

World of Wonder

With

Award Winning Theatre Artist- Leland Faulkner



An Educator's Guide

Welcome to the show!

World of Wonder is an amazing theatrical experience that will transport you around the world. Growing up with an international background inspired Leland to create a program that will transport you to faraway places. Leland will leave you with an unforgettable experience that will live in your imagination for a long, long time.

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

Synopsis of the Show

World of Wonder includes universal characters, funny stories, and mysterious happenings from the Middle East, Europe, Asia, and the Americas. This performance expresses the source of our commonality no matter the cultural or racial background, and draws on the source of our ability to imagine and dream, and the power of theatre to make those dreams tangible.

The techniques used to create these pieces include acting, mime, storytelling, shadow play, and legerdemain or sleight of hand.

Although the repertoire in *World of Wonder* is ever expanding, and may contain something a little different from what is described here, it usually begins with shadowgraphs, or shadows made with the hands. Leland re-introduced this art to audiences in the 1980's when he partnered with the famous mime Tony Montanaro. Leland constantly practices and studies the technique and history of theatre and variety arts. In his opinion, shadowgraphs exemplify the idea that you don't need a ton of production to be evocative. With just a pair of hands and a light you can express a whole world if you have the imagination.

One of the sketches Leland may perform is based on a character that is famous from Turkey to Afghanistan, his name is Nasruddin. The exploits of Nasruddin are well known for enlightening through humor, a humor that is often surprising in what it teaches us about consciousness. Leland called upon his childhood, and research into the character, finally writing and creating an original story that uses sleight of hand to illustrate a tale titled *Nasruddin's Chicken*. The story revolves around an invisible chicken that Nasruddin buys in the market from a shopkeeper that is less than honest. Leland wrote it specifically for this character, and it is original to him, but is anchored in the spirit of the classic tales of Nasruddin.

The last piece of the *World of Wonder* program is performed to honor Leland's friends in Japan. After being invited on a sister city trip to Shinigawa, Japan representing the City of Portland, ME Leland began to perform a series of pieces based on Japanese culture. In June of 2003 the Asian Arts Presenters invited him to return and tour this performance throughout Japan - including a performance at the Jimmy Carter Center. It was an enlightening and wonderful experience. With the current state of affairs in Japan, this part of the program holds even more meaning for Leland. The program concludes with A Flight of Butterflies where a paper butterfly is juggled with the wind from a fan and ultimately multiplies into thousands.

Standards Connected to the Performance

TH.K.C.2.1- Respond to a performance and share personal preferences about parts of the performance.

TH.1.F.1.1- Pretend to be an animal or person living in an imagined place.

TH.2.C.1.2 – Respond to a play by drawing and/or writing about a favorite aspect of it.

TH.3.C.1.2- Watch a play and describe how the elements of light, costumes, props, and sound influence the mood of the production.

TH.4.O.3.1- Explain how theatre and its conventions are used to communicate ideas.

TH.5.C.1.2-Explore how theatre can communicate universal truths across the boundaries of culture and language.

LAFS.K12.SL.1.2 – Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Theater Etiquette

Teachers: Please share this information with your students

Attending the Theater

What is expected of student audiences at the performance:

Enter the audience area quietly and take your seats immediately.
Show courtesy to the artist and other audience members at all times.
Demonstrate appreciation for the artist's work by applauding at the appropriate times.

The Theatre Experience:

The theatre experience is built on respect. The performers on stage show respect for their art form and for the audience by doing their very best work. The audience shows respect for the performers by watching attentively. Applause is the best way for audience members to share their enthusiasm and to show their appreciation for the performers. Applaud at the end of a performance! Sometimes the audience will clap during a performance, as after a featured solo. Audience members may feel like laughing if the action on stage is funny, crying if the action is sad, or sighing if something is seen or heard that is beautiful. Appreciation can be shown in many different ways, depending upon the art form and the culture(s) of the people in the audience. While the audience at a dance performance will sit quietly, other types of performance invite audience participation and interaction.

