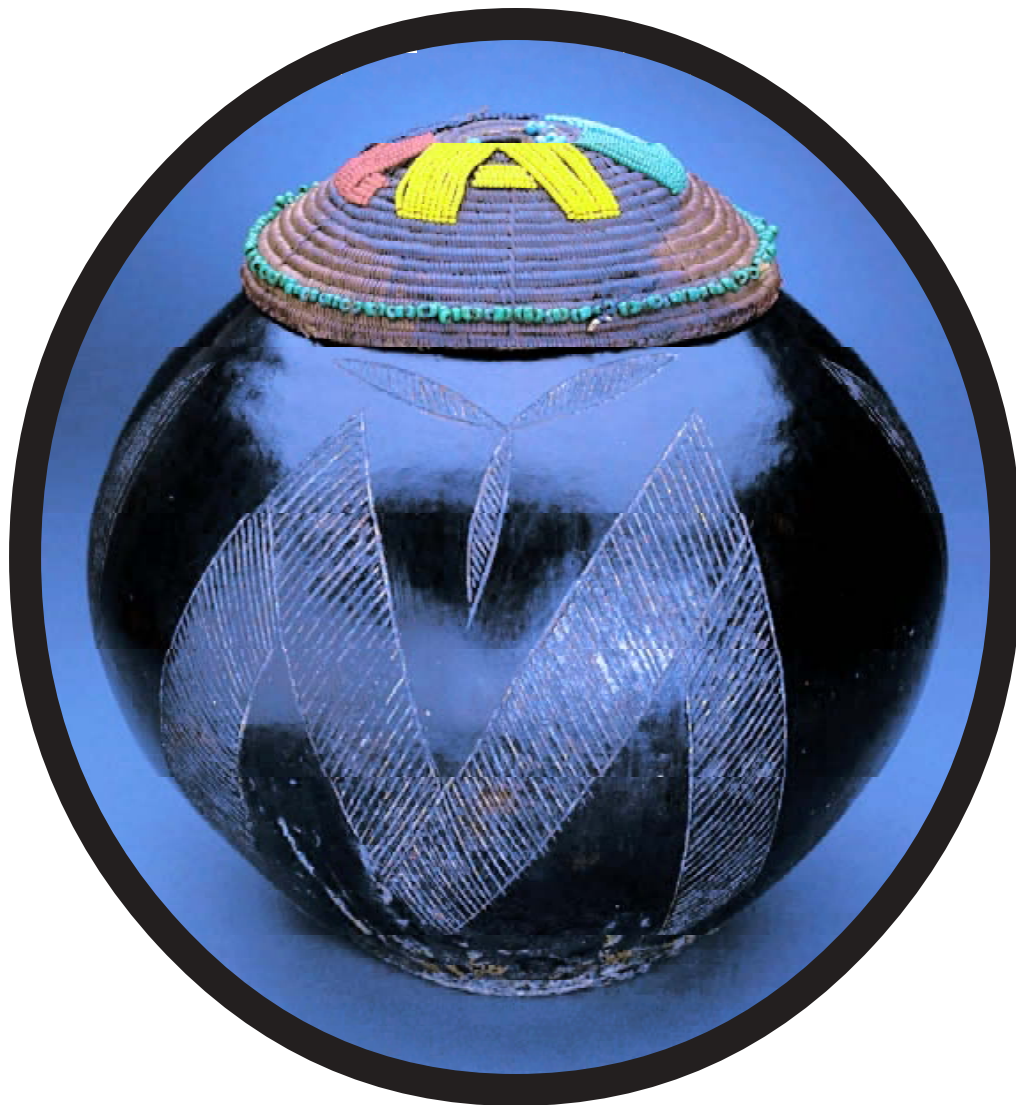


SPRING 2002



**FOR
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TAKING AFRICA TO THE CLASSROOM

**A Publication of The Center for African Studies
University of Florida**



◆ *Cover: Zulu people of South Africa utilize the uKamba, a clay pot made for the purpose of storing water and various other liquids. Along with the pot, women also make the imbenge, a coil lid weaved from grass adorned with beads. Reprinted with permission. © Samuel P. Harn Museum of Art.*



UNIVERSITY OF
FLORIDA

IROHIN

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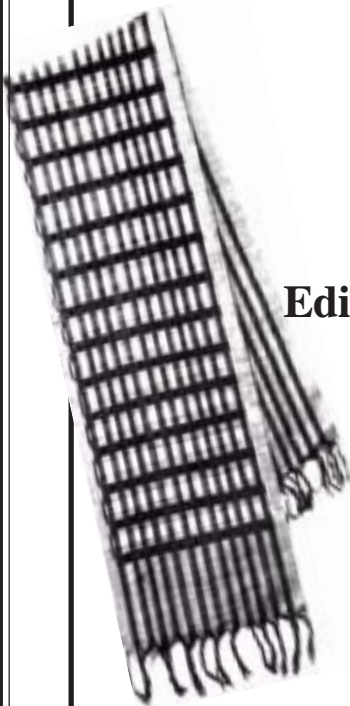
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and Natalie Washington

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The Center for African Studies

Outreach Program at the University of Florida

The Center is partially funded under Title VI of the federal Higher Education Act as a National Resource Center on Africa. One of 12 resource centers, Florida's is the only Center located in the southeastern United States. The Center directs, develops, and coordinates interdisciplinary instruction, research, and outreach on Africa.

The Outreach Program includes a variety of activities whose objective is to improve the teaching of Africa in primary and secondary schools, colleges, universities and local communities. Following are some of the regular activities which fall under the Outreach Program.

Teachers' Workshops. The Center offers in-service workshops for K-12 teachers about instruction on Africa throughout the school year.

Summer Institutes. Each summer, the Center holds teaching institutes for K-12 teachers.

Publications. The Center publishes and distributes teaching resources including *Irohin*. In addition, the Center has also published a monograph entitled *Lesson Plans on African History and Geography: A Teaching Resource*.

Library. Teachers may borrow videotapes and books from the Outreach office.

Community and School Presentations. Faculty and graduate students make presentations on Africa to local communities and schools.

Research Affiliate Program. Two one-month appointments are provided each summer. The program enables African specialists at institutions which do not have adequate resources for African-related research to increase their expertise on Africa through contact with other Africanists. They also have access to Africa-related resources at the University of Florida libraries.



◆ *One of the main goals of the Center is to promote African culture. This is a cultural group which visited Gainesville from the Gambia.*

Editor's Note

Each summer, the Center for African Studies at the University of Florida hosts a K-12 teachers' institute. The objective of the institute is to help teachers increase their knowledge about Africa and develop lesson plans to use in their classrooms. The creative lesson plans in this issue of *Trobin* were written by participants in the 2001 institute. Please feel free to use these materials in your teaching and share them with other teachers. Write or call the Center for additional copies.

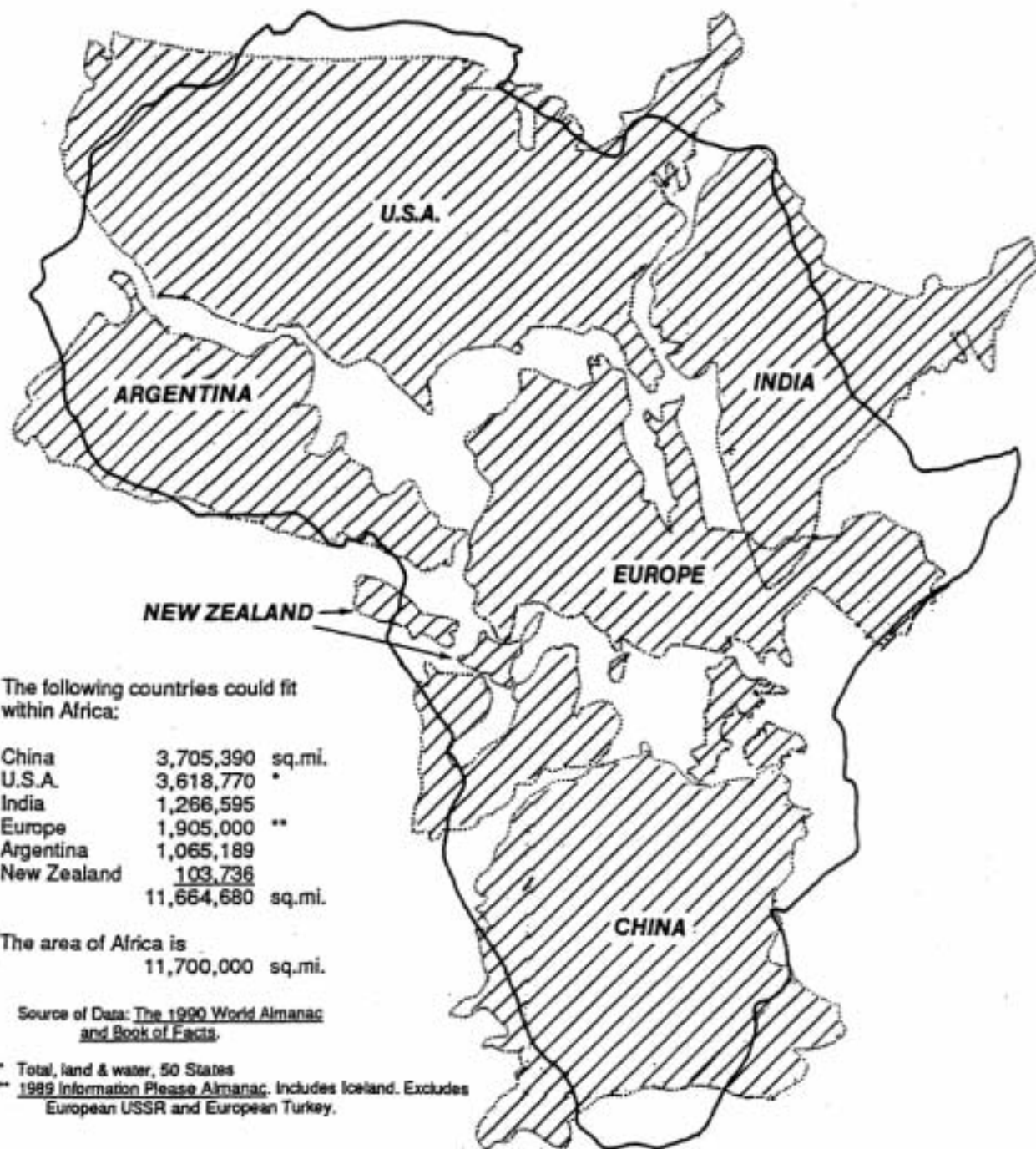
Sincerely,

Agnes Ngoma Leslie



- ◆ *Participants in the 2001 Summer Institute.*
Back row from left: Agnes Ngoma Leslie (Institute Director), Kenya Leggon, Cynthia Austin, James Arthur Booth II, Teresa Morgan, Antoinette D'Assomption (Presenter), Jonny Cromwell, Carol Bynum, Reba Williams. Front Row from left: Adam Reinhard, George Chambers, and Wanda Gallmon

WOULD YOU BELIEVE?



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◆ *Alachua County teachers discussing curriculum pertaining to Africa in a workshop organized by the School Board in Gainesville.*



The Great African Kingdoms:

An FCAT - Based Unit Lesson Plan

By: Kenya Leggon

Introduction

As a fourth grade teacher, I realize how full our curriculum is. However, if we could just take a little time to impart the importance of Africa to our students we could tap into an amazing pathway for learning.

Through this lesson I have been able to cover the important aspects of thematic learning. I have covered the Sunshine State Standards, written clear objectives, and have based this lesson on the Florida Comprehensive Assessment Test Form. I have created this lesson as a great starting place in history about Africa. Although many teachers find it difficult to incorporate this subject into a busy curriculum, I have created this lesson within the hope that it does not detract from, but actually promotes learning.

African Kingdoms: An Overview

Africa has a long, rich, and powerful history that dates back to prehistoric times and saw the emergence of vast empires ruled by great kings and queens, priests and leaders. Africa is an expansive land with 54 known countries and over 1,100 known languages.

The history of the rise of these great kingdoms begins around 5,000 B.C. African kings held highly respected power in the land they governed. Rulers were able to increase their control by acquiring resources including gold and/or salt. Also, in kingdoms with active trading, local leaders organized the collection of taxes, jobs, and duties. Other kingdoms grew out of the necessity to band together against outside invaders when they attempted to conquer and pillage local clans.

The Kingdom of Kush, located in modern Sudan flourished for over 1,000 years and was one of Africa's first kingdoms. During the seventh and eighth centuries the kings of Kush ruled over Egypt. However, around 666 B.C. Kush lost control and was driven back by the Assyrians from western Asia. The Kingdom of Kush stretched from south of the border between Egypt and Sudan and along the Nile River for over 600 miles. It is not known how the Kingdom of Kush fell. However, around 250 A.D. the state slowly disappeared as control over other territories was lost.

The Ife Kingdom of the Yoruba people rose around 600 A.D. in the Western African forest. They knew how to use technology and through technology they were able to clear huge areas of forestland. Over the next two

centuries, villages developed and chiefs emerged from powerful families. Ife became the holy city of the Yoruba people. The first high king of the Yoruba people was Oduduwa, and it is believed by the Yoruba people that Oduduwa was a direct descendent from heaven.

The Yoruba and Igbo people, who dyed cloth and made leather and metal goods, formed many small kingdoms. The recent discovery of beautiful terra cotta, copper and brass figures, and pottery provides an important source of information for historians today. By the 16th century, the kingdoms slowly began to decline. The contributions of art and history from the Benin and Oyo kingdoms remain priceless.

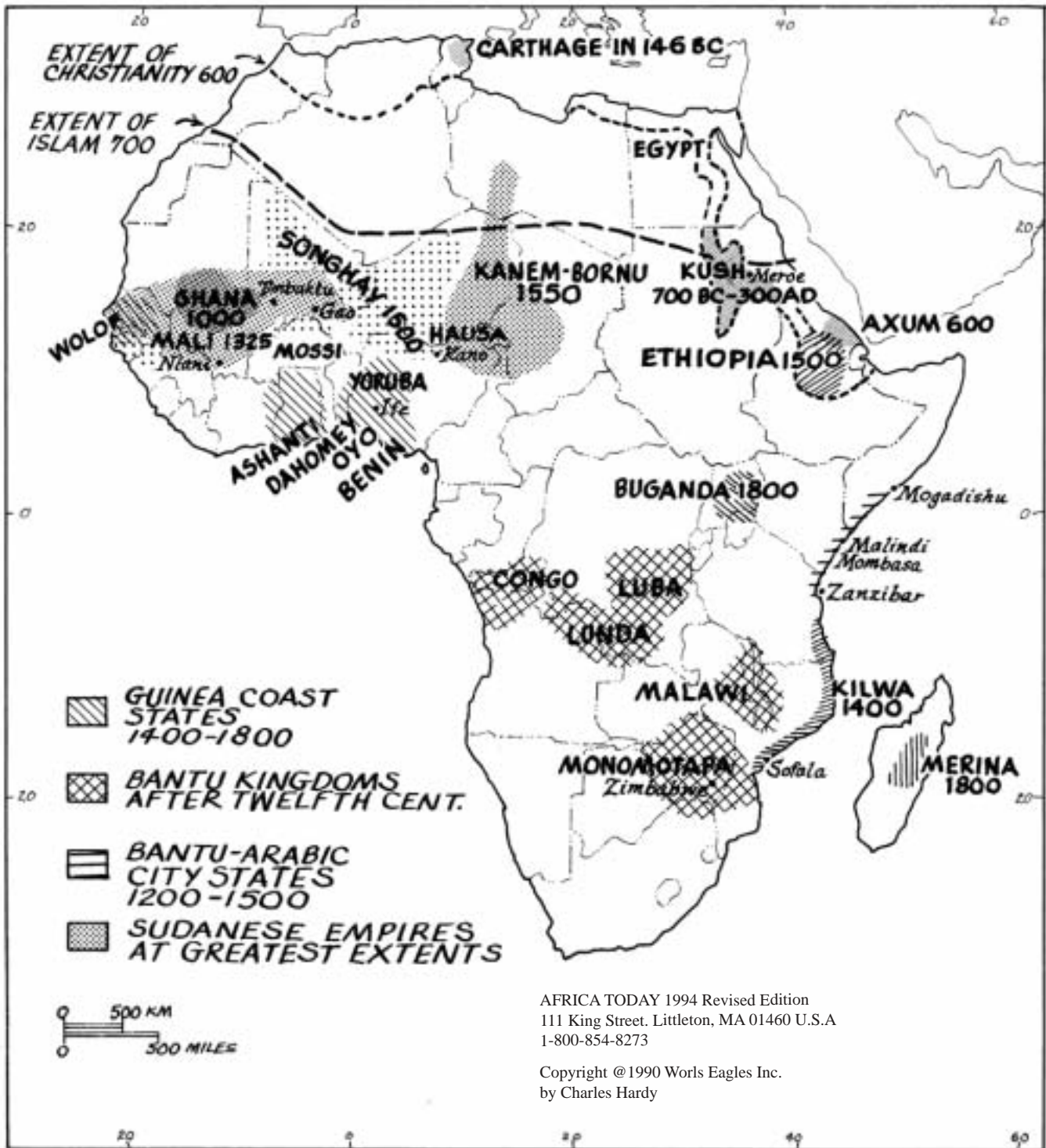
The kingdom of the Shona people emerged in southern Africa around 1,000 A.D. The Shona are related to the Bantu people. The largest of the Shona palaces is the Great Zimbabwe. It is the largest and most intricate palace constructed in southern Africa. The Great Zimbabwe was enclosed in massive stonewalls. Only privileged citizens lived inside the great enclosure. However, 10,000 or more people lived in the surrounding area in mud structures with thatched roofs. Great Zimbabwe was a powerful kingdom that controlled the ivory and gold trade at that time. It has been said the destruction of the Great Zimbabwe was due to the invasions of the Europeans who pillaged this great kingdom.



