philosophy, Idioms, Enigmas, and Laconisms* New York. The New American Library, 1865, 1969. Book is divided into seven sections of proverbs according to language: Wolof, Kanuri, Oji, Ga or Accra, Yoruba, Efik or Old Calabar, and Mpangwe (Fan), followed by a section of miscellaneous phrases and expressions. A brief explanation is provided at the beginning of each chapter. A helpful preface is included, and there are many notes throughout.

Courlander, Harold. *A Treasury of African Folklore: the Oral Literature, Traditions, Myths, Legends, Epics, Tales, Recollections, Wisdom, Sayings, and Humor of Africa* New York. Crown Publishers, Inc., 1975. Also, Marlowe & Company, 1996. Informative introduction, extensive index, a selective bibliography, and an excerpted United Nations report on bride-price. This large collection of African folklore is arranged by general culture areas, omitting the northern areas that border the Mediterranean and the Red Sea.

Diop, Cheikh Anta. *The African Origin of Civilization, Myth or Reality* Chicago. Lawrence Hill Books, 1974. Thirteen chapters, a translator's preface explaining what parts of Diop's previous works are included, an author's preface, a conclusion, notes on each chapter, notes on archeological terms, biographical notes, a selected bibliography, and an index.

Diop, Cheikh Anta. *Great African Thinkers Volume 1* New Brunswick. Transaction Books, 1968. Edited by Ivan Van Sertima with Larry Williams co-editor. Contains reports of conversations with Diop, interviews with him, some of Diop's essays, and reviews of his works.

Dorson, Richard Mercer. *African Folklore* Bloomington. Indiana University Press, 1972. Contains preface, contributors, and index. Book is arranged in three parts: "Africa and the Folklorist," "Papers of the African Folklore Conference" subdivided into traditional narrative, traditional verbal genres, folklore and literature, tradition and history, traditional poetry, and traditional ritual; and "Texts of African Folklore."

Imbo, Samuel Oluoch. *Oral Traditions as Philosophy, Okot p'Bitek's Legacy for African Philosophy* Lanham. Rowman & Littlefield Publishers, Inc., 2002. Introduction explaining p'Bitek's importance and his inconsistencies, notes at the end of each of the eight chapters, index, and bibliography.

Leslau, Charlotte and Leslau, Wolf, compilers. *African Proverbs* Mount Vernon. Peter Pauper Press, 1962. Proverbs listed by country and three proverbs on proverbs. Alphabetical arrangement of countries. No index, bibliography, introduction, or explanations.

McElroy, Colleen J. *Over the Lip of the World, among the Storytellers of Madagascar* Seattle. University of Washington Press, 1999. Introduction explaining the author's Fulbright research project, index, selected bibliography, colored and black and white photographs, and two maps, one of Madagascar and another showing the distribution of homelands. Each of the nine sections of tales is preceded by author's comments on her travels in that specific area.

Offodile, Buchi. *The Orphan Girl and Other Stories: West African Folk Tales* New York. Interlink Publishing Group, 2001. Preface where author tells of his desire to preserve his dying culture; introduction about stories and the storytellers, the people, the culture; glossary; an index of stories by subject; maps of each country represented. Stories arranged by the sixteen countries represented.

Ollivier, John J. *The Wisdom of African Mythology* Largo. Top of the Mountain Publishing, 1994. Title a misnomer because most of book does not deal with mythology. Foreword by Patrick Coggins, introduction commenting on the uniformity of African culture but only sub-Saharan, bibliography, and index. Some of the myths, folk stories, and all of the proverbs presented in doggerel verse. Northern Africa omitted. Some material demeaning and patronizing.

Peek, Philip M. and Yankah, Kwesi, editors. *African Folklore: an Encyclopedia* New York. Routledge, 2004. One volume, introduction, index, list of contributors, notes at the end of each article. Covers a wide range of topics.

Rattray, R. Sutherland. *Hausa Folk-lore, Customs, Proverbs, Etc. Volume II.* New York. Negro Universities Press, 1913, 1969. Sections on animal stories, customs and arts, and proverbs.