Standards for Theater 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.

Prepare your students for World of Wonder

This simple teacher guide, including a bibliography, has been compiled to cover the topics of theater, literature, and art. It is provided to you in order to enhance the students experience during Leland's appearance at your school. Teachers are permitted to copy all or parts of this guide for their classroom use. We hope that you will do so and have many new and enlightening experiences with your students.

World of Wonder seeks to make us think of ordinary things as extraordinary. It also seeks to make us aware of our unique qualities as people and as a culture. Try some of these ideas and stories out in class to open students up to other social behaviors that may be foreign or appear different to them. Today our modern society is made up of many people from a variety of cultures and we should learn to expand our awareness of them.

Hello and Goodbye

In Japan, the concept of polite interaction is very important. To respect each other and to interact with honor is a key part of Japanese culture. To bow correctly when you meet, are introduced, or are saying goodbye is traditional. Bowing takes the place of an American style handshake. It may feel alien and formal to us now, but not so long ago English and American custom was also to bow upon greeting, introduction and farewell also, we have just grown into a much more casual, and perhaps less meaningful culture. Practice bowing as a group in response to the teacher bowing, and two at a time as though meeting each other, introducing or saying goodbye.

Turkey is a democratic, secular, unitary, constitutional republic with a diverse cultural heritage. The vast majority of the population is Muslim. Although Turkey is a primarily Muslim country, they do not use the traditional Arab greeting of "Salaam Aleichem". Wondering how to say "Hello" in Turkish? All you need to say is "Merhaba" (Mare-ha-ba). It means "Hello" in pretty much any situation. A Turkish storyteller might also touch his head, his heart, and then open his arms out to his audience in a welcoming gesture, as he says "Hello".

After you say a Turkish "Hello" to someone and you are parting company, you can usually say, "iyi günler," (ee-**goon**-lehr), which means "Have a nice day!" If you are leaving after a longer visit, you would say "hoşça kal," (**hosh-cha**-kal), which means "good bye." The proper response to this is to say, "güle güle," which means good bye, but literally means smile, smile! Construct different scenarios (i.e. passing salutations versus extended visit salutations) and have your students practice saying "Hello" and "Goodbye" in Turkish.

Standards Connected to the Activities

WL.K12.SL.1.2- Analyze diverse cultural products among groups in other societies (e.g., celebrations, literature, architecture, music, dance, theater, political systems, economic systems, number systems, social systems, belief systems.)

Eastern Culture

In the Middle East and Far East, all the way from Turkey to Afghanistan, the people know the wisdom of Nasruddin. It is a key to understanding the humor of their culture. Tell your students this story:

Nasruddin was lying in the shade of an ancient walnut tree. His body was at rest, but, befitting his calling as an imam, his mind did not relax. Looking up into the mighty tree he considered the greatness and wisdom of Allah.

"Allah is great and Allah is good," said Nasruddin "but was it indeed wise that such a great tree as this be created to bear only tiny walnuts as fruit? Behold the stout stem and strong limbs. They could easily carry the great pumpkins that grow from spindly vines in yonder field, vines that cannot begin to bear the weight of their own fruit. Should not walnuts grow on weakly vines and pumpkins on sturdy trees?" So thinking, Nasruddin dozed off, only to be awakened by a walnut that fell from the tree, striking him on his forehead.

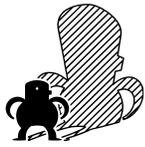
"Allah be praised!" he exclaimed, seeing what had happened. "If that had been a pumpkin that fell on my head, it would have killed me for sure! God is merciful! He has rearranged nature only to spare my life."

Ask the students what they might learn from this short tale. The wisdom in this story may include the ideas that:

- Things are as they should be.
- Man is unable to understand just how complex nature actually is.
- What we think should be best, and what really is best, are often very different things.
- To compare what is and what should be is always a fallacy, as it oversimplifies that which we, as mortals, cannot understand.