◆ *These figures signify the acceptance of a person into the highest level of the Ogboni society. This Yoruba group is comprised of elderly men and women who represented the law-abiding structure. New members are "assigned" the edan ogboni to display the balance of males and females. They are joined by a badge of an office chain. Reprinted with permission. @Samuel P. Harn Museum of Art*

AFRICAN KINGDOMS AND EMPIRES

(Generalized Boundaries)



Kingdoms covered in this lesson:

The Kingdom of Kush
The Kingdom of the Yoruba People
Great Zimbabwe

Grade Level: 3rd and 4th grade

Sunshine State Standards covered:

LAA222- reading: author's purpose and meaning
LAA227- reading: compare and contrast
LAB122- writing
LAB225- writing: narrative
LAE221- cause and effect
LAE224- major themes

Objectives:

- 1.) To promote the education of specific African Kingdoms including Kush, Yoruba, and Great Zimbabwe.
- 2.) To reinforce FCAT skills through the use of quality literature that relate to the Sunshine State Standards.
- 3.) To promote social studies learning of another continent.

Time needed: 30-45 minutes per lesson

Materials: A map of the continent of Africa, F-CAT rewarding inserts and journal topics.

*Note: Students will have to be aware of the F-CAT standards and grading rubrics.

Lesson Introduction: K - W - L

K- What do you know about African Kingdoms?

W-What do you want to learn about great African Kingdoms?

L- What African Kingdoms did you learn about? What did you learn about those kingdoms? Which Kingdoms would you want to learn more about?

FCAT Reading Exert 1:

In Africa, in what is now Nigeria, a society known as the Nok culture emerged around 500 B.C. It declined, like Kush, around 250 A.D. The Nok were the first people south of the Sahara to practice iron making. The carefully crafted clay sculptures of the Nok are evidence of an artistic culture, and the influence of their technology and art was felt in other early kingdoms that emerged in West Africa.

What was the author's purpose in writing this passage? Use information and details from the text.

FCAT Reading Exert 2:

Modern archaeologists of Great Zimbabwe face problems that were caused by early European explorers. Some explorers were inexperienced and caused damage to the site. Theft was also a problem; one group formed the Ancient Ruins Company just to sell their plunder! Even so, many artifacts have been saved- tools for

smelting gold, copper, and iron, instruments for making fine jewelry, and imported goods from India and China. Evidence of cotton spinning and weaving has also been found.

What is the main idea of this passage? Support your answer with details and information from the passage.

FCAT Writing prompts:

- 1.) Pretend you lived in the time of the Great Zimbabwe. What do you see here? What is your craft? Now tell a story about your life in the Great Zimbabwe.
- 2.) Imagine you lived in the time of the Great African Kingdoms. How would you protect your kingdom from theft and invasion? Explain to the reader how you would protect your kingdom from invaders.
- 3.) Pretend you could choose any Great African Kingdom to live in. Which kingdom would you choose and why? Now explain to the reader about the kingdom you want to live in and why?

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Additional Children's Resources

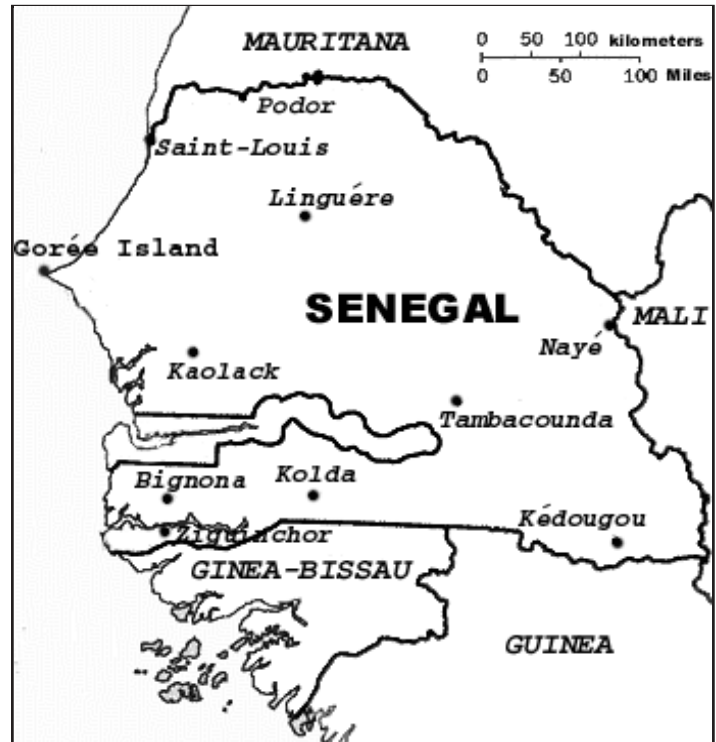
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Slave Trade: Gorée and Bance Island

By Johnny L. Cromwell

The continent of Africa is a diverse land rich in natural resources, including diamonds, gold, ivory, diverse civilizations, cultures and languages. The continent has 54 countries with more than 600 different languages. With such rich land and diverse cultures, one would question why it is that the countries of Africa are among the poorest and least developed in the world. Africa is the only continent to record negative growth in the past two decades. Some reasons for these troubling statistics is that a large portion of the continent is still underdeveloped, lacking of technology, political turmoil, and adverse climatic conditions. However, the largest and most destructive factor can be attributed to the transatlantic slave trade. There were several ports that were docks for slave ships coming from Europe, but the most notorious were Bance Island in Freetown, Sierra Leone, and Gorée Island located in Senegal. While Africa is a land of great wealth, culture, and history, it is also a continent that has been plundered and pillaged by the greed of explorers and colonizers. This has negatively impacted the continent's political and economic situation.

The slave trade took place primarily along the western coast of Africa. The slave traders established relationships with some monarchs and began trading with them. There were eight coastal regions that brought in the majority of the captured slaves during the era 1450-1900. The first, Senegambia, included present-day Senegal and Gambia. The second stretched from Casamanca in the north to Cape Mount in the south, to present-day Sierra Leone. This also included modern Guinea and Guinea-Bissau along with small portions of Senegal and Liberia. The third region, the Windward Coast stretched from Cape Mount to Assini in Western Ghana, which included Liberia and the Ivory Coast. The fourth region is the Gold Coast, which is present-day Ghana. Farther East was the fifth region, the Bight of Benin. The Bight of Biafra, which included the Niger Delta and the mouths of the Cross and Douala rivers to the east of Cameroon, was the sixth region of the slave trade. The seventh region was Central Africa, which is comprised of Angola, present-day Republic of Congo, Congo-Brazzaville, parts of northern Gabon, and southern Namibia. The eighth region used in the slave trade was the southern coast, including Mozambique on the east and the island of Madagascar.



These eight regions became a busy departure point for thousands captured into slavery. Gorée was little more than a barren rock when the Portuguese discovered this 45-acre island off the coast of Senegal in the late 1400s. Because of its high elevation, the island seemed a perfect place to build a trade center. Towards the end of the 1400s, the Portuguese built a small village around the harbor. Soon after they built the village, a military fortress was erected on the highest part of the island.

The rapid rise in the export of cotton, tabasco, and sugar to Europe and the desire for extensive labor to cultivate this agriculture, propelled the slave trade. In the Americas where these commodities were growing, the nomadic Native Americans were first captured and enslaved. However, making slaves out of the Native Americans proved to be a disaster. Foreign diseases and the blistering heat of the region led to the death of thousands of people. Africans were then brought in from the Caribbean Islands of Espanola. These Africans came from cultures with a long history of agriculture. Thus, they were skilled farmers. They were also able to withstand the grueling hours of plantation labor. As a result, colonists saw Africans as the solution to their labor needs.

The first Africans were seized by Europeans in raids on small villages along the West African coast. Men, women and children were kidnapped and carried to ships offshore. Although this method brought in thousands of captives, it soon proved to be inefficient. European slavers then compelled African village leaders to get the slaves they needed. In some cases, Africans were enticed with material goods and in other cases they were threatened with the destruction of their villages if they did not cooperate with the Europeans. The island of Gorée grew from a small trading outpost to one of the major slave posts with international recognition. By the beginning of the 17th century, thousands of Africans were removed from their homelands and taken to Gorée Island for transportation to the Americas. Gorée was so profitable that many battles were fought to possess the island. In the space of 200 years, the flag over Gorée changed 19 times.

The most well-known and prosperous slave traders on the island were a group of mulatto women called the “Señoras”. This group of women controlled the buying and selling of slaves throughout the island. Their job was to act as agents between the African merchants and the European slavers. The “Señoras” built large, luxurious houses where they entertained in the upper quarters while below the dark dungeons imprisoned hundreds of slaves. The Africans went through a process called “seasoning” before the arrival of the slave ships that would eventually take them to the new world. The captured Africans were transformed from being free Africans to being slaves. What the slaves endured was to represent the treatment that they would be subjected to in the new world.

First, their captors took the Africans’ spiritual talisman, thus robbing them of their spiritual power. The slaves were put back in the dungeons where they waited for the slave ships. Some of the captives were marched hundreds of miles away from their homes in chains and shackles. Many were branded with hot irons. These once proud people languished in the dark holes until enough of them had been captured. They were then packed into ships with barely enough room to move. They were given just enough food and water to survive the long journey. They were also deprived of fresh air, clothing and sanitary conveniences. There are many stories of mutinies on board the slave ships as slaves revolted against this type of treatment.

Gorée still stands alive with marks of the slave trade. Hundreds of tourists come to visit the island each year. Many come tracing their ancestry back to

“The Door of No Return.” Re-enactments of the slave trade are performed regularly for visitors.

Another well-known slave-trading operation was the small one-third of a mile island of Bance (now called Bunce) on the rice coast of West Africa. Bance is located on the Sierra Leone River about twenty miles above modern Freetown, the capital of Sierra Leone. A group of European merchants formed “The African Company of England” and established a commercial fort on the island of Bance as early as 1672, but due to poor management, the company abandoned its operation. In 1750, a London firm named “Grant, Sargent and Oswald” took control of Bance island and made it into a big success. The partners rebuilt the fort, built a shipyard, and assembled a fleet of small vessels to cruise the Rice Coast in search of slaves. They concentrated heavily on one particular area, South Carolina, where local rice planters were eager to purchase slaves from Sierra Leone and the neighboring areas.

During the early 1800's, Bance Island, “The Factory” as it was called, included a “great house” for the chief agent, a slave yard, slave houses, storerooms, dormitories, watch towers, a jetty, and a fortification with sixteen cannons. Richard Oswald was principal partner in the London firm that operated Bance Island. Along with Henry Laurens, Oswald was one of the wealthiest rice planters and slave dealers in colonial South Carolina. Laurens advertised the slaves, then sold them at auction to local rice planters. Oswald and Laurens continued their trading for years. Oswald's agents dispatched several ships a year from Bance Island to Charlestown, each containing 250 to 350 slaves. Like Gorée Island, Bance Island is a living monument of the slave trade during the 1500's through the late 1800's. Tourists travel to Bance Island for its history. Some visit the place in remembrance of their ancestors.

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Sea Islanders of Beaufort, SC: Are They True Descendents of West Africa?



By Cynthia Austin

Purpose:

1. Show the similarities in the craft of basket making.
 2. Examine the ceremonies of West Africa and Sea Island.
 3. List and explain some customs indicative of West Africa and Sea Island.
- | | | |
|---------------------|---------------|---------|
| a. Rites of Passage | d. Weddings | g. Food |
| b. Separate Housing | e. Ceremonies | h. Flag |
| c. Funerals | f. Language | |

Materials:

Map of Africa, Map of South Carolina, Internet resources, printed material on West African culture, colored pencils and plain white paper.

◆ *The Gullah inhabitants in the Sea Islands of South Carolina and Georgia make baskets similar to those crafted in Sierra Leone.*

Procedure:

- a.) Divide the class into two cooperative learning groups.
- b.) One group should locate West Africa on the African map, trace/draw and color West Africa on a plain sheet of paper. On the back of the drawing, describe the area with special attention to climate, topography, presence of water on the land and any other interesting feature. (Research West Africa).
- c.) One group will locate Sea Island, S.C. on a U.S. map. Trace/draw and color the area on a plain piece of paper. On the back of the drawing, describe the area with special attention to climate, topography, presence of water on the land and any other interesting feature. (Research Sea Island).
- d.) Once the research has been completed, the two groups will combine and compare information.
- e.) Ask each group to prepare a dish indicative of the area they researched.
- f.) Each group should practice and demonstrate a dance done by the people of the area they studied.

An African-European Connection Through Visual Arts

By James Arthur Booth II



◆ *The Chokwe Mask represents an image of a woman's beauty. It is found in the Luanda Museum, Angola. Copyright © 2000, University of Wisconsin System Board of Regents.*

Europeans were first exposed to African art when the Portuguese began trading there around 1440. The European fascination with Africa was primarily financial. These travelers began collecting African artifacts because of their novelty and the striking differences found in African cultures. Early examples of African art brought to the west were dated before 1650. Louis XIV had an extensive collection of West African sculpture that he displayed proudly.

Focus: African art and its connection to Western Art

There were two early examples of European art that were clearly influenced by Africa and the West African slave trade.

The first example was Rembrandt Harmenszoon van Rijn's *Two Negros*. Rembrandt, a Dutch painter, de-

icted two African men poorly dressed and obviously scared and confused. The second example was Diego Velasquez's *Juan de Pareja*. Juan de Pareja, according to history, was Velasquez's personal slave. This painting was very different from Rembrandt's. Juan de Pareja was depicted as a wealthy man with equal standing among European men.

Abstract - Prove the theory: The European Cubist Movement began with African principles of design

Cubism was the major visual style of the twentieth century that was co-founded by Pablo Picasso and George Braque. This new style completely abandoned traditional western techniques and concepts of perspective, foreshortening, chiaroscuro and modeling. Natural representation of objects became unimportant. Instead Cubism flattened objects and simplified them into geometric shapes. Also with this style, showing multiple perspectives at one time and overlapping planes were acceptable.

Analysis: Pablo Picasso's *Les Femmes d'Alger* vs. Traditional African Sculpture

Approach: The students will view slides or reproductions of Picasso's *Les Femmes d'Alger*, as well as slides of traditional African sculpture. At a glance, *Les Femmes d'Alger* looks like an ordinary posed painting of women. Further, the name implies that these are street women. One might think that Picasso does not want the women to resemble anyone by masking them. However, the style he uses is clearly African.

The poses are similar to Egyptian Bas-reliefs found on temple walls. The bodies of the women are flat and one-dimensional. The edges are angular and sharp and non-naturalistic.

The faces of the women are not recognizable as human. The features of the faces resemble traditional African sculpture found throughout the African continent. The cubist style of reducing forms or objects into geometric shapes is evident in *Les Femmes d'Alger*.

Two Types of Cubism:

1. Analytical Cubism (1907-1914)

- Creates figurative imagery
- Displays subdued colors
- Forms are recognizable, but broken down into cube-like forms
- Exploration of spatial relationships within the painting

2. Synthetic Cubism (1912-1914)

- Form analyzed into geometric structures
- Going beyond reality
- Creation of new objects
- Multiple colors (expanded palette)
- Use of cutouts (collage)

Questions:

1. Can you (the students) see the African influence in Picasso's work?
2. Do you think there is a direct link between African sculpture and Cubism?

Discussion:

- Open dialogue between teacher and students

Assessment:

- Completion of projects

Follow-up Activity:

- Look for African-American connections to Cubism



Goals: The student will be able to:

1. Recognize African wood sculpture and works by the Cubists.
2. Compare and contrast elements and principles of design between traditional African sculpture and the European Cubist style.
3. Use the Cubist style in their work.

Objectives:

1. Students will understand African Art and its influences on Modern European art and the Cubist period.
2. Students will become aware of the effect of colonialism and the slave trade on African and European art.

Vocabulary:

- Foreshortening
- Geometric
- Earth Tone
- Canvas
- Palette
- Cubism
- Sculpture
- Symmetry
- Cone
- Simplification
- Naturalistic
- Perspective
- Overlapping
- Asymmetry
- Plane



- ◆ *Traditional mask sculptures such as the one shown here can be found in museum exhibits featuring African artifacts. Compare this mask and the Chokwe mask on the previous page to the cubist style of Les Femmes d'Alger by Picasso.*



Art Activities: Making African masks

Portraits of masked people

Lesson One: Making Mbuya masks

- Who- Pende (ethnic group)
- Where- central Africa (Zaire)
- When- 19th century
- What- specifically Mbangus Masks/Lightning masks

Objectives:

1. The student will create a Mbuya mask in clay using a slabbing technique.
2. The student will become familiar with the Pende people of Central Africa.
3. The student will utilize and demonstrate symmetry and asymmetry in their pieces.

Materials:

- Clay(white firing)
- 1/4-inch thick 3-inch wide wooden strips (several)
- Several rolling pins or pvc pipe 3-inch diameter
- Plastic forks and knives
- Plastic sheeting or burlap fabric
- Black and white glaze or tempera paints

Procedure:

1. Spread the burlap out on a flat surface
2. Knead and roll the clay
3. Using the wooden strips as a thickness gauge, flatten the clay with the rolling pin
4. Use a stencil for the overall shape of the mask
5. Mark and cut the clay
6. Cut, score, and add the clay accordingly in a symmetrical design in the Mbuya mask style
7. Let them air-dry completely
8. Kiln fire, and then glaze or paint

Lesson Two: Painting masked human figures

- Who- Pablo Picasso
- Where- Paris, France
- When- 1907-1914
- What- *Les Femmes d'Alger*, by Pablo Picasso and Egyptian Bas-reliefs from temple and tomb walls.

Objectives:

1. The student will draw and then paint masked human figures in the bas-relief style of Egypt.
2. The student will incorporate the art of African masking in his or her painting with the style of Picasso's *Les Femmes d'Alger*.

Materials:

- Pencil
- Watercolor paint
- 3 inch brushes
- baby food jars
- 9x12 Watercolor paper
- Watercolor brushes
- Blotter (phone book)
- Newspaper

Procedure:

1. Place newspaper on the tables to reduce mess
2. Draw the figures flat and one-dimensional in profile: 1/4, 1/2, and 3/4 only (no frontal poses)
3. Draw the masks on the figures
4. Paint with watercolor paint.

