

Timini

A West African Tale of Cinderella

By Desiree H. Garcia, based on the script written by Dr. Kya Conner.

Adapted by Natalie Jackson



An Educator's Guide

Welcome to the Show! - 1 hour

Come experience this traditional tale of Timini's adventurous journey through African music, dance and audience participation. Kuumba Dancers & Drummers accompanied by a griot, weave a folktale of a young girl, Timini, from Senegal who admires a young man in the village but is envied by her mean stepmother and stepsisters.

This program is presented as part of the Artists-in-the-Schools Program, which is funded and jointly sponsored by the Hillsborough County Public Schools and the Arts Council of Hillsborough County.

Before the show...

Please share this information with your students.

Theater Etiquette

The quality of the performance is dependent on your students being prepared to exhibit appropriate behavior. Please read and discuss the following behavioral mandates with your students before the performance.

Your Role as an Audience Member

The audience is an important part of any performance. Your behavior as an audience member will affect the performance you see. Performers are people too and will be working really hard to perform for you. Their performance and everyone's experience of it will be even better if you follow the following instructions:

- Enter the performance space quietly and take your seat as directed.
- Remember that seeing a live show is not like watching TV or a movie. The performers are in the same room with you and can see and hear you. They need you to watch and listen quietly.
- Please don't talk during the performance. Talking to friends disturbs the performers and other members of the audience and is rude and disrespectful.
- Please stay in your seats during the performance. Please show respect for the performers and your fellow audience members by sitting up in your seats and keeping your feet on the floor. Please remain seated at the end of the performance.
- You can laugh if something is funny and clap at the end of the performance or after a song.
- Using your cell phone, taking pictures or recording is not allowed during the performance.

Standards for Theatre Etiquette

TH.K.S.1.1-Demonstrate appropriate audience behavior at a live performance.

TH.1.S.1.1-Exhibit appropriate audience etiquette and response.

TH.2.S.1.1-Exhibit the behavior necessary to establish audience etiquette, response, and constructive criticism.

TH.3.S.1.1-Demonstrate effective audience etiquette and constructive criticism for a live performance.

TH.4.S.1.1-Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.

TH.5.S.1.1-Describe the difference in responsibilities between being an audience member at live or recorded performances.

Setting: Fadiout (fahd-yoot), a small village in Senegal, West Africa

Characters: Timini (ti-mi-nee)

Ahmed Baba (ah-med bah-bah)

Griot (gree-oh)

Aminata (ah-me-nah-tah) stepmother

Iasstou (ee-ah-si-too) stepsister

Fatou (fah-too) stepsister

Mame Khady (mom kah-dee) Queen of the Forest
Villagers

Vocabulary:

Bantaba (bahn-tah-bah) In Senegal the bantaba is the dance area in the middle of the village.

Bissap tea (bee-sop) Tea made with hibiscus flowers also called sorrel.

Fadiout (fahd-yoot) A village in Senegal, West Africa

Griot (gree-oh) French word for a storyteller or historian in Senegal, Gambia, Ivory Coast and Mali.

Mafe (mah-fay) A peanut stew made with chicken or beef.

Mamamusoos (ma-ma-moo-soos) Village grandmothers in Senegal.

Music: West African songs and live traditional rhythms played by **Kuumba Drummers**.

*Read the traditional fairytale of **Cinderella** and discuss. Below is the read aloud of **Timini**. The activities that follow the story may be used before or after the performance. Differentiate as needed.*

TIMINI

A West African Folktale of **Cinderella**

Once upon a time, long ago, in Fadiout, a village in Senegal, West Africa there lived a beautiful girl named Timini. Her parents had passed away so she lived with her evil stepmother, Aminata, her two stepsisters, Iasstou and Fatou who were very jealous of her beauty and gentle spirit. Every day, Timini worked very hard grinding corn meal and cleaning vegetables with "mamamusos" the village grandmothers. They had raised her to be sweet and loving.

One day Timini's mean stepsisters spied her napping in front of her hut.

While Timini worked, the mean stepsisters had spent their morning braiding each other's hair. They decide to lie, to cover up their laziness. So they tattled to their mother.

"Timini is spoiled," they bellowed. "She won't help us grind the corn meal for supper!"

Enraged, Timini's stepmother shouted, "Lazy! Lazy! Lazy girl!" and chased her with a broom through the village.

"Because you were lazy today Timini, you must now go collect peanuts so that I can prepare the Mafe stew."

The mean stepsisters laughed as their plan had worked.