Standards Connected to the Activities

WL.K12.LL.9.1- Use the target language to participate in different activities for personal enjoyment and enrichment.



The Origins and Development of the Art of Mime

Mime is the art of using gesture and movement to convey attitudes and ideas. Before the human voice developed, gestures served not only to communicate but also to aid in the development of vocal sounds. Later they were incorporated in the first forms of written language. Gestures and expressive movement were also utilized in ancient religious dances and ceremonies. The actor emerged from the ancient ceremonies in China, Japan, India, and Egypt and was a dancer, singer, and mime.

The art of mime developed into several distinct categories, but it was rarely separated from dance and speaking theatre. Only among the Romans did it disengage from dance and speech to give birth to pantomime, which consisted of silent, short, improvised, burlesque scenes and depicted current events as well as themes of love, adultery, and mocking of the gods.

After the fall of the Roman Empire, entertainers who inherited the Greco-Roman mime traditions sang, danced, imitated, and performed acrobatics at the courts and at private banquets throughout Europe. Despite the ups and downs of their fortune, strolling jongleurs and mimes never abandoned the ancient mime traditions.

Between the 17th and 19th centuries, allegorical and mythological, pageant-type ballet-pantomimes, as well as traditional French and English melodramas were performed at the courts and in the theatres of Europe. Pantomimes staged in the English music halls at Christmas were called harlequinades. By the end of the 19th century, English Christmas pantomimes such as Cinderella and Jack and the Beanstalk contained spectacular scenic effects with dialogue, acrobatics, singing, and dancing. In England and America, pantomime was incorporated into circus acts. Meanwhile in France, Gaspard Debureau immortalized the silent Pierrot pantomime, also known as pantomime blanche because of the whiteface the artist wears.

Mime returned to the forefront in 1923, when Jacques Copeau founded his acting school, where miming with a mask and doing exercises helped the actor find greater corporeal expressivity. By the mid-20th century, Paris was the place for mimes to be, as the art of mime merged with other art forms, and opened new directions in physical theatre.

Three main schools of mime developed in Europe;

- White faced, illusion pantomimes portrayed concrete emotions and situations through conventional gestures creating the illusion of something there which in reality is not.
- Corporeal mimes expressed abstract and universal ideas and emotions through codified movements of the entire body.
- Movement theatre mimes who combined acting, dance, and clowning with movement.

In the 1980s, mimes began expanding in many new directions. They experimented with texts and the use of voice, and included props, costumes, masks, lighting effects, and music in their acts. So many new elements were incorporated that it was no longer referred to exclusively as mime. It was called mime-dance, mime-clowning, mime-puppetry, verbal theatre, New Vaudeville, physical or movement theatre, etc. These new avenues have reestablished the theatre as spectacle, allowing the spectator to have a richer, more visual and vital sensory experience.

The above is from the book *From the Greek Mimes to Marcel Marceau and Beyond: Mimes, Actors, Pierrots and Clowns: A Chronicle of the Many Visages of Mime in the Theatre* by Annette Lust.

Post-Performance Activities

Shadow Theater

A shadow is the dark area or shape made by an object blocking rays of light. Every object with mass casts a shadow – including people and animals. The shape of the shadow cast is not always a duplicate of the object. Shadows can be manipulated to look like other objects. This manipulation can be used for a variety of purposes, including storytelling, theatre, special effects, etc. Shadow play is a play presented by casting shadows of puppets or actors on a screen. The following activity will introduce your students to shadow play and explore shadow manipulation.