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- <http://www.middlebury.edu/~atherton/masking.html>

American Blues and Jazz: Rooted in African Tradition

Studying Modern Day Musicians- Ali Farka Toure (Mali) & Donald Byrd (U.S.)

..... By Adam Reinhard



◆ Two similar rhythms: Ali Toure (left) and Donald Byrd (right)

Objective: To introduce the idea to students that American traditional and modern blues and jazz did not develop independent of different cultures, especially African. This lesson incorporates brief historical discussions of blues and jazz in America and their connection to African traditional music. It then provides a brief discussion of African traditional music from one African country, Mali. Examples are then provided of American and African musicians. One can then hear the direct connection between the African tradition and what is sometimes mislabeled as the American tradition of blues and jazz.

Subject Areas: History, music, geography, anthropology.

Materials Needed: Two CDs: Ali Farka Toure, *Talking Timbuktu* and Donald Byrd, *A New Perspective*. Both can be ordered from the Internet. Other examples of CDs are given at the end of the article. They can be used as well.

Terms: Blues, calabash, haste, field holler, gurkel, Jali, jazz, jump-ups, Mali, Malinke, N'jarka, and oral tradition.

Introduction:

"An elderly black man sits astride a large cylindrical drum. Using his fingers and the edge of his hand, he jabs repeatedly at the drumhead-- which is around a foot in diameter and probably made from an animal skin-- evoking a throbbing pulsation with rapid, sharp strokes. A second drummer, holding his instrument between his knees, joins in, playing with the same staccato attack. A third black man, seated on the ground, plucks at a string instrument, the body of which is roughly fashioned from a

calabash. Another calabash has been made into a drum, and a woman hits at it with two short sticks. One voice, then other voices join in. A dance of seeming contradictions accompanies this musical give-and-take, a moving hieroglyph that appears, on the one hand, informal and spontaneous yet, on closer inspection, ritualized and precise. It is a dance of massive proportions. A dense crowd of dark bodies forms into circular groups--perhaps five or six hundred individuals moving in time to the pulsations of the music, some swaying gently, others aggressively stomping their feet. A number of women in the group begin chanting.

The scene could be in Africa. In fact, it is nineteenth-century New Orleans. Scattered firsthand accounts provide us with tantalizing details of these slave dances that took place in the open area then known as Congo Square. Today Louis Armstrong Park stands on roughly the same ground--and there are perhaps no more intriguing documents in the history of African-American music. Benjamin Latrobe, the noted architect, witnessed one of these collective dances on February 21, 1819, and not only left a vivid written account of the event, but made several sketches of the instruments used. These drawings confirm that the musicians of Congo Square, circa 1819, were playing percussion and string instruments virtually identical to those characteristic of indigenous African music. Although we are inclined these days to view the intersection of European-American and African currents in music as a theoretical, almost metaphysical issue, these storied accounts of the Congo Square dances provides us with a real time and place, an actual transfer of totally African ritual to the native soil of the New World" (Gioia 1).

Brief History of the Blues in America

The word "blue" has been associated with the idea of melancholia or depression since the Elizabethan era. The earlier (almost entirely Negro) history of the blues tradition is traced through oral tradition as far back as the 1860s (Kennedy 79). When African and European

music first began to merge to create what eventually became the blues, the slaves sang songs filled with words telling of their extreme suffering and privation (Tanner 36). One of the many responses to their oppressive environment resulted in the field holler. The field holler gave rise to the spiritual, and the blues, "notable among all human works of art for their profound despair... They gave voice to the mood of alienation and anomie that prevailed in the construction camps of

the South," for it was in the Mississippi Delta that blacks were often forcibly constricted to work on the levee and land-clearing crews, where they were often abused or possibly worked to death (Lomax 233).

Following the Civil War (according to *Rolling Stone*), the blues arose as "a distillate of the African music brought over by slaves. Field hollers, ballads, work songs, church music and rhythmic dance tunes called jump-ups evolved into music for a singer who would engage in call-and-response with his guitar. He would sing a line, and the guitar would answer it" (use with Ali Farka Toure). The later product of the same folk spirit became the blues, involving, "[A] one-man affair originating typically as the expression of a single singer's feelings" (Locke 30). By the 1890s the blues were sung in many of the rural areas of the South. And by 1910, the word blues as applied to the musical tradition was in fairly common use (Tanner 40).

Blues and other African-American art forms often show their deep African roots in what are known as African Retentions--parts of African traditions that we still find embedded in African-American and American music, art and culture. In blues, the easiest of these to identify include:

- Call & Response: a 'conversation' in music between a solo 'call' and a group or instrumental 'response.'
- Syncopation: a musical term for stresses that fall off the established beat.
- Emotional Singing Style: which can include shouting, crying, screaming and other speech sounds not typically found in European singing prior to the 1950s and 60s, when African-based vocal styles began to be heard more widely. ⁽¹⁾

Brief History of Jazz in America

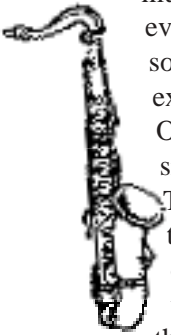
The influence and development of the blues cannot be overlooked when discussing the early years of jazz. Jazz grew out of the blues (Haskins 56). Today, Bessie Smith is considered primarily a blues singer, however in the 1920s, she was often referred to as a jazz singer. An ability to play blues has been a requisite of all jazz musicians, who on first meeting one another or when taking part in a jam session, will often use the blues framework. Blues, stemming from rural areas of the Deep South, has a history largely independent of jazz. A number of the early jazz performers relied on the blues for more than the chords exchanged. Many of these jazz musicians used the blues for the driving force of their musical emotions, such as the work of Don Redman, Stuff Smith, Ma Rainey and the early works of Louis Armstrong and Benny Carter (Haskins 71).

The time before the conscious recognition of jazz as individual music is perhaps the most important. It was when the musical and cultural influences merged to create the uniqueness and diversity of jazz. The influences seemed to come from all directions. The African musical practices that remained a part of the slave culture were superimposed on the dominant white musical culture of Western Europe. The popular music of the day had simple harmonies and simple rhythms. The black tradition depended more on oral transmission and was represented by spirituals, work songs, field hollers, and later the blues. The four million slaves who became American citizens in the 1860s mixed their African background with the popular and church music around them. This was the nucleus of jazz. ⁽¹⁾

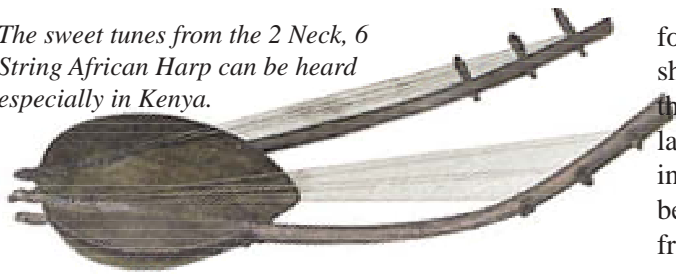
Similarities Between Jazz, Blues and African Foundations

It is easy to see the similarities between jazz and blues when it comes to their African traditional foundations. Where did jazz begin? Religious gatherings, work songs on the railroads and cotton fields, traveling minstrel shows and drum choirs all played a part. This was a synthesis of cultures torn from many parts of the world and thrown into the melting pot of the slave trade.

Hundreds of thousands of West Africans, all with their own traditions, religious ceremonies and worship rites, were taken into the tobacco and cotton fields of the Caribbean and America. The slave owners were also a diverse group. The Protestantism of the British led to a ban on dancing and drumming. The Catholics-Portuguese, Spanish and French, did little to disturb the West African culture. In fact, the ritualism of Catholicism coexisted well



- ◆ *The sweet tunes from the 2 Neck, 6 String African Harp can be heard especially in Kenya.*



with that of the Africans. In Cuba, the rumba, conga, mamba and cha-cha were mainly African in origin. Trinidad's calypso stems from West Africa. French and West African cultures produced a sound in Martinique remarkably similar to jazz.

In West African music, rhythm dominated melody and harmony, the opposite being true of European music (Locke 3). Spoken languages, dependent on pitch and intonation as much as vocabulary for meaning, introduced subtleties of sound that had no place in the European musical traditions—for example, singing in falsetto or bending or eliding notes rather than trying to hit them with a chorister's purity (use with Ali Farka Toure and Donald Byrd). The significance of drum choirs and percussion music in African religious ceremonies had, over the centuries, resulted in a sophistication of rhythm—often with sounds grouped in triplets, set slightly out of phase and overlaid on each other (use with jazz music where percussion is a primary focus, see Herbie Hancock and Pharaoh Sanders)...all of which was unthinkable in the West.

Music was in all things: there were songs for courtship, for gossip and abuse, songs with rhythms suited for particular tasks, songs of seamanship, worship and war. The work song found its parallel in the clang of the hammer and pickaxe. Work songs (use with Ali Farka Toure), in particular, with its compelling rhythms and call-and-response patterns, provided vital ingredients for the structures of early jazz. Eventually, European and West African music started coming together in church and at work, creating odd hybrids of melody and lyrics.

The jazz sound arose out of the confrontation between tonal Western music and indigenous African music. From the Western tradition, jazz took its instrumentation, melody and harmony. From its African roots came its rhythm, phrasing and production of sound. Harmony was considered less important than the song and its unique sound from an African perspective—typically an emotional swerving and soaring of pitch, the falsetto cry or holler, and the pragmatic shorthand lyric with its ironies, tragedies and mocking punch lines.

The African Tradition in Mali : History

Mali is so old that it has rock paintings dating back to a time when the Sahara desert was covered in lush

forest. Islam arrived in about the seventh century A.D., shortly after the death of the Prophet Mohammed. One of the region's early empires was the Malinke Empire which lay in the region under Sundyata Keita and whose influence, especially in music, is still obvious today. The best years of this empire were under Mansa Moussa, from 1312 to 1337. He dominated the gold and salt trade, and the cities of Djenne and Timbuktu became important trading centers for the whole of West Africa. Evidence suggests that he spent so much gold and gifts while traveling to Mecca that the price of gold dropped worldwide for several years.

By the 15th century, this empire was ending. It was followed by the Songhay Empire, which was created by Askia Mohammed on the edge of the Sahara and the Niger River in northern Mali. At its height the Songhay empire saw Timbuktu with a population of around 100,000 people. This empire ended shortly after a Moroccan invasion in 1590, by the Sultan of Morocco, which soon led to disarray in the Mali area (Kwadjovie).

Mali became a French colony after 20 years of resistance between 1880 and 1900. It gained its independence in 1960. Modibo Keita was the first president of the Mali Republic. When Mali's economy weakened, he was ousted by a 1968 military coup and replaced by Moussa Traore. Moussa Traore led Mali from 1968 to 1991. The 1970s and 1980s were a time of terrible drought and famine. Moussa Traore was eventually toppled in 1991 when the military took control. The country had its first elections in 1992 and Alpha Konare was elected president, a position he still holds today.

Music

In the 13th century Sundyata Keita, a warrior prince, founded the Malinke Empire in Western Mali. The Malinke culture and its music date back to that time. There are three main Malinke musical styles: Maninka, Bamana, and Mandinka. The first two are found in Mali: Maninka, the most classical, is not very fast, with flowing ornamental melodies over slow-moving harmonies. Women usually sing Maninka songs. Bamana is based on a five-note scale where melodies are stark and often slow. All musicians learn a number of core songs in the Malinke style, such as the legendary African epic song, *Sundyata*. Some melodies are repeated with different words and in different arrangements (use with Ali Farka Toure.) Musicians improvise on the main melody and are accompanied by 'the main way' or 'big meeting,' a two-or four-bar phrase, very much like the blues are played. ⁽³⁾

Traditional musicians belong to a cast known as the Jali. They used to entertain the Malian nobility, telling epic stories in song. Until relatively recently, historical

knowledge was passed on from one generation to another by the Jalis, whose oral tradition was based on song. Most Malian musicians are Jalis. It has been very hard for people who are not Jalis to be accepted into the profession. Ali Farka Toure, the Mali guitarist, is a rare exception. ⁽⁴⁾

Mali guitarists are active players in this unbroken and still vibrant tradition that goes back to the 13th century founding of the Mali Empire. That tradition is primarily guarded by the Jalis. The acoustic guitar was first picked up in the 1920s or 1930s by Jalis who began an Africanization process by adapting their balafon(xylophone), nkoni(flute) and kora(harp) repertoires and playing styles to it. The rise of modern Mali music and of the electric guitar began with the independence of Guinea in 1958 when the new government launched a sweeping modernization policy in which European musical instruments (including electric guitars) were handed out and a network of regional and national orchestras were established. Mali soon followed suit in 1960. Jalis used the electric guitar as the main vehicle for transferring their local repertoires to these new urban electric groups. ⁽⁵⁾

Ali Farka Toure

"For some people, when you say 'Timbuktu,' it is like the end of the world, but that is not true. I am from Timbuktu, and I can tell you we are right at the heart of the world."-Ali Farka Toure

Ali Farka Toure is one of the finest blues guitarists and singers in West Africa, combining traditional Malian songs and rhythms with many outside influences to produce a highly individual style. Toure was born into the noble Sorhai family in the Timbuktu region of Mali in 1939. Being of noble birth and not part of the Jali class, he should never have taken up music as the profession is normally inherited in Malian society and the right to play belongs to the Jali. However, being a man of fierce determination and independence, once he decided to take up music, there was no stopping him.

In 1950 he began playing the "gurkel"- a single string African guitar that he chose because of its power to draw out the spirits. He also taught himself the "n'jarka," a single string fiddle that is today a popular part of his performance. Then in 1956 he saw a performance by the great Guinean guitarist Ketita Fodeba. He was so moved that he decided then and there to become a guitarist. Teaching himself, Toure adapted traditional songs using techniques he had learned on the gurkel.

During a visit to Bamako in the late 1960s, Toure was introduced to African-American music by such artists as Ray Charles, Otis Redding, and most impor-

tantly John Lee Hooker. At first, Toure thought that Hooker was playing Malian music, but then realized that "it has been taken from here," noticing the use of African retentions in Hooker's work. Toure was convinced that American blues was rooted in traditional Malian music. He was also inspired by Hooker's strength as a performer and began to incorporate elements into his own playing.

For many years he followed a successful career in West Africa adapting traditional songs and rhythms in ten languages from Mali's enormous cultural wealth. This career was combined with a life rooted in his village. Although Toure toured widely in Africa and occasionally in Europe and America, he preferred the security of village life, family, friends, crops and livestock. ⁽⁶⁾

Toure was almost 50 when he came to the attention of the world music community in the West. Since then he's toured often in North America and Europe, and recorded frequently, sometimes with contributions from Taj Mahal and members of the Chieftans. 1994's *Talking Timbuktu*, on which Roy Cooder joined him, was his most well received effort to date. It was a Grammy Award winner as well as the first album to debut at #1 on Billboard's World Music Chart, remaining at #1 longer than any other release, and winning Down Beat's Critics Poll for Beyond Album of the Year. However, Toure didn't release a record on American shores for five years afterwards; he finally broke the silence in 1999 with *Niafunke*, which discarded the collaborative approach in favor of a return to his musical roots (Unterberger).

Donald Byrd

The son of a Methodist minister and amateur musician, Donald was playing classical trumpet works and also performing while in high school. At 18, he joined the Air Force and was stationed in New York. In addition to playing in air force bands, Byrd backed vocalists including Mel Torme and Nat King Cole. He spent his free time sitting in with sax man, Charlie Parker and piano great, Thelonious Monk.

In 1955 Byrd's performance with pianist George Wallington's group earned him a job with Art Blakey's Jazz Messengers, and he went on to work in the Max Roach Quintet. Recognized as a virtuosi and lyrical trumpeter, Byrd recorded prolifically over the next few years. At different times he worked as a sideman for Thelonious Monk, John Coltrane, Sonny Rollins, Horace Silver, Jackie McLean, Red Garland, Art Taylor, and Phil Woods.

In the 1960s Byrd toured internationally with his own groups and pursued a career in music education. He earned a master's degree in teaching from Columbia



◆ *Gambian musicians are playing West African musical instruments including koras, a xylophone and a flute accompanied by women singers.*

Teacher's College. Byrd's schooling continued in Paris, where he studied composition, and in Ghana, where he studied African music. During these years he also taught in public schools and colleges in the New York area. As a member of the faculty at Howard University, North Carolina Central University, and North Texas State University, Byrd has attempted to draw attention to academia's neglect of black music and musicians. ⁽⁷⁾ The following is an interesting discussion by Donald Byrd about music and education.

“You go back even into the Egyptian societies and so forth, there was always something on music and art. You were not considered educated unless you know something about it. How is it today that these people in Washington and the other places here in this country can teach you and talk about education without mentioning art or something like that?” -- Donald Byrd

“That's a part of the culture. How could you go through the educational process without it? The real deal. A principal in a high school can add a music program if they feel like it or they can get rid of it and add another math program so that they can try to score higher in the New York Post and Daily News in the rank and file system of who is number one. You can't have one. Everybody, public school, whatever 131, or where I was teaching at public school 55, in the Bronx, Alexander Birgan...I taught music and arts. Every joint in NYC. You can't have one. You got that 1, 1, 1, 2, 1, 3...everybody can't be number one. But then the thing is that they are so involved in the politics of education that they totally forgot what the process was. I wonder, in Guiliani's background, did he ever play an instrument? Probably not, I don't know. But, the thing is that they are teaching people today and omitting the arts out of education” (Byrd).

Activities

Toure

-Listen to Ali Farka Toure's *Talking Timbuktu* and compare to anything by John Lee Hooker.

Interesting Facts:

- Toure sings in 11 languages, 4 can be found on this album: Songhai, Bambara, Peul, Tamashek.
- The album was recorded in three days.
- It contains American and African musicians playing American and African instruments such as: electric and acoustic guitars, banjo, bass, calabash, cumbus, mbira, and of course vocals and sounds.