As Timini picked peanuts in the field, she saw Ahmed Baba, a young man that lived in her village. She secretly admired his bravery as told by the villagers as well as his handsome features. Ahmed Baba was smitten by her beauty. They both stopped working and began to play. The villagers warned her that she should be working and not playing with Ahmed Baba. With much excitement Timini had completely lost track of time. She quickly said goodbye to Ahmed Baba and ran back to the village...But she forgot the basket of peanuts she had harvested.

Iasstou and Fatou, the jealous stepsisters wove false tales about Timini and spread gossip throughout the village. The evil stepmother, Aminata and her daughters gathered the villagers and told them of a plan to send Timini into the forest hopefully never to be seen again.

"Timini! I want to make bissap tea. Go and gather hibiscus flowers from the forest. Go quickly" she demanded. "The night shadows come fast and you better not return unless your basket is filled!"

But the wicked stepmother Aminata knew the forest was full of dangerous beasts, snakes and Mame Khady, the mysterious Queen of the Forest. The forest frightened Timini but not as much as her stepmother's broom. The villagers and stepsisters chased Timini. She escaped into the emerald-green arms of the forest. Luckily Ahmed Baba heard the commotion and followed Timini to watch over her.

Timini ran and ran, crying tears of sadness. Finally, she collapsed. Desolate and all alone, she sobbed and called out for the mother she never knew. Timini felt the courage of

her ancestors. She stood up like a warrior and began to fill her basket with hibiscus flowers. But what Timini didn't know was that these hibiscus flowers belonged to Mame Khady, the Queen of the Forest. Disguised as an old woman, Mame Khady watched from afar. She sensed the sadness in Timini but yet admired her courage and determination. Mame Khady decided to test her to determine if Timini was worthy of her help. Mame Khady walked past Timini and pretended to fall. Timini quickly rushed to the aid of what she thought was an old woman. Timini had a heart of gold and was just as beautiful on the inside as she was on the outside.

On their long walk, the old woman comforted her and asked Timini about her life in the village. She was amazed by the many stories and courage of the young, beautiful girl. She realized that Timini had not been treated fairly, but before she could help her, Timini must face her fears and complete her mission by making her way through the depths of the forest.

After watching Timini battle her fears, Mame Khady knew what she needed to do. She revealed her true identity to Timini. Timini could not believe that the old woman she had helped was really the Queen of the Forest. Mame Khady changed the poor girl's tattered clothes into a garment of beautiful bright colors. Timini was excited and grateful. Mame Khady said to Timini, "You helped me when you had no idea who I was. Many others would have ignored me, an old woman, but not you Timini. You have a good heart. Now, go back to your village and carry yourself like the strong young woman that you are."

Full of confidence and carrying a basket full of hibiscus, she returned to the village walking proudly with the courage of her ancestors and a spirit of calmness which she inherited from the mother she never knew. The people were shocked by the change in the young woman. Her stepsisters felt the power of the new Timini and realized they would never again be able to boss her around or tell lies about her. The "mamamusoos" were overjoyed that Timini was safe and at home. Everyone felt loved, including Timini's stepsisters, Iasstou and Fatou. Everyone that is, except her evil stepmother Aminata, who was shocked by her return and new-found strength. The women sang and the entire village danced in celebration.

As Timini and the people of the village celebrated, Aminata still couldn't help but be jealous as she looked at her homely daughters dancing next to the sweet Timini. She realized that Ahmed Baba truly loved Timini and would ask her to be his wife. If Timini and Ahmed got married, Timini would soon depart. Who would clean the house? Who would pick the peanuts for the Mafe stew? Who would tend the garden? Aminata's rage consumed her and she attacked Timini with the broom. But this time, the powerful Queen of the Forest appeared.

"Never again will you hurt this girl!"

Aminata was so blinded with jealousy and anger she challenged Mame Khady, Timini's magical mentor. The two women began to circle one another with mesmerizing dance movements as the pulsating rhythms of the drummers charged the atmosphere. The battle became, who is ultimately more

powerful? Mame Khady had a secret magical weapon. She blew magical dust into the face of Aminata. As she stood dazed, Aminata saw the truth about her daughters and Timini.

Finally Mame Khady, the Queen of the Forest was victorious. Her love and admiration for Timini conquered the jealousy and anger of the stepmother. Aminata realized how cruel she had been to Timini. She walked away, defeated and embarrassed, leaving behind her broom that once brought so much fear to Timini. The villagers looked on with amazement. Mame Khady picked up the broom and approached Timini. "You have nothing left to fear my child." And as quickly as she appeared she was gone.