Supplies needed:

Sheet or large piece of white/light paper

Something to hang the sheet or paper on

Light source such as a flashlight, backlight or work light

Objects of different shapes and sizes



Create a shadow screen by hanging the sheet or large piece of paper several feet from the wall. Place the light source behind the screen and direct light toward the screen, leaving room to stand in front of the light and behind the screen. Place objects behind screen out of students view. Have students step behind the screen, either individually or in pairs, and cast shadows on the screen using their hands, bodies and/or objects. Students can manipulate shadows and create different images/animals with shadows. The student audience can participate by guessing what the objects used are, what image/animal is portrayed, which student is casting the shadow, etc.

Class discussion questions:

- How are shadows created?
- Are they useful in any way?
- How is the shadow similar to the object used to make it? How is it different?
- How can you change the size of your shadow?
- How can you change the shape of your shadow?
- How can you change the position of your shadow?

Standards Connected to the Activities

TH.K.F.1.1- Pretend to be an animal by imitating its movements and sounds.

TH.1.S.3.3- Distinguish stage space from audience space to show understanding of the physical relationship between audience and actor in performance.

TH.2.S.3.1 Create imagined characters, relationships, and environment using basic acting skills.

Th.3.C.1.2- Watch a play and describe how the elements of light, costumes, and sounds influence the mood of the production.

TH.4.S.3.3- Describe elements of dramatic and technical performance that produce an emotional response in oneself or an audience.

TH.5.O.1.2- Make a list of types of props that might be found in a play.

TH.68.S.2.2- Discuss and apply the theatrical production process to create a live performance.

Paper, Origami, and Papiroflexia

Paper has influenced the development of humankind in amazing ways. Most modern civilization would not exist without the invention of paper. Although paper is used in recording and sharing information it is also a visual tool for artists, and architects. In the first century AD paper was invented in China and ever since people have been folding it into various shapes. While the Chinese were the first to craft objects from paper, the Japanese have integrated paper folding into their culture.

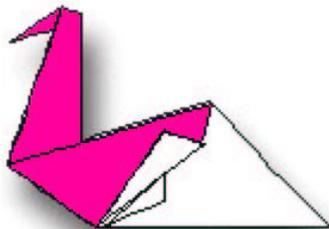
Paper is very important to the people of Japan. In fact the Japanese word for paper “kami” is a homonym for the Japanese word for god. Ori means folding and gami(kami) is paper, thus origami means paper folding. Paper is used in architecture, rituals and throughout the Shinto religion in Japan. The designs of origami were traditionally passed down through oral tradition from mother to daughter. The designs that were kept were very simple until the appearance of written instructions in 1797.

The Moors in Spain also developed paper folding. Since the Muslim religion prohibits representational figures, the Moors created very interesting and unique geometric designs. When the Moors left Spain the art of paper folding stayed, eventually developing to papiroflexia. The ancient art of paper folding continues to evolve today. New designs and methods are always being invented, proving that not only is origami a historical and cultural phenomenon but also a living and viable art form.

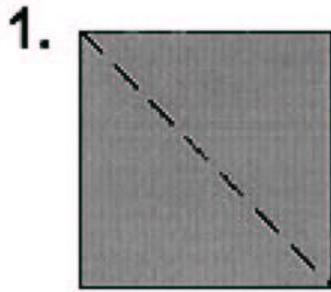
There are many books and resources available on origami. The ‘Origami Swan’ is one my favorite simple folds and easy to do. Instructions are as follows:



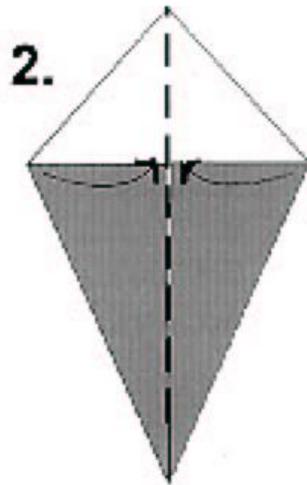
Easy Origami Swan



Follow These Simple Steps to Make a Beautiful Swan

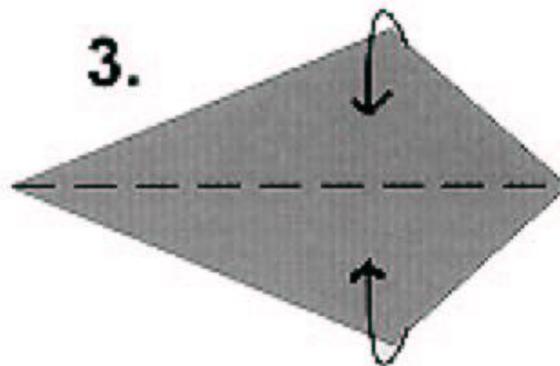


1. Start with a square piece of paper. Fold in half diagonally and crease. Turn over.

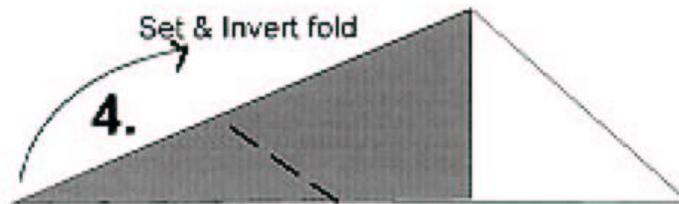


2. Fold corners to center line and crease.

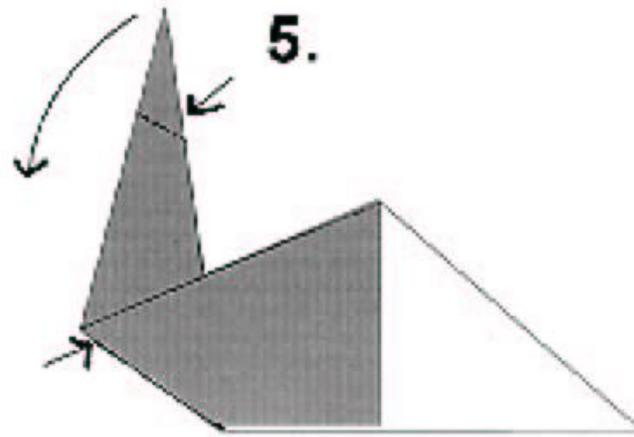
Turn over.



3. Fold in half along center crease so solid edges are together.

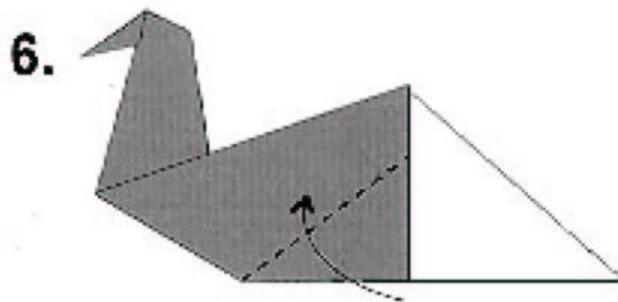


4. Fold narrow point upward at 90-degree angle to form neck and crease.
Invert fold so neck is inside body.

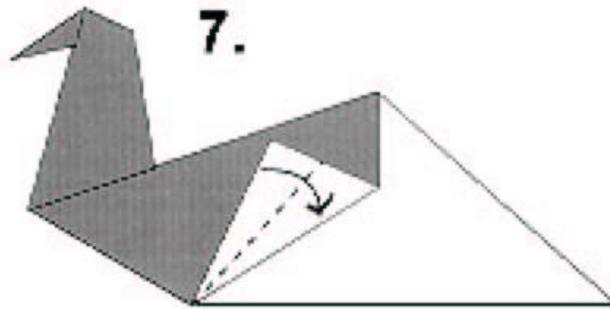


5. Fold point downward to form head and crease.

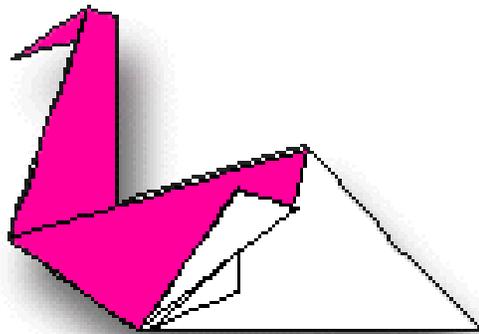
Invert fold so head is inside neck.