Themes: Love, work ethic, proverbs, brotherhood, and spiritual journeys such as the river spirit and the grass snake.

-Ask students what emotions and elements of blues they may hear while listening.

-Listen specifically to track 5- *Amandral* (language- Tamashek) to hear correlation with the blues, specifically how it incorporates many elements of the blues, which of course were originally part of the African tradition. Elements of call and response, syncopation, and an emotional singing style. (see brief history of the blues).

- Listen to track 9- *Ai Du (Language- Songhai)* this reflects the emotional journey found in a blues song as well as the melancholy state that may be found on that journey.

- Listen to track 2- *Soukora* (language- Bambara) discuss whether students can identify that this is a love song. The man pours out his emotions to his loved one.

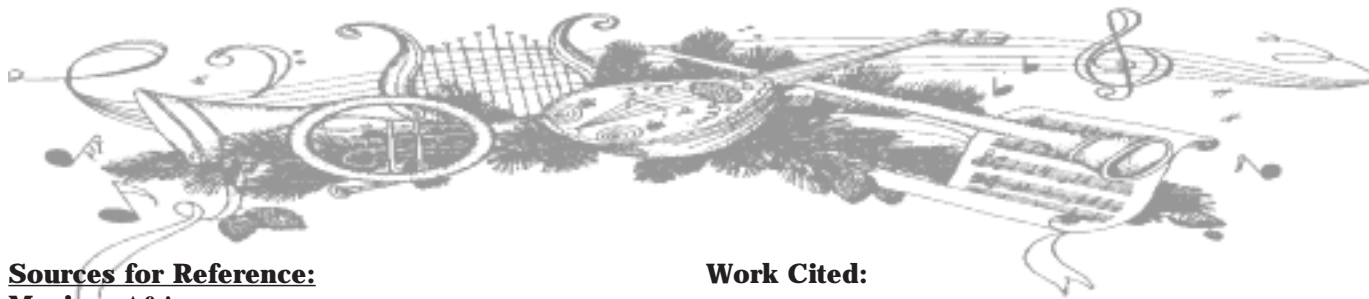
Byrd

- Listen to Donald Byrd's *A New Perspective* and discuss its merits in context with the brief history of Jazz presented earlier. Focus primarily on the black traditional slave culture and its focus on oral transmissions like spirituals, work songs, gospel and blues. Also discuss the use of voices instead of actual words in conveying emotion and spirituality.

- Listen specifically to track 4 - *The Black Disciple*. It is a result of Byrd's research into African rhythms. This composition came from a recording of people in the Congo. "The rhythms fascinated me particularly because of their nervous intensity," Byrd described. This is his attempt to adapt African rhythms to his own diversified musical experiences. The rhythm section communicates the restless turbulence. The title refers to the one black monarch among the three kings who came to Bethlehem on the night Jesus was born.

- Listen to track 1 - *Elijah*. Elijah is based on the traditional, Southern spirituals that were first sung during slavery.

- Listen to track 3 - *Christo Redentor* (Portuguese for "Christ the Redeemer"), discuss the deep connection of religion and music within the African tradition.



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Mali musicians- Salif Keita, Habib Koite, Baba Djan Arab- Rabih Abou Khalil-excellent example of mixture of African and Western tradition. Check out Khalil's CD, *Odd Times* which incorporates the Arabic instrument the Oud with the traditional harmonica.

CD- *Mali to Memphis- An African-American Odyssey*

American musicians incorporating African tradition:

Pharaoh Sanders - [Tauhid, Karma](#)

Dewey Redman - [African Venus](#)

Donald Byrd - [Ethiopian Knights](#)

Herbie Hancock - [Sextant, Headhunters](#)

Miles Davis - [Nefirtiti](#)

Art Blakely and the Jazz Messengers - [A Night in Tunisia](#)

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Music of Mali and Senegal by Rough Guides, editor *Ethnologue*. 13th edition. Barbara F. Grimes, editor. (on Mali's different languages)

Video:

River of Sand - a documentary of music, culture, and the people of Mali

Write to: River of Sand Video

Kensington Communications Inc.

20 Maud Street, Suite 402 Toronto, Ontario,

Canada M5V2M5

Keita - The Heritage of the Griot - a discussion of the Sundryata epic and oral tradition

Write to or Call: California Newsreal

149 9th St./420

San Francisco, CA 94103

415-621-6196

Ali Farka Toure and other musicians, live and interviews.

-produced by PBS



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Names and Naming Practices in African Communities

By George T. Chambers

The continent of Africa hosts thousands of cultures, each with a distinct and separate set of beliefs, customs and ceremonies. To attempt a generalized survey of African communities and the ceremonies they practice would be a lesson in futility. Therefore, I am concerned primarily with the Yoruba people of Nigeria, Benin and Togo, with comparisons made with other African cultures. The information presented here should not be taken as inherently representative of any specific ethnic group, nationality or region.

Even though Africa is a continent of immense diversity, many African ethnic groups hold similar beliefs in relation to the value of their traditional practices. Africa is a continent whose societies have endured many hardships. Yet throughout the rise and fall of great civilizations, external religious and cultural influences, mass European colonization, a demoralizing and wide-stretching slave trade, and widespread civil unrest, numerous African societies have maintained their unique traditional identities. Africa is a continent of great diversity and in this diversity lies great strength.

The Significance of Names

African names hold special meaning and the giving of names is of utmost importance. A name may tell about special characteristics of a person. It may show royal or sacred lineage, as in the Igbo (Nigeria) name Nze (male)- "sacred leader" or the name Adanze (female)-"daughter of Nze" (Brown 4). It may give an historical account of social or political happenings at the time of birth. A person may also have names that divulge personal attributes or circumstances:

“Many Africans believe that the name a person bears is sometimes a key to the understanding of his character and behavior. This is especially true with nicknames and praise names. Thus, among the Igbos, for example, a nickname like Nwaagankwo, calls to mind a particular skill in wrestling whereas among the Swazis of Southern Africa, a man called mona (unmona-jealousy) displayed jealousy traits in his conduct (Madubuike 9).”

As the passage suggests, a personal name is thought to signify, influence and even determine how an individual will develop over time.

The choice of a name is a serious responsibility. In some cultures, such as the Swahili societies, a child's name is given before birth and accompanies the child into the world of the living (Zawawi 1993). However, Yoruba people reserve the time soon after an infant is born to initiate the new individual into existence by delivering his or her new name in the form of the first rite of passage, the naming ceremony.

Some Yoruba Names and Meanings

(f=female, m=male)

- (f) Ayodele - Joy enters the house, Joy comes home.
- (m) Akinlawon - Bravery sustains them.
- (f) Dada- A child with curly hair.
- (m) Ojo - A difficult delivery.
- (f) Ayoluwa - Joy of our people.
- (m) Omotunde - A child comes again.
- (f) Babatunde- Father has come again.
- (f) Yetunde - Mother has come again.
- (m)Obataiye - King of the world.
- (f) Jumoke - Loved by all.



◆ Friends and family gather together to rejoice in a naming ceremony. Naming ceremonies are common throughout Africa. Copyright © 2000, University of Wisconsin System Board of Regents.

In the Yoruba language, words may be combined to change or emphasize meaning. In the examples above, the word Ayo- "Joy" is used in the names Ayodele and Ayoluwa to express two different implications. Similarly, the use of the ending -"tunde" in Yoruba names connotes a previous loss to the family, perhaps a death. If a father dies, for instance, the child could be named "Babatunde" or "father has come again" to evoke the memory of the child's father.

Sometimes children are given more universal names in addition to special traditional names. The *Akan* and *Ewes* of Ghana believe children born on the same day of the week have the same type of soul. Thus, seven common names are given to *Akan* children (a different set of seven names is used by the *Ewes*).

Akan Names

	<u>Male</u>	<u>Female</u>
Monday (Dwoda)	Kwadwo	Adwoa
Tuesday (Benada)	Kwabena	Abena
Wednesday (Wukuda)	Kwaku	Akua
Thursday (Yawda)	Yawa	Yaa
Friday (Fida)	Koffi	Afua
Saturday (Memeneda)	Kwami	Ama
Sunday (Kwasida)	Kwasi	Akosua

Traditional African names have been in continuous use for thousands of years. Due to the spread of Christianity, Islam, and other religious influences during the medieval period, people began to integrate new names into their traditional naming systems. Names like David, Jamaal or Krishna are commonly found in Africa as in Europe, America, Australia, or any other continent, yet these names in Africa do not necessarily supersede



◆ Naming ceremonies are a tradition in numerous African countries. These cultural events are of great importance and passed on from generation to generation. Members of the ceremony dress up in traditional garments made from beautiful materials such as these.

traditional ones. As Molefi Kete Asante writes:

To name an African child "Mary," "James," "Robert," "Mao," "Ronald," "Arthur," "Carol," "Donald," "Betty," or "Sarah" is to introduce a particular cultural message into the family. Names do have meaning. When you meet Dr. Maulana Karenga and you greet him, "Hello, Maulana" you are saying "Hello, Masterful Teacher." Those who see me and say "Molefi" are saying "Keeper of the Traditions." When I call to my wife whose name is Kariam, "Please come here" I am saying with great respect "One who reflects the almighty, please come here" (Asante 9).

In addition to the influence of religious choices, mass colonization and slave trading led to stricter adoptions of extracontinental names. For example, during the colonial assimilation and division of African lands, indigenous people were forced to register for a census. The European system of naming allows for only a first, middle, and last name whereas traditional African names are not ranked and are sometimes numerous. In many regions, people who had not previously converted to Christianity were forced to adopt a western name, which became their first name.

Tragically, during the transatlantic slave trade, many Africans were completely stripped of their names and religious artifacts and given new Anglo identities (Ajani, 2001). Slave traders aimed to dehumanize captured slaves by taking away everything that represented Africa. The fact that many African slaves retained their customs and beliefs throughout this adversity serve as a testimony to the spiritual strength and determination of African belief systems as a whole.

Non-Traditional Names

<u>Islamic</u>	<u>European</u>
Akbar-great	Mary-the perfect one
Ayisha-living	Albert-noble, bright
Jamal-beauty	David-beloved

The Naming Ceremony

The traditional Yoruba naming ceremony is a sacred rite that occurs outdoors. It is important that a child is connected to the place of his or her birth. The father will usually place the infant's foot on the soil as a symbol of this connection. Guests bring gifts and money to present to the infant. In addition, ritual foods and sacred objects are placed on a table before the baby and mother. The ceremony is conducted by a religious official or spiritual leader, possibly a family member or friend, who symbolically explains the importance of each sacred item to the infant. These include water, salt, palm oil and honey.

Water signifies the importance of the community. Salt

means the person will be "palatable" to the community bringing happiness. Palm oil means that the child will make a positive contribution and honey means that the child will be as "sweet" as honey. (The rest of the items and meanings are included at the end of this article). These items are introduced to the child so he will make good use of them later in life. The ceremony leader prays for the child's good fortune. The items are subsequently passed so each guest may taste or touch them.

The names of the child are announced to the crowd and the significance of each is explained. A child must be named within the first nine days of his/her life or the child could suffer the fate of dying before the parents of the same sex.

Before the ceremony, a name is carefully chosen by the parents (traditionally the father would choose a name), grandparents, and relatives or close friends. Each of these names holds a special meaning and is chosen with the future prosperity and/or identity of the individuals in mind. Later in life, names that exemplify one's personality or chronicle an important event may be given by relatives and friends or may be adopted by the individual.

When the ceremony is complete, the family and guests eat, sing and dance throughout the evening and often well into the next day. Community members or professional praise will make up songs proclaiming the glory of the community and the newly named child.

Special Names for Twins

Twins are considered special in many African cultures. Among the Yoruba, mothers of twins or praise singers will walk the streets and sing the praises of the twins, collecting gifts and money from the community. Each twin, or "Ibeji" is given an exact and equal portion of the gift or money. If the gift is not divisible, it is not acceptable (Poyner, Lecture 2001).

In the case of twins, the children will actually be born with a name. The first twin, regardless of sex, is named "Taiwo" (he who prepares the way) and the second twin is "Kehinde". Even the children born after twins will be affected by this naming pattern. The child born after twins will be pre-named "Idowu" and the next child will be "Alaba". These

◆ *These twin dolls symbolize fertility and birth. Most Africans hope for decedents to continue the ancestral line.*



children will also have chosen names that will carry their own unique identity (Madubuike, 1976).

In Guinea, twins are given another special name, "Bo." Both individuals share the name (in addition to their individual names), but do not necessarily share the equality inherent with Yoruba twins. In the book, *The Dark Child*, Camara Laye tells about his uncle whom he used to visit in the country:

“Since my uncle Lansansa (also known as *Bo*) was the eldest son, he had inherited the concession when my grandfather died. Actually, he had a twin who might have inherited it, but Lansansa had been born first. Among my people, the twin born first is the elder. On occasion, the rights of the elder twin may be abrogated, for when there are twins one of them always has a stronger character than, the other, and when this is the case - even if he is not the first-born - he becomes the heir” (Laye, 1954).

Unlike Yoruba tradition where the children are named differently yet treated as equals, the tradition in Tindican, Guinea, where Camara Laye's mother was raised, favors one twin over another yet gives them the same title.

Names for Twins (Yoruba)

Taiwo - First of twins
Kehinde - Second of twins
Idowu - Born after twins
Alaba - Born after Idowu

The Community

In Africa, each individual belongs to a community. Various family and community members carry out parental responsibilities and hold themselves accountable for the well-being of children in their society. Children represent the future of any culture. Most African societies go to great lengths from the beginning of a child's life to help him/her achieve his/her goals. The naming ceremony and choosing a name represents the first rites of passage in which people may help a child on his/her path, but it certainly will not be the last.

The following activities, coupled with the information presented above are intended to help students realize the importance of their names and the importance of understanding the names of others. Names are our identity. Names let other people know who we are. The more we understand about ourselves and each other, the more we will be able to function together as a global community.

Activities

Goals:

- (1) Students will gain knowledge of African (specifically Yoruba) names and naming ceremonies.
- (2) Students will gain a better understanding of their own names and their meaning.

It is important to emphasize to students that Yoruba societies represent only a fraction of the cultures of the continent of Africa. While it is important to look at the similarities in African names and naming, it is equally important to point out the vast diversity of African peoples.

Activity 1: Name Research (Etymology, one - two days)

1. Discuss with students the importance of African names and share some African names with them. Ask them to reflect on their own names and discuss meanings that they already know.
2. Ask students to use an etymology dictionary (most libraries have these) to research their names and the personal, cultural, and familial importance of them. They could research the history and national origin of their names as well.
3. Students can make an oral presentation of their names and significance.

NOTE: For listings of African or Yoruba names, you may wish to consult web sites such as The Name Site at www.namesite.com. Books of names such as *A Handbook of African Names* by Ihechukwu Madubuike might be even more useful.

For similar activities aimed specifically at grades 2-4, visit the **Utah State University** lesson plan site at <http://teacherlink.ed.usu.edu/Tlresources/longterm/LessonPlans/africa/aindex.htm> and follow the links under **African Names**.

Activity 2: Naming Ceremony (one - two weeks)

1. Give students a general overview of the naming ceremony, the sacred items and food involved, and discuss the reasons to have such a ceremony.
2. Compare African naming ceremonies to American ceremonies (or rites of passage) such as baby showers, graduation, and birthdays.
3. Discussion/comparison topics could include:
 - Sacred beliefs
 - Dance
 - Songs
 - Gifts
 - Food
 - What kind of sacred items or practices do we use for our ceremonies?
 - How are American ceremonies similar to African ceremonies?
 - How are they different?
2. Ask students to choose an African name they feel represents their personality or an important event in their lives.
3. Possibly choose names you feel are appropriate for each child.
4. Depending on the size and community structure of you class, ask students to choose names for each other.
5. **Culmination-** Prepare and conduct a symbolic "naming ceremony." Encourage students to actively participate by introducing sacred items or announcing names. If facilities allow, music, dance and food would add to the festivities.

Ceremonial foods & items; Festive foods

By Reverend Fred Ogunfiditimi

Yoruba people generally believe that when they introduce these materials to the child at the beginning of his/her life, he/she will make positive use and not negative use of them when he/she becomes an adult.

Ceremonial foods and items

Water: As water is important to people, so must the child be important to his/her family.

Salt: Salt is important to food for its palatability, so must the child be to his/her community. When any person is said to be like salt to his/her people, it means he/she brings joy, happiness, and even sweetness where there is bitterness.

Palm Oil: African palm oil is used for a series of medicinal purposes, both positive and negative. This is used for naming the child so that when the child grows up, he/she will make a positive use and not a disuse of it.

Cola nut: Some colanuts have two carpels, some three, some four some five, and some six which is the highest number of carpels they can have. Usually we use the one with four carpels. It is the one with four carpels that are most usable. They are used for both good and bad medicines. By introducing them to the child, we pray for the child not to use it negatively against anybody neither will anybody use it negatively against him/her.

Bitter cola: This has the same reason as the colanut above.

Alligator pepper: This also has the same reason and significance of the two above.

Honey: For the child to be as sweet as honey to the community and most importantly for the child not to be ostracized by the people when he/she grows to adulthood.

Wine: Wine brings happiness to people so also shall the child bring happiness to his/her community at all times.

Pen: For the child to use his/her pen only for good things and not to destroy people.

Book: To use his/her position of authority to better the people and not to oppress them. Also the Bible will be introduced to the child so specifically, so that he/she will read the Bible meaningfully to liberate and not to imprison his/her people.

Money: Money will be introduced to the child so that he/she will not use or make money in a negative way. Also for the child not to allow love of man to overshadow love of God.