Smith, Alexander McCall. *Children of Wax, African Folk Tales* New York. Interlink Books, 1989, 1991. Introduction in which author discusses sustainability and quality of African folktales, his collection of these stories from the Ndebele people of Zimbabwe, and the difficulty of translating for a non-African audience. Twenty-seven folk stories.

Stewart, Julia. *African Proverbs and Wisdom, a Collection for Every Day of the Year, from More than Forty African Nations* Secaucus. Carol Publishing Group, 1997. Contains introduction, author's notes, sources, bibliography, and the following indexes: holidays by country, countries and ethnic groups, speaker, and subject, all of which are thorough and very useful. Proverbs, songs, poems, short excerpts from novels, folktales, excerpts from speeches arranged from January 1 to December 31 with February 29 included.

Van Sertima, Ivan, editor. *African Presence in Early America* New Brunswick. Transaction Publishers, 1992. Introduction in which Van Sertima clarifies his assertions in his earlier *They Came before Columbus: the African Presence in Ancient America*, comments on the book's critics, and presents new evidence. Book is divided into three sections: "African Presence in America B.C.," "African Presence in America A.D.," and "Africans out of Asia in America."

Notes follow each chapter. Biographical notes on contributors, photographs, drawings, and maps included.

Van Sertima, Ivan and Rashidi, Runoko, editors. *African Presence in Early Asia* New Brunswick. Transaction Publishers, 1985. Book is divided into two parts. The first has sections, "West Asia," "South Asia," "East Asia," and "Black Bondage in Asia." The second has ten articles by various contributors. Includes editorial, introduction, a historical overview, a map of Asia, a glossary, and biographical notes on contributors.

Van Sertima, Ivan, editor. *African Presence in Early Europe* New Brunswick. Transaction Publishers, 1985. Introduction. Books is divided into seven sections: "The First Europeans," "African Presence in the Ancient Mediterranean Isles and Mainland Greece," "Africans in the European Religious Hierarchy," "African Presence in Western Europe," "African Presence in Northern Europe," "African Presence in Eastern Europe," and "Special Essays." Notes follow each chapter. Biographical notes on contributors, photographs, drawings, index, and maps included.

Van Sertima, Ivan, editor. *Great Black Leaders: Ancient and Modern, Incorporating Journal of African Civilizations, December, 1987 (Vol.9)* Journal of African Civilizations Ltd., Inc., 1988. Divided into three parts: "Great Black Leaders of America," "Great Black Leaders of Africa," and "Great Black Leaders of the Caribbean." Contains an extensive introduction, acknowledgements, and biographical notes on the contributors.

Van Sertima, Ivan. *They Came before Columbus: the African Presence in Ancient America* New York. Random House, 1976. Book is divided into twelve chapters, each with notes at the end. Introduction explaining the source of his interest in the topic, author's note explaining his use of some and dismissal of other racial descriptors, a postscript on other findings, an extensive index, photographs, drawings, and maps. Van Sertima presents archeological, etymological, skeletal, sculptural, written, navigational, oral, and other evidence of the African presence in the Americas.

Articles

Daniel, Jack and Smitherman-Donaldson, Geneva. "Makin' a Way outa No Way: the Proverb Tradition in the Black Experience" in *Journal of Black Studies* volume 17 #4 June 1987.

Ntshinga, Thabazi. "Gender in African Proverbs" in *Women and Language* volume 22 issue 2 Fall 1999.

Maps

National Geographic Society. *The Peoples of Africa/The Heritage of Africa* December, 1971.

United Nations Development Programme. *World Map in Equal Area Presentation Peters Projection* New York. Friendship Press.

Video Recordings

Africa PBS/National Geographic/Thirteen/WNET Television Series September 9 – October 28, 2001. New York. Teacher's guide, Africa Challenge Quiz. 8 episodes: episode 1 "Savanna Homecoming," episode 2 "Desert Odyssey," episode 3 "Voices of the Forest," episode 4 "Mountains of Faith," episode 5 "Love in the Sahel," episode 6 "Restless Waters," episode 7 "Leopards of Zanzibar," episode 8 "Southern Treasures."