6. Fold up flap to form wing.



7. Fold half of flap back down.



Beautiful!

Standards Connected to the Activity

LAFS.K12.SL.1.2- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

VA.K.S.2.1- Develop artistic skills through the repeated use of tools, process, and media. e.g., media-specific techniques, eye-hand coordination, fine-motor skills.

VA.1.S.3.1- Practice skills and techniques to create with two- and/or three-dimensional media.

VA.2.S.3.1- Manipulate art materials and refine techniques to create two-and/or three dimensional personal works.

VA.3.C.1.1- Use the art-making process to develop ideas for self-expression.

VA.4.S.1.2- Explore and use media, technology, and other resources to express ideas visually.

VA.5.S.3.1- Use materials, tools, techniques, and processes to achieve expected results in two- and/or three-dimensional artworks.

VA.68.S.2.2- Create artwork requiring sequentially ordered procedures and specified media to achieve intended results.

The Imagination Kit

I have put together some simple materials you can use to jumpstart kid's imaginations. I love to tell stories, perform magic, and create art. Theatre lets me do all that, because it is a special art form requiring many talents. Theatre is mostly about utilizing imagination, perception, vision, and communication. These abilities are useful throughout many situations in life. Here are some ideas to get you started. Feel free to add your own insights and techniques. Don't expect too much from first attempts, but if you warm to the process slowly you will surely achieve many successes, and you may even surprise yourself.

Acting and Storytelling

Art and stories are how we remembered who we were as people before writing, film, or television. Culture was passed orally and visually through song, story, and artistic works. Songs were one way of remembering long stories that would be hard to remember otherwise. Cave drawings were an early visual form for communicating events and experiences to others, many of these cave pictures or pictographs tell a story about events that happened long ago.

Make your own story come to life by using improvisation. Imagine you are around a fire sitting at the mouth of a cave long ago. Start by putting everyone in a circle and choosing one person to start the story. Say, "Once there was a... ?" Encourage them to fill in the blank and use movement as they tell the tale to make it come to life. As soon as the person who starts hesitates, the teacher then focuses on the next person in the circle.

Teachers can prompt the person by saying, "and then what happened?" to the next person in the circle. Continue until you have gone all the way around, prompting the last person to finish the story, or the teacher can complete the tale, thus bringing the story to its conclusion. Don't preplan the outcome, it can be very surprising what comes up, and it can be very fun and revealing as well.

My Stories

One of the stories I tell is from Turkey. I created the story after reading, laughing, and enjoying the tales of Nasruddin. Many believe Nasruddin was born in Turkey. Nasruddin is both a fool and a teacher, both wise and foolish. Talk to students about how someone could be both wise and foolish, ask if there is such a thing as crazy wisdom. In my story Nasruddin believes in an invisible chicken that no one can see, yet visible egg after egg appears from the invisible chicken. Is he foolish to believe it's real?

Standards Connected to the Activities

WL.K12.SL.1.2- Analyze diverse cultural products among groups in other societies (e.g., celebrations, literature, architecture, music, dance, theater, political systems, economic systems, number systems, social systems, belief systems.)

LAFS.K12.R.3.7- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as orally.

LAFS.1.SL.1.2- Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

LAFS.2.RL.1.2- Recount stories, including fables and folktales from diverse cultures and determine their central message, lesson, or moral.

TH.3.H.1.1- Understand how cultural differences are expressed through character, environment, and theme.

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.

LAFS.5.RL.1.2- Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic.