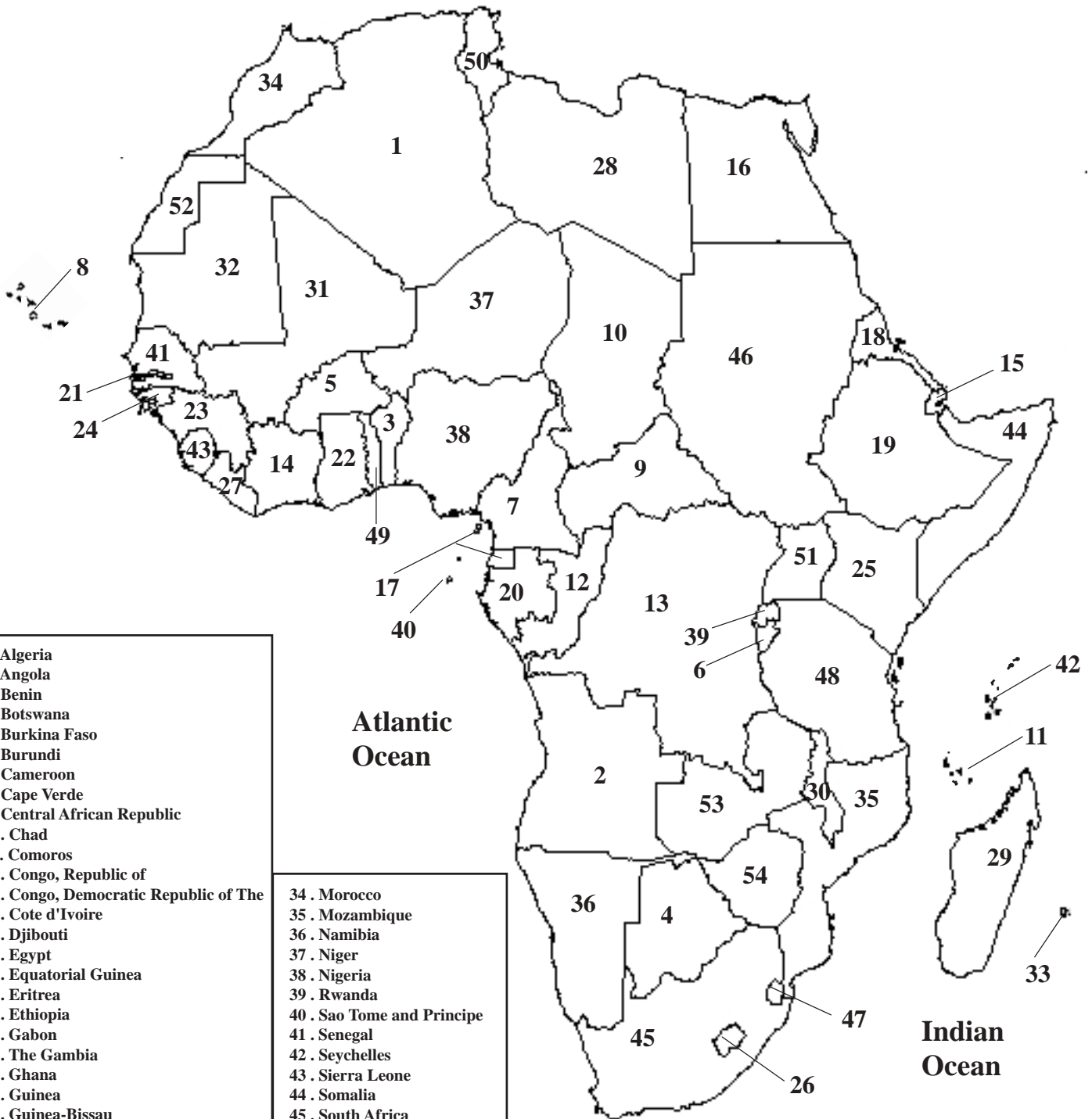
◆ Kola nuts are eaten at numerous family and social gatherings. The Kola nuts are broken and prayers are directed to “spirit beings” to invite them to join in the festivities.

Text taken from: <http://www.folklife.si.edu/vfest/Africa/foods.htm>

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NAME THE COUNTRIES OF AFRICA



- 1 . Algeria
- 2 . Angola
- 3 . Benin
- 4 . Botswana
- 5 . Burkina Faso
- 6 . Burundi
- 7 . Cameroon
- 8 . Cape Verde
- 9 . Central African Republic
- 10 . Chad
- 11 . Comoros
- 12 . Congo, Republic of
- 13 . Congo, Democratic Republic of The
- 14 . Cote d'Ivoire
- 15 . Djibouti
- 16 . Egypt
- 17 . Equatorial Guinea
- 18 . Eritrea
- 19 . Ethiopia
- 20 . Gabon
- 21 . The Gambia
- 22 . Ghana
- 23 . Guinea
- 24 . Guinea-Bissau
- 25 . Kenya
- 26 . Lesotho
- 27 . Liberia
- 28 . Libya
- 29 . Madagascar
- 30 . Malawi
- 31 . Mali
- 32 . Mauritania
- 33 . Mauritius

- 34 . Morocco
- 35 . Mozambique
- 36 . Namibia
- 37 . Niger
- 38 . Nigeria
- 39 . Rwanda
- 40 . Sao Tome and Principe
- 41 . Senegal
- 42 . Seychelles
- 43 . Sierra Leone
- 44 . Somalia
- 45 . South Africa
- 46 . Sudan
- 47 . Swaziland
- 48 . Tanzania
- 49 . Togo
- 50 . Tunisia
- 51 . Uganda
- 52 . Western Sahara
- 53 . Zambia
- 54 . Zimbabwe

Let's Visit Swaziland

By Wanda Gallmon

Welcome

Here are a few key greeting phrases to kick off your visit to Swaziland on just the right note:

(Greeting) Sanibonani! - "Good Day!"

(Response) Yebo! - "Yes good day!"

(Greeting) Ninjani? - "How are you?"

(Response) Sikhona! - "We are all well how are you?"

(Response) Natsi sikhona! - "We are also well!"

(Question) Likuphi lihovisi leti vakashi? - "Where is the tourist office?"

(Appreciation) Siyabonga. - "We thank you!"

(Appreciation) Ngiyabonga. - "I thank you!"

(Farewell) Salakahle. - "Stay well!"



◆ Flag adopted October 6, 1968



Objectives

The students will be able to:

1. Locate Swaziland on an African map.
2. Name the capital of Swaziland.
3. Name the present king of Swaziland.
4. Explain at least two Swaziland customs.
5. Name a few resources in Swaziland.
6. Name the holidays celebrated in Swaziland.
7. Name the crafts made in Swaziland.
8. Name some sports children enjoy.
9. Name the instruments played in Swaziland.
10. Name the staple food Swazi people enjoy eating.

Facts About Swaziland

Capital: Mbabane

Language: Siswati and English

Religions: Christian 60%, other 40%

Ethnic Groups: 97% African, 3% European

Climate: Varies from tropical to near temperate

Terrain: mostly mountains and hills; some moderately sloping plains

The kingdom of Swaziland, Africa's best-kept secret, is nestled snugly between South Africa and Mozambique. It is one of the smallest countries in Africa. It is the only country in southern Africa without a multi-party democratic system and is proud of it! Swaziland was granted independence from Britain on September 6, 1968. Student and labor unrest during the 1990s have pressured the monarchy (one of the oldest on the continent) to grudgingly allow political reform and greater democracy.

His Majesty King Mswati III leads Swaziland. Today, only a descendant from royalty (Dlamini) can become King of Swaziland. The country rejoices in its traditions and is committed to safeguarding its rich cultural, social and natural heritage for future generations.

Education: Education is not compulsory in Swaziland. Primary education begins at six years of age and lasts for seven years. Secondary education begins at thirteen years of age and lasts for up to five years. The University of Swaziland with campuses in Luyenyo and Kwalusani and the Waterford Kamhlaba United World College of Southern Africa in Mbabane provide higher education.

Economy: In this small landlocked economy, subsistence agriculture occupies more than 60% of the population. Manufacturing features a number of processing factories. Mining has declined in importance in recent years; high-grade iron ore deposits were depleted by 1978 and health concerns have cut world demand for asbestos. Exports of soft drink concentrates, sugar, wood pulp, cotton yarn, refrigerators, citrus and canned fruits are the main earners of hard currency.

Agricultural products: sugar cane, cotton, corn, tobacco, rice, citrus, pineapples, sorghum, peanuts, cattle, goats, and sheep.

Import commodities: motor vehicles, machinery, transport equipment, foodstuffs, petroleum products, and chemicals.

Import partners: South Africa 83%, EU 6%, UK, Singapore (1997).

Lifestyle and Culture: Drive along any road in Swaziland and you will likely see many Swazis (people of Swaziland) dressed in colorful costumes, featuring a colorful toga-like garment, "mahiya." You may also meet Swazi warriors carrying shields, knob-sticks, and sometimes spears and battle-axes. The women that you encounter may sport the traditional "beehive" hairstyle.

These are some of the outward and visible signs of a complex and deep-seated social system. As Swaziland becomes increasingly influenced by foreign events and customs- both good and bad- traditional ways still retain a firm hold. Most people in Swaziland value the traditional system as preserving the fabric of society. They recognize the value of protecting it and adapting it slowly to the needs of modern life.

The Reed Dance, or umhlanga, is held in September each year. This dance is a week-long series of events, all of them focusing on the unmarried girls of the kingdom known as "maidens." From all over the nations, girls come to the region where tall reeds may be gathered to rebuild the fence around the queen mother's residence. The timing of the Reed Dance is tied to the maturing of the reeds.



◆ *Dressed in Swazi garments, the women are performing a traditional dance.*

The Ncwala ceremony of the first fruits marks the beginning of the harvest season, a moment of crucial importance in the life of every agricultural person. It is also celebrated as a renewal of the king, who embodies the fruitfulness of the kingdom. This ceremony is held to renew the strength of the king and the Swazi Nation for the coming year.

Swazi children from the youngest age are required to contribute to activities of the family group. Small boys herd the cattle; young girls perform domestic chores or care for their younger siblings. An important attitude taught at an early age is respect for the elders.

Swazi weddings are also a major occasion for celebration. There are strict rules governing courtship. Marriage involves lobola, a dowry or gift to the bride's parents payable by the groom. This payment is usually in the form of cattle. In Africa cattle are traditionally considered to be a sign of wealth, and the number of cattle paid by the groom denotes the status of his family. At every stage of life including infancy, adolescence, puberty, marriage, adulthood, and old age, there are traditional customs to guide the community.

Housing: Swazis live in round homes placed on the perimeter of common cattle areas. The Kraal homes are built from local materials and differ from one region to another. Placed at specific points around the Kraal are separate homes for sleeping, cooking, and storing food. When a Swazi man marries he builds his home near his mother's; if he marries more than once the kraal grows into a little village.

Food: Maize (corn) is the staple food. It is ground into meal that is then cooked into porridge, which is the staple dish for most Swazi people. Corn is also eaten roasted, boiled or straight off the cob.

Sports: There are very few organized sports activities. Swimming is popular among school children if they have access to a swimming pool. Traditional music plays an important role in the Swazi social life. Popular instruments are rattles, shields, buckhorn whistles and long-reed flutes.

Arts and Crafts: Some of the kingdom's greatest attractions are the art and craft outlets and traditional markets of Swaziland. There are wooden sculptures, painstaking soapstone carvings, mohair, tapestries, imaginative pottery, and silk-screened batiks are just a small number of products found at the markets. The truly traditional Swazi craft is grass weaving. Mats of alle sizes and baskets for every use are available. One type of basketwork is so closely woven that it can hold liquids. These handcraft shops are found in many parts of Swaziland.

The "Cuddle Puddle" is housed in a series of dome-shaped concrete buildings modeled after the Swazi thatched home. Facilities include sauna, massage and therapeutic bath of agitated spring water, gymnasium and beauty treatments for the ladies.

Spas and Health: There are a number of thermal springs in Swaziland, ranging from warm to very hot.

The Spa at the Royal Swazi Sun overlooks the Royal Swazi Sun Golf Course and a magnificent mountain view. The facilities include a gymnasium with cardiovascular exercise equipment as well as circuit training equipment.

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<http://www.cia.gov/cia/publications/factbook/geos/wz.html>

Holidays:
 New Year's Day- January 1
 Good Friday- April 2
 King's Birthday- April 19
 National Flag Day- April 25
 Ascension Day-May 21
 Umhlanga Reed Dance- August or September
 Somholo (Independence) Day- September 6
 Christmas Day-December 25
 Boxing Day-December 26
 Nwala Day- December or January
 Moveable religious holidays are Good Friday, Holy Saturday, Easter Sunday, and Nwala (National ceremony).

Activities:

1. Read and discuss orally *Learning to Swim in Swaziland: A Child's Eye-View of a Southern African Country* by Nila K. Leigh.
2. Students can write or draw what they have learned about Swaziland. Students can make a simple pop-up book about Swaziland.
3. Teacher can ask parents to prepare corn for the students.
4. Students can play games that Swazi children enjoy. (Jump rope, clapping games, making cars from soda-cans)

Possible Questions for Discussion:

- Where is Swaziland located?
- What size is Swaziland compared to the state of your home state?
- Who is the present king of Africa?
- Compared Swaziland's school calendar to the one at your school.
- What are the two official languages?
- What is the job of most boys and girls?
- What games do boys and girls play?
- How do children extend the life of their pencil compared to your pencil?
- How are the traditional homes built in Swaziland?
- Where are the animals located?



Wildlife

Scrub Hare Zebra Eland Kudu Nyala Impala Caracal Cat Serval Cat Blesbok Red Duiker
 Giraffe Blue Wildebeest Warthog Crocodile Bushbuck Maanhaar Jackal Buffalo Hippo Gray
 Duiker Reedbuck Steen Buck Baboon Vervet Monkey Ratel Cane Rat Ant Bear Civet Cat Porcupine
 Klipspringer Vaal Rothebuck Bush Baby Red Rock Hare Cape Polecat Cape Wildcat



Everybody Cooks Rice

By Teresa Morgan

Objective: The goal of this unit is to increase children's awareness of the continent of Africa through lessons based on family life, cooking, and fiction and nonfiction literature.

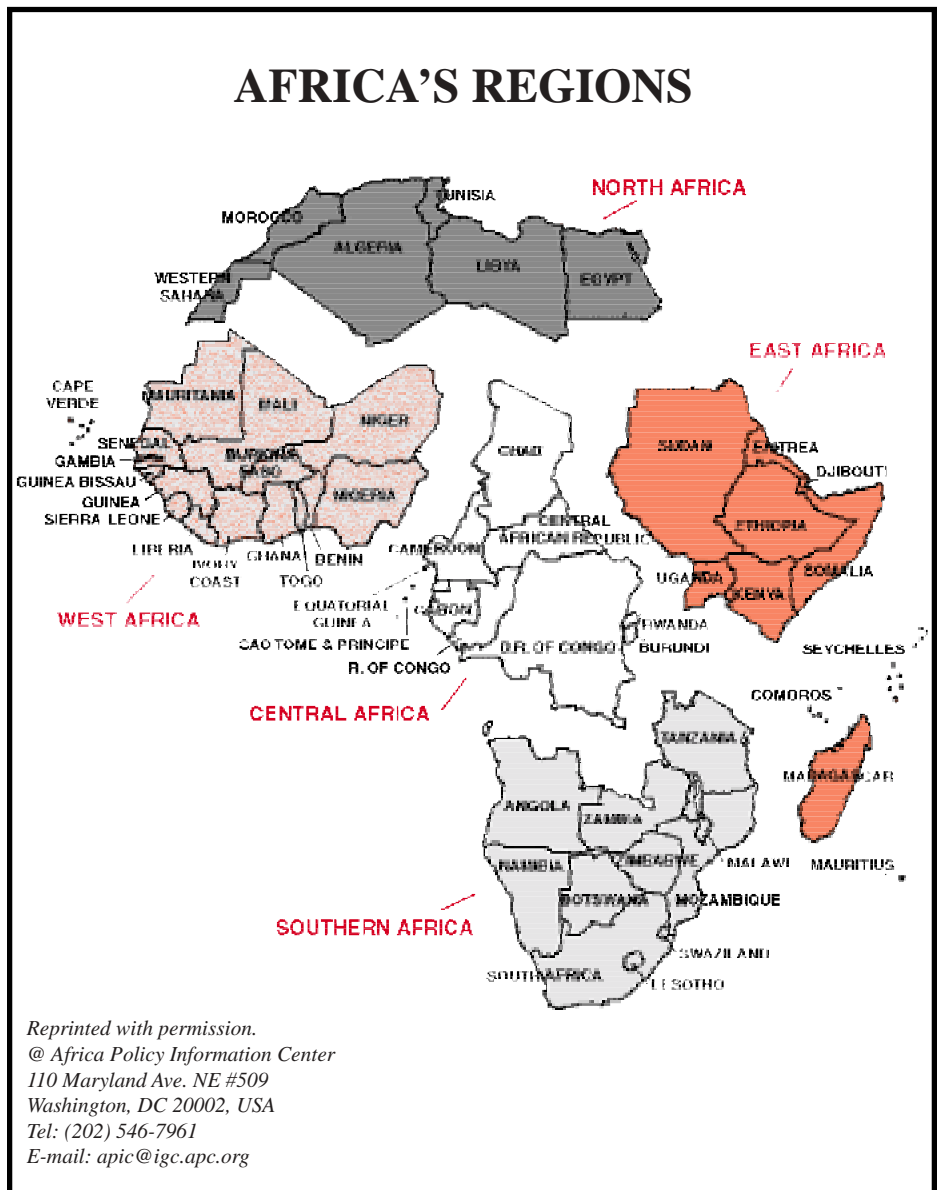
Introduction: Teacher introduces students to Africa.

a. **KWL chart:** What do you **KNOW** about Africa? What do you **WANT** to know? What did you **LEARN**?

b. **Map:** Show a map of Africa; show overhead transparency of the United States compared to Africa; show where Africa is on the world map.

c. **Discussion:** Discuss the regions of Africa and show a transparency of North Africa, West Africa, East Africa, Central Africa, and Southern Africa.

d. **History of rice:** Africans have been growing rice for centuries. Rice is a staple food for many people of Africa. Historians believe rice was introduced to the United States in the 1680's through Charleston, South Carolina, most likely by a ship captain who brought seeds from Africa. Rice growing in South Carolina and Georgia became a profitable industry. Food historians believe that rice was tended by African slaves, who were brought to America from West Africa. Since the African slaves had been growing rice for millennia, they also knew how to cook it. Today rice is a staple food for descendants of Africans who were forced from their homeland and scattered around the world including Latin America, the Caribbean, and the United States.