Davidson, Basil, author and narrator. *Africa* a Mitchell Beazley Television, RMArts, Channel Four co-production in association with the Nigerian Television Authority. Chicago: Home Vision Select. Executive producer Mick Czaky. Four video cassettes, 423 minutes, sound, color with black and white sequences. 7 volumes, 8 episodes: volume 1 episode 1 "Different but Equal," volume 1 episode 2 "Mastering a Continent," volume 2 episode 3 "Caravans of Gold," volume 2 episode 4 "The King and the City," volume 3 episode 5 "The Bible and the Gun," volume 3 episode 6 "This Magnificent African Cake," volume 4 episode 7 "The Rise of Nationalism," volume 4 episode 8 "The Legacy."

Gates, Henry Louis, Jr., writer and narrator. *The Black Kingdoms of the Nile* 57 minutes. Gates travels through Egypt and Sudan in search of Nubia. Wonders of the African World series. A series of three video cassettes, 321 minutes, sound, color. Editors Renee Edwards and Imogen Pollard. Director Nicola Colton. Executive producer Jonathan Hewes. Alexandria. Wall to Wall Television for BBC and PBS. 1999.

Websites

Africa. <http://www.pbs.org/wnet/africa/index.html>

Produced by thirteen WNET New York and co-produced by NATURE and National Geographic Television. Main sections are Explore the Regions, Africa Challenge, Photoscope, Africa for Kids, About the Series, Teacher Tools, Resources, and Site Map.

Africa Focus, Sights and Sounds of a Continent.

<http://africafocus.library.wisc.edu/AfricaFocus.html>

Maps, sights and sounds of the countries divided into geographical regions. An online collection of the African Studies Project at the University of Wisconsin-Madison, the culmination of a project of University of Wisconsin-Madison Libraries in accordance with a National Leadership Grant from the Institute of Museums and Library Services.

African Proverb of the Month. <http://www.afriprov.org>

States language and region of each proverb, context in which it was used by a famous person, and indicates similar proverbs in other languages.

African Timelines: History, Orature, Literature, and Film.

<http://web.cocc.edu/cagatucci/classes/hum211/timelines/htimelinetoc.htm>

By Cora Agatucci of Central Oregon Community College Humanities Department, professor of English. Timelines with many links, includes sound. Part I Ancient Africa, Part II African Empires, Part III African Slave Trade & European Imperialism, Part IV Anti-Colonialism & Reconstruction, Part V Post-Independence Africa & Contemporary Trends.

African Voices. <http://www.mnh.si.edu/africanvoices/> The Smithsonian National Museum of Natural History. Features History with an interactive timeline, Themes with a focus on the making of mudcloth, Focus Gallery with photographs and text about Afro-Brazilian religion.

Akan Cultural Symbols Project.

http://www.marshall.edu/akanart/abrammoo_abramobe.html

Includes Akan Metal Casting, Goldweights, Jewelry, State Swords, and ProverbGoldweights

CanTeach – Resources for Educators. <http://www.canteach.ca>

Contains as African unit plan with activities, an African Folktales unit , and an African Songs, Chants, and Games unit.

Kanga Writings. <http://www.glcom.com/hassan/kanga.html>

Proverbs and other sayings written in Swahili with English translations.

Kennedy Center African Odyssey Interactive.

<http://artsedge.kennedy-center.org/aoi/history/ao-guide.html>

Text only. *Introduction to African History and Cultural Life* by Malaika Mutere of Howard University African Studies faculty, a Kenyan scholar. Her work is divided into the following sections: an African Historical Framework, Ancient African Empires and States, African Culture and Aesthetics, Motif #1: Call and Response, Motif #2: Kimoyo, Motif #3: Masquerade, Motif #4 Talking Drum, Motif #5 Kinetic Orality, and Motif #6: Jazz.

OracleThinkQuest.

<http://library.thinkquest.org/16645/contents.html>

Main sections cover land, people, wildlife, and national parks. Features a Living Atlas, which has political, population, vegetation, Horn of Africa, and country maps. Additional items are a Virtual Safari and a Wildlife Conservation Challenge. Users can listen to Swahili music and learn kiSwahili words.

SCORE African Folktales Unit Teacher's Guide.

<http://www.sdcoe.k12.ca.us/score/afolk/afolktg.html>

A teacher's guide to a supplemental unit for an African folktales unit featuring activities and websites and objectives aligned with California content standards. By Lynn Patterson.

Theban Mapping Project.