Shadows and Literature

I love shadows and shadowplay. Try this, read a poem like Jabberwocky. Consider reading it in a darkened room with a single light source off to one side of the page, so shadows are cast on the wall as it is read. This activity brings both literature, and theatre into one shared space.

Ask students to create their own poems or stories about shadows, and have them create silhouette art to act out and illustrate their work .

When you are done, make a book of this story, with your own drawings to make a visual and written archive of the tale you have just created. Originality is the most rewarding part of any art.

Standards Connected to the Activity

LAFS.K.SL.2.5- Add drawings or other visual displays to descriptions as desired to provide additional detail.

TH.1.C.1.1- Create a story and act it out, using a picture of people animals, or objects as the inspiration.

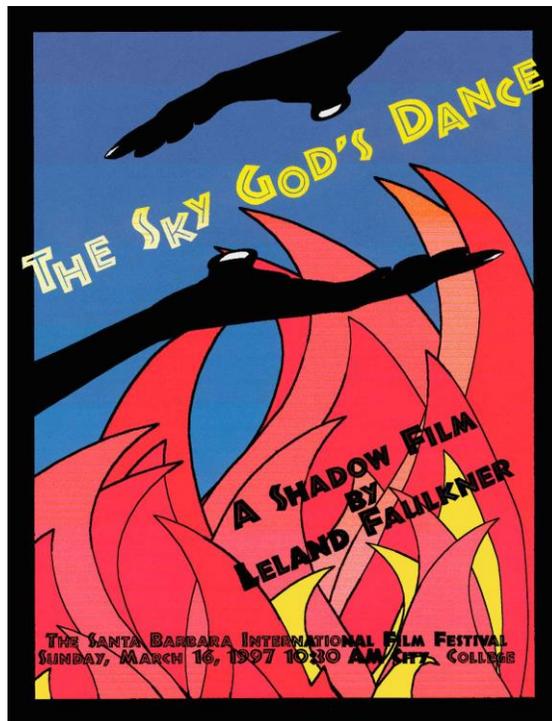
VA.2.F.1.1- Use imagination to create unique artwork incorporating personal ideas and selected media.

TH.3.H.2.2- Create and tell a story, fable, or tale.

LAFS.4.W.2.4- Produce clear and coherent writing in which the development and organization are appropriate to task, purpose and audience.

VA.5.O.3.1- Create meaningful and unique works of art to effectively communicate and document personal voice.

The following is a story I wrote and made an animated film about. It was made using small silhouette cut outs, and animated using stop motion techniques. I wrote it to celebrate my memories of growing up in Africa. You can request a copy of this film by emailing me at leland@lelandfaulkner.com.



The Sky God's Dance

By Leland Faulkner

After a time, the people were scattered all over the world. They were surrounded by mystery. They wanted to know who it was that made them, but the name was lost from memory. They could hear it whispered among the animals, but the language was too wild for human ears. The people sensed a meaning in the beating drum, saw a spirit in the dancing shadows, and as they listened to the stories, they would begin to dream. It was through dreaming that they remembered the Sky God's Dance.

It was the Sky God that made the stars, made them out of sparks from a great fire. That fire is the Sun. It was the Sky God that made the Earth, the Moon, trees, plants, animals, insects, and all the secret places where life is. The Sky God made everything that moves.

The Sky God decided that someone should help with the work, and so the Sky God made Man. The Sky God blew the breath of life into him, and no sooner was First Man alive, than he began to move, to dance. First Man felt that his feet would touch the stars.

After a full day of being alive, First Man was tired, so he stretched his length out on the earth and fell asleep. The rhythm of the Sky God's heart still played in his ears, and the Sky God's song echoed on his tongue. First Man dreamt about these things, as he lay in the light of the Sky God's fire.

The Sky God had enjoyed the dancing of First Man, and felt First Man should have a companion. So the Sky God reached down into the earth, and gave the breath of life again. When her heart began to beat, First Woman danced with the joy of being alive. Man and Woman were dancing together.