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◆ Rice is a common food across cultures. Many African dishes include rice and grains such as these shown above.



Lesson 1: Everybody Cooks Rice

- Re-read the story *Everybody Cooks Rice*. This story is about a girl sent to find a younger brother at dinner time. The siblings are introduced to a variety of cultures through encountering a range of different rice dishes at various homes they visit.
- Show the countries represented in the story on a map.
- Discuss what kinds of rice dishes children eat.
- Instruct children to write their own recipe for cooking rice (these will vary according to the child's ability and knowledge).
- Instruct children to bring in a favorite rice recipe from home; make a "rice" cookbook with the collection of recipes; make copies for each child.

Ω Cook a rice recipe with the class such as Hoppin' John.



Lesson 2: Central Africa

- Read *Gabon: Philippe Ngome's Painting: My Family Goes to the Market*. This book uses a painting by a Gabonese boy as illustration and discusses daily life in the country of Gabon.
- Discuss the similarities and differences between shopping in a Gabonese and in a United States market.
- Find Central Africa and Gabon on a map.
- Read other books about Central Africa such as *A Walk Through a Rain Forest*. This book creates an exciting opportunity to explore and gain understanding of a young boy and his grandparents in a unique and vital faraway region.
- Compare and contrast the rainforest with the forests in Florida.
- Read *Mthunzi's Reed Mats*. This story is about a young girl living in a Zambian village, who spends quality time with her family. Instructions are provided for making a reed mat and a recipe for nsima (cornmeal mush).

Ω Cook Spiced Rice from Gabon.



Hoppin' John



4 cups cooked black-eyed peas
 2 cups water
 1/2-teaspoon salt
 1/2 teaspoon freshly ground black pepper
 1/4 teaspoon ground mace or nutmeg (optional)
 2 tablespoons vegetable oil
 1 cup long-grain white rice
 1/2-cup corn kernels

- Cook the black-eyed peas using 1/2 pound smoked turkey for seasoning instead of ham. Drain when done.
- About 20 minutes before the peas are done, combine in another large pot the water, salt, pepper, mace or nutmeg (if desired), and vegetable oil.
- Bring to a boil. Add the rice, cover, and cook over medium-low heat for 15 minutes, or until the rice is almost tender.
- Stir the cooked and drained black-eyed peas and the corn into the pot with the rice. Cover and simmer over low heat until all the liquid is absorbed and the rice and corn are tender.

Spiced Rice

2 cups rice
 1/2 tsp. salt
 4 cups water
 5 cardamom seeds
 1 tsp. cumin
 1 cinnamon stick
 3-4 peppercorns

- Add all ingredients to a pot. Bring to a boil, stir and reduce heat to low. Cover and cook 15-20 minutes until all water is absorbed and rice is tender. → continue

Chicken With Tomato Sauce

A Recipe from Rwanda, By Reba Williams

Ingredients:

1 chicken, cut into pieces
 3 tablespoons of oil
 1 onion, thinly sliced
 3 large tomatoes, mashed
 1 teaspoon of salt
 1 hot pimento or chili pepper
 2 stalks of celery cut into thin rounds

Directions:

Fry the chicken in hot oil until golden. Remove pieces and cook onions in the same pot. When they too are golden brown, return chicken pieces to the pot and add tomatoes, celery, salt and hot pepper. Reduce heat and simmer until chicken is tender



Lesson 3: West Africa



- Read *A Family in Liberia*. This book describes the home, work, school, customs, and entertainment of ten-year-old Kamu and his family in the village of Motubu, Liberia.
- Compare how life in Liberia would be similar to and different from life in America.
- Show West Africa, Liberia, and Motubu on a map.
- Read other books about West African countries including folktales. One example is *Koi and the Kola Nuts*. This West African folktale is about the son of the chief who must survive in the world with only a sack full of Kola nuts and with the help of some creatures that he has treated kindly.

Ω Cook Jollof Rice, a type of West African Paella.



Lesson 4: Southern Africa

- Read *This is Mozambique*. The text and photographs in this book take the reader on a journey through Mozambique and capture its people in the most unique way.
- Read *A Family from South Africa*. A typical black South African family living in Soweto is the focus of this book. It describes the daily activities of this extended family of eight.
- Compare how life in these countries would be similar to or different from our lives.
- Find Mozambique, South Africa, and other southern Africa countries on a map.
- Read other books about southern Africa, including folktales. *Abiyoyo* is an example. This folktale is based on a South African lullaby. A little boy and his father are banished from town for causing trouble. They are welcomed back when they find a way to make the dreaded giant Abiyoyo disappear.

Ω Cook Geel Rys, a rice dish from South Africa.

Jollof Rice



1 tsp. Salt	6 tomatoes, chopped
3/4-cup carrots, chopped	1/4-1/2 lb. Shrimp
Oil for frying	1/2 tsp. Pepper
1-2 tsp. Cayenne pepper	3-4 cups rice
1/4-1/2 cup tomato paste	3/4-cup peas
6 medium onions, chopped	
1-2 chickens, chopped into small pieces	
4 green bell peppers, chopped	
3/4-cup string beans, broken into pieces	
Sprig of thyme, crushed or 1 tsp. dried thyme	

- In a heavy pot large enough to hold everything, brown the chicken in oil. Add onions and peppers and cook over medium heat for 5-10 minutes.
- Meanwhile in a separate skillet, sauté the shrimp in a small amount of oil. Pre-cook the carrots, beans, and peas- or other vegetables of your choice- until about half done, 5 minutes or so. (You may boil them all together if you like.) Drain the vegetables and add, along with the shrimp, tomatoes, salt, pepper, and Thyme to the chicken pot. Reduce heat to low and simmer for 5 minutes.
- Combine the rice with the tomato paste, which should coat the rice grains without drowning them. (In the finished dish, rice should be tinted orange; too much tomato paste will make it red.) Stir into the pot and continue to simmer, adding water sparingly to avoid burning until meat, rice, and vegetable are tender.
- Stir in raisins and heat another minute or so before serving.

Geel Rys

4 tablespoons butter	1 tsp. Salt
2 cups long-grain white rice	1 tsp. Tumeric
2 sticks cinnamon	1-cup raisins

- Melt the butter over medium heat in a heavy, medium-size pot. Add rice and stir until each grain is well coated. Then add cinnamon, salt, and tumeric plus 2 cups water. Bring to a boil, cover and reduce heat to simmer. Add raisins.
- Cook 20-30 minutes until water is absorbed and rice is tender.

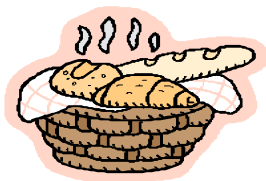


Lesson 5: East Africa



- Read *Children of Tanzania*. This book introduces the people, food, clothing, and daily life of Tanzania.
- Discuss the similarities and differences between Tanzanian and American children.
- Show East Africa and Tanzania on a map.
- Read other books about East African countries, including folktales. An example is *Young Mouse and Elephant*. In the folktale, Young Mouse thinks he is the strongest animal on the African savannah and goes in search of Elephant.

Ω Cook Yellow Coconut Rice from Tanzania.



Lesson 6: North Africa

- Read *The Day of Ahmed's Secret*. Ahmed is a young Egyptian boy who journeys through Cairo delivering butane gas on his donkey cart. On his trip he describes the sights and sounds of Cairo. At the book's end, Ahmed has a special secret to tell his family.
- Show North Africa, Egypt, and Cairo on a map.
- Discuss the similarities and differences between Ahmed's life and American children.
- Discuss books about pyramids, Egypt and other North African countries.

Ω Prepare Koushry (rice and lentils) and eat it together.

Yellow Coconut Rice



In a 2 qt. saucepan add 2 cups coconut milk and 3 cups milk and bring to a boil. Add remaining ingredients.

- 2 cups rice
- 1 tsp. Salt
- 1/2 tsp. Ground tumeric
- 1/4 tsp. Ground cinnamon
- 1/4 tsp. Ground cloves
- 1/4 tsp. Ground cardamom (optional)

- Cover and cook until liquid is absorbed and rice is tender, about 20 minutes. Add 2 tablespoons butter.

Koushry

- 1 cup dark lentils, pre-soaked
- 1 cup long-grain rice
- 1-teaspoon salt
- 3 medium-sized onions, finely chopped
- 2 tablespoons vegetable oil

- Put lentils and rice in separate pots. Pour enough boiling water over the lentils to cover them. Add 1 1/2 cups boiling water to rice for white rice, or 2 cups if you are using brown rice.
- Simmer both rice and lentils, covered, over low heat for 15-20 minutes, or until rice and lentils are tender. Add a bit more water if necessary to prevent burning.
- Meanwhile, gently fry the onions in oil until they are golden brown. Stir them into the lentils and rice before serving.

Evaluation:

Finish your KWL chart in class.

1. Allow each child to write 3 things demonstrating something they learned about Africa. Illustrate and bind them together to make a class book about Africa. This is a good assessment of what students learned about Africa, and it's a great writing/publishing activity.
2. As a conclusion, discuss that even though we have many differences, we are all very much alike. We all need to eat, sleep, work, play, and have a place to live. Learning to accept differences in others is a key objective for children to embrace and will help them in all aspects of their lives.



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Mufaro's Beautiful Daughters: A Zimbabwean Tale



Picture taken from John Steptoe's *Mufaro's Beautiful Daughters An African Tale*.

Objectives

Students will be able to:

1. Identify the author's purpose.
2. Learn facts about Zimbabwe and Africa.
3. Learn that *Mufaro's Beautiful Daughters* takes place in Zimbabwe, a country in southern Africa.
4. Improvise scenes from the book.

Summary

Mufaro, a Zimbabwean village man, has two beautiful daughters, Manyara and Nyasha. Manyara is greedy and selfish, and Nyasha is generous and kind. When the Great King decides to choose a wife, Mufaro sends both his daughters to be part of the selection. During the journey to the King's village Manyara and Nyasha face some "tests" by magical beings including "Nyoka" the snake, and the true nature of each daughter is shown. The king chooses Nyasha, and Manyara becomes her servant.

This folktale was inspired by an earlier folktale by G.M. Theal published in 1895. The names of the characters are from the Shona language and translate into the following:

Mufaro (moo-FAR-o) - "happy man"
Nyasha (ne-AH-sha) - "mercy"
Manyara (mahn-YAR-ah) - "ashamed"
Nyoka (nee-YO-kah) - "snake"

Lesson Plan (Zimbabwe)

Grade Level: Early education

Length of Lesson: 30-45 minutes

Group Size: 20-25 students

Florida Curriculum Framework:

Discipline/strand: Reading

Standard 1: The students construct meaning from a wide range of texts.

Benchmark: (LA.A.2.2) Identify the author's purpose in a simple text.

Discipline/Strand: Listening, viewing, and speaking.

Standard 2: The students use listening strategies effectively.

Benchmark: (LA.C.1.1) Recall specific details of information heard including sequence of events.

Knowledge / Skills: Give students background information on Zimbabwe, and introduces African folklore. The students will then listen to the story and apply information given to act out scenes from the story.

Procedures

1. Inform students that you are going to read *Mufaro's Beautiful Daughters* and that it is a Zimbabwean Tale.
2. Review facts on overhead on Africa and Zimbabwe with students while African music is playing softly in background.
3. Show students where Zimbabwe is located using the colored overheads maps.

Extension Activities:

* **Cooperative Learning:** Have students work in small groups to improvise scenes from *Mufaro's Beautiful Daughters*. Direct groups to review the story and then choose scenes to improvise. Allow the groups time to rehearse their scenes; remind them that each time they practice, the dialogue may be a little different. Then have the groups perform their scenes for the rest of the class.

* **Art Activity:** Explain to students that masks are a traditional feature of many African ceremonies. If possible, show students pictures of African masks in encyclopedias and other reference books. Then provide each student with a large brown paper bag. Supply crayons and other craft materials and have students design and decorate their own masks.

* **Dynamic African Dioramas:** have students study an area of Africa in depth: desert, savannah, and rain forest. Have students research their physical area of Africa to find out information about the topics (climate, vegetation, population, minerals, wildlife, landforms, and agriculture).



◆ *Left: Cloth masks play an important role in ceremonies and rituals celebrating life, death, fertility, marriage, or birth.*



◆ *Top: The Deangle mask is worn by men during a ceremonial masquerade for boys. It symbolizes an idealized figure of a woman who is caring and nurturing. Reprinted with permission. © Samuel P. Harn Museum of Art, University of Florida.*

Evaluation

1. Students will study more Shona names and their meanings.
2. Students will compare and contrast *Mufaro's Beautiful Daughter* to other fairy tales.
3. Students will relate facts from the story that pertain to Zimbabwe.
4. Students will discuss the physical geography of Zimbabwe.



Facts about Zimbabwe

Location: Southern Africa

Capital: Harare

Population: 11,342,521

Prime Minister: Robert Mugabe--- He has been the country's only ruler since 1987.

National Holiday: Independence Day is April 18 (1980).

Language: English (official), Shona and Ndebele are the other major languages.

Agriculture: Very well developed. Crops include maize, sugar, wheat, coffee, tea and cotton.

Education: Primary education begins at the age of six. Students can continue their education by attending college.

Higher Education Institutions:

- a) University of Zimbabwe
- b) University of Science and Technology
- c) Africa University
- d) Technical Colleges
- e) Zimbabwe Open University

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- Africa South of the Sahara 2001 30th Edition*. London: Europa Publications New Fetter Lane, 2000.
- Hamilton, Robert E. *Lesson Plans on African History and Geography: A Teaching Resource*. Gainesville, FL: The Center for African Studies, University of Florida.
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Suggested African Folklore to Include in the Elementary Curriculum

- Ashanti to Zulu: African Traditions* by Margaret Musgrove, Dial Press.
- A Story, A Story: An African Tale* by Gail E. Haley, Antheum 1970.
- The Adventures of Spider: A West African Tale* Retold by Joyce Cooper Arkhurt. Little Brown 1964.
- Anansi the Spider: A Tale from Ashanti* Adapted by Gerald Mc Dermott. Holt 1972.
- The Flying Tortoise: An Igbo Tale* Retold by Towala M. Mollel, Clarion 1994.
- How Many Spot Does a Leopard Have? And Other Tales* by Julius Lester, Scholastic 1989.
- The Village of Round and Square Houses* by Ann Grisfalconi, Little Brown 1986.
- Traveling to Tondo: A Tale of the Nkundo of Zaire* by John Steptoe, Lee and Shephard Books.
- The Fortune Tellers* by Lloyd Alexander, Scholastic 1992.
- How the Guinea Fowl got her Spots: A Swahili Tale of Friendship* by Barbara Knutson, Carolohoda 1990.
- The Magic Tree: A Tale from the Congo* by Gerald McDermott,Holt 1973.
- The Orphan Boy: A Maasai Story* by Tololwo M. Mollel, Clarion 1990.
- Why the Sky is Far Away: A Nigerian Folktale* Retold by Mary Joan Gersan, Joy/Little Brown, 1992.
- Only One Cowry: A Dahomean Tale* retold by Phillis Gershator.

Children's Picture Books in an African Setting

By Carol Bynum

CENTRAL AFRICA



C A M E R O O N



Darkness and the Butterfly

Grifalconi, Ann (Author)
Little, Brown Company: Boston, 1987

Osa is afraid of the dark. During the day, Osa is afraid of nothing. She can do anything she chooses to do. Osa's mother gives her some red "worry beads" to help overcome her fears. When she becomes lost while wandering in the woods one day, she holds on to the beads for comfort and notices sparkles of light coming from the trees. The lights are bottles the Wise Woman puts into the trees to catch the sun. Osa and the Wise Woman become friends. Osa tells the Wise Woman about her fears. The Wise Woman tells Osa about tiny butterflies which are safe at night. Osa falls asleep. She dreams she is a butterfly and discovers the "night lights" in the sky. After that she is no longer afraid of the dark.

Osa's Pride

Grifalconi, Ann (Author)
Little, Brown and Company: Boston, 1990

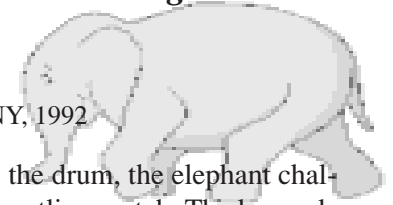
This story takes place in the village of Tos in Cameroon. Osa has lost her father in a war but refuses to believe that he is never coming back. She makes up wonderful stories about her father and prances around the village declaring that her father is a hero, brave and tall. Osa begins to lose friends because she no longer listens to what her friends say, think, or feel. Gran'ma Tika uses a hand sewn "picture cloth" to tell Osa about a prideful woman who drops eggs as she carries them. Gran'ma Tika has sewn the cloth with no ending. When Osa asks about the end of the story, Osa finishes it and as she does, Osa realizes that she too is prideful. Osa learns everyone is equal.

Food: eggs, corn, coffee

Possessions: baskets, round and square houses, blue cloth, soldier's guns, soldier's uniforms, broom, clay pot

The Elephant's Wrestling Match

Sierra, Judy (Author)
Pinkney, Brian (illustrator)
Dutton Children's Books: NY, 1992



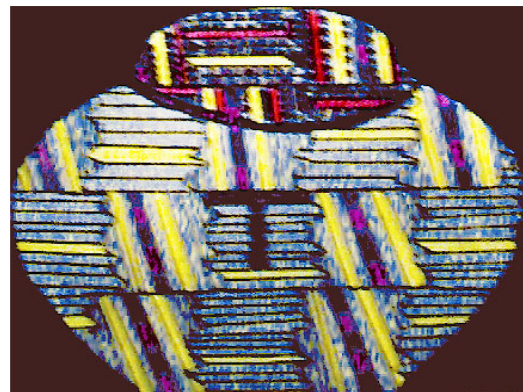
As the monkey beats the drum, the elephant challenges the animals to a wrestling match. The leopard, crocodile, and rhinoceros are defeated by the elephant. Finally a tiny bat challenges the elephant and wins by flying into the elephant's ear. The elephant is angry about his defeat that he smashes the monkey's drum. This story explains why monkeys do not beat drums in trees.