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

Main sections are an interactive atlas with Atlas of Valley of the Kings and Atlas of Theban Necropolis, Articles, Sites, Search, Resources, and About TMP.

Annotated Student Bibliography

Books

Aardema, Verna. *Anansi Does the Impossible!: an Ashanti Tale* New York. Atheneum Books for Young Readers, 1997. Illustrated by Lisa Desimini, in this folktale Ananse and his wife, Aso, buy back the people's stories from the Sky God, who has exacted a seemingly impossible price for them. Glossary included.

Aardema, Verna. *The Lonely Lioness and the Ostrich Chicks* New York. Alfred A. Knopf, 1996. Illustrated by Yumi Heo, this is a retelling of the Masai tale in which a mongoose tricks the lioness who has stolen the ostrich's chicks.

Aardema, Verna. *More Tales from the Story Hat* New York. Coward-McCann, 1966. Illustrated by Elton Fax, a collection of eleven folktales. Notes on the stories, a detailed bibliography, and a glossary.

Aardema, Verna. *Rabbit Makes a Monkey of Lion, a Swahili Tale* New York. Dial Books for Young Readers, 1989. Illustrated by Jerry Pinkney, Rabbit, aided by Bush-Rat and Turtle, fools Lion several times.

Aardema, Verna. *Tales from the Story Hat* New York. Coward-McCann, 1960. Illustrated by Elton Fax, a collection of nine folktales with an introduction by the renowned Augusta Baker from the New York Public Library. Notes on the stories telling where the stories were collected, a bibliography revealing the author's adaptations and condensations, and a glossary.

Aardema, Verna. *Why Mosquitoes Buzz in People's Ears, a West African Tale* New York. The Dial Press, 1975. Illustrated by Leo and Diane Dillon, this is a cumulative tale that begins when a mosquito annoys an iguana causing a chain reaction among the animals, ending with a council called by the lion to investigate why the sun hasn't arisen

Achebe, Chinua and Iroaganachi, John. *How the Leopard Got His Claws with The Lament of the Deer* New York. The Third Press, 1973. Illustrated by Per Christiansen, this folktale tells how the animals, who once lived in peaceful co-existence with the leopard as their king, turned their backs on him in their fear of the dog.

Arnott, Kathleen. *African Myths and Legends* Oxford. Oxford University Press, 1962. Also New York. Henry Z. Walck, Inc., 1962. Illustrated by Joan Kiddell-Monroe, a collection of thirty-four folktales identified by ethnic group and region. Bibliography.

Bible, Charles. *Hamdaani, a Traditional Tale from Zanzibar* New York. Holt, Rinehart and Winston, 1977. Illustrated by author, this tells of how Hamdaani, a beggar, graduated from rags to riches due to his faithful and resourceful gazelle. When Hamdaani proves ungrateful and uncaring, his good fortune vanishes.

Bower, Tamara. *The Shipwrecked Sailor, an Egyptian Tale with Hieroglyphs* New York. Atheneum Books for Young Readers, 2000. Story is based on a tale found on a papyrus scroll of hieroglyphs from nineteenth century B.C.E.

Bryan, Ashley. *The Adventures of Aku or How It Came about that We Shall Always See Okra the Cat Lying on a Velvet Cushion, while Okraman the Dog Sleeps among the Ashes* New York. Atheneum, 1976. Illustrated by the author, a series of adventures following Cat and Dog as they regress from being friends and equals to their current enmity and inequality.

Bryan, Ashley. *The Night Has Ears, African Proverbs* New York. Atheneum Books for Young Readers, 1999. Illustrated by author, twenty-six proverbs with ethnic group identified for each. Introduction where Bryan shares his mother's use of proverbs in her child-rearing and an explanation of the extent and use of proverbs.

Bryan, Ashley. *The Ox of the Wonderful Horns and Other African Folktales* New York. Atheneum, 1971. Illustrated by the author, a collection of five African folktales.

Climo, Shirley. *The Egyptian Cinderella* New York. Harper Collins Publishers, 1989. Illustrated by Ruth Heller, the story of a Greek girl who is a slave in Egypt. Author's note explains that this is one of the oldest stories of this type, having been recorded in the first century B.C.E. She also divulges the facts upon which the folktale grew.