Iasstou, Fatou and the elders of the village prepared for the marriage of Ahmed Baba and Timini. The musicians and dancers shared the story of how these two young people met. The villagers marveled at the suave movements of Ahmed and the gracefulness of beautiful Timini.

After their wedding, Timini and Ahmed Baba sat to enjoy their reception. The drummers of the village of the village came to the center of the Bantaba to pay their respects to Timini and Ahmad Baba. The villagers brought gifts of cloth, rice and flour. Timini had never been so happy. As a youth, Timini had started her journey as an insecure girl but ended it as a confident young woman. She was no longer afraid of her stepmother, sisters and what others said or thought about her. Timini had compassion and understanding for them instead. With forgiveness in her heart and linked arm-in-arm with Ahmed Baba, she looked for her stepfamily, trusting they would accept her.

As she approached her stepmother, she bowed low in respect to her late father's wife. With tears in her eyes, the stepmother bowed in return to her stepdaughter and her daughters joined her. Timini had melted their hearts with her kindness and gratitude. Such happiness deserved a celebration! A variety of African foods- Mafe, Chicken Yassa and Tiebou Jen were shared by many. Aminata and Timini's bissap tea made with hibiscus flowers and honey was the talk of the village. Many stories were told by the elders late into the night. This my friends, is an African Cinderella story where the entire village danced until the sun rose, in honor of Timini and Ahmed Baba. They all live happily ever after in the magical, ancient birthplace of mankind...Africa

Moral of the story: Love and forgiveness is powerful enough to overcome jealousy and hate



NAME: _____ DATE: _____

Timini Word Search

F O L K T A L E T W G V H L T
V S N S T O R Y T E L L E R W
T B E S K U T I R O F W K P D
V U T H E A T E R C I V I E J
X S F A I R Y T A L E K R V E
C I N D E R E L L A L C I X M
H D J U N D J U N W D D N Y B
A P T Z X A C T G E T R F F E
K U U M B A O U G V R U N W S
D Q D Y N P S A V D I M T G H
G X O A S O T F B J P M I G E
X A O P N S U Q G E J E M T K
A F S L P C M N P E L R I W E
K G R I O T E Y N C B L N E R
Q C C D T Z S R V C A M I D E