The Fortune-Tellers

Alexander, Lloyd (Author)
Hyman, Trina Scharf (Illustrator)
Dutton Children's Books: NY, 1992

A young carpenter wonders about his life. He goes to a fortune-teller to learn about his future. The fortune-teller talks in circles and really does not say anything relevant. However, the young man hears what he wants to hear. The carpenter leaves the fortune-teller's shop in a hurry to get on with his life. In his rush he forgets to ask all his questions. He returns to the fortune-teller's shop and finds him gone. Curious he picks up the fortune-teller's hat and crystal ball. The owner of the shop comes in and thinks the "old" fortune-teller has turned into a "young" man and tells his family. The carpenter tells their fortunes the same way the old fortune-teller does, which is to talk in circles and say nothing.

The carpenter falls in love with the merchant's daughter. His dreams come true, and he lives a long, happy life with his new family.



◆ *Ukamba with Imbenga, by Bianca Willis, Lake Forest Elementary*

The Village of Round and Square Houses

Gifalconi, Ann (Author)
Little, Brown and Company: NY, 1986

This story takes place in the village of Tos, which is a real place in the hills of Cameroon. Osa learns why men live in square houses and women live in round houses. It tells of the eruption of the volcano near the village and how the event changed the lives of her people and begun traditions that remain today.

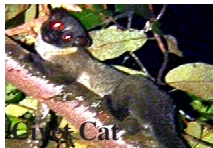
Foods: fish, rabbit, ground-nut stew, yams, white cassava root used to make fou-fou

Possessions: wooden stool, grass mats, rakes, bowls with handles, pipe



Traveling to Tondo: a Tale of the Nkundo of Zaire

Aardema, Verna (Author)
Hillenbrand, Will (Illustrator)
Scholastic, Inc.: NY, 1991



Bowane the civet cat meets his future wife in Tondo and travels back to his home to acquire the copper bars and ornaments needed to give to the bride's father. Bowane needs some friends to go with him so he chooses pigeon, python, and tortoise to be at his wedding. Along the way each animal causes a delay for good reason. Due to the delays, the trip takes so long that his future bride marries another civet cat.

The moral: "Sometimes there is too much consenting between two friends."

EAST AFRICA

How Giraffe Got Such a Long Neck and Why Rhino is So Grumpy

Rosen, Michael (Author)
Clementson, John (Illustrator)
Dial Books for Young Readers: NY, 1993

During a terrible drought in which there is nothing to eat, human beings prepare a magic herb that results in Giraffe's long neck so he can reach the high leaves on the trees. Grumpy Rhino arrives too late for the magic.

Young Mouse and Elephant

Farris, Pamela J. (Author)
Gorbachev, Valeri (Illustrator)
Houghton Mifflin Company: NY, 1996

Young Mouse is bragging to everyone that he is the strongest of all. An older wiser mouse tells him that the elephant is the strongest. Young Mouse has never seen an elephant so he asks all the animals he meets if they are elephants. Something happens each time he meets an animal to frighten them. Thunder frightens lizard, a bolt of lightning scares zebra, and a large rain cloud darkens the sky and frightens the giraffe. When Young Mouse finally meets an elephant, the elephant squirts him with water. Young Mouse thinks a storm has chased the elephant away and considers the elephant lucky not to tangle with him. Young Mouse still thinks he is the strongest of all.

Imani in the Belly

Newton-Chocolate, Deborah M. (Author)
Boies, Alex (Illustrator)
Bridge Water Books: USA, 1994

Many of the villagers have been disappearing in the dense forest. The King of the Beasts has been devouring them. Imani needs to go to the marketplace so she warns her three children to be careful. Unfortunately, they are also swallowed. Imani is so distraught when she returns, she cries herself to sleep. The spirit of her ancestor comes to her in a dream to help and gives Imani a plan. She tells Imani to sharpen two sticks and rely on her faith to guide her. Imani finds the lion and confronts him. He devours Imani, and she joins her children and the other villagers in the belly of the lion. She starts a fire with the two sticks and rescues everyone.

Moja Means One: Swahili Counting Book

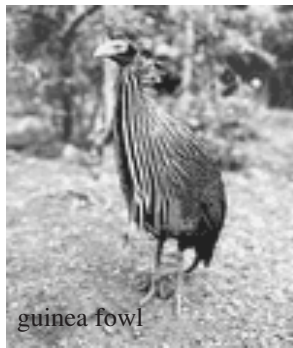
Feelings, Muriel (Author)
Feelings, Tom (Illustrator)
Dial Press: NY, 1971

The numbers one through ten in Swahili are accompanied by two-page illustrations of various aspects of East African life. The subjects covered are: Kilimanjaro, mankala, coffee trees, babies, animals, clothing, Nile River, markets, musical instruments, and storytelling.

How the Guinea Fowl Got Her Spots: a Swahili Tale of Friendship

Knutson, Barbara (Author)
Carolrhoda Books: Minneapolis,
1990

This book gives an explanation for the guinea fowl's protective coloration, which enables it to hide from its natural predator, the lion. Nganga, the guinea fowl, has a cow friend. Nganga and Cow eat together. But one eats while the other keeps an eye out for Lion. The first two times, Nganga helps Cow escape. To repay her, Cow speckles Nganga with flecks of milk. Lion does not recognize the guinea fowl because she is spotted.



Jambo Means Hello: Swahili Alphabet Book

Feelings, Muriel (Author)
Feelings, Tom (Illustrator)
Dial Press: NY, 1974

This book presents a word, with English translation, for each of the twenty four letters of the Swahili alphabet. There is a brief explanation of each word, which introduces an East African custom or idea.

The subjects covered are: marriage, fatherhood, growing and harvesting food, medicine, mangos, brooms used to keep the houses clean, clay jars, and other utensils, respect, worship, greetings, trade, teaching of households tasks, dance and music, animals, work and play of children, school, and beauty.

Rabbit Makes a Monkey of Lion: A Swahili Tale

Aardema, Verna (Author)
Pinkey, Jerry (Illustrator)
Dial Books for Young Readers: NY, 1989

With the help of his friends, Bush-rat and Turtle, smart and nimble Rabbit makes a fool of the mighty but slow-witted king of the forest. Bush-rat and Rabbit are getting honey from a tree when Lion hears them. He thinks only Bush-rat is in the tree and allows himself to be tricked by the quicker rabbit while Bush-rat escapes. Then

lion hunts Bush-rat and finds him digging yams. Bush-rat throws a yam at Lion and while he has his mouth open to catch it, Bush-rat escapes. The next day Rabbit and Turtle are eating honey. Lion hears them and allows himself to be tricked again by Rabbit. This time, however, Lion figured out there were two animals in the tree and waits for the second animal to come down. Turtle's shell protects him until he can trick Lion. Each time Lion says, "That little rascal made a monkey out of me!" Finally Lion gives up.

The Orphan Boy

Mollel, Tolowa M. (Author)
Morin, Paul (Illustrator)
Clarion Books: NY 1990

An old man looks into the night sky and notices that a star is missing. While he wonders about it, a small boy appears. The boy claims to be an orphan. The two become friends, and each morning the boy does all the chores. A drought covers the land. Yet the boy seems to find water and green pastures for the animals. When asked about it, he says that he has a secret that no one else can know. If someone finds out his secret, the "magic" will no longer work. The old man cannot stand his own curiosity and spoils his good fortune. The boy finds out the man has learned his secret and goes away leaving the man alone again.

Possessions: simple houses, beaded necklaces and bracelets, colorful clothing and hats, staff, cows, beaded earrings.



Pulling the Lion's Tail

Kurtz, James (Author)
Cooper, James (Illustrator)
Simon & Schuster Books for Young Readers: NY, 1995

A little Ethiopian girl is having trouble relating to her new stepmother. She goes to her wise grandfather for advice. He tells her how to solve her problem using patience.

Food: wat (peppery stew), injera (thin bread), onions, corn, salty dried meat

Possessions: clay pots, thatched house, woven baskets

***Bringing the Rain to Kapiti Plain
(A Nandi Tale)***

Aadema, Verna (Author)
Vidal, Beatriz (Illustrator)
Dial Books for Young Readers: NY, 1981

This story tells how Ki-pat helps stop a drought by using his bow and arrow.

Food: grass
Possessions: bow, arrow, eagle feather, leather thong, houses

I Am The Eyes: Ni Macho

Ward, Leila (Author)
Hogrogian, Nonny (Illustrator)
Scholastic, Inc.: NY, 1978

A little girl names everything she sees as she walks across the savannah.

***The Lonely Lioness
and
the Ostrich Chicks***

Aardema, Verna (author)
Heo, Yumi (Illustrator)
Alfred A. Knopf, NY: 1996

This book tells the Masai tale about an ostrich whose chicks are stolen by a lioness. She tricks the lioness to get her chicks back.

Mcheshi Goes to the Market

Kitsao, J. (Author)
Sironka, mathenge, Wanijku, and Okello (Illustrations)
Jacaranda Designs, Ltd.: Nairobi, Kenya, 1991

Mcheshi goes to an open-air market with her "mummy" to buy things the family needs. While "mummy" is shopping Mcheshi is hiding, chatting, investigating and experiencing all she can.

Mcheshi Goes to the Game Park

Kitsao, J. (Author)
Averdung, Koinange, Okello, and Mathenge (Illustrators)

The game park Mcheshi goes to has open areas of natural habitats for the animals. Mcheshi travels through

the park in a Land Rover. The picnic spot is a high place overlooking a plain where many animals are grazing. The idea that a child in Kenya would need to visit a game park to see wild animals should be interesting to any American child.

Masai and I

Kroll, Virginia (Author)
Carpenter, Nancy (Illustrations)
Harcourt Brace & Company: NY, 1992

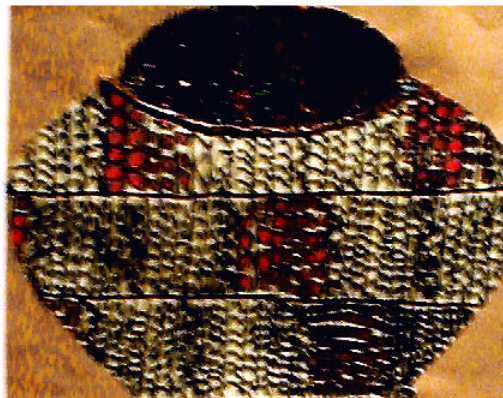
A little girl in America imagines what her day would be like if she were a Masai.

Possessions: Simple houses, staff, weaving, gourd, stool, cooking pot, cowhide, cow, spears, feathered headdresses, cloth, beads, horns made from animal horns or tusks, kraal (animal pen) buffalo hide sandals.

***Rhinos for Lunch and
Elephants
for Supper: A Maasai Tale***

Morrel, Tololwa M. (Author)
Spurll, Barbara (illustrator)
Clarion Books: NY 1991

A variety of animals try to help a hare get rid of the mysterious intruder who has taken over her house.



◆ *Ukamba - Women Artist, by Tiffany Porter, Lake Forest Elementary*

Kele's Secret

Mollel, Tolowa M. (Author)
Stock, Catherine (Illustrator)
Lodestar Books: NY, 1997

Kele is a chicken who has a secret hiding place for her eggs. Yoanes tries to find out where the eggs are hidden and faces his innermost fears while doing so.

Food: eggs, chickens, beans, sweet potatoes, bananas, nyafu (wild, bitter spinach), avocados, rice cakes, mandasi (deep-fried buns that taste almost like doughnuts), dates, roasted peanuts, fried cassava, fish

Plants: bamboo, coffee bushes, eucalyptus, fig trees
Possessions: outhouse, mud houses, car, floppy hat, shoes, beautiful cloth, baskets, sewing machine, umbrella, furniture, kerosene lamp, bowls

My Rows and Piles of Coins

Mollel, Tololwa M. (Author)
Lewis, E.B. (Illustrator)
Clarion Books: NY, 1999

A Tanzanian boy named Saruni saves his coins to buy a bicycle so he can help his parents carry goods to the market. But he discovers that in spite of all he has saved, he still does not have enough money. His father buys a motorbike and sells the bicycle to Saruni for exactly the amount of money he has. When his parents find out why he wanted the bicycle, they are so touched by his generosity, they give him the bicycle and return his money.

Foods: roasted peanuts, chapatti (dried flat round bread made from layered rolled dough), rice cakes, samoosa (little triangular sealed pouch of dough stuffed with spiced vegetables, meat, or both deep fried), dried beans, maize, pumpkins, spinach, bananas, eggs, peas, sweet potatoes, vegetables, fruits

Possessions: coins, bicycles, wooden toy trucks, kites, slingshots, marbles, lantern, wooden wheelbarrow, motorbike

Shadow Dance

Mollel, Tololwa M. (Author)
Perrone, Donna (Illustrator)
Clarion Books: NY, 1998

Salome was singing and dancing among the shadows when she heard a cry for help from a crocodile. Salome freed the crocodile from the gully. She helped the crocodile to the riverbank and even into the water. In a swift movement, the crocodile grabbed the girl and threatened to eat her. Salome begged for her life. To be "fair" the crocodile said that he would let her go if he heard "one good reason why he should spare her." They asked a tree, a cow, and a pigeon. The pigeon helped the girl by getting the crocodile to show how he was trapped. Of course the crocodile became trapped again. The girl and the pigeon became friends as she sang and danced home.

Rehema's Journey: A Visit in Tanzania

Margolies, Barbara A. (Author)
Scholastic: NY, 1996

Rehema, a nine year old girl who lives in the mountains of Tanzania, accompanies her father to Arusha City and visits the Ngorongoro Crater.

NORTH AFRICA



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T



An Enchanted Tale

De Veaux, Alexis (Author)
Hanna, Cheryl (Illustrator)
Harper & Row, Publishers: NY, 1987

An American boy named Sudan is upset because his hair is unruly. He goes on a imaginary trip to Egypt. There he learns to accept himself and his differences with pride.

The Egyptian Cinderella

Climo, Shirley (Author)
Heller, Ruth (Illustrator)
Harper Collins Publishers: NY, 1989

Rhodopis (rosy-cheeked), a Greek maiden, was stolen by pirates and sold as a slave in Egypt. She was more beautiful than the other slave girls and was ordered around by them. As a result, Rhodopis had no friends. Shortly she befriended the animals. One day when Rhodopis was dancing with the animals, her master saw her but did not know who she was. He had a pair of dainty rose-red gold slippers made for her because she was so beautiful. The other servant girls went to the river bank to see the Pharaoh but Rhodopis had to stay behind to do chores. A falcon stole one of her slippers and dropped it into the Pharaoh's lap. The rest of the story is about the Pharaoh's quest to find the owner of the slipper and make her his queen.

Possessions: slaves, papyrus sandals, plain blue tunic, rosy-red gold slippers. masters: necklaces, bracelets, linen, chariot, throne, barge, silk, ships, gongs

The Day of Ahmed's Secret

Heide, Florence Parry & Judith H. Gilliland (Authors)
Lewin, Ted (Illustrator)
Lothrop, Lee & Shepard Books: NY, 1990

Ahmed goes about his daily chores to help the family. He delivers fuel and he can write his name. He thinks all day of the secret he has.

Foods: beans, noodles, rice, bread

Possessions: trucks, cars, carts, buses, bells, caravans, sandals, lanterns

SOUTHERN AFRICA



M A L A W I



Galimoto

Williams, Karen Lynn (Author)
Stock, Catherine (Illustrator)
Lothrop, Lee, & Shepard Books: NY, 1990

Kondi wants to make a *galimoto* (car) out of wire. He goes around his small town and asks for wire. Sometimes he is laughed at and he almost gets into trouble. Finally, he trades, begs, and finds enough wire to make a beautiful galimoto for all to admire.

Possessions: bicycle, handmade toy, clay brick houses with thatched roofs, cloth, baskets, junk, chain-link fence, mortar and pestle



S O U T H A F R I C A



Armien's Fishing Trip

Stock, Catherine (Author)
Morrow Junior Books: NY, 1990

Armien brags to his friends that he will go out on his Uncle's fishing boat to fish the next day. Armien was too young to be taken out on the boat so he became a stow-away. He intended to come out of the "hold" after it was too late to turn back. As he was coming up on deck, he saw Sam fall overboard. He called for help and Sam was saved. Armien became a hero.

At The Crossroads

Isadora, Rachel (Author)
Greenwillow Books: NY, 1991

South African children gather to welcome home their fathers who have been away for several months working in the mines.

Possessions: water tap, buckets, cart on wheels, books, school drum, guitar, wire, unicycles, cars, trucks

Charlie's House

Schernbrucker, Reviva (Author)
Daly, Niki (Illustrator)
Penguin Books Ltd.: NY, 1989

Charlie watches his house being built with a cement floor, corrugated iron, scrap walls and roof. It has two

small windows. Charlie shares the house with his mother and granny. The house was not built well and leaks in the rainy season. Charlie builds his own house between two houses. Charlie's house has big enough rooms to entertain friends and watch TV. His mother and granny have a bedroom with twin beds and Charlie has his own room. It has a kitchen with a refrigerator, an indoor bathroom, a bathtub, sofa and chairs, and carpet. Charlie even makes a car to go with his house. At dinner he pretends to be the driver of the car.

Jafta's Father

Lewin, Hugh (Author)
Kopper, Lisa (Illustrator)
Carolrhoda Books, Inc.: Minneapolis, 1981

Jafta's father is away working in the city for the winter. Jafta thinks of happier times and things his father has done with him as he waits for his father to return.