Courlander, Harold with Albert Kofi Prempeh. *The Hat-Shaking Dance and Other Tales from the Gold Coast* New York. Harcourt, Brace and Company, 1957. Illustrated by Enrico Arno, a collection of twenty-one folktales from the Ashanti with an introduction about the Ashanti and very extensive notes on the stories.

Dolch, Marguerite P. *Animal Stories from Africa*, Folklore of the World Series Champaign. Garrard Publishing Company, 1975. Illustrated by Lee J. Morton, a collection of twenty stories with a foreword about African stories and a list at the back of the regions of Africa where the stories were found. Large print.

Dolch, Marguerite P. *Stories from Old Egypt*, Folklore of the World Series Champaign. Garrard Publishing Company, 1964. Illustrated by Gordon Laite, a collection of nineteen stories with a foreword about Egyptian history and stories and a pronunciation guide. Large print.

Domanska, Janina. *The Tortoise and the Tree Adapted from a Bantu Folktale* New York. Greenwillow Books, a division of William Morrow & Company, Inc., 1978. Illustrated by the author, a pourquoi tale of how the tortoise obtained his patchwork shell.

Dupre, Rick. *Agassu, Legend of the Leopard King* Minneapolis. Carolrhoda Books, Inc., 1993. Illustrated by the author, the tale of how an enslaved man on the west coast of Africa frees himself to fulfill a prophecy. An introduction explaining the two types of African folktales. Within the illustrations are hidden nine men and women who were heroes of the United States civil rights movement. A brief biography of each hidden hero is provided at the end of the book.

Gerson, Mary-Joan. *Why the Sky Is Far Away, a Folktale from Nigeria* New York. Harcourt, Brace, Jovanovich, Inc., 1974. Illustrated by Hope Meryman, a pourquois tale of how people's greed caused the sky to move far away from the earth. Author's note briefly telling history of Bini people.

Gerson, Mary-Joan. *Why the Sky Is far Away, a Nigerian Folktale* Boston. Little, Brown and Company, 1974, 1992. Illustrated by Carla Golembe, text from previous edition (See preceding entry.) slightly revised. Author's note telling briefly about Bini people, adding a comment about how relevant today is the Binis' long-ago advice about respecting earth and sky.

Grant, Joan. *The Monster That Grew Small, an Egyptian Folktale* New York. Lothrop, Lee & Shepard Books, 1987. Illustrated by Jill Karla Schwarz, the story of a boy afraid of much, who found courage in confronting a monster.

Green, Lila. *Folktales and Fairytales of Africa* Morristown. Silver Burdett Company, 1967. Illustrated by Jerry Pinkney, a collection of ten folktales from various countries. An introduction about folktales and a glossary with pronunciations are included.

Guirma, Frederic. *Princess of the Full Moon* London. The Macmillan Company, 1970. Translated by John Garrett. Illustrated by the author, the folktale of a haughty princess who finds herself married to a monster and comes to realize the value of love. A pronunciation guide and an explanation of the Gurunsi, Senoufo, and Mossi masks depicted on the endpapers.

Guirma, Frederic. *Tales of Mogho, African Stories from Upper Volta* New York. The Macmillan Company, 1971. A foreword by Elliott P. Skinner, giving a very brief history of Burkina Faso and revealing that this is the first time these folktales from the Mossi people have appeared anywhere in any language. Glossary with pronunciation guide, pen and ink illustrations, eight stories from the More language illustrated by the author.

Haley, Gail E. *A Story a Story, an African Tale* New York. Atheneum, 1970. Illustrated by the author, this story tells how Ananse buys the Sky God's stories at an expensive price. A different version of *Anansi Does the Impossible!*. Author's note explains "Spider Stories."

Harman, Humphrey. *Tales Told near a Crocodile, Stories from Nyanza* New York. The Viking Press, 1962. Illustrated by George Ford, a collection of ten stories. An introduction reveals that these folktales are from the shores of Lake Nyanza, also known as Lake Victoria, and describes the weather, animals, and people of the area. Helpful map showing landforms included.

Haskett, Edythe Rance, editor. *Grains of Pepper, Folk Tales from Liberia* New York. The John Day Company, 1967. Illustrated by the editor, twenty-six stories and seven pages of proverbs with their meanings. A brief history of Liberia included.