The Sky God loved their dancing, and wanting to see more, made many people live with a single breath. They were scattered all over the world. That is why the world must dance, because all living things, great and small, are filled with the spirit of life.

One day all the people will dream-dance together and remember the name of the Sky God. Until that day they will remain scattered, throughout the Earth, by the one who made them.

When you feel you must dance, remember this story, for you are dancing to show your joy at being alive, you are doing the Sky God's Dance.

Bibliography

Note: While some books on shadowplay are rare, many libraries still carry the books even when they are out of print.

Adler, Irving and Ruth. *Shadows*. New York: The John Day Co.. 1968.

Simple explanations of what shadows are, how, and when they exist. Information covers varied areas such as photography, sundials, eclipses, x-rays and effects of shadow in nature. (Grades 3-6)

Buila, Clyde Robert. *What Makes a Shadow?* New York: Scholastic Book Services, 1968.

Easy to understand explanation of what is a shadow, how to change its size, darkness and shape. Firsthand experimentation is encouraged (Grades K-3)

Cochran, Louise. *Shadow Puppets in Color*. Boston, Mass.: Plays, Inc. 1975. Traditional plays from many cultures. (Grades 6-8)

Gardner, Robert, and Webster, David. *Shadow Science*. Garden City. New York: Doubleday & Co. Inc. 1976. A collection of experiments, puzzles, tricks and games involving shadows with over one hundred black and white photographs showing how fascinating and useful shadows can be. (Grades 3-6)

Joyce. Hope. *Me and My Shadows*. San Diego: Joy-Co Press, 1981. Excellent teacher's handbook of simple shadow play using the overhead projector. (Grades 3-6)

Lynch-Watson. Janet. *The Shadow Puppet Book*. New York: Sterling Publishing Co. Inc., 1980. Tells how to make various shadow puppets and create a screen plus scenery for performance. Also included are plays, a brief history of shadow puppets, and the tradition of shadow puppetry in other cultures. (Grades 3-6)

Mendoza, George, and Rao, Prasanna. *Shadowplay*. New York, Chicago. and San Francisco: Holt, Rinehart and Winston, 1974. Photographs of shadow images together with photographs showing how the images are made using fingers and hands. (Grades K-6)

Reiniger, Lotte. *Shadow Puppets*. Shadow Theatres & Shadow Films, Boston: Plays Inc.. 1975. An excellent book covering history and techniques by this German master. (Grades 7-adult)

Spolin, Viola. *Improvisation For The Theatre*. NW University Press 1976. Recognized classic of theatre games for instructors. (Adult)

Kenneway, Ezic. *Complete Origami*. New York: St. Martin's Press, 1987. Excellent encyclopedia for all ages. One of the best origami books available. (soft cover)

Milbourne, Christopher. *The Illustrated History of Magic*. There are many books on magic available through your library resources, far too many to list here. Explore, learn, and have fun!

Additional Bibliography/Webography

http://www.atozteacherstuff.com/Themes/Shadows_Light/index.shtml

A list of elementary school science lesson plans on the subject of shadows and light.

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Gibbons, Gail. *Sun up, Sun down*. San Diego: Harcourt, Brace, Jovanovich, 1983.

Murphy, Bryan. *Experiments with Light*. Princeton: Two-Can Publishing, 2001.

Rosinsky, Natalie M. *Light: shadows, mirrors, and rainbows*. Minneapolis, Minn: Picture Window Books, 2003.

Tompert, Ann. *Nothing Sticks like a Shadow*. Boston: Houghton Mifflin, 1984.

Zubrowski, Bernie. *Mirrors: Finding out about the properties of light*. New York: Morrow Junior Books, 1992.

BBC School

http://www.bbc.co.uk/schools/scienceclips/ages/7_8/light_shadows.shtml

A wonderfully interactive website where students can explore the effects of light and shadow. There is also a small quiz at the end.