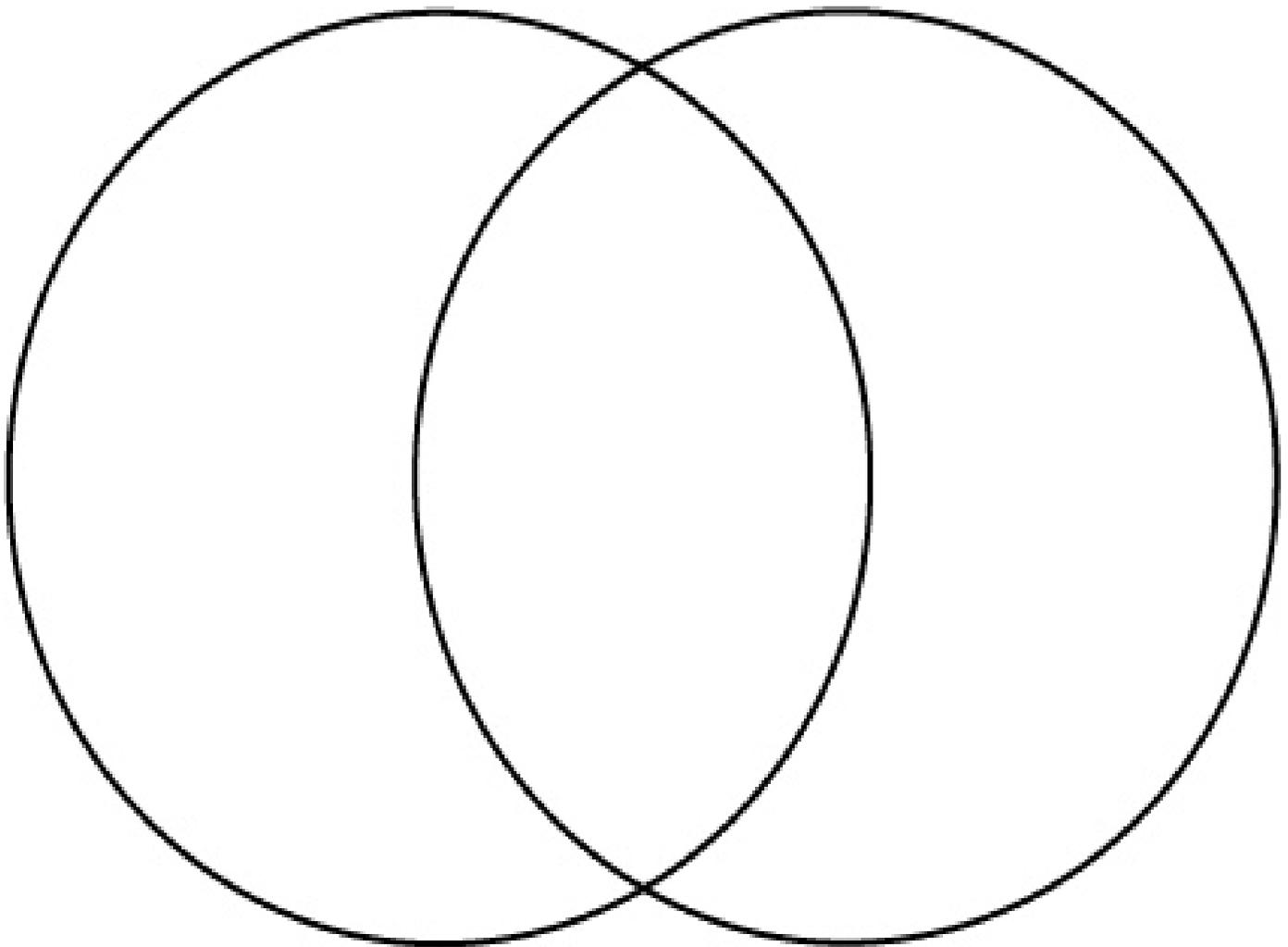
TIMINI
GRIOT
DJUNDJUN
THEATER
KIRIN
BELL
DANCER
DRUMMER
FIELDTRIP
KUUMBA

BUS
CINDERELLA
STORYTELLER
FAIRYTALE
SHEKERE
DJEMBE
STAGE
COSTUME
FOLKTALE

NAME _____

Timini

Cinderella



Compare and **contrast** the Senegalese folktale Timini and the fairytale Cinderella. Share your notes.

Provide students with a copy of *Timini* or display the story using technology. Have students...

1. Circle words that create imagery-pictures in the readers' minds-by using language that appeals to the five senses: taste, sight, hearing, and smell.
2. Underline the diction-choices of words by the writer-that tell readers the story is set in West Africa.
3. Highlight tone words-words that make the reader feel a strong negative or positive emotion. Put a plus sign above the positive words. Put a negative sign above the negative words.

After the performance

These activities can be used for writing or collaborative discussions.

1. Explain how the dancers used gestures to express the feelings of fear, sadness, love or happiness.
2. What do the drummers add to the story? How does their playing affect the audience?
3. How is this different from how the writer expresses these feelings in words?
4. How do the dancers deliver the story differently than the writer?
5. Do you prefer the written story of *Timini* or the performance? Explain your choice in three to five sentences.

6. Illustrate your favorite part of the performance, label the characters and explain why this is your favorite.
7. Illustrate and use details to describe your favorite character, setting or event.

Enrichment

1. Write a modern, urban version of Cinderella.
2. Create a hip hop rap with a Cinderella theme. Include a percussion rhythm using household items such as buckets, silverware, pots and pans, etc.
3. Research and read versions of Cinderella from around the world. Compare and contrast.
4. Paint, draw or color a Cinderella scene from another culture that includes the geography and animals of the country or region of your choice.

Florida Standards

DA.3.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

(Connects to: Compare and Contrast, After the Performance & Enrichment)

DA.2.O.3 Use movement to interpret feelings, stories, pictures, and songs.

(Connects to: After the Performance #'s 1 & 4)

LAFS.K.RL.3.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

(Connects to: Compare and Contrast, After the Performance #5, Enrichment #3)

LAFS.1.RL.3.7 Use illustrations and details in a story to describe its characters, setting, or events.

(Connects to: Before the Show #1, After the Performance #6 & 7)

LAFS.2.RL.3.9 Compare and contrast two or more versions the same story by different authors from different cultures.

(Connects to: Enrichment #3)

LAFS.3.RL.1.3 Recount stories, fables, folktales and myths from diverse cultures determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

(Connects to: Enrichment #3)

LAFS.4.RL.3.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

(Connects to: Compare and Contrast, Enrichment #3)

LAFS.5.RL.1.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how the characters interact).

(Connects to: Compare and Contrast)

LAFS.3-4.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 and 4 topics and texts, building on others' ideas and expressing their own clearly.