Haskett, Edythe Rance, editor. *Some Gold, a Little Ivory* New York. The John Day Company, 1971. Illustrated by the editor, twenty-four stories from Ghana and the Ivory Coast. Introduction.

Haskins, James and Benson, Kathleen. *African Beginnings* New York. Lothrop, Lee, and Shepard, 1998. The first of a seven-part series dealing with people of African descent. Illustrated by Floyd Cooper, contains a map of ancient Africa, a chronology of African historical milestones, a bibliography, and an index.

Heady, Eleanor B. *Jambo, Sungura, Tales from East Africa* New York. W. W. Norton and Company, Inc., 1965. Illustrated by Robert Frankenberg, a collection of fourteen stories. A preface explaining the popularity of the hare stories in East Africa, the emergence of the kiSwahili language, the land of East Africa, her adaptations of the stories, a guide for pronunciation, and the meaning of several kiSwahili words.

Heady, Eleanor B. *Safiri the Singer; East African Tales* Chicago. Follett, 1972. Illustrated by Harold James, a collection of seventeen stories from the forest region near Lake Victoria and the seacoast on the Indian Ocean. Author's note.

Heady, Eleanor B. *When Stones Were Soft, East African Fireside Tales* New York. Funk and Wagnalls, 1968. Illustrated by Tom Feelings, a collection of sixteen stories. A preface explaining where the stories are from and her adaptations of them, the land of East Africa, a guide for pronunciation, and the meaning of several kiSwahili words. There is an error in one word.

Kelen, Emery, compiler. *Proverbs of Many Nations* New York. Lothrop, Lee & Shepard Co., Inc. Introduction explaining that while people differ in skin color, clothing, and traditions, the wisdom they express is indivisible and shared by the peoples of the world. Illustrated by compiler, proverbs arranged under forty-eight topics identifying the country and ethnic group associated with each.

Kimmel, Eric A. *Anansi and the Talking Melon* New York. Holiday House, 1994. Illustrated by Janet Stevens, the story of how Anansi fooled the other animals into thinking that a melon could talk.

Kurtz, Jane. *Fire on the Mountain* New York. Simon & Schuster, 1994. Illustrated by E. B. Lewis, this adapted Ethiopian folktale tells how a young boy survived an extremely cold night on a mountain to win a wager from his employer and had to use his wits to avoid being cheated out of his winnings.

Lester, Julius. *How Man Spots Does a Leopard Have? and Other Tales* New York. Scholastic, Inc., 1989. Illustrated by David Shannon, this is a collection of ten African and two Jewish stories. Author's note explains his sources and the elements that he changed in each tale. Bibliography.

Lexau, Joan M. *Crocodile and Hen* New York. Harper and Row, 1979. Illustrated by Joan Sandin, this Bakongo tale shows how Hen's pointing out their similarities allows Crocodile to think of them as siblings, consequently foiling his plan to devour her.

Medearis, Angel Shelf. *The Singing Man, Adapted from a West African Folktale* New York. Holiday House, 1994. Illustrated by Terea Shaffer. Author explains the role of the griot. The youngest of three sons wishes to be a musician, but the village elders say that he must leave the village, since being a musician wouldn't contribute to the village's welfare.

Mollel, Tololwa M. *Song Bird* New York. Clarion Books, 1999. Illustrated by Rosanne Litzinger, this southern African story tells of how a bird helps a little girl recover her family's stolen cattle from a monster. An environmental message. Author's note explaining his adaptation of the tale, a Tanzanian song with words composed by author, and a glossary with pronunciations provided.

Mollel, Tololwa M. *Subira, Subira* New York. Clarion Books, 2000. Illustrated by Linda Saport, this adaptation of an African and Asian folktale tells how a girl, through courage and patience, obtains whiskers from a lion and then applies her traits toward dealing with her recalcitrant little brother. Author's note

explaining his adaptation of the tale, a Tanzanian song with words composed by author, and a glossary with pronunciations provided.

Mozley, Charles. *The First Book of Tales of Ancient Egypt* New York. Franklin Watts, Inc., 1960. Illustrated. A collection of four folktales and one myth. Two of the folktales and the myth contain stories within stories.

Olaleye, Isaac O. *In the Rainfield Who Is the Greatest?* New York. The Blue Sky Press, 2000. Illustrated by Ann Grifalconi, this African folktale tells how Wind, Fire, and Rain competed to show who was the greatest.

Roche, A. K. *The Clever Turtle* Englewood Cliffs. Prentice-Hall, Inc., 1969. Illustrated by author, this Angolan folktale tells how a turtle outwits the village people to save his life. Author's note briefly explains the setting and performance for an African folktale.

Rose, Anne. *Akimba and the Magic Cow, a Folktale from Africa* New York. Four Winds Press, 1976. Illustrated by Hope Meryman, this story tells of how a once impoverished man was repeatedly tricked by his neighbor until he turned the tables on him.

Schatz, Letta. *The Extraordinary Tug-of-War* Chicago. Follett Publishing Company, 1968. Illustrated by John Burningham, this version of a popular African folktale tells how a hare tricks a hippopotamus and an elephant into a tug of war, each of them thinking that he is pulling against the hare.

Schwartz, Howard and Rush, Barbara. *The Sabbath Lion, a Jewish Folktale from Algeria* New York. Harper Collins, 1992. Illustrated by Stephen Fieser, this is the story of a boy from an impoverished family who travels with a caravan to Egypt to collect an inheritance. When the caravan leader breaks his promise to stop on the Sabbath, the boy is left alone in the desert. A commentary explains the Sabbath and mentions where this story is told today.

Websites

Africam. <http://www.africam.com/> Not limited to Africa. Includes Djuma Game Reserve, a part of Kruger National Park in South Africa. Virtual tours of lodges and reserves.

Kbears. <http://www.kbears.com/Africa.html> Not limited to Africa. Features Maps to Print, Travel the World, World Climates, and World Pictures. For each

country, the following information is provided: capital, area, government, flag, map, brief history, languages, and currency.

Video Recording

Gleeson, Brian. *The Story of Koi and the Kola Nuts* Rabbit Ears, 1991, 1999. Illustrated by Reynold Ruffins. Original music by Herbie Hancock. Color, sound, 30 minutes. Iconographic rendition of an African folktale that tells how a chief's son must accomplish three seemingly impossible tasks to acquire the honor he desires.

Appendix – Content Standards

Arts and Humanities

1. All students describe the meanings they find in various works from the visual and performing arts and literature on the basis of aesthetic understanding of the art form.
2. All students evaluate and respond critically to works from the visual and performing arts and literature of various individuals and cultures, showing that they understand important features of the works.
3. All students relate various works from the visual and performing arts and literature to the historical and cultural context within which they were created.

Citizenship

1. All students demonstrate an understanding of major events, cultures, groups, and individuals in the historical development of Pennsylvania, the United States, and other nations, and describe the patterns of historical development.
2. All students demonstrate understanding of themes and patterns of geography, know the location of major bodies of water, land masses and nations, and describe the relationships between geography and historical, economic, and cultural development.

Environment and Ecology

2. All students analyze the effects of social systems, behaviors, and technologies on ecological systems and environmental quality.

4. All students evaluate the implications of finite natural resources and the need for conservation, sustainable agricultural development, and stewardship of the environment.
5. All students demonstrate an understanding of the local, national, and international implications of environmental and ecological issues.

Information Literacy

1. The student who is information literate accesses information efficiently and effectively.
2. The student who is information literate evaluates information critically and competently.
3. The student who is information literate uses information accurately and creatively.
5. The student who is an independent learner is information literate and appreciates literature and other creative expressions of information.
9. The student who contributes positively to the learning community and to society is information literate and participates effectively in groups to pursue and generate information.

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Mathematics

2. All students compute, measure, and estimate to solve theoretical and practical problems, using appropriate tools, including modern technology, such as calculators and computers.

Reading, Writing, Speaking, and Listening

1. All students use effective research and information management skills, locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.

3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
7. All students listen to and understand complex oral messages and identify their purpose, structure, and use.

Science and Technology

2. All students demonstrate knowledge of basic concepts and principles of physical, chemical, biological, and earth sciences.
4. All students explain the relationships among science, technology, and society.