Jamela's Dress

Daly, Niki (Author)
Farrar, Straus & Giroux: NY, 1999

Jamela gets in trouble when she takes the material intended for a new dress for Mama, parades it in the street, and allows it to become dirty and torn.
Possessions: cloth, modern clothing, cars, bicycle, camera, newspaper, radio, sewing machine, clocks

Ndebele Breadwork: Africa Artistry

Stalcup, Ann (Author)
The Rosen Publishing Group: NY, 1999

This craft book tells about the Ndebele people, their way of life, costumes, ceremonies, craft of beading, beaded aprons, neckpieces, dolls.

Not So Fast Songololo

Daly, Niki (Author)
Macmillan Publishing Company: NY, 1985

Malusi accompanies his granny to the city to shop. His granny surprises him with a new pair of tennis shoes. Malusi and granny call them "tackies." The "tackies" he had were handed down from Gogo.

Possessions: modern clothing, furniture, bus, cars, parking meter, stores, motorbike



S W A Z I L A N D



Jubela

Kessler, Cristina (Author)
Stammen, JoEllen M. (Illustrator)
Simon & Schuster Books for Young Readers: NY 2001

A baby rhino becomes an orphan early in life. He wanders aimlessly until he is found by and adopted by an old rhino.

Learning to Swim in Swaziland

Leigh, Nila K. (Author)
Scholastic, Inc.: NY, 1993

Nila moves to Swaziland at age eight and begins writing about her experiences. This book is written in a child's handwriting and reflects differences between Swaziland and America. Swaziland is ruled by a King. Winter starts in June, summer starts in December, the school year begins in late January, the school has no running water or electricity, the stars are in different positions, water goes down the drain differently (counterclockwise north of the equator, and clockwise south of the equator some English words mean different things, both boys and girls have their heads shaved when they are in school, boys and girls have their ears pierced, and the children make their own toys.



◆ *The Young woman's apron from South Africa consists of intricate beadwork symbolizing culture and unity. Reprinted with permission. @ Samuel P. Harn Museum of Art.*

Over the Green Hills

Isadora, Rachel (Author)
Greenwillow Books: NY, 1992

This story takes place in Transkei on the coast of South Africa. Mpame is a village near the Indian Ocean. Zolani, who lives in a rural black homeland in South Africa, goes with his mother to visit his Grandma Zindzi.

Foods: mussels, dried fish, mielies (corn), prickly pears, pumpkins

Possessions: bag to collect mussels, painted mud houses with thatched roofs called rondavels, baskets, cars, merchant buildings, donkey cart, pennywhistle, books

Somewhere in Africa

Mennen, Ingrid, and Daly, Niki (Authors)
Maritz, Nicolass (Illustrator)
Dutton Children's Books: NY, 1990

Ashraf lives in a city in Africa much like any city. He has only seen wild animals in books he gets from the city library. Ashraf's city is a lot like ours except there are open-air markets to buy things from, and there is a store that sells elephant tusks, tortoises, and stools with elephant toes.



Z I M B A B W E



Mufaro's Beautiful Daughters

Stephoe, John (Author)
Lothrop, Lee & Shepard Books: NY, 1987

Mufaro has two beautiful daughters. But they were not equal in beauty from within. Nyasha is kind, and considerate but Manyara is selfish, bad tempered, and spoiled. The king is seeking a wife and Manyara expects to be chosen. The two maiden's characters are judged secretly by the king. He becomes a snake, a boy, and a woman to test Nyasha and she passes the test every time. She is chosen to be queen and Manyara becomes her servant.

WEST AFRICA

Why Mosquitoes Buzz in People's Ears

Aardema, Verna (Author)
Dillon, Leo and Diane (Illustrators)
Dial Books for Young Readers: NY, 1975

Mosquito is so annoying that he starts a chain reaction of events that causes an owlet of a mother owl to die. The owl brings the problem before King Lion. Each animal blames another until the mosquito is blamed for starting the whole affair. This story explains why mosquitoes buzz in people's ears.

Food: yams



Zomo the Rabbit: a Trickster Tale from West Africa

McDermott, Gerald
Scholastic, Inc.: NY, 1992

Zomo is clever but wants to be wise. He asks the Sky God to make him wise. The Sky God instructs Zomo to earn wisdom by doing three impossible tasks. In order to fulfill the wishes of the Sky God, Zomo tricks Big Fish, Wild Cow and Leopard. In the end, Zomo receives wisdom, but makes the three animals angry. The Sky God tells Zomo that three things are worth having: courage, some good sense, and a little caution. He warns Zomo that when he meets the three angry animals again, he better run!

Princess Gorilla and a New Kind of Water: A Mpongwe Tale

Aardema, Verna (Author)
Chess, Victoria (Illustrator)
Dial Books for Young Readers: NY, 1998

King Gorilla decrees that no one may marry his daughter until a suitor is found who is strong enough to consume a barrel of strange, intoxicating water. The "water" is really vinegar. Several animals try to drink the water but fail. Finally a bunch of monkeys pretending to be one monkey fool the king and empty the barrel. Leopard is angry at the cheaters and chase them away. The king then allows his daughter pick her own husband.



B E N I N *It Takes a Village*

Cowen-Fletcher, Jane (Author)
Scholastic, Inc.: NY, 1994

Yemi is given a task on market day. She is to help her mother by taking care of her little brother Kokou. Yemi gets busy and Kokou wanders away. He is never in danger because everyone is watching out for him. Everyone takes responsibility for every child.



G A M B I A *Boundless Grace*

Hoffamn, Mary (Author)
Binch, Caroline (Illustrator)
Dial Books for Young Readers: NY, 1995

Grace's mother and father are divorced. Grace's father lives in Africa with a new wife and baby. Grace

feels like she does not have a father and is bothered by her situation. As a surprise, Grace's father sends her tickets to visit Africa. Even in Africa, Grace struggles with the concept of a "stepmother" and keeps reading fairytales about wicked stepmothers. Eventually, Grace begins to have a deeper understanding and acceptance of her family.



G H A N A



Amoko and Efua Bear

Appia, Sonia (Author)
Easmon, Carol (Illustrator)
Macmillan: NY, 1989

A little girl living in Ghana takes her favorite teddy bear everywhere she goes and is heartbroken when she thinks it is lost.

Anansi Goes Fishing

Kimmel, Eric A. (Author)
Stevens, Janet (Illustrator)
Holiday House: NY, 1992

This trickster tale explains why spiders spin webs. Lazy Anansi tries to trick Turtle but is outwitted and ends up doing all the work himself. Recognizing the injustice of the situation, Anansi consults a warthog judge at the "Justice Tree" who does not believe Anansi's story. During the day's fishing, Anansi has learned to weave a fishing net. He uses this knowledge to begin spinning webs.

Oh, Kojo! How Could You!

Aardema, Verna (Author)
Brown, Marc (Illustrator)
Dial Books for Young Readers: NY, 1984

This tale about Anansi explains why cats seemingly are treated better than dogs. In this story Anansi is a man (not a spider) but is still a trickster.

Possessions: thatched house, gold dust, magic ring, drum

Anansi the Spider (A Tale from the Ashanti)

McDermott, Gerald (Author)
Scholastic, Inc.: NY, 1972

The tale explains why the moon is in the sky. Anansi is a folklore hero of the Ashanti people. He is a spider with human characteristics and is a trickster. He becomes lost and his six sons save him. He wants to give the moon to the one who exerted the most effort to save him, but cannot decide which son did the most work.

Big Mama and Grandma Ghana

Medearis, Angela Shelf (Author)
Russell, Lynne (Illustrator)

Miles is an American boy who has two grandmas. One grandma lives in Ghana and one lives in the United States. Grandma Ghana visits America, and Miles learns that all grandmas are the same in many ways. Grandma Ghana brings a mancala game with her to teach Miles how to play and a basket as a gift to Miles American grandma. Miles asks Grandma Ghana if she has ever seen a lion. Grandma has only seen a lion in the zoo because she lives in the city. She teaches Miles an Ashanti song. For dinner the family has a combination of African and American food.



Beat the story-Drum, Pum-Pum

Bryan, Ashley (Author)
Atheneum: NY, 1987

This book contains five Nigerian tales: "Hen and Frog," "Why Bush Cow and Elephant are Bad Friends," "Why Frog and Snake Never Play Together" and "How Animals Got Their Tails." This is a well written book to read to children and contains few illustrations.

Emeka's Gift (An African Counting Story)

Onyefulu, Ifeoma (Author)
Cobblehill Books: NY, 1995

A child tries to choose the best gift for his grandmother. He sees a spinning top game called Okoso (using anything that spins with the objective to spin the longest). He sees other things like a handmade mortar made from a tree trunk. The woodcarver hollows out the trunk carefully to make the mortar.

Foods: mango, oranges, tomatoes, yams,
Possessions: bicycle, markets brooms, sun hats, beaded necklaces musical instruments (beaded gourds)

Why the Sky is Far Away

Gerson, Mary-Joan (Author)
Golembe, Carla (Illustrator)
Little, Brown and Company: USA, 1992

In the beginning the sky was so close to the ground that you could reach up and take a piece of it. The sky

was angry because the people were wasteful. They took more than they needed. The People were warned and were more careful for a while, but soon the sky was "wasted" again. The sky became so angry it moved far away from people. People have had to work the land for their food ever since.

"A" is for Africa

Onyefulu, Ifeoma (Author)
Cobblehill Books: NY, 1993

This book uses the alphabet and photographs to inform the reader about Africa.

Igbo chief's eagle feathers are handed down from a father to his middle age son. Women can be chiefs too! But they do not wear feathers. The blue powder from the indigo plant is used to dye cloth. The people leave it to soak in a deep hole in the ground. Air drying helps to set the color. A favorite game is jumping over a stick suspended in the air. Kola nuts are offered to guests to show warmth and friendship. The nuts grow on pods on tall trees and they keep well after they have been picked. In many parts of Africa, on an important occasion, old men and women say prayers, and the oldest male present breaks the kola nuts. Turbans are worn by Muslim men if they are knowledgeable about the Islamic religion. Women wear turbans also to help them carry things on their heads. Yams are bigger than potatoes and take longer to grow. The people boil or roast them and eat them with palm oil.

Food: kola nuts, fish, yams, palm oil

Plants: cotton

Possessions: beaded headbands and necklaces, hats, turbans, special cloths, canoes, drums, eagle feathers, mud houses with thatched roofs, stick houses with thatched roofs, dye made from the indigo plant, stick games, lamps burning oil, paraffin, or kerosene, masquerade masks, earthen pots to store water or use as a musical instrument, umbrella, woven fabrics, rugs, xylophone

VARIOUS REGIONS

Africa Dream

Greenfield, Eloise (Author)
Byard, Carol (Illustrator)
Harper Collins, Publishers: NY, 1997

An African American child's dreams are filled with the images of people and places in Africa.

Africa Brothers and Sisters

Kroll, Virginia (Author)
French, Vanessa (Illustrator)
Four Winds Press: NY, 1993

Jesse asks his dad why he does not have brothers and sisters. In his answer, Jesse's dad tells Jesse that he has thousands of brothers and sisters in Africa. Jesse learns that many live in cities just like his, some are farmers, and some wear special clothing for particular celebrations. Special ceremonies are celebrated, crafts are learned, and dances are performed by them. His brothers and sisters in Africa have a special history, and Jesse shares in that history.

The Black Snowman

Mendez, Phil (Author)
Byard, Carole (Illustrator)
Scholastic, Inc.: NY, 1989

At the beginning of this book, a short history of the kente cloth is told. The cloth passes on magical storytelling powers when worn. When people are taken as slaves to America, the cloth is stolen and passes down through the years from owner to owner.

Two African-American boys live in an apartment building in a poor area of a big city. The boys have only dreary hopes for a wonderful Christmas. The oldest, Jacob, is very angry about his life and circumstances. Jacob hates being African-American. He argues with his mother and makes his younger brother sad. Jacob thinks that anything black is bad (White House, white knight, and white tornado clean your sink, while black magic is bad, etc.) Mama tries to convince Jacob that "happy has no color," but Jacob is not convinced. The boys go outside and Peewee tries to get Jacob to build a snowman, but the snow is black from being trampled on by people passing by. The boys build a black snowman. While looking through the garbage cans to find clothing for it, Peewee discovers a kente cloth and a tattered hat. When the kente cloth is put on the snowman, it comes to life. Even this event does not bring Jacob any delight. He is still angry. The snowman tells Jacob about good things that are black (black words and the black universe that cradles the Earth). At night they talk before going to sleep. Peewee thinks the black snowman is magical, and Jacob thinks he is a figment of their imaginations.

Peewee makes a plan to collect bottles to turn in for money to buy Mama a gift in the morning. As they sleep, Jacob dreams of African warriors, a majestic black

queen, and other brave African people. In the morning, Peewee goes to the abandoned building hunting for bottles and is trapped when the building explodes. Jacob saves his brother with the help of the kente and the black snowman. The black snowman melts and with his last words, tells Jacob to believe in himself. The black snowman is destroyed but the Africans lead Jacob and Peewee to safety. A fireman finds the colorful kente cloth and takes it home to his little girl.

A Country Far Away

Gray, Nigel (Author)
Dupasquier, Philippe (Illustrator)
Orchard Books: NY, 1988

Through pictures and a simple text, this book compares a day in the life of a child in America with a day in the life of a child in a village in Africa.

Possessions: houses with thatched roofs, rectangular buckets for carrying water, machete, baskets, tea kettles, bowls farming utensils, books, chalkboard, book bag, school with tin roof, bicycle, furniture, suitcase, kerosene lantern, telephone poles, bus train, market areas attached to mud buildings, drum, small fishing boat

A Promise to the Sun

Mollel, Tololwa M. (Author)
Vidal, Beatriz (Illustrator)
Little, Brown and Company: Boston, 1992

This tale explains why bats are nocturnal. When there was severe drought, a bat made a deal with the sun to help bring rain to the land. In return, the Sun wanted a nest built for him to rest in at night. The Sun kept his part of the bargain but the animals did not keep their part. As a result, the bat was so ashamed, he will not come out of his cave during daylight hours.

Faraway Drums

Kroll, Virginia (Author)
Cooper, Floyd (Illustrator)
Little, Brown and Company: NY, 1998

Jamalia Jefferson and her little sister, Zakiya are bothered by sounds at night. They are comforted by remembering their great-grandmother's stories about their ancestors. The two children can "feel Africa inside."

Now Let Me Fly: The Story of a Slave Family

Johnson, Dolores (Author)
McMillan Books for Young Readers: NY, 1993

This book tells the story of a young girl, Minna, who is kidnapped from Africa and sold as a slave in the South. She and a young slave boy, Amadi, are sold to a cotton plantation owner. Minna and Amadi grow up, "jump the broom," and have children. Later, Amadi is sold to another owner. It becomes Minna's quest in life to help each of her children become free through the "underground railroad."

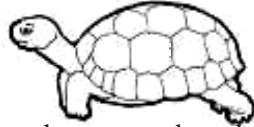
Tigress

Cowcher, Helen (Author)
Farrar, Straus and Giroux: NY, 1991

This story takes place on a wildlife sanctuary. A herdsman is concerned for his flock. At the same time, a ranger is concerned for the tiger, which is the predator. The two men work together to save the tiger and the other animals.

The Tortoise and the Tree

Domanska, Janina (Author)
Greenwillow Books: NY, 1978



This tale explains why tortoises have a patchwork shell. There was a famine in Africa and the animals went one-by-one to the High God for help. The animals were given a secret name that would allow fruit to be released from a tree. The animals were warned not to look back or they would forget the name. Each animal looked back and forgot the name except Tortoise. Tortoise was able to refrain from looking back because the High God had given him a bell to remind him. When the fruit was passed to the animals, they were so greedy that they trampled on Tortoise and killed him. Ants put Tortoise's shell together and he came back to life. As soon as he was strong enough, he uprooted the tree causing it to fall and kill all the greedy animals.

Flyaway Girl

Grifalconi, Ann (Author)
Little, Brown and Company: Boston, 1992

Nsai is collecting light and dark colored reeds to bring to her mother. Her mother is going to weave a basket for the *Ceremony of Beginnings*. Nsai has trouble finding dark reeds and her ancestor spirits help her.

The Tiger's Breakfast

Mogensen, Jan (Author)
Crocodile Books: NY, 1991

Elephant and Tiger make a bet. Each one thinks that he is the fiercest and biggest of all. If Tiger won, he would eat Elephant. If Elephant won, he would trample Tiger. The contest ensues and Tiger wins. Elephant goes home to say good-bye to his wife. They ask Mouse Deer to help them out of the situation. Mouse Deer gathers all the forest animals to help him trick Tiger. Tiger receives help from Ape. Mouse Deer's plan works. From then on, Ape lives in the trees, and Tiger hides in the dense forest.

One Sun Rises: An African Wildlife Counting Book

Hartmann, Wendi (Author)
Maritz, Nicholas (Illustrator)
Dutton Children's Books: NY, 1984

Daytime and nighttime African wildlife is described using numbers. This lyrical book contains a diversity of animals from mice to kestrels.

Animals: kestrels, elephants, beetles, suricats, impalas, egrets, lions, hyenas, volutes, reed frogs, moths, bats, crickets, owls, mice genets, spiders fish, eagles

Bashi, Elephant Baby

Radcliffe, Theresa (Author)
Butler, John (Illustrator)
Scholastic, Inc.: NY, 1997

This book is about a baby elephant's first day and the dangers it faces. It also shows the protection the elephant herd gives a calf.

When Africa Was Home

William, Karen Lynn (Author)
Cooper, Floyd (Illustrator)
Orchard Books: NY, 1991

Peter's father works in Africa. But when his job finishes they go back to America. Peter and his family miss Africa so much that Peter's father looks for another job in the overseas continent so they can live there. After finding a job, Peter's father and his family return to their home and friends.

Foods: corn paste, fish sauce (eye and all), sugarcane, mango, chicken

Animals: giraffes, antelopes, monkeys, anthills, hippos, hyenas, goats, chickens, mosquitos