(Connects to: Before the Show, After the performance #1-7)

Instruments of the Orchestra

Bell-The bell is one of the most important instruments of the drum ensemble and also very audible. Usually crafted from iron, when the bell is played it must provide a steady rhythm pattern and tempo for both dancers and musicians.

Djembe Drum & Dun Dun Ba-The djembe and the dun dun ba (djun djun) date back as far as 12th century. When it originated in the Mali Empire of West Africa. The djembe is goblet shaped and has a tightly roped goatskin. This drum can be heard for great distances. The dun dun ba or djun djun is the accompanying drum that provides the bass rhythms and is the largest. Melodies are played on the kenkeni (medium-sized) and songba, which is the smallest drum. Both are attached to both sides of the djun djun. These drums continue to be widely used in many West African countries.

Kirin-A hollow wood log with 3 slits at the top played with 2 sticks. It originated from the forest region of south-eastern Guinea. The kirin has a very specific drum language. When played, musicians can send messages from one village to another. Although the slit drum is best known to Africans as a means of communication it is also used as a musical instrument to accompany dancing and melodic color to the drum orchestra.

Shekere- A gourd strung with beads, seeds or shells. It is played by striking the bottom of the gourd and/or shaking the gourd in rhythmical patterns. It is in the category of shakers and rattles. The shekere provides a rhythmic accompaniment to the music.

Sanza-A percussion instrument found in various parts of the continent and is known by a number of different names. In America it is called Kalimba or thumb piano and was made popular by Earth, Wind and Fire during the 1970's. The sound box may be a hollowed-out piece of wood, gourd or coconut shell. The narrow keys are made from strips of bark, metal or bamboo fixed to a platform on the sound-board and attached to the back of the bridge which extends over a sound hole. The sanza is held in both hands and the tips of the keys are plucked with the index fingers or thumbs.

Information relating to performance genre and content

Music and dance are basic and integral components of the African culture and life. Both artistic forms are very evident in their collective activities, the individual and family. Celebrations, communications, rites of passage, history and storytelling as well as recreation, is expressed through music and dance. African music and dance was the first and foremost means of artistic expression. It is also unique in that there are specific dances for males, females and different age groups. The dance styles vary among the regions of Africa. Vocal and instrumental music are interrelated and used interchangeably with dance for communication and expressive movement.

Africans sing, dance and play musical instruments spontaneously. Music is far more important in the daily life of the African than it is in the European lifestyle. Music is a part of everyday work, religion and ceremonies of all sorts. It is used for communication. African dance is firmly anchored to community life. Fishermen are joined by girls of the port to celebrate a good catch. Women desirous of bearing children dance a prayer of invocation.

The African uses his entire body as instrument to provide rhythmic accompaniment for his dancing. He makes percussive sounds with his hands, feet and mouth. He slaps his chest, arms, hands, and thighs. Stamping dances are common everywhere, especially where drums are scarce, as among the Nguni people of South Africa. Sometimes dancers wear anklets, bracelets and waist rattles made of metal balls, bells, shells or seeds. If they are varied sizes, they produce different pitches, thus creating pleasant sounds to emphasize the rhythm of the dance.

Throughout Africa, there are various instruments. From region to region they change. What the instruments are used for however, does not change. There is a basic African culture in Africa but people are led to believe that there are many different cultures. Although instruments may be different along with their clothing, houses, or languages, all Africans respect their elders, revere family life and use music, singing and dancing as language. Africans also believe the earth is sacred and can never be owned and that Almighty God is over everything and the ancestors sit in the afterlife as extended family.

When one plays music, he speaks a language. When one dances, he dances a dance that tells a complete story using the language of dance. Speaking, chanting and singing are also highly revered as necessary tools for proper African communication. One does not only speak with words, but also with the body.

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Music

Check with your music teacher

Thanks for supporting the arts!

Kuumba Dancers & Drummers, is a community based organization that offers classes and train their members ranging from young children and adults of all ages. Based in Tampa, Florida since 1980, Kuumba has provided numerous audiences with their insightful display of traditional African folkdance, music, songs and storytelling.

Presentations consist of extensive research with diverse artists and include dance and music traditions of the African diaspora. Kuumba Dancers and Drummers strive to present an authentic experience to their audiences while preserving and nurturing the art form for generations to come.

They have delighted audiences across the state of Florida and as far away as Canada, performing at schools, colleges, churches, libraries, theme parks, corporate events and festivals as well as opening for internationally known